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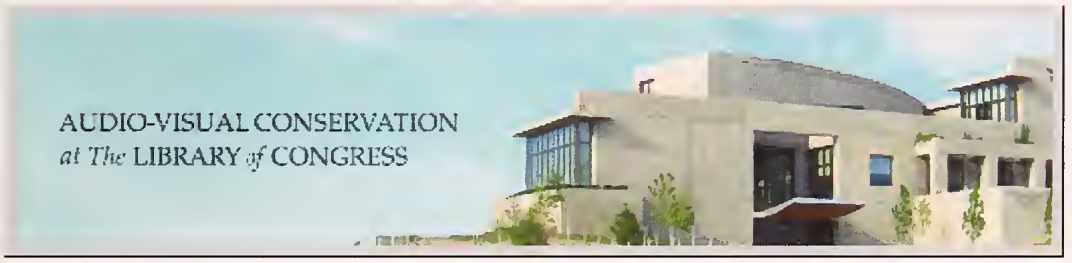

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National Tie-Ups for "Reckless Romance"

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

In this issue:

80 Paramount PROFIT Pictures

THE BOOKING GUIDE TO REAL SUCCESS

Price 20 cents

November 29, 1924

New Equipment will bring *New* Business

If Not Why Not?

—You Need Carbons, Better Carbons;
—It's Time to Install An Organ;
—Your Draperies Are Shoddy—Buy New;
—A Tier of New Seats Would Boost Profits;
—Your Lobby Frames Are All Out of Style;
—And What-Not—and Why Not? We Ask You!

¶ Would you eat in a restaurant where the menu never changed? Then why expect to increase patronage—or even hold what you have—when you fail to give 'em SOMETHING NEW!

¶ In this up-to-the-minute industry there are new discoveries — fresh innovations — over night. Wash your theatre's face and give it a new suit for the new season. You know a good 'front' carries a man a long way. It will do the same with a playhouse.

¶ Remember that the best exploitation is the service you render inside the theatre. Give your patrons the best—and you'll get your reward at the box-office.

Now's the Time

To Buy Epuipment!

Follow the Equipment Section and Classified Opportunities in Exhibitors Trade Review

Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices 45 West 45th St., New York City. Subscription $2.00 year Entered as second-class matter Aug. 25 1922 at postoffice at East Stroudsburg, Pa., under act of March 3, 1879

16

80 Paramount Profit Pictures

WOULDN'T it be a great thing for you, Mr. Exhibitor, if you could book a large supply of pictures that you know positively in advance will make big money at the box office?

Well, you can !

It is precisely with this object in view that Paramount now offers you a group of no less than 80 success-guaranteed productions, to be known as the 80 Paramount Profit Pictures, and announces the full details in the pages that follow.

Included in this group you will findevery possible type of picture for every possible audience. You will find the choicest releases of such stars as Thomas Meighan, Gloria Swanson, Pola Negri, Betty Compson, William S. Hart, Jack Holt, Richard Dix, Bebe Daniels, and Leatrice Joy. You will find the biggest proven successes made by such directors as Cecil B. De Mille, James Cruze, William de Mille, Sidney Olcott, Herbert Brenon, Allan Dwan, and Joseph Henabery. You will find a generous selection of Zane Grey thrillers, which are bread and butter to so many hundreds of theatres.

Every one of these 80 Paramount Profit Pictures can be played in the full confidence that it will return a handsome profit to you at the box office. We don't ask you to take our word for this. In subsequent pages, read the statements of your fellow exhibitors as to what these pictures have already done for them.

Use this list of tried and proven gold-getters as a booking guide. All of them are winners, and the prices are right.

Get your share of the profits from the 80 Paramount Profit Pictures !

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY
ADOLPH ZUKOR, President — JESSE L. LASKY, Vice President — CECIL B. DeMILLE, Director General

ALL TRIED AND PROVED

5,221 Feet. Dashing Adventure-Comedy.

"Great! Go after this strong; it will keep your promises." (Pontiac, Saranac Lake, N. Y.) "Above the average program picture. Patrons well pleased." (Rialto, Jerome, Idaho.) "Ran it two days to best business for Sunday and Monday in several months." (Liberty, Coquille, Ore.)

—From Exhibitors Herald and M. P. World

6,764 Feet. Crook Romance.

"Good picture. I would consider it Meighan's best to date." (Orpheum, Pipestone, Minn.) "Good entertainment for small town." ("Y," Nazareth, Pa.) "Excellent picture that drew well and pleased all." (Kozy, Eureka, Ill.)

—From Exhibitors Herald

5,919 Feet. Strong Love-Drama.

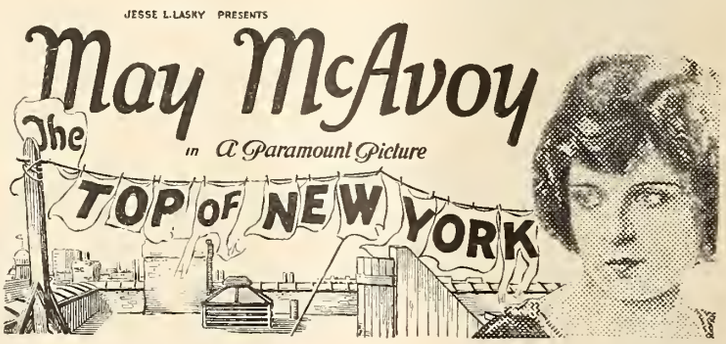
"A good picture and worth running anywhere. Story holds interest all the way through." (Temple, Bellaire, Ohio.) "A very pleasing picture which drew well." (Rosewin, Dallas, Tex.) "A good little program picture. Will please the average patronage." (Orpheum, Glasgow, Mont.)

—From Exhibitors Herald and M. P. World.

5,148 Feet. Strong Love-Drama.

"Here is one of the best pictures of the program variety we have seen for ages." (Suburban, Omaha, Neb.) "A heart interest Xmas story that will hold the attention of most audiences." (Star, Warrensburg, Mo.) "A very satisfactory little program picture well suited for Christmas time." (Broadway, Mt. Pleasant, Mich.)

—From Exhibitors Herald



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FAMOUS PLAYERS-LASKY CORPORATION
'NEW YORK CITY'
ADOLPH ZUKOR President — JESSE L. LASKY Vice-President — CECIL B. DeMILLE Director General

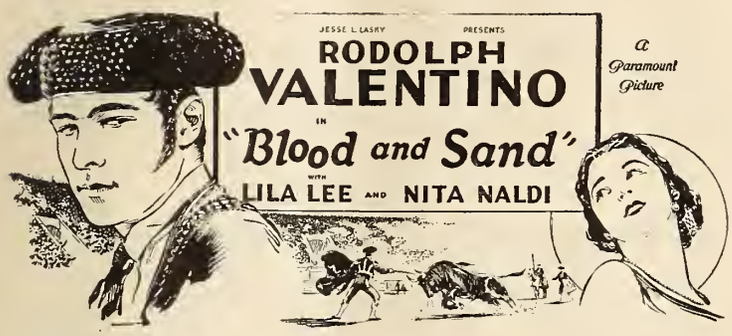
Paramount

BOX-OFFICE WINNERS!

6,229 Feet. Parisian Love-Drama.

"An excellent production, very clever and interesting from start to finish." (Grand, Northfork, W. Va.) "Pleased a hundred per cent. Business fine." (Capitol, Oklahoma City, Okla.) "Excellent picture. Everyone well pleased. Good attendance." (Rialto, Bayard, Neb.)

—From Exhibitors Herald and M. P. World.



8,110 Feet. Flaming Romance.

"For me a clean-up and Valentino's best to date. Go after it strong boys." (Laurier, Woonsocket, R. I.) "Very good; Valentino does his best work in this." (Liberty, Silver City, N. M.) "Pleased big business and good for a return date." (Capitol, Oklahoma City, Okla.)

—From M. P. World.

5,417 Feet. Western Love-Melodrama.

"A very good Northwestern picture." (Star, Tonawanda, N. Y.) "Pleased here immensely. Fine cast, beautiful photography and regular direction." (Pontiac, Saranac Lake, N. Y.) "A pleasing Northern drama which enjoyed a good business." (Princess, Chilton, Wis.)

—From Exhibitors Herald and M. P. World.

6,069 Feet. Western Love-Melodrama.

"Here is an extraordinary good picture, one that has audience appeal, a real story told in a most convincing manner." (Temple, Bellaire, O.) "Pleased one hundred per cent. Book this one and you will make no mistake. Capitol, Oklahoma City, Okla.)

—From M. P. World.

Pictures

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

THEY'RE GREAT FOR REPEAT

9,061 Feet. DeMille's Greatest Love-and-Luxury Drama.

"A most wonderful picture. A credit to any house to show it. Book it and boost it." (Iris, Monte Vista, Colo.) "Here's a real one, boys. Go the limit, then keep going. Best picture I have seen in years." (Laurier, Woonsocket, R. I.) "All voted it wonderful. Capacity business for entire week." (Rialto, Oklahoma City, Okla.)

—From M. P. World.

7,696 Feet. The Rustic Classic of the Stage and Screen.

"Will please the masses of movie fans. Boost it big and you will be rewarded at the box-office." (Garfield, Madison St., Chicago, Ill.) "A picture that built up each night. Everyone pleased and big business." (Centennial, Warsaw, Ind.)

—From Exhibitors Herald and M. P. World.

6,919 Feet. The Twin Brother to "The Sheik."

"A picture hard to beat. Book this and you will make no mistake." (Capitol, Oklahoma City, Okla.) "A great special for the small towns. Get this, boys, it will get you the money and please." (Beede's, Enfield, N. H.) "A great picture in every respect." (Star, Tonawanda, N. Y.)

—From Exhibitors Herald and M. P. World.

4,918 Feet. Western Comedy-Romance.

"An extra good program picture." (Silver Family, Greenville, Mich.) "Stars are well liked and had good attendance." (Paramount, Rochester, Ind.) "Patrons seemed very well pleased. A good program picture." (Rialto, Oklahoma City, Okla.)

—From Exhibitors Herald and M. P. World.

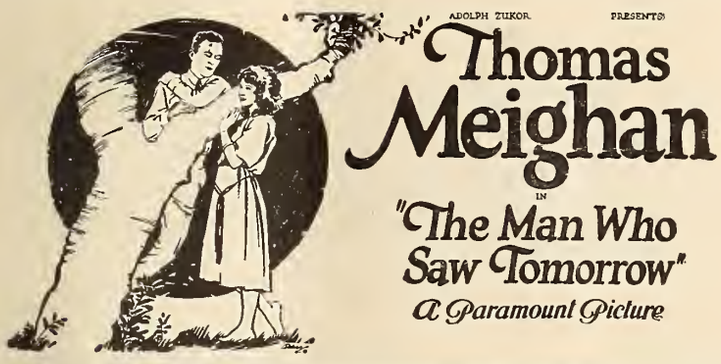
Your Paramount exchange has perfect prints

ENGAGEMENTS ANYWHERE

7,518 Feet. Adventure-Romance of Colonial Days.

"Splendid. Romance, action and a capable cast. The picture will back up what you say about it." (Columbia, Columbia City, Ind.) "A picture that will stack up among the really great productions of the screen." (Temple, Bellaire, O.) "Excellent business. We need more films like this one." (Reliance, Orangeburg, S. C.)

—From M. P. World.



6,993 Feet. Typical Meighan Hit.

"Very good picture. This should go especially well in a small town." (Rialto, Bayard, Nebr.) "Showed this on Sunday and received favorable comments." (Fairyland, White Castle, La.) "This picture pleased those who saw it." (Columbia, Columbia City, Ind.)

—From Exhibitors Herald and M. P. World.

5,050 Feet. Sea Love-Drama.

"Good program picture, with plenty of fights, fires, sinking of ships, etc." (McDonald, Phillipsburg, Mont.) "A worth while picture in every respect. Pleased big for three days." (Temple, Bellaire, O.) "A picture which will give good satisfaction." (K. P., Pittsfield, Ill.) *—From Exhibitors Herald.*

7,705 Feet. Exotic Love-Drama.

"Pleased a capacity audience for a week." (Capitol, Oklahoma, Okla.) "Valentino carries this picture to success with his wonderful acting." (Broadway, Centerville, S. D.) "Many told me that this is the best thing that Rudy ever did." (Crystal, Wayne, Nebr.)

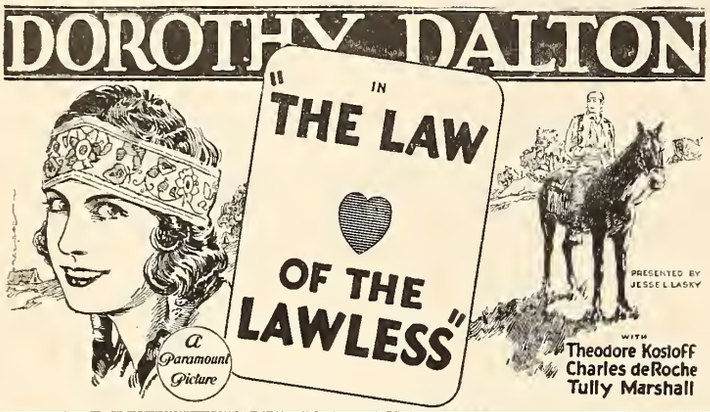
—From Exhibitors Herald and M. P. World.

and a complete stock of ad sales materials

REPORTS FROM SHOWMEN

5,695 Feet. Kentucky Feud Love-Drama.

"Dandy good little picture. Audience well pleased." (Royal, Cherryvale, Kan.) "Especially good drawing card. Did better than average on this one." (Family, Adrian, Mich.) "A very popular picture. Drew well and pleased." (Y. M. C. A., Blue Diamond, Ky.) —*From Exhibitors Herald.*



6,387 Feet. Flaming Gypsy Love Story.

"A first class feature. Should go good in any house." (Liberty, Florence, Colo.) "A picture with plenty of action and full of pep. All well pleased." (Fairyland, White Castle, La.) "Fast moving, very pleasing, outdoors story. Good enough for any house." (Temple, Bellaire, O.)

—*From Exhibitors Herald.*

5,703 Feet. Society Comedy-Melodrama

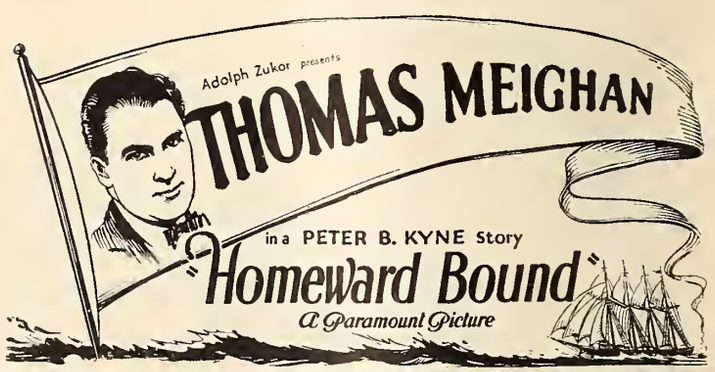
"Very good program picture. The title got some of them guessing, so it drew a little extra business." (Russell, Matherville, Ill.) "Very good small town picture." (Grand, Enfield, N. C.) "This seemed to please a fair sized crowd very much." (Town Hall, Chester, Vt.)

—*From M. P. World.*

6,773 Feet. Meighan on the High Seas.

"Great as a picture and as a box-office attraction." (Regent, Bogota, N. J.) "My people enjoyed the picture to the limit." (Howard, Alexandria, Minn.) "Used this to open up with and it gave complete satisfaction." (Strand, Conrad, Iowa.) "Another good Meighan picture. Good audience appeal." (Onida, Onida, S. D.)

—*From Exhibitors Herald and M. P. World.*



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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

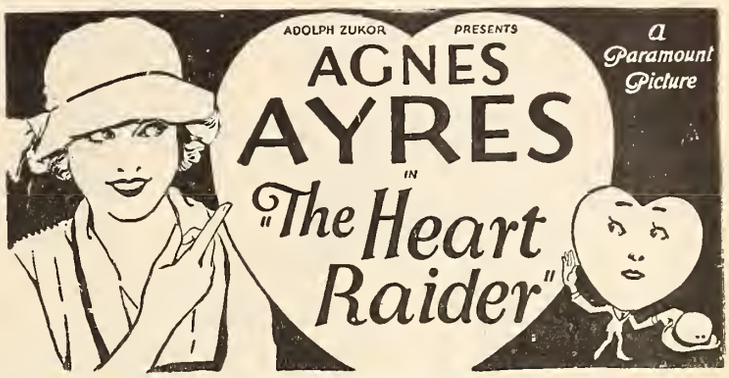
Paramount

WHO HAVE PLAYED THEM

5,075 Feet. Light Society Comedy.

"Every bit as good as many of the famous Wally Reid auto stories. Miss Ayres is pleasing and the story entertaining and well done." (Elk Grand, Bellaire, O.) "Especially liked by the ladies. Splendid picture. A credit to any picture house." (Palace, Ashland, O.)

—From Exhibitors Herald.



5,700 Feet. Crook Love-Melodrama.

"High class melodrama that pleased." (Strand, Emporia, Kan.) "Did better than average business on this one." (Broadway, Mt. Pleasant, Mich.) "An exceptionally good crook story. Pleased 100 per cent." (Fairyland, White Castle, La.)

—From Exhibitors Herald.

6,175 Feet. Comedy-Drama of Married Life.

"Best picture Wm. deMille has made. Drew above average." (Paramount-Orpheum, Glenwood Springs, Colo.) "One of the best of the year. I consider it great." (Regent, Bogota, N. J.) "Very good picture. My patrons liked this one because it was so different." (Palace, Chillicothe, Ill.)

—From Exhibitors Herald.

5,939 Feet. Light Society Drama.

"A peach from start to finish. Ran it one day to good business. (Temple, Mishawaka, Ind.) "This is a crackerjack. We had comments on this several weeks after it had gone." (Opera House, Greenville, Alabama.) "Good entertainment from start to finish." (Gem, Green River, Utah.)

—From Exhibitors Herald and M. P. World.

Pictures

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
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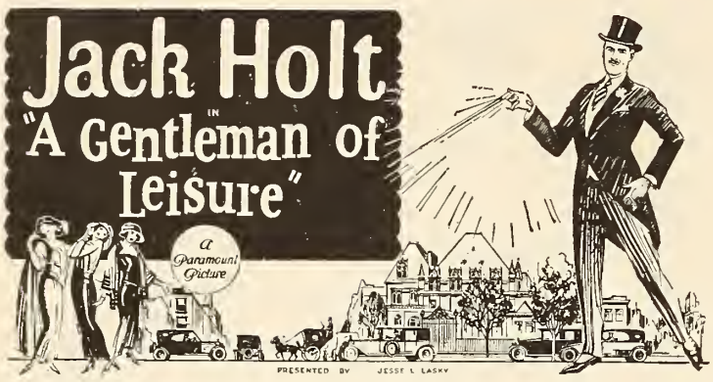
NEW YORK CITY

NOT A CHANCE OF GOING



5,095 Feet. Light Love-Comedy.

"Best picture Jack Holt ever made. Good business two days." (Colonial, Washington C. H., O.) "It is well directed melo-comedy that pleased the crowd that viewed it." (Howard, Alexandria, Minn.) "Pleased all. Jack always well liked here." (Fairyland, White Castle, La.)

—From Exhibitors Herald.

5,695 Feet. Tense Love-Melodrama.

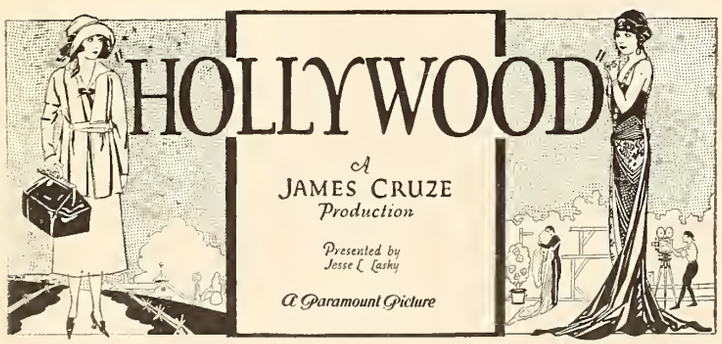
"Best Dalton we have had in a long time. Can use more like this and recommend it. Drew the best in the week and ran it Sunday." (Gem, Green River, Utah.) "Pleased the admirers of Dorothy Dalton." (Grand, Bellaire, Ohio.)

—From Exhibitors Herald.

5,375 Feet. Romance of the North.

"This picture went over big. Good house and pleased." (Saunders, Harvard, Ill.) "A good program picture that ought to appeal to everyone. Book it; it will go good." (Victory, Rossiter, Penn.) "Another one night program picture of Paramount's which pleased 90 per cent." (Temple, McCook, Neb.)

—From Exhibitors Herald and M. P. World.



8,197 Feet. The Great Comedy-Drama of the Filmopolis.

"An A-1 picture that will please them all. First class in every respect, and a good box-office tonic." (Strand, Warren, Minn.) "Record-breaking box-office attraction. Cannot speak too highly of this production." (Strand, Schroon Lake, N. Y.)

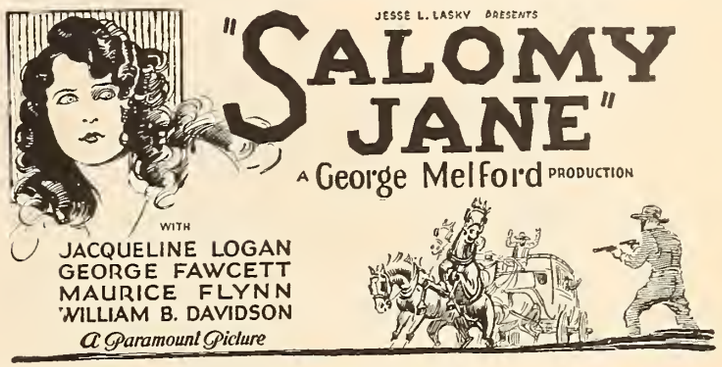
—From Exhibitors Herald.

Know the satisfaction that comes from being

WRONG WITH THESE HITS

6,270 Feet. First Class Western.

"Excellent in every way. Play it. It's above the average." (Brooklyn, Detroit, Mich.) "Very good Western picture that pleases almost everyone." (Majestic, Belleville, Kan.) "Drew me the best Saturday crowd I ever had." (Paramount, Elizabeth, La.) —*From Exhibitors Herald.*



5,935 Feet. Parisian Comedy of Marriage.

"Gloria Swanson at her best. Should be a big money-getter for all who play it." (Hub, Mill Valley, Cal.) "Gloria Swanson's best picture and a sure-fire box-office attraction." (Strand, Schroon Lake, N. Y.) "Packed my house for four big days." (Colonial, Washington C. H., O.)

—*From Exhibitors Herald.*

5,866 Feet. Drama of Love and Business.

"Good. It should please any class, especially women." (Reynolds, Union City, Tenn.) "An excellent box-office attraction. Holds the interest throughout." (Strand, Schroon Lake, N. Y.) "Good picture and will please the better element of people." (Beverly, Janesville, Wis.)

—*From Exhibitors Herald.*

6,965 Feet. Typical Zane Grey.

"The highest class thriller we ever ran. They liked it." (Palace, Ashland, O.) "Great picture. Drew well three nights." (Midway, Newport, Ore.) "A real picture for the small town. As a whole, exceptional." (Strand, So. Portland, Me.) "A western de luxe. Business good three days." (Grand, Dell Rapids, S. D.)

—*From Exhibitors Herald.*

sure in advance that it's a big money success!

ALL PROVEN PROFITABLE

6,146 Feet. Tarkington's Famous Comedy.

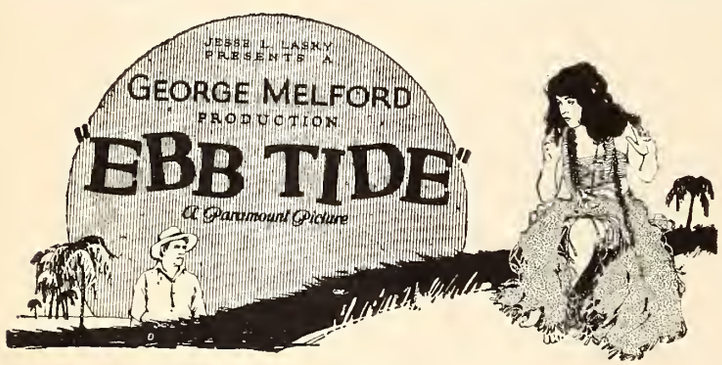
"Picture went over here to bigger business than some of the so-called specials. Patrons very well pleased." (Gladwin, Lansing, Mich.) "Good comedy-drama. Well liked." (Princess, Chilton, Wis.) "A clever little comedy. A good program picture." (Temple, McCook, Neb.)

—From Exhibitors Herald and M. P. World.

7,155 Feet. Marriage and Divorce Drama.

"The folks were all highly pleased and so was the box-office." (Capitol, Oklahoma City, Oklahoma.) "The best one from the star. Support excellent and production fine." (Lincoln, Charleston, Ill.) "A very splendid picture." (Palace, Ashland, O.)

—From Exhibitors Herald and M. P. World.



7,336 Feet. R. L. Stevenson's South Sea Classic.

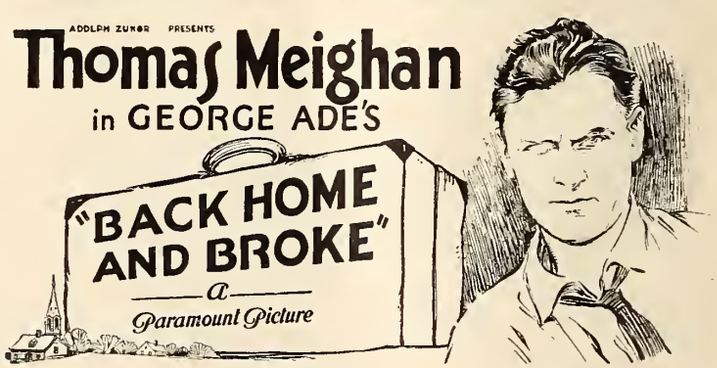
"A picture which should be run as a special, as it is extra good and the people said so." (K. P., Pittsfield, Ill.) "A South Sea story with a perfect cast. Settings very good and acting all that could be desired. It's worth booking." (McDonald, Phillipsburg, Mont.)

—From Exhibitors Herald and M. P. World.

7,814 Feet. Meighan's Great American Comedy.

"I cannot say enough for this picture. Conceded by all to be one of the best ever put on the screen." (Broadway, Centerville, S. D.) "A special production in every way. Go the limit." (Orpheum, Glasgow, Mont.) "Worth extra exploitation. Step on it." (Liberty, Florence, Colo.)

—From Exhibitors Herald and M. P. World.



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ADOLPH ZUKOR, President

Paramount

BY PAST PERFORMANCE

7,074 Feet. Crook Melodrama.

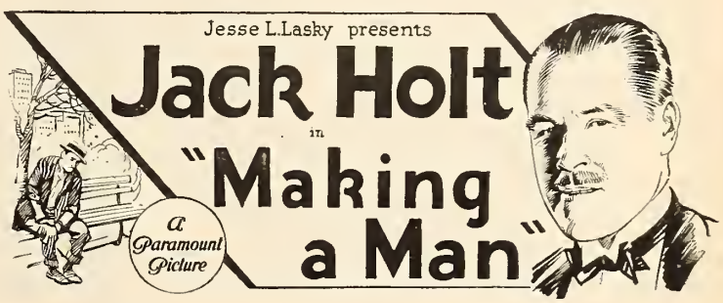
"Good crook story, well produced. Fine supporting cast. Thrilling scenes." (Iris, Monte Vista, Colo.) "The best crook story we ever ran. High-class and holds interest till last." (Star, Warrensburg, Mo.)

—From Exhibitors Herald.

5,594 Feet. New York Comedy-Drama.

"An exceptionally good comedy-drama. Some good laughs and altogether pleased 90 per cent of the audience." (Warwick, Kansas City, Mo.) "A good picture that will prove a nice evening's entertainment." (Garfield, Chicago, Ill.)

—From Exhibitors Herald.



6,061 Feet. Love-Drama of the Argentine.

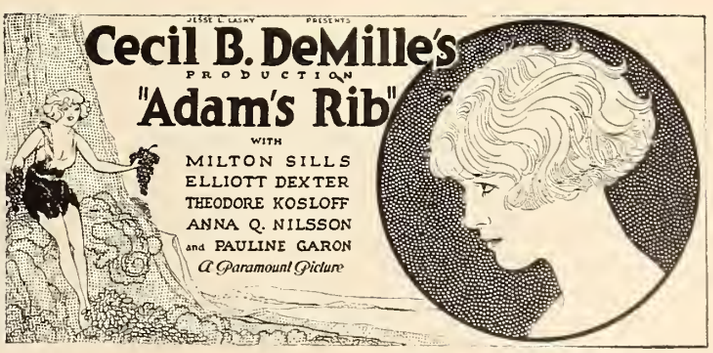
"A special all right. Story good. Star great. Will please any audience." (Family, Greenville, Mich.) "One of the best we have ever shown Gloria in." (Iris, Monte Vista, Cal.) "Good picture, good cast, and good money-making in the box-office." (Suburban, Omaha, Neb.)

—From Exhibitors Herald.

9,526 Feet. Typical De Mille Girl-Gown-Gayety Hit.

"One of the good De Mille pictures that shouts class in every foot. Pleased big for three days." (Temple, Bellaire, O.) "Positively the best De Mille picture I have ever shown." (Frances, Dyersburg, Tenn.)

—From Exhibitors Herald.



Pictures

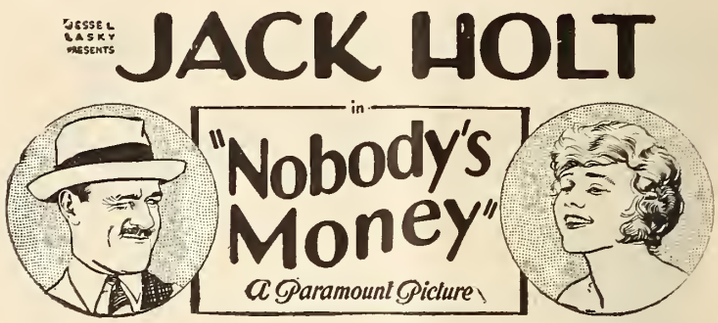
Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

USE THIS PROFIT SECTION

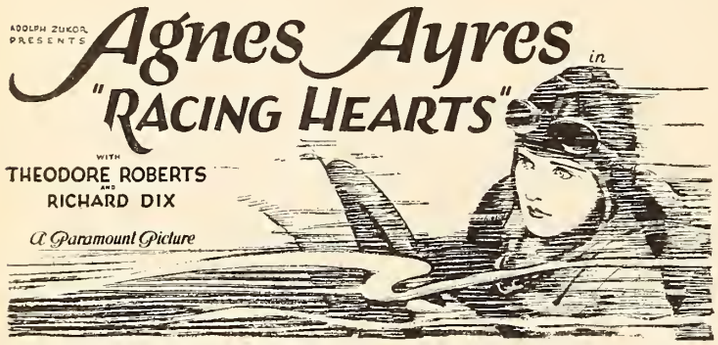
5,584 Feet. Light Comedy.

"Excellent comedy that does a fine business." (West End, Santa Ana, Cal.) "A clever comedy-drama of the crook type in which Holt appears to be perfectly at home. Well acted, well mounted and seemed to please all who came." (Temple, Bellaire, Ohio.) —*From Exhibitors Herald.*



5,731 Feet. Flashy Romance of Hawaii.

"Splendid picture. Pleased extra good business in spite of warm weather." (Family, Adrian, Mich.) "Everyone who saw this picture said it was great." (Iris, Monte Vista, Colo.) "Very nice picture that has drawing power." (Beverly, Janesville, Wis.) —*From Exhibitors Herald.*



5,691 Feet. Automobile Racing Romance.

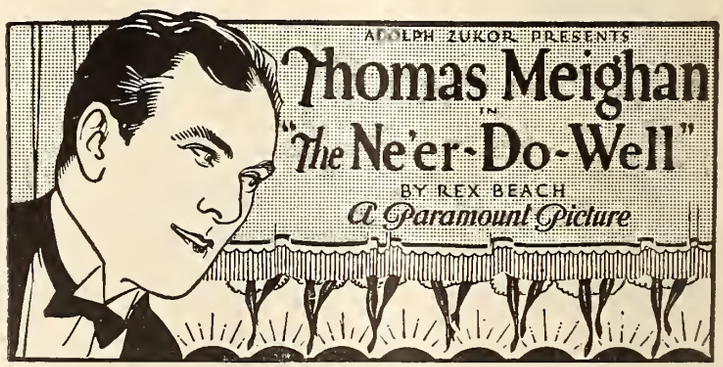
"This is a dandy. You can boost it big." (Princess, Obion, Tenn.) "A good picture. Lots of action. Pleased 100 per cent." (Star, Clinton, Ont., Can.) "A mighty good automobile race story. Will please." (Lyric, Strawberry Point, Ia.)

—*From Exhibitors Herald.*

7,414 Feet. Meighan at His Box-Office Best.

"Fine picture. Boost it. Three days to better than average business." (Strand, New Philadelphia, O.) "Great B. O. attraction. It will please them all. Four days to big business." (Colonial, Washington C. H., O.) "Pleased good business, Meighan a good bet." (Strand, Emporia, Kan.)

—*From Exhibitors Herald.*



Every one of these pictures has been carefully

AS YOUR BOOKING GUIDE

5,297 Feet. Love-Melodrama of India.

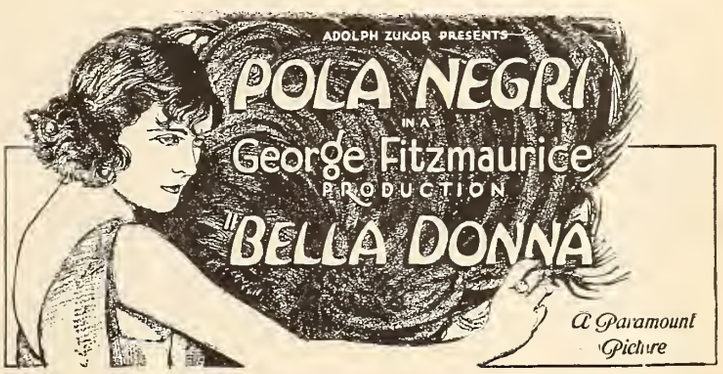
"An entertaining program picture. There is action, pretty gowns, a plausible story, excellent photography." (Town Hall, Chester, Vermont.) "Very good program offering. Plenty of action and this is what they appear to like best." (Palace, McGehee, Ark.)

—From Exhibitors Herald and M. P. World.

7,903 Feet. The Sister of "The Sheik."

"Went over like a house afire and pleased." (Indiana, Bloomington, Ind.) "Excellent picture for the ladies. They raved about it." (Illinois, Centralia.) "Will cause talk and is certain to draw. Will certainly draw the women contingent and the men will follow." (Sterling, Greeley, Colo.)

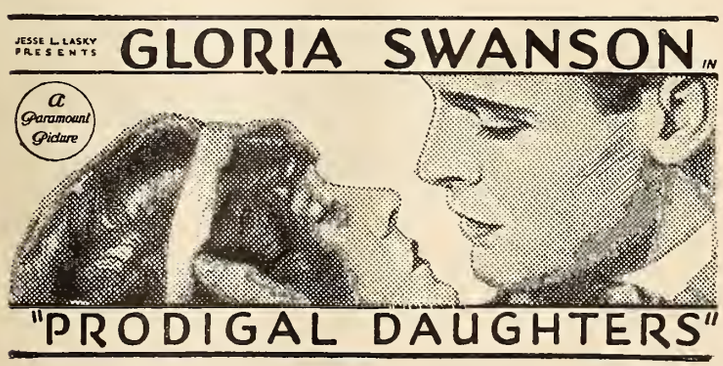
—From Exhibitors Herald.



6,591 Feet. DeMille's Greatest Hit.

"Go the limit on this. Two days to good business." (Strand, New Philadelphia, Ohio.) "Is a 100 per cent attraction for any town." (Orpheum, Roundup, Mont.) "Very, very fine. Far above the average." (Sterling, Morrison, Colo.) "Highly entertaining. Theodore Roberts at his best." (Star, Warrensburg, Mo.)

—From Exhibitors Herald.



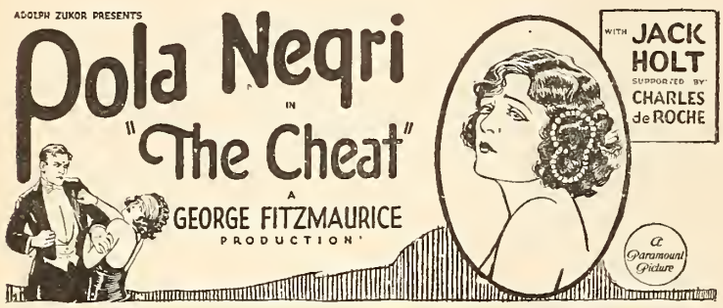
6,216 Feet. Gloria as a 1925 Flapper.

"Good for Gloria. She's there with the goods. It's worth a real boost." (Strand, New Philadelphia, O.) "Fine. Everybody liked it." (Hippodrome, Crestline, O.) "You can safely boost this production." (State, Uhrichsville, O.) "Gave complete satisfaction here three days." (Temple, Bellaire, O.)

—From Exhibitors Herald.

selected for proven box office pulling power

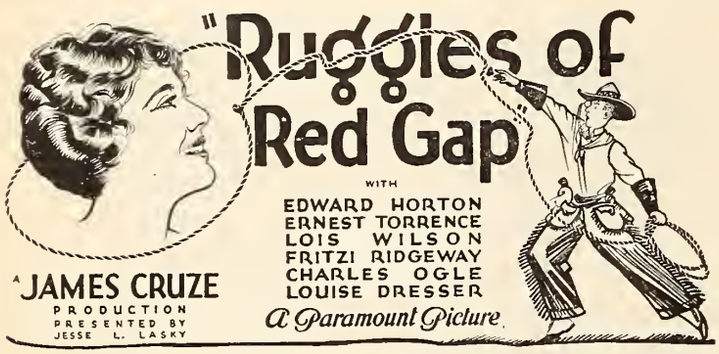
ASK YOUR EXCHANGE ABOUT



7,323 Feet. Strong Love-Drama.

"One of the best this star has ever appeared in." (Frances, Dyersburg, Tenn.) "An elaborate production with an appeal to the typical movie crowd. Drew big business for three nights." (Temple, Bellaire, O.) "A great picture, a good box-office attraction." (Orpheum. Ottawa, Ill.)

—From Exhibitors Herald.



7,590 Feet. Brilliant Comedy.

"A dandy good picture, full of laughs and will please most any audience. Played it two nights to a good house for each show." (Arcade, Hyattsville, Md.) "Absolutely the best comedy-drama of the year." (Grand O. H., Kenton, O.) "It pleased my patrons to the utmost. (Kozy, Chatsworth, Ill.)

—From Exhibitors Herald.

7,076 Feet. French Romance of the Stage.

"Consider this Gloria's best effort. Good business." (Paramount-Orpheum, Glenwood Springs, Colo.) "Best picture of Gloria. Pleased everyone." (Grove, Fox River Grove, Ill.) "A very fine picture. Gloria at her best." (State, Detroit, Minn.)

—From Exhibitors Herald.

7,672 Feet. Meighan-Ade Comedy Hit.

"Let's have more pictures like this one and life will be one grand song." (Fairy, Knox, Ind.) "Has broken all my house records in four years. Book it." (Dreamland, Fowler, Ind.) "A sure-fire hit. It was a real picture. Get it and boost it." (Kozy, Chatsworth, Ill.) *—From Exhibitors Herald.*

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Paramount

80 PROFIT PARAMOUNT PICTURES

7,013 Feet. Kipling's Famous Love Masterpiece.

"Very strong picture which pleased all who saw it." (Patricia, Powell River, B. C., Can.) "A dandy picture. Heard some good comments on this one." (Grove, Fox River Grove, Ill.) "A very good picture of the highest type." (Grand, Jonesboro, Arkansas.)

—From Exhibitors Herald and M. P. World.

8,434 Feet. Brilliant Spanish Action-Romance.

"A picture that stands head and shoulders above this star's previous pictures." (Liberty, Florence, Colo.) "A superb picture and one that will please the 'Four Hundred' of your town as well as the common people." (Grand, O. H., Kenton, O.)

—From Exhibitors Herald.

6,993 Feet. Zane Grey vs. the Modern Flapper.

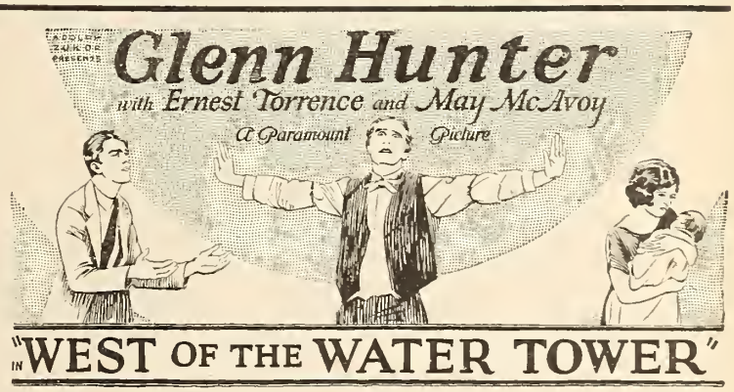
"A picture that is sure a hundred per cent production." (Ruble, Logan, O.) "Did good business and pleased all." (West End, Santa Ana, Cal.) "If you ever got behind one, do it on this one. Worthy of a two night run in any town." (Regent, Mariana, Ark.)

—From Exhibitors Herald.

7,432 Feet. Strong Drama of Real Folks.

"Real good. Way above the average and worth while." (Regent, Bogota, N. J.) "A picture even greater than the book. Good attendance." (Char-Bell, Rochester, Ind.) "A good picture. Interesting story and splendid cast." (Silver Family, Greenville, Mich.)

—From Exhibitors Herald and M. P. World.

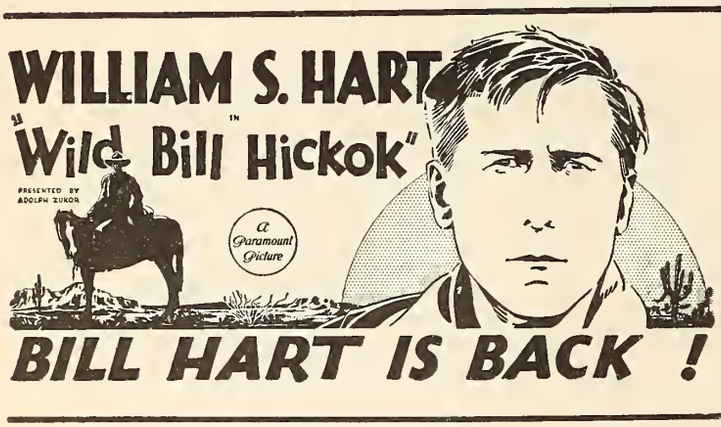


Pictures

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

STOP GUESSING! PUT YOUR

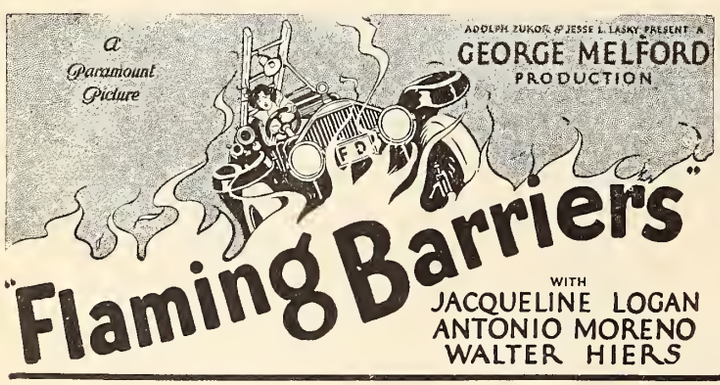


6,884 Feet. Hart Western Action-Drama.

"Best picture in Hart's career. Had it for two-day run. Don't pass it up." (Arcade, Hyattsville, Md.) "A typical Bill Hart picture that is sure to please all Hart fans, and probably more too." (Paramount, Rochester, Ind.) —*From Exhibitors Herald.*

7,080 Feet. Heart-Drama of New York Tenderloin.

"When you play this picture, you'll get a thrill like you haven't had since 'The Miracle Man.'" (Colonial, Washington, C. H., O.) "Brothers, step on this one. It has everything." (Strand, South Portand, Me.) "One of the best pictures I ever ran. A 100 per cent production." (Rube, Logan, Ohio.) —*From Exhibitors Herald.*



5,281 Feet. Action Love-Melodrama.

"They cheered this picture. Plenty of pep. Good picture." (Riveria, Anderson, Ind.) "This picture proved a success with me, both as to patronage and to satisfaction." (Saunders, Harvard, Ill.) "Mighty good picture. Played two days to large audience. It's full of thrills and romance." (Char-Bell, Rochester, Ind.) —*From Exhibitors Herald.*

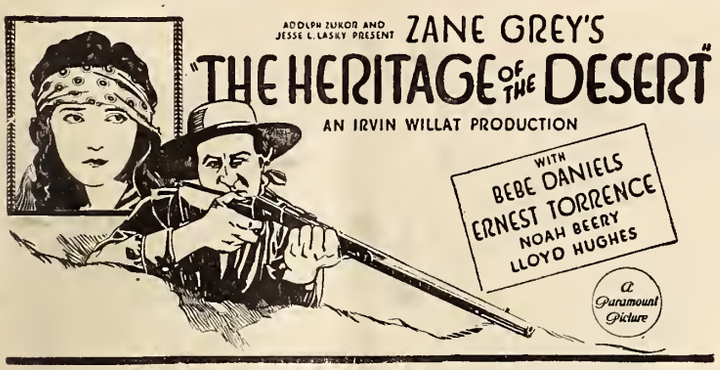
7,577 Feet. Drama of Parisian Underworld.

"A de luxe attraction of the most powerful calibre. Absolutely the biggest thing in which Gloria Swanson has yet appeared." (Wonderland, Kaufman, Tex.) "Very fine. Will please, even if price is advanced. It is a real special." (Grand, New Hamburg, Ont., Can.)

—*From Exhibitors Herald.*

you can get the choicest box-office plums made by such

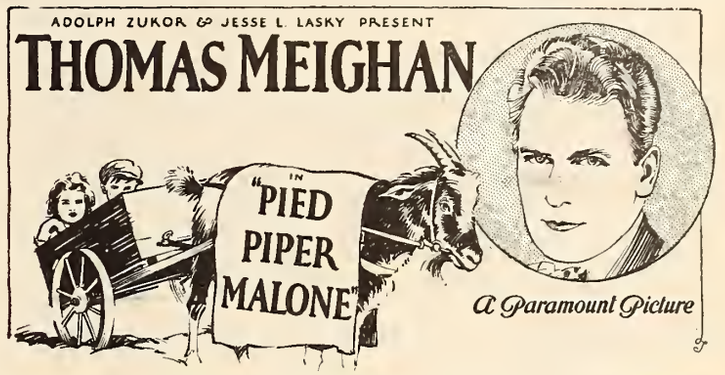
MONEY IN THESE SUREFIRES



5,785 Feet. Zane Grey Thriller.

"You can shout about this one. Not as big as 'The Covered Wagon' but produced just as carefully. Drew a good business." (Strand, Grinnell, Iowa.) "A real production, and surefire at the box-office." (K. P. Pittsfield, Ill.) "One of the greatest Westerns I have ever played." (Star, Menard, Texas.)

—From Exhibitors Herald.



7,264 Feet. Meighan-Tarkington Comedy-Drama.

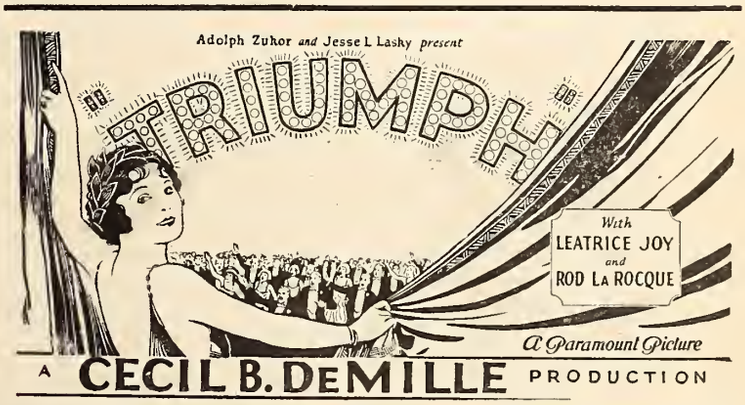
"A very good picture. Drew good crowd." (Char-Bell, Rochester, Ind.) "Heard many favorable comments on this. Give us some more like it." (Paramount, Elizabeth, La.) "Received good amount of praise. Is a good clean picture that satisfies the whole family." (Federal, Denver, Colo.)

—From Exhibitors Herald.

6,549 Feet. French Society and Apache Drama.

"One of Pola's best. Pleased 100 per cent and drew good business. You can't go wrong on this." (Grand, Dunnville, Ont., Can.) "We played this picture to a full house. All patrons satisfied." (Colonial, Malden, Mass.) "This picture drew me one of the biggest Sunday night crowds." (Paramount, Wyoming, Ill.)

—From Exhibitors Herald.



8,292 Feet. DeMille de Luxe.

"Here is a real picture that will please all. You can't go wrong." (Newberry, Chicago, Ill.) "Very good picture. Drew better than the usual Sunday night crowd." (Paramount, Wyoming, Ill.). "A great picture that should be a big box-office success." (Char-Bell, Rochester, Ind.)

—From Exhibitors Herald.

stars as Gloria Swanson, Thomas Meighan and Pola Negri

ALL TYPES OF STORIES

6,660 Feet. Drama of Love and Sacrifice.

"A very good picture, well produced and acted. Pleased here and did good business against opposition." (Grand, Dunnville, Ont., Can.) "Patrons said that this was one of the best pictures we had ever shown in our theatre." (Paramount, Wyoming, Ill.)

—From Exhibitors Herald.

7,098 Feet. Bill Hart Western.

"Here's a genuine Hart novelty. Action, romance, thrills and comedy in fullest measure. A production that will promote good will and produce profits." (Wonderland, Kaufman, Tex.) "Hart fans have no kick on this one. Beautifully photographed." (Palace, Ashland, O.)

—From Exhibitors Herald.

6,268 Feet. Light Comedy of Love and Business.

"A corking good picture. Best so far of the Paramount bunch. Audience appeal fine." (Pollard, Guthrie, Okla.) "Good comedy-drama. Played to a full house Saturday night. Pleased 100 per cent." (Palace, Grand, Saline, Tex.) "A dandy good comedy-drama which kept them laughing all the way through." (Paramount, Elizabeth, La.)

—From Exhibitors Herald and M. P. World.

4,636 Feet. Comedy of Small Town in Carnival Time.

"For juvenile matinee this is a fine comedy, with thrilling balloon ascension and bank robbing." (Hinsdale, Hinsdale, Ill.) "From reports I heard on the streets this must have pleased them real well. The balloon stunt is good." (Ideal, Coffeeville, Miss.)

—From Exhibitors Herald.

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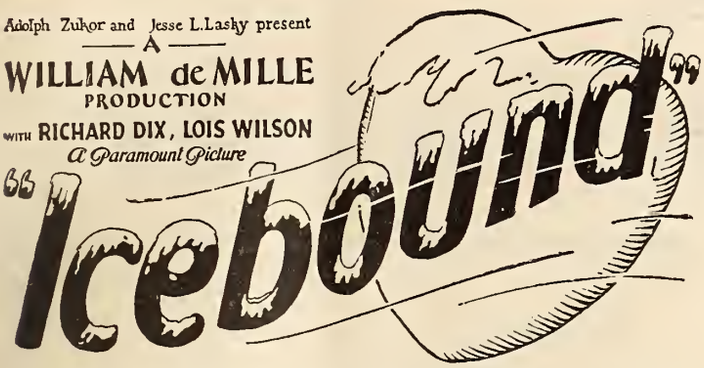
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Paramount

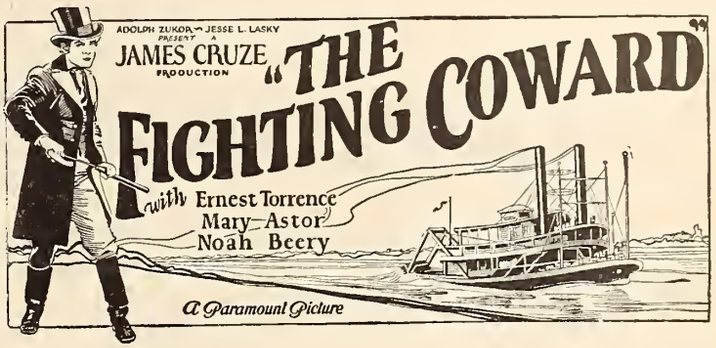
ALL KINDS OF STARS



6,471 Feet. America's Prize Drama.

"A dandy character picture that appeals to the people and drew excellent business." (Temple, Bellaire, O.) "Story and acting good. Audience pleased." (Char-Bell, Rochester, Ind.) "Well produced. Satisfactory to audience." (Newberry, Chicago, Ill.)

—From Exhibitors Herald.



6,501 Feet. Comedy-Romance of the South.

"A 100 per cent knockout. One of the best entertainments it has ever been my joy to play." (Colonial, Washington, C. H., O.) "Great as a box-office bet, and entertained everyone. Spend some extra money on this one when you get it." (Family, Adrian, Mich.)

—From Exhibitors Herald.

6,664 Feet. Strong Drama by Mary Roberts Rinehart.

"Played to capacity and well liked by my patrons." (Photoplay, New York, N. Y.) "A fine cast in this and Mary Roberts Rinehart's clever story well presented. I consider this a good picture." (Grand, Pierre, S. D.)

—From Exhibitors Herald and M. P. World.

6,433 Feet. Gloria in Gowns and Gasps.

"Great picture. Pleased 100 per cent. Gloria is my best box-office bet." (Laurie, Hull, P. Que., Can.) "Believe our people liked this better than anything this star has been in. Got a slight admission advance on it and everyone liked it." (Temple, Bellaire, O.)

—From Exhibitors Herald.

Pictures

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

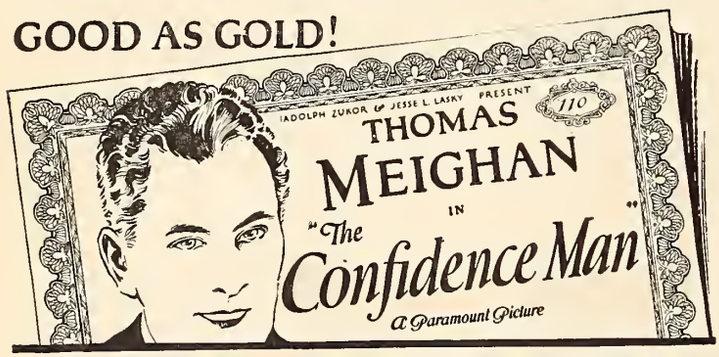
Eighty Profit

Paramount Pictures

6,084 Feet. Crook Love-Melodrama.

"Picture out of the ordinary. Cast and acting very good. Audience very well pleased. Picture packed with action and thrills." (Char-Bell, Rochester, Ind.) "A-1 for program use and better than some specials. Should please anywhere." (Howard, Alexandria, Minn.)

—From Exhibitors Herald.



7,304 Feet. Crook Romance.

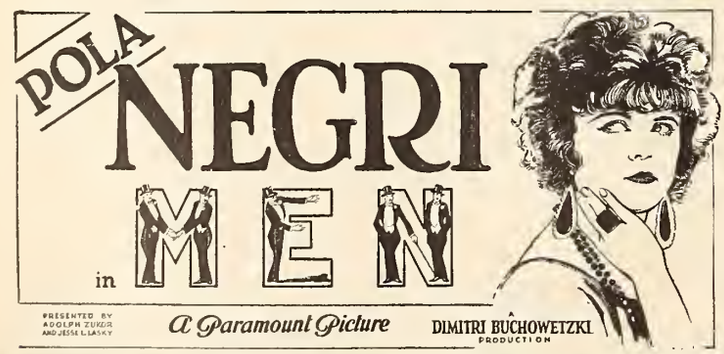
"Best Meighan story we have ever had, plenty of humor and a wonderful cast." (Lake View, Lake View, Ia.) "A pretty good story and our people liked it very much. Drew extra good business at advanced admission prices." (Temple, Bellaire, Ohio.)

—From Exhibitors Herald.

5,442 Feet. Society Love-Comedy.

"Very good. Everyone in it well cast." (Palace, Ashland, O.) "Seemed to please very well. Story is light but has entertaining qualities." (Legian, Norwich, Kan.) "Here is a pretty little picture that pleased everybody." (Rich, Montpelier, Idaho)

—From Exhibitors Herald and M. P. World.



6,564 Feet. Strong Drama.

"Very good picture and one of Pola Negri's best." (Liggett, Madison, Kan.) "The dramatic Pola Negri at her best. Story has many bits that stand out and make a hit with the public. Got increased admission for this and they all seemed to like it. Held up three days." (Temple, Bellaire, O.)

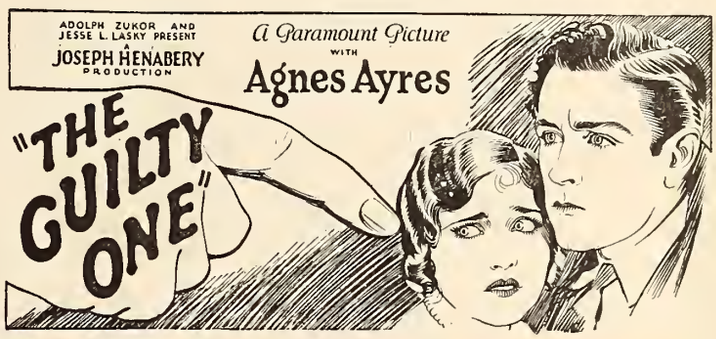
—From Exhibitors Herald.

Ask the Nearest Paramount Exchange

5,436 Feet. Mystery-Melodrama.

"Good mystery story, on the 'who killed him?' theme. Star's great. Display of brain work at end may astonish audience; supporting cast good. If your crowd likes murder mysteries, give 'em this." (Barth, Carbondale, Ill.)

—From M. P. World.



6,650 Feet. Mystery-Melodrama.

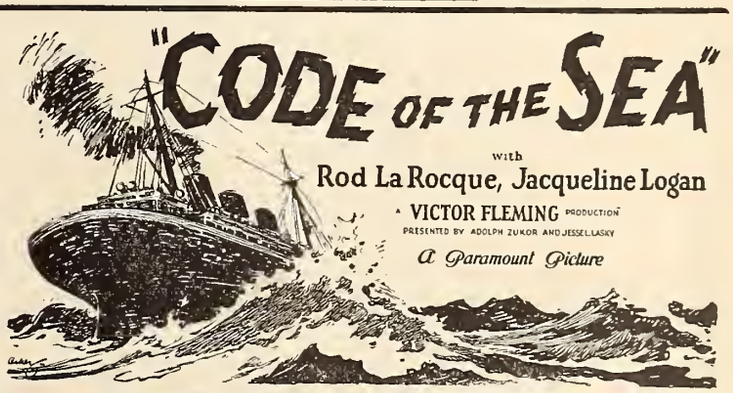
"It pleased finely and drew very good. Had lots of favorable comments." (Strand, Robinson, Ill.) "Fine mystery play. Audience pleased. Star and support did some fine acting." (Char-Bell, Rochester, Ind.) "Best detective story ever shown here. Good cast." (Palace, Grand Saline, Tex.)

—From Exhibitors Herald.

5,848 Feet. Action-Romance of the Sea.

"Here's the best sea picture of 'em all. It's about the first picture I've seen that should be longer! Big business." (Colonial, Washington C. H., O.) "Plenty of action and romance. Acting superb. Should appeal to any audience." (Vaudette, Dyersburg, Tenn.)

—From Exhibitors Herald.



5,403 Feet. Spanish Love-Drama.

"The picture is good. Title has box-office value and we had good crowds." (Regent, St. Mary's, O.) "Pleased well and drew better than average. Play it and boost it." (Highland, Guthrie, Okla.) "Cast, picture and acting all very good." (Char-Bell, Rochester, Ind.)

—From Exhibitors Herald.

The Famous Forty

Paramount Pictures

IT is no longer necessary to make promises, however well founded, about The Famous Forty Paramount Pictures. It is possible now to offer absolute proof, based upon dollars-and-cents results at the box-office, that The Famous Forty have made and are making more money for exhibitors than any other group of productions ever known in this business.

Danny said recently in Film Daily: "The crying need of this industry is for doggoned good worthwhile pictures week after week." The Famous Forty fill that need perfectly. For this great group of productions not only includes the outstanding money-makers of the year, such as "The Covered Wagon," Rudolph Valentino in "Monsieur Beaucaire" and "A Sainted Devil," Gloria Swanson in "Manhandled" and "Wages of Virtue," Thomas Meighan in Curwood's "The Alaskan" and "Tongues of Flame," Cecil B. DeMille's "Feet of Clay" and "The Golden Bed," and Pola Negri in Lubitsch's "Forbidden Paradise." It also provides you, week after week, with such surefire material as "Merton of the Movies," "Sinners in Heaven," "Manhattan," "The Enemy Sex," "Changing Husbands," "Wanderer of the Wasteland," "The Sideshow of Life," "The Fast Set," "Empty Hands," "Dangerous Money," "The Border Legion," "The City that Never Sleeps" and "The Garden of Weeds"—pictures that have equaled and, in some cases, even surpassed the record receipts taken in by the headliners named above.

We shall be glad to give you the actual facts on the drawing power of each of The Famous Forty, based on reports of exhibitors who have played them. They tell an impressive story. They echo what the industry well knows:

The Famous Forty is the greatest buy exhibitors ever had, because The Famous Forty has made good in every particular!

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY
ADOLPH ZUKOR, President — JESSE L. LASKY, Vice President — CECIL B. DeMILLE, Director General

The Second Famous Forty

Paramount Pictures

GLORIA SWANSON
in
Madame Sans Gene
From laundress to duchess—"Madame Devil-May-Care"

THOMAS MEIGHAN
in
Man and the Law
As usual, Meighan means money

POLA NEGRI
in
The Charmer
Sidney Olcott production
And he learned about women from her

Herbert Brenon production
THE LITTLE FRENCH GIRL
with Betty Bronson
One touch of Paris makes the whole world grin

RICHARD DIX
in
None but the Brave
—deserve the fair. Especially when she's Spanish

Sidney Olcott production
SALOME OF THE TENEMENTS
with Jetta Goudal
Seven veils of soul-revealing entertainment

William de Mille production
YOUNG WIVES
with Rod La Rocque, Claire Adams
When the honeymoon was over

Alan Crosland production
CONTRABAND
with Lois Wilson, Noah Beery, Raymond Hatton
Raymond McKee
When silk leg and boot-leg clash

Herbert Brenon production
THE SPANIARD
with Ricardo Cortez
"The Sheik of 1925"

BETTY COMPSON
in
New Lives for Old
Directed by Clarence Badger
How much of her past should a woman tell?

Urson-Iribe production
LORD CHUMLEY
with Viola Dana, Ray Griffith, Theodore Roberts
Folks will laugh who never laughed before

Henry King production
SACKCLOTH AND SCARLET
with Alice Terry
The woman who takes and the woman who gives

Allan Dwan production
NEW YORK LIFE
A jazzy journey from the Bowery to Broadway

BEBE DANIELS
in
The Crowded Hour
The most exciting sixty minutes ever filmed

RICHARD DIX
in
The Early Bird
—catches the worm. It will catch the coin too

BETTY COMPSON
in
Eve's Secret
Love in a 1925 Garden of Eden

THOMAS MEIGHAN
in
Old Home Week
By George Ade
The "Back Home and Broke" trio

George Melford production
THE TOP OF THE WORLD
Anna Q. Nilsson, James Kirkwood, Raymond Hatton
Sheldon Lewis
Scaling the heights for romance and thrills

Irvin Willat production
THE WRATH OF THE GODS
with Ernest Torrence
A thunderbolt of dramatic power

Paul Bern production
MODERN BABYLON
The world today and the handwriting on the wall

The Second Famous Forty (Continued)

Victor Fleming production
ADVENTURE
By Jack London With Tom Moore, Pauline Starke
London's greatest dramatic novel

THE DRESSMAKER FROM PARIS
A Paul Bern production
She's here with a bundle of new styles and tricks

Zane Grey's
CODE OF THE WEST
with Constance Bennett, Owen Moore, Chas. Ogle, Mabel Ballin
Directed by William Howard
When jazz gets the razz in a cyclone of thrills

James Cruze production
THE GOOSE HANGS HIGH
Everything is lovely and the goose hangs high

RICHARD DIX
in
I'll Tell the World
You'll tell the world it's a hummer

Urson-Iribe production
THE NIGHT CLUB
with Ray Griffith, Wallace Beery, Vera Reynolds
Meet me at midnight and see society at play

Zane Grey's
THE THUNDERING HERD
with Jack Holt and Lois Wilson
Directed by William Howard
Greatest of all Zane Grey thrillers

BEBE DANIELS
in
The Gate Opens
When he walked out someone else walked right in

A KISS IN THE DARK
with Adolphe Menjou, Ricardo Cortez, Frances Howard
But they couldn't keep it dark very long!

Victor Fleming production
PATHS TO PARADISE
with Ray Griffith, Pauline Starke
The straight or the crooked path—which?

Victor Fleming production
THE DEVIL'S CARGO
with Pauline Starke, Wallace Beery, Claire Adams, Wm. Collier, Jr.
Down the roaring river with a cargo of gold

Zane Grey's
THE LIGHT OF WESTERN STARS
With Jack Holt Directed by William Howard
Zane Grey pictures shine everywhere

Dimitri Buchowetzki production
THE SWAN
with Adolphe Menjou, Ricardo Cortez, Frances Howard
The heiress who taught her tutor how to love

BETTY COMPSON
in
Grounds for Divorce
Is "till death do us part" the bunk?

Irvin Willat production
THE AIR MAIL
with Billie Dove, Douglas Fairbanks, Jr.
It's in the air; they're looking for it

James Cruze production
BEGGAR ON HORSEBACK
If wishes were horses, beggars would ride

Henry King production
ANY WOMAN
with Alice Terry
Any woman — and any man — will love it

James Cruze production
MARRY ME!
with Lois Wilson
Just a girl men couldn't forget

GLORIA SWANSON
in
The Coast of Folly
Allan Dwan production
Any port in a love storm

William de Mille production
MEN AND WOMEN
With Rod La Rocque, Grethe Nissen
And de Mille understands both sexes

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY
ADOLPH ZUKOR President JESSE L. LASKY Vice President CECIL B. DeMILLE Director General

RIN-TIN-TIN

THE WONDER DOG

Surest Fire Boxoffice Attraction Ever Developed!

EVERY PICTURE A TREMENDOUS SUCCESS

NOW-

RIN-TIN-TIN

The Wonder Dog--in

"The LIGHTHOUSE BY THE SEA"

Melodramatic Sensation

by OWEN DAVIS

DIRECTED BY MAL ST. CLAIR

WARNER BROS.
Classics of the Screen

Action in Dynamite Doses

CLIFFORD S. ELFELT PRODUCTIONS, Inc.

OFFER THE FIRST THREE OF THE

PRODUCED FOR THE INDEPENDENT EXHIBITOR

—30—

RELEASED TO THE INDEPENDENT EXCHANGE

BOX-OFFICE WINNERS

NOW—

A LAWSON HARIS PRODUCTION

"LAW or LOYALTY"

By
LOIS ZELLNER

Suggested by "The Bohemian Girl" Famous Song Number—A Wonderful Romance Thrillingly told—with a strong All Star Cast

COMING

James Oliver Curwood's Famous Story adapted to the screen

"MY NEIGHBOR'S WIFE"

—READY

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DISTRIBUTED EXCLUSIVELY BY

CLIFFORD S. ELFELT PRODUCTIONS, Inc. **HOLLYWOOD, CALIFORNIA**

"HOT WATER" TAKES LOS ANGELES RECORD; $41,800 AT METROPOLITAN

Lloyd Picture Betters All Previous Figures for City Without Extra Performances—Other Houses 20 to 45 Per Cent. Below Totals of Same Period of a Year Ago

Los Angeles, Oct. 21.

It seemed as though business last week centered in one spot—the Metropolitan. Starting off with a record-breaking Saturday and playing to $8,526 and to $8,936 on Sunday, all existing records set by Julian Eltinge several weeks ago, when the house rolled up a $40,000 gross, were broken by the latest Harold Lloyd picture, "In Hot Water." No extra shows were given nor was the program shortened to handle the mobs. Monday the picture settled down to a little over a $5,000 a day pace.

The exploitation and advertising campaign which the Metropolitan used for this Lloyd picture was the best ever heard of here for any picture. The Metropolitan publicity department, considered a crackerjack organization, worked on all 12 cylinders and did not miss a trick.

Managing Director Kaufman and his crew did the feat of breaking the record without outside aid in exploitation, usually done by the studio men for pictures of this sort. The gross which the picture rolled up is the record for Los Angeles, and warrants the Metropolitan in holding this picture for a second week, which is also establishing a precedent for this house, as in the past, regardless of the business, a picture has been held here only for one week.

Others Not So Good

The balance of the picture houses did not fare so well. All seemed to get a fair Saturday and Sunday start, but from Monday on the returns sagged considerably, with the gross, compared to the same period for last year, in all falling from 20 to 45 per cent. The Egyptian, with "The Thief of Bagdad," in its 15th week, and Loew's, with "Wine of Youth" as the screen attraction and a feeble Fanchon and Marco presentation on the stage ran neck and neck for second.

"Feet of Clay" at the Million Dollar drew its last breath Sunday night after playing to fair returns. "Abraham Lincoln" just could not hit it at the Criterion, and will be withdrawn at the end of next week. Another picture of this type, "Barbar Frietchie," at Miller's last week after a similar length of time at the California, suffered the same fate. Thomas H. Ince spent $10,000 besides the house allotment to get this one over during the two weeks at these houses, but found his efforts futile.

"Cornered," in for a week at the California, did around the average business.

Estimates for Last Week

California — "Cornered" (Warner Bros.) (2,000; 25-85). Did Fairly well opening days, but skidded beginning Monday. $9,000.

Million Dollar — "Feet of Clay" (Paramount) (2,200; 25-85). Lasted as long as could reasonably be expected and finished run. $9,900.

Metropolitan—"In Hot Water" (Pathe) (3,700; 25-65). Got off to flying start by crashing daily receipt records. Kept up pace throughout first week here by reaching high mark and house record of $41,800.

Egyptian—"Thief of Bagdad" (Douglas Fairbanks) (1,800; 50-$1.65). Celebration of second anniversary [illegible] from floppin[illegible] in kee[illegible]

WASH. NOT BRO[illegible]
'NAVIG[illegible]
Car

"DO[illegible]

HAROLD LLOYD

IN

Hot Water

Records broken at the Strand, New York; Adams, Detroit; Orpheum, Chicago;

and read what Variety says of the engagement at the

Metropolitan, Los Angeles

A 100% Record So Far.

Just Watch All Records Fall!

Produced by Harold Lloyd Corporation

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Do Your Christmas Buying Early and Start the New Year Right With—

"PLAYTHINGS —OF— DESIRE"

Presented by H. F. JANS

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RELEASED DEC. 1st.

WITH A TYPICAL JANS CAST INCLUDING

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LAWFORD DAVIDSON	WALTER MILLER

The Screen Version Of The Most Sensational Divorce Case Ever Brought To Trial. The First Of a Series Of Six Super Features For The Independent Market. Selling Fast Under The New "Jans Plan" Of Outright Buy With No Percentage.

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Both by LOUISE WINTER

JANS PRODUCTIONS, Inc., 1540 Broadway, N.Y.

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Foreign Rights - Export & Import Corp., 729 7th Ave., N. Y.

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"LARGEST THEATRE IN THE WORLD"

CAPITOL THEATRE

MOREDALL REALTY CORPORATION - OWNER

MESSMORE KENDALL, PRESIDENT EDWARD J. BOWES, VICE PRES. & MANAGING DIRECTOR

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COLEMAN DU PONT
GEORGE H. DORAN
FRANK H. HITCHCOCK
MESSMORE KENDALL

State of New York)
County of New York) s.s.

Edward Bowes, being duly sworn, deposes and says that he is the Managing Director of the Capitol Theatre, New York; that HE WHO GETS SLAPPED, the Victor Seastrom Production, did a business of $70,468.05 in paid admissions at the Capitol Theatre, during the week commencing Sunday, November 9, 1924 and ending Saturday night, November 15, 1924; that the business done by HE WHO GETS SLAPPED therefore exceeds all figures of receipts and attendance hitherto known at the Capitol Theatre, and consequently stands on its books as the greatest record-breaking attraction it has ever shown.

Edward Bowes.

Sworn to before me
this 17th day of November, 1924. .....

D. F. Mannberg

NOTARY PUBLIC

Kings Co. Clerk's No. 442, Reg. No. 5115
Certificate Filed in N. Y. & Bronx Counties
N. Y. Co. Clerk's No. [illegible], Reg. No. 5379
Bronx Co. Clerk's No. [illegible], Reg. No. .....
Term expires March 30, 1925

Metro Goldwyn

BANNER PRODUCTIONS, INC. PRESENTS

THOSE WHO JUDGE

WITH

PATSY RUTH MILLER
AND
LOU TELLEGEN

SUPPORTED BY

MARY THURMAN
EDMUND BREESE
FLORA LE BRETON

COIT ALBERTSON
WALTER MILLER
CONNIE KEEFE

DIRECTED BY
BURTON KING

FROM THE STORY
BY
MARGERY LAND MAY

Foreign Distributors
NTER-OCEAN FILM CORPORATION
218 West 42nd Street
New York

Distributed by
BANNER PRODUCTIONS, INC.
1540 Broadway
New York

Mary Pickford in "DOROTHY VERNON of HADDON HALL"

From the romantic novel by Charles Major ~ ~ Adapted by Waldemar Young

A MARSHALL NEILAN PRODUCTION

Photography by Charles Rosher

"'Our Mary' was superb as 'Dorothy Vernon.' This little woman of the golden locks—the same that film fandom has learned to love—a Mary with added histrionic ability, rides a horse along a wall to rescue her lover in a manner that even the most blase unloose their hands and add to the rounds of applause. To our mind in that ride she gave her spectators more thrills than any flood or mob scenes in the so-called classics."

N. Y. Evening Telegram.

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UNITED ARTISTS CORPORATION
Mary Pickford Charles Chaplin
Douglas Fairbanks D W Griffith
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OMAHA BEE

In it is a combination of all the elements found in the big pictures which made screen history spectacular value, true to life acting, richness of mounting and beauty.

—in other words, Thos. H. Ince has delivered another great box-office picture in

Thomas H. Ince
presents
"CHRISTINE *of the* HUNGRY HEART"
From the novel by
KATHLEEN NORRIS
with
FLORENCE VIDOR
and CLIVE BROOK
Supported by
IAN KEITH, WARNER BAXTER
and WALTER HIERS

Adapted by BRADLEY KING
Directed by GEORGE ARCHAINBAUD
Under the personal supervision of
THOMAS H. INCE

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

Judge the Future by the Past and the Present—
Get yourself that FIRST NATIONAL contract

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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H. K. CRUIKSHANK, Associate Editor
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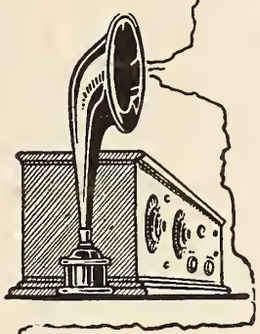
WEST COAST REPRESENTATIVE,
GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R. 45 West 45th Street, New York, broadcasting some words that are wise, and some that are otherwise. Sentence thoughts that have been garnered in out-of-the-way places. Do any apply to you?

When you waste time you waste life. A moment is a small thing—but surprisingly few of them laid end on end bridge the span of human existence. It is a wise man who utilizes life—and every moment in it.

Be quick to find fault with yourself and slow to blame the shortcomings of others. Your own rules of conduct are matters of vital concern to you. Their regulation will occupy all your time and afford you lots of room for criticism. You'll get a better break here and hereafter if you'll remember what Someone said about "let he among you who is without sin cast the first stone."

Contentment is a great thing—for women and children. But the man who is perfectly contented with himself and things in general has either been where he's going, or, more probably, never got started. Discontent spurs men on to great achievements.

Happiness is a funny thing. Some folks spend life in a futile search for it. Others grasp it without effort and hold fast for always. One way to gain it is to keep everlastingly busy at the task in hand. Happiness will come from the satisfaction of a job well done And the job will keep away yesterday's regret or tomorrow's speculative fears.

Possess your possessions—don't allow them to own you. We know a man who has a famous collection of old masters, and he is afraid to leave his home, let alone the city, for fear something will happen to them. He doesn't own them—they own him.

To assume the offensive is the best method of defense. If you see trouble coming your way, jump half way across the ring to meet it. And then sock it on the chin with all your might. And keep on socking. Nothing can down a man who won't stay put.

Did you ever know one of those fellows who spends so much time "getting set" that the race is over before he gets started? The idea is to do things. Maybe you'll be wrong half the time—but the other half you'll be right, and you'll be that much ahead. Get the lead out of your hip pockets. Hop to it!

Metro-Goldwyn presents a mighty aggregation of stars in its great photodrama based on the famous stage play "He Who Gets Slapped." Lon Chaney is "He"; Tully Marshall plays the villain; and others in the cast include Norma Shearer, John Gilbert and Marc MacDermott. To the left, "He," the sad clown, encounters the keen, cold blade of the villain. Below we have Norma Shearer, as the object of the clown's hopeless love, and her sweetheart, ably portrayed by the talented John Gilbert.

Lon Chaney adds to his fame as one of our foremost character interpreters in the stellar role of Metro-Goldwyn's dramatic "He Who Gets Slapped" which has been produced by Victor Seastrom. Chaney's performance easily equals his best past efforts, and the majority believe that he has arrived at a new pinnacle of histrionic talent. To the right he is shown in the apparel of the circus clown which covers the tragedy in his heart, while above, John Gilbert and Norma Shearer indulge in a sentimental moment outside the saw dust arena in which both seek fame.

"He Who Gets Slapped" Proves a Box-Office Record Breaker

Metro-Goldwyn Photodrama a Triumphant Combination of Artistry and Audience Appeal

© Cl B644693

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Thomas H. Ince, one of the most prominent men in the motion picture industry, died at his home in Hollywood on November 19. He was stricken with an attack of acute indigestion while visiting the ranch of William Randolph Hearst. He was rushed in a special train to his home near Hollywood, where he died. His loss will be keenly felt by the thousands who knew him.

* * *

The Allied States Organization is preparing to give battle to the M. P. T. O. A., charging the older organization with invading Allied territory in an effort to obtain members. The Allied group plans to start reprisals with Wisconsin as the first state.

* * *

The Motion Picture Distributors Association, of Canada, is now affiliated with the Hays' Organization and in the future will be known as the Distributors, Producers and Exhibitors Association.

* * *

Six men kidnapped Gustav Eysell, treasurer of the Frank L. Newman Theatres, in Kansas City, and escaped with $15,000 *which was being transferred to the bank.*

* * *

Associated Exhibitors take over the feature pictures of the bankrupt Selznick Corporation. There are 80 pictures in the list. F. B. O. will get the Standard Cinema short subjects, of which there are 52.

* * *

John Hamrick was elected president of the Washington M. P. T. O. at the annual meeting of that organization held in Seattle last week.

LeRoy Johnson, manager of the Liberty Theatre, in Seattle, was held up and robbed of $10,000 which he was taking to the bank. The bandits stopped Johnson's car and at the point of a revolver relieved Johnson of the money.

* * *

"He Who Gets Slapped" rolled up the phenomenal record of $70,468 *for a seven day run at the Capitol Theatre, New York City. This is the theatre record. The nearest approach was "Scaramouche" with* $67,958 *for seven days.*

* * *

South Carolina exhibitors are prepared to carry on the fights against the tax of one cent on every ten cent ticket. The tax is levied by the state and the theatre owners organization is going to carry the fight to the supreme court.

* * *

Exports of films during September were to the value of $742,364 compared with $1,068,955 in August, according to statistics from Washington.

* * *

James J. Walker, New York State senator, is on his way to England to consult with the producers of that country. Mr. Walker is understood to have had an offer to head an English organization similar to the Hayes organization in this country.

* * *

A ten year old girl was killed and 30 persons injured in a stampede that resulted from a fire in the New Castle theatre, New Castle, N. Y.

The News Was Right

IN its issue of November 8, 1924, *Exhibitors Herald* devoted a page to a wordy tirade against *Motion Picture News*. It purported to be the *Herald's* reply to a letter supposed to have been mailed to exhibitors over the signature of Managing Editor Dickerson, of the *News*.

The feature of the letter which brought on hostilities was the *News'* statement that "any exhibitor who allows his name to be published 'boosting' a picture is a plain fool."

It is safe to assume that *Motion Picture News* is perfectly competent to defend itself, when it feels that defense is necessary. As it made no reply, the logical conclusion would seem to be that the *News* regarded the *Herald* blurb as inconsequential. From one standpoint, the *News* was unquestionably right.

But, since there is a larger question involved than the disposition of one publisher to engage in picayunish controversy, since an issue has been raised which is of consequence to the entire motion picture business, since that issue ought to be settled, we may as well get down to brass tacks:

If the *News* made the statement as charged, the *News* was right.

Obviously the *News* might have been more discreet, more diplomatic in the selection of its language. It might have said that exhibitors who indulge in the practice mentioned are foolish. That probably would have been better. But it wouldn't have carried half the punch.

However, for the sake of the diplomatic niceties and added accuracy, let's edit the statement. So that no exhibitor's feelings will be seriously hurt, we can revamp it thus:

"Any exhibitor who allows his name to be published 'boosting' or 'knocking' a picture is unwise."

The statement is sound.

First: Because such reports are no more properly matter for publication in a trade paper than any other class of confidential information. Financial ratings, for example, are decidedly useful. Credit information is absolutely essential. But such things are not published in the trade press. Exhibitors' reports on box-office performance of pictures are matter that might, with the utmost propriety, be collected by any association of exhibitors, collated and sent to participants in confidential reports. They ought to be regarded as confidential matter, not matter for publication.

Secondly: Because the exhibitor who boosts a picture, furnishes the distributor of that picture with ammunition that can be used to raise rentals, whereas the exhibitor who knocks a picture renders himself liable to disciplinary action by the distributor, if the latter is disposed to take such action.

And finally. The sending of such signed reports to any trade paper for publication places in the hands of its publisher material which could be used as a club over the distributor to get advertising. An illegitimate proceeding, if the material were so used.

It is advertising that makes the trade paper possible. When an exhibitor pays three dollars for a year's subscription to *Exhibitors Herald*, he may imagine he is paying for the publication which is going to be delivered to him. But the fact is that he is not paying the actual cost of the unprinted and unfolded sheets of paper which will be used in the production of fifty-two single copies. An issue of the *Herald* weighs approximately one pound, on the average. A pound of book paper, on the normal market of 1924, costs approximately 7 cents. The subscription price doesn't cover the cost of the raw material in an issue. And beyond raw material, there are type-setting, presswork, binding, wrapping, mailing and postage to be paid for. Salaries, office rent, light, telephone service and endless other items.

These things, in the case of any trade paper, must be paid for by advertising revenue or a very high subscription price.

That's the ABC of the business. That's why most publishers have to sell advertising.

Now, assume for a moment that you are a publisher. Assume that you are figuring on ways and means of forcing the distributors to place more advertising in your columns. Assume that you can get 2,000 exhibitors to write you reports on the pictures those distributors are putting out. Assume that a substantial percentage of those reports are going to be unfavorable. Assume that you can't print all the reports you receive. Assume that a certain distributor refuses to listen to reason. What might you do?

As far as *Exhibitors Herald* is concerned, its "What the Picture Did for Me" department has probably been conducted with the most rigid integrity. But,

in this changing world, that is no evidence that it will always be so conducted, since there is no assurance that the *Herald* will forever be under the control and management of Mr. Quigley.

And it is a matter of common knowledge that Mr. Quigley is selling advertising. He has been rather successful at it. He would be rather more than human if he failed to use his reports from exhibitors as evidence on which to make a part, at least, of his advertising case.

So, from a practical viewpoint, the signed box-office report *might* be abused. It might become an exceedingly pernicious influence. It might become a basis of endless contention between producers and distributors on one side and exhibitors on the other.

But, discarding entirely these possibilities, brief consideration of another phase of the matter may be illuminating.

In his "reply" to the *News*, Mr. Quigley said:

"It is perhaps only natural that the *News* should be jealous of this *Herald* department, standing as it does as a monument attesting to the interest that it holds and the service that it renders to the whole industry, but we submit that however disgruntled they might feel about it they are overstepping all proper bounds when they characterize the two thousand contributors to the department as "plain fools."

That statement struck me with a lot of force. It seemed to me that if 2,000 exhibitors had endorsed Quigley's idea he had gone a long way with it. Perhaps they have. But I wanted to get some first-hand evidence.

For this purpose I have had listed every report appearing in Mr. Quigley's "What the Picture Did for Me" department in eight consecutive issues, beginning in September. The total number of contributors appearing in those issues was 293. The number of reports was much larger, but 293 names were all I could find. Where the other 1,707 were I don't know.

But here are some more facts that look interesting:

In the following tabulation are listed some typical extracts from the compilation based on eight issues, showing the number of reports published from some exhibitors during the two months and the populations of their towns.

Theatre	*Location*	*Population*	*Number Pictures Reported*
Ideal	Chateaugay, N. Y.	1,291	17
Opera House	Soldier Summit, Utah	89	11
K. P.	Pittsfield, Ill.	2,129	6
Empress	Grundy Center, Iowa	1,749	22
Oak	Oakdale, Neb.	707	10
Paramount	Star City, Ind.	450	8
Rialto	Cozad, Neb,	1,293	21
Pastime	Mason, Mich.	1,879	19
Lyric	Easley, S. C.	3,568	23
Opera House	Lenora, Kan.	520	7
Unique	Anita, Iowa	1,236	7
Legion	Herman, Neb.	385	6
Cozy	Winchester, Ind.	4,021	13
Fairyland	White Castle, La	1,566	13
Paramount	Elizabeth, La	200	21

But why prolong the agony? These are typical. For fifteen contributors in two months the average number of pictures reported is 13.6. For all contributors during the period, it is very conservative to assume that the average number of pictures on which reports were published was 3. On that basis, 2,000 exhibitors should have supplied something like 6,000 reports. These reports average about three-quarters of an inch of type each. That would involve a total of about 4,500 inches of solid type matter in two months, or 143 pages. The *Herald* could do it with 18 pages a week of solid matter. That would be a department!

And then, too, there's room for speculation as to the value of these reports. Take the last town in the foregoing list, Elizabeth, La. A mill town. The population figure represents white people. Of course there is a large colored element, but is isn't invited to sit with the white folks in the theatre. The whole town lives on and revolves around the mill. When the day's work is done, the workers go home and wash up for supper. When it is over they have their choice: Go to the picture show or go to bed. I wonder if the operator of that house can supply much real help to someone operating a neighborhood theatre in Des Moines, Iowa, or Evansville, Ind.

But all of this is more or less a waste of energy. The *Herald* indulged in what it thought was a magnificient gesture when it quit publishing reviews and bet its roll on this funny "What the Picure Did for Me" department. Which was perfectly all right, as long as the *Herald* went about its own business and allowed other people the privilege of doing likewise.

That, of course, is exactly what it did not do. It felt called on to prove that it had made a great discovery: that it owned the key to all motion picture wisdom. So it wasted many columns of space in a futile endeavor to show that exhibitors have no use for box-office reviews by competent reviewers; that they prefer the reports contributed by the famous "2,000." Of course most exhibitors know better.

In most respects the *Herald* is a splendid paper. When it gets over this tendency toward rowdyism it will be a much better paper. Because, then, it can devote itself whole-heartedly to working for the motion picture industry. There's plenty to be done.

WILLARD C. HOWE.

NEXT WEEK

"Some Facts About Box-Office Reviews"

THOMAS H. INCE IS DEAD

End Comes Suddenly To Noted Producer

Death Shocks Entire Industry

THOMAS H. INCE, one of the great figures in the motion picture industry, died suddenly on Wednesday morning, November 19, in his home in Hollywood, from an attack of acute indigestion. His death comes as a shock to the thousands who knew him and the motion picture industry loses one of its greatest men.

Mr. Ince's death occured at his Beverly Hills home although he was stricken at the ranch of William Randolph Hearst. At his bedside when the end came were his wife, Nell, his two brothers Ralph and John, and his three sons, William Thompson, Thomas H. Jr., and Richard.

There were three companies at work in the Ince studios, but all work was suspended when the news of his death reached them in tribute to the master.

Thomas H. Ince was one of the pioneers in the motion picture industry and his rise in the business was rapid and romantic. He was only forty-two years of age, and had stepped from obscurity to the center of the stage in less than ten years.

THOMAS H. INCE

HE was born at Newport, R. I., in 1882 and came from a family of theatrical people. At seven he played his first part and at fifteen was an accomplished actor. He had considerable experience in stock, played in repertoire and had a few successful parts on Broadway. Returning from Cincinnati in 1910 after an engagement with the Chester Park Opera Company, he found himself out of work, and after making the rounds of the Broadway booking offices without success, an incident occurred that was the turning point in his career.

He was standing at the curb at Times Square when a pretentious automobile pulled up, and Joseph Smiley invited Ince to lunch, a proposition, which in Ince's straightened circumstances, he accepted with alacrity.

SMILEY, who has since become well known, both as an actor and a director in the motion pictures, was at that time engaged as an assistant director in the Imp studios. He asked Smiley for a job, and was offered a heavy part in a one reel film at $5 a day. At first Ince hesitated, but he needed money in the worst way, and finally accepted.

A few months later one of the directors died, and Ince was selected to fill the vacancy. Not long afterward the Imp management decided to send two companies to Cuba, and Mr. Ince was placed at the head of one of these. His two leading players were Mary Pickford and Owen Moore.

Upon his return from Cuba, Mr. Ince joined with Kessel and Bauman, founders of the New York Motion Picture Corporation.

LATER the Triangle Film Corporation was formed, consisting of Thomas H. Ince, D. W. Griffith and Mack Sennett, Mr. Ince was appointed director general, and he was entrusted with the task of building the Triangle Studios at Culver City, California, now the Metro-Goldwyn Studios.

When his contract with the Triangle company had expired, Mr. Ince started his extremely successful career as an independent producer. He signed a three year contract with the Famous-Players-Lasky Corporation, and while with this concern turned out some eighty successful pictures. In 1921 he signed a contract with First National, and produced about eighteen special feature pictures.

VALE!

A GREAT producer called home by The Great Producer.

The curtain has been rung down with the play half over, the evening not begun. Always a dominant figure, a vivid personality, Thomas H. Ince played an important part in the great drama of life.

For those who knew him a beloved friend is lost; by the whole artistic world his absence will be felt.

Selznick Features Go To Associated Exhibitors

Bankrupt Company Turns Over 80 Pictures

THE most gigantic transfer in the history of the film business that of the transfer of the physical distribution of one big company to another, was accomplished last week when the Associated Exhibitors took over the product of the defunct Selznick Corporation. It is granted in film circles that only the enormous distributing capacity of the Pathe organization made this merger possible on such a short notice.

The deal involves the taking over of some eighty feature-length features in every territory in the United States and became effective on Saturday. The United States Courts granted permission of the transfer when an agreement had been reached between the attorneys for all concerned and the creditors declared themselves in perfect accord with the move.

J. W. Woody, General Manager of the Associated Exhibitors, on taking over control of the Selznick product, declared that the Pathe organization would begin functioning immediately and that not a solitary exhibitor who had booked Selznick product would suffer in any way. "There will be no confusion in the matter of early film shipments and bookings due to the transfer," Mr. Woody further declared.

On Saturday, November 15, the productions, records and accessories in the various Selznick branch offices throughout the country were moved to the Pathe Exchange and without the loss of an hour Selznick bookings and shipments were being taken care of by Pathe's distribution machinery.

The list of productions involved in the deal are: "Broadway Gold" (certain territories) "Right of the Strongest," "Daughters of Today," "Twenty Dollars a Week," "Is Love Everything," "Woman to Woman," "The Forbidden Lover," "Defying Destiny," "Queen of Sin," "Bag and Baggage," "Broadway Broke," "Prince of a King," "The Cricket on the Hearth," "Toilers of the Sea," "The Bowery Bishop," "The White Shadow," "Roulette," "Pagan Passions," "Wife in Name Only," "Cause for Divorce," "Missing Daughters," "Stranger of the North," "Broad Road," "One Week of Love," "Love is an Awful Thing," "Love of Women," "Passions of the North," "Amazing Lovers," "Man and Women," "Outlaws of the Sea," "Timothy's Quest," "Tools of Fortune," "Solomon in Society," "Bohemian Girl," "The Super Sex," "Marriage Chance," "The Danger Point," "That Woman," "The Web of the Law," "One Million in Jewels," "The Grub Soke," "Vengeance of the Deep," "Modern Marriage," "Jungle Adventures," "Proof of Innocence," "As a Man Lives," "Prince and the Pauper," "Sign of the Rose," "Sinner or Saint," "Cordigan," "Belle of Alaska," "Daring Danger," "Jan of the Big Snows," "Bluebird, Jr.," "The Lying Truth," "Sisters," "Hidden Woman," "The Three Buckaroos," "Man's Law and Gods," "My Old Kentucky Home." "His Wife's Husband," "Queen of the Moulin Rouge," "What Fools Men Are," "When the Desert Calls," "Destiny's Isle," "False Fronts," "Mohicans Daughter," "The Challenge," "Milady the Great," "Alone," "Me and my Gal," "How Women Love," "Darling of the Rich," "Truth About Wives," "Trail of the Ace."

The following statement in connection with the merger, was issued by Henry S. Dottenheim of Tobias and Bernard, counsel for the creditors' committee in the Selznick bankruptcy proceedings:

"An agreement has been reached between the attorneys for all concerned whereby Associated Exhibitors are taking over the distribution of about eight pictures. In view of the fact that every one of the creditors agreed to the distribution plan, there is no question as to the decision of the court."

Mr. Woody's final word to the Selznick men in the field was that of congratulations and admiration for the cooperation they rendered in the gigantic merger.

Betty Bronson, selected by Sir James Barrie to play Peter Pan in the screen version of the famous play of that name.

Allied to Battle

ACCORDING to reports from the Middle West, the Allied States Organization is prepared to give battle to the M. P. T. O. A., and a meeting was held in Chicago last week to make plans to battle the older organization.

The Allied accusses the M. P. T. O. A. of invading Allied territory in an effort to take members from the Allied organization. The Allied will now adopt a method of invading the territory of the M. P. T. O. A. in an effort to obtain members and Wisconsin is said to be the starting point.

President Steffes, of the Allied, issued a statement several weeks ago in which he stated he would wage a battle if the M. P. T. O. A. did not stop its methods and the new organization has finally decided that the time is at hand.

"Friendly Enemies" for Prod. Dist. Corp. Release

A. H. Sebastian of the Edward Belasco Productions, producers of "Welcome Stranger," has purchased the screen rights to the well known and highly successful stage play "Friendly Enemies" in which Louis Mann and Barney Bernard registered big hits in New York and Chicago several seasons ago.

"Sure fire box-office stuff"

—Morning Telegraph.

"Elaborate production. . . . Intelligent direction. . . . All star cast. . . . Sure fire box-office stuff. . . . About all anyone need ask."—Morning Telegraph.

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Giblyn

with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors

Physical Distributors · Pathé Exchange, Inc.

"Rudy" Gives A Party

RUDOLPH VALENTINO and J. D. Williams both of Ritz Carlton Pictures, entertained at the Ritz Carlton Hotel, New York, on November 15 with a dinner dance. Valentino and "Jaydee" were unanimously voted the perfect hosts by the select assemblage of film folk and screen writers who were honored with invitations.

There was a decided difference of opinion regarding the beard which "Rudy" is sporting for his new picture. Some of his guests gave it the customary three cheers, while others handed it considerable "razz." The genial star came in for more than his share of kidding regarding the hirsute appendage, and enjoyed the joshing as much as the joshers themselves.

Even Messrs. Williams, "Joe" Jackson and "Bill" Yearsley, helped things along by distributing to the diners false beards that duplicated that worn by the host. It was announced that this was so all the men would have an even break with the sheik when it came to the dancing later. An individual who declared he was "Otto Strop" crashed in and made a vigorous protest against "Rudy's" beard in behalf of the barbers unions and the razor manufacturers. Valentino arose to say that he had absolutely no sinister or ulterior motives in raising the whiskers, and then handsome souvenir safety razors were passed around. There were no speeches, although several personages arose from time to time to aid the merriment, and Nita Naldi, resplendent as usual, gave the guests an idea of how she would look as a bearded lady.

"Rudy" spent a very busy evening doing his best to dance with all the girls, and Mrs. Valentino, more beautiful than ever, didn't seem to mind. Especially favored was little Blythe Sherwood, who has the distinction of having been the very first to ever interview the sheik.

Among those enjoying themselves along about midnight were noticed Nita Naldi, Dagmar Godowsky, Ethel McIsaac, Dorothy Day, Louella Parsons, Bessie Mack, Willard C. Howe, Tim Leahy, Sam Comley, Pete Milne and his bride, Kelcey Allen, Mordaunt Hall, Harry Reichenbach, Fred Bruner, and others.

Universal branch managers attending the recent sales convention at the Astor Hotel, New York City of the Eastern Division of the Universal sales organization.

CANADIAN M. P. D. A. CHANGES NAME

The Canadian Moving Picture Distributors Association is to be known in the future as the "Distributors, Producers and Exhibitors Association" according to an announcement at Toronto by Clair Hague, general manager of the Canadian Universal Films, Limited, following a conference with Cortland Smith of New York, representing the Will Hays organization in the United States.

Mr. Hague has intimated that the new body will embrace all branches of the moving picture business in the Dominion but that it will seek the full cooperation of the M. P. T. O. Canadian Division, insofar as the exhibitors' end is concerned.

The association will become affiliated with the Hays organization and this step will in itself aid in making the association an extremely strong body.

INDIAN FINDS MINE WITH IRON DOOR

Lee G. Turner, a gold prospector of Tucson, Arizona, arrived in New York this week after visiting Washington and seeing President Coolidge about claims he has to an old Spanish gold mine, said to contain unlimited wealth. This mine is called "the mine with the iron door," and is a central figure in Harold Bell Wright's novel of the same name which has been picturized by Sol Lesser and is proving one of the outstanding screen successes of the season.

Turner, who is part Indian, has been seeking the Spanish mine for sixteen years, following clues given him by Indians who know of its location. He now claims to be within 63 feet of the entrance. According to Turner's story, attempts have been made to swindle him out of the property. He has a ranch on the land where the mine is said to be located, and he visited the President to ask that his ownership of the land be assured. He was referred to the Department of Indian Affairs and the State Department.

"I will open the mine within two months," said Turner. "For years I have been excavating and have found evidences of an ancient civilization. This gold mine is as old as the 'Ztec Race.'"

* * *

TWO MORE FOR B. & K.

Announcement was made this week by F. M. Brockell, General Manager of Balaban Katz Midwest Theatres, Inc., that two new houses will be added to this rapidly growing circuit within a short time.

One of the acquisitions will be the Highway Theatre, a $150,000 structure which is nearing completion in one of the outlying districts of Chicago. The other, located in Joliet, is now in the course of construction and will probably be one of the most elaborate theatres in the Middle West.

With the completion of this building, the Balaban Katz Midwest Circuit will have three theatres in Joliet

Reviewers unanimous in praise!

We have given you the reports of all the reviewers.

You have noted that they are unanimous in their praise. They agree that this picture is a first-class box-office attraction, with thrills, jazz and romance, lavishly produced, and with a stellar cast. Now see and believe!

The Howard Estabrook Production

THE PRICE OF A PARTY

Directed by Charles Giblyn

with Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky

Associated Exhibitors

Physical Distributors · Pathé Exchange, Inc.

A thrilling scene from Pathe's "Out of the Storm," which is full of suspense and action. The above shows that law and order will prevail over crookedness. This picture contains all the necessary ingredients for success and is full of thrills.

John Hamrick New Head of Washington M. P. T. O.

Second Annual Convention in Seattle a Huge Success

AFTER two days in Seattle, exhibitors from all parts of the state have returned to their respective houses, filled with enthusiasm, ready to "carry on" and bring every exhibitor in the state into the Motion Picture Theatre Owner's organization, whose second annual convention, was the inspiration for the gathering. To quote from one enthusiastic member's words: "I have belonged to every organization that has been formed in moving picture circles in this state during the past ten years. This is the only organization that has survived its first year, not to mention showing a phenomenal growth, and a lot of constructive accomplishments. If I had of necessity to discharge some employee in my house, or make *any* sacrifice, to pay my dues into this organization, I would make that sacrifice!"

During the two days executive sessions, three one year trustees were elected. They were: John Hamrick, Seattle; Fred Walton, Bellingham; Frank Edwards, Seattle. The trustees elected Mr. Hamrick their new president, H. W. Buren, first vice-president, Frank Edwards, second vice-president, J. M. Hone, secretary-treasurer, all of Seattle. Mr. Hone was re-elected, H. T. Moore of Tacoma, was elected two year trustee, succeeding Ed. Dolan of Aberdeen, resigned.

PAPERS were read by: John A. McGill, Port Orchard, on "Non-Theatrical Competition;" "Block Booking and Salacious Films," W. F. Code, Seattle; "Association Finance," L. A. Drinkwine, Tacoma; and "Arbitration Board," by H. W. Bruen of Seattle, who was re-elected to the Arbitration board to serve with C. E. Swanson of Everett, and Frank Graham of Centralia. A highlight of the convention was the really constructive discussion of various exhibitor problems, from the convention floor. On the opening night, Nov. 11th, the long heralded "Pot Pourri of 1924" filled the Palace Hip Theatre to overflowing, and was even more of a success than was claimed for it.

Numerous plans for the entertainment of visiting exhibitors helped to make the hours between sessions, interesting. B. F. Shearer, theatre equipment house, arranged a perfect gem of a little theatre, and with Mike Newman presiding, staged a wonderful little show, packing the house to more than capacity, and filling up the street outside with those who had to look through the window.

* * *

POSTER CENSOR FOR MONTREAL

A new form of censorship bureau of direct application to the moving picture business has been created in Montreal, Quebec, in addition to the Provincial Moving Picture Censor Board which also has its headquarters in Montreal. The new office, which is a municipal department for the examination of all posters, window cards and other advertising display material, was opened in the City Hall Annex on November 12 with Martin Singher, a former local newspaper man, in charge as "poster censor."

A further step taken by the Montreal civic authorities is the imposition of a special tax on all posters used in the city, this being imposed at the time they are passed upon by the censor. When a poster is examined, it is either stamped with the city's "acceptance stamp" or it is sent back to the film exchange for designated alteration or deletion.

The new tax scale, so far arranged, provides for a levy of three cents for all posters ranging from three to six sheets and a charge of five cents for posters larger than the six-sheet size. A flat rate is also to be charged for window cards, one sheets and other advertising matter.

The poster censor, according to the regulations, is entirely independent of the Montreal police force but he has power, under the civic bylaw, to take proceedings against any alleged offenders under the poster censorship statutes. Taxes raised through the poster censorship go into the civic treasury for the maintenance of the new department. Sweeping reforms in poster displays are promised by Censor Singher. Exhibitors are inclined to look upon the new plan as merely another method of collecting taxes from the moving picture business.

* * *

TWO SERIES FOR S. & S.

S. & S. Film and Supply Company of Pittsburgh announces the distribution rights in the Pittsburgh district of Robert and Cole series of Big Boy Williams and Peggy O' Day productions.

A. Steinberg is optimistic regarding the series and claims that the first of the series, "Riders of the Sand Storm," is going over big.

"Should attract attention" (M. P. News)

"Mounted in a way that must have strained the money bags of its sponsors. . . . Exhibitors should be able to attract attention with the stars. . . . One of those ever popular tales. . . . Will appeal to feminine patrons."—Motion Picture News.

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Associated Exhibitors

Physical Distributors - Pathé Exchange, Inc.

Standard Cinema Comedies For F. B. O. Release

52 Pictures in the List

HARRY M. BERMAN, Sales Manager of Film Booking Offices, has consummated a deal with Standard Cinema Corporation, of which Senator Elwood M Rabenold is President, whereby F. B. O. will distribute 52 short subjects embracing four series of shorts in the United States and Canada, made by the Standard Cinema Corporation. (These comedies were originally intended for Selznick distribution.)

Included in these fifty-two short subjects, are twelve 2 reel Jimmy Aubrey Star Comedies, starring the well known comedian Jimmy Aubrey. The series were produced by Joe Rock, well known comedian, and directed by Marcel Perez.

The second series are twelve 2 reel Stan Laurel comedies, featuring Pathe's former leading star, comedian, Stan Laurel. These have been given elaborate productions, and Laurel has been given every aid in the way of plot materials and direction, so that the results are unusually funny. They are burlesques on well known photoplays. The first is called "Monsieur Don't Care", with Laurel in the role of Rhubarb Vaselino. Direction by Percy Pembroke; produced under personal supervision of Joe Rock.

E. V. Durling's one reel "Screen Almanacs" are included among the series of four. These will be released one a month, and are an intimate record of leading figures in the world of entertainment, taken at their informal or "off-stage" moments, and are of extrordinary interest. The first three releases are called "Behind the Screen", "Broadway to Hollywood", and "Among the Girls".

The fourth set of shorts are a cartoon series known as the Dinky Doodle Cartoons. These come from the Bray Studios, who were responsible for the Colonel Heeza Liar cartoons. The Dinky Doodle cartoons will be released at monthly intervals. Dinky Doodle is a rough and tumble boy, full of pep and life. Dinky Doodle will work in this series in conjunction with the cartoonist himself. In other words these series will not be straight cartoons, but will be what are known as "combination" cartoons, where the actor appears in conjunction with the cartoon character—a process which was invented by J. R. Bray. Walter Lanz, the famous cartoonist who has achieved success in directing the Colonel Heeza Liar Series, directed the new Dinky Doodle series.

Constance Bennett, a featured player in "Code of the West," a Paramount picture.

CHRISTIE RETURNS WEST

Al. Christie left New York this week on his return to Los Angeles after having made arrangements with Producers Distributing Corporation for the relcase of several big comedy features during the coming season but without making any definite decision regarding the American distribution of the famous international farce "Charley's Aunt."

Before leaving Mr. Christie expressed his interest in dramatic productions and stated that in the near future the attention of the Christie Studio may be turned to the production of dramatic subjects as well as short and feature length comedies.

* * *

J. G. BACHMANN RETURNS FROM STUDIO TOUR

J. G. Bachmann, treasurer and head of distribution for B. P. Schulberg Productions, returned to New York Monday after six weeks' absence during which time he visited the studio of Preferred Pictures in Los Angeles and toured to the company's exchanges.

While in the various exchange centers Mr. Bachmann inaugurated special sales and exploitation campaigns for the first two Preferred Pictures, "The Breath of Scandal" and "White Man" which are now booking.

* * *

SEATTLE EXHIBITOR ROBBED OF $10,000

Five bandits successfully held up LeRoy Johnson, manager of the Liberty Theatre, Seattle, and Frank Steffy of the Coliseum, at eleven o'clock in the morning, as they were on their way to the bank with Saturday's and Sunday's receipts of $10,000. It was a bold piece of work, the bandits, stopping the theatre men's car, by running their car in front of it at an alley entrance. They quickly overpowered the armed guard in the back seat, pressing revolvers at the two theatre men's throats, while they lifted the money bags from the captured car into their own, a Paige, with its license number obscured.

Guard Robert Murray, commandeered a passing automobile as soon as the bandit car was underway, and chased them as far as Queen Anne Hill where the pursuit was abandoned. Two arrests were made in Bellingham the following day, but the men were later released upon establishment of an alibi. The abandoned car was found in Seattle.

This is the fourth attempt on Jensen & Von Herberg's Greater Theatres Corp., in Seattle. Two previous efforts failed entirely, and a third only netted $528. Burglar insurance covers the entire loss.

* * *

WURLITZER SUPPLIES COLLEGE ORGANS

The importance of supplying specially trained organists to meet the ever increasing demands of motion picture houses all over the country has at last been recognized by one of the foremost musical colleges in America, for the Chicago Musical College is offering in this season's curriculum an extremely well-balanced course in motion picture organ playing.

A two manual and a three manual Wurlitzer Unit Organ have been installed by the college in separate sound-proof chambers, so that students are assured instruction and practice on instruments which represent something in theatre organ construction that will be up-to-date for many years to come.

Great interest is being manifested in the course, according to Carl D. Kinsey, manager of the Chicago Musical College, who says that the college installed these two Wurlitzer Unit Organs because of the many calls received for organists who could bring out the full possibilities of these instruments in following the pictures.

The installation of Wurlitzers in modern theatres is becoming more and more prevalent. The popularity of organ music is growing with leaps and bounds.

"Good Amount of Audience Appeal" (Film Daily)

"Sort of atmosphere that appeals to the majority. . . . Should make a first rate box office bet. . . . A variety of well-known, capable performers. . . . Good drawing names in cast."—Film Daily.

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Associated Exhibitors

Physical Distributors · Pathé Exchange, Inc.

Anna Q. Nillson, the Scandanavian star, in a colorful scene from the First National photoplay, "Inez from Hollywood."

Fifth Avenue Has Picture Taken

FIFTH AVENUE has lost its exclusiveness

For years the stronghold of brownstone-fronts and opulent gentility, New York's most exclusive thoroughfare now threatens to stretch far beyond its traditionally select limits, bounded on the south by Washington Square and on the north by "millionaire row," and in fact to reach into practically every city, town, and village of the country. Fifth Avenue is to be extended from Coast to Coast. At least, cinematically speaking.

The first step in this undertaking was taken this week when the famous avenue, in celebration of its one hundredth anniversary, decked itself out in holdiay regalia and posed democratically for the Pathe News cameraman. As a result Fifth Avenue of today as contrasted with Fifth Avenue of the past will be presented on the motion-picture screens of the country, beginning Wednesday, November 19, the views being released as part of the regular Pathe News reel No. 94.

The preparations preliminary to the making of this motion-picture have been carried on for the past several weeks. Research work of a considerable magnitude was involved in the compilation of the views showing the development of the Avenue during the past one hundred years. Time-worn charts, old engravings, and rare wood cuts garnered from many sources had to be gone over, carefully selected, and in many instances refurnished for purposes of photographing them for screen presentation. Dissolving into the views of these old historic sites are motion pictures of the Avenue as it is today. The dramatic growth of the famous thoroughfare from such humble beginnings as "Shanty Town" of the 60's is strikingly depicted. Other old sites that make their appearance in the film are the Parade Grounds of 1853 that are now Washington Square, the Croton Aqueduct of pre-Civil War days at 42nd Street which is now the Metropolitan Library.

Take a look at "Rudy's" new whiskers. They are black—not red as was rumored. "The Sheik" and J. D. Williams are shown talking over their mutual interests in Ritz Carlton Pictures.

Lola Todd, one of the newcomers at Universal City. She is now appearing in support of William Desmond in "Red Clay."

"He" Breaks All Capitol Records

Played to $70,463 in Seven Days

HAVING broken all existing attendance and box-office records at the Capitol Theatre, the Metro-Goldwyn production of the Lenoid Andreyev play "He Who Gets Slapped," carried on the fifth anniversary celebration for another week. Victor Seastrom, by his masterly direction has definitely asserted his right to a position by the side of Griffith and Lubitsch.

A European circus, rich in color and atmosphere, is the locale of the story, dramatic, tragic, and compelling. The central character of "He" as created by Lon Chaney, is an embodiment of pathos, drama and frustrated hope, yet with the unquenchable light of the individual shining triumphant to the bitter end. Norma Shearer and John Gilbert as the young lovers are as sweet and refreshing as the breath of Spring. Tully Marshall, Marc McDermott, Ford Sterling, Harvey Clarke, Clyde Cook, Paulette Duval, Ruth King and others add to the strength of the cast. An animated anniversary cartoon drawn by Julian Ollendorff and the Capitol News are also on the program.

David Saperton, one of the really great pianists of today as soloist of the musical program, adds another popular note to an already brilliant program. He plays the first movement of Tchaikovsky's Concerto in B. Flat Minor. David Mendoza, conductor, guides the Capitol Grand Orchestra through Tchaikovsky's "1812" Overture.

The Capitol Ballet Corps is seen in the "Dance of the Hours" from "La Giaconda." The music score which accompanies the feature, is one of the most subtle and dramatic that has ever been compiled for a picture, and is in itself a musical achievement. "Pagliacci" is the source of the atmosphere for the European circus, the throbbing theme of the principal character is used to interpret the tragedy and pathos in the life of "He."

For once, at any rate, it has been proven that a really artistic achievement will also prove to be a big box-office winner,

'A Fine box-office magnet for any theatre"
(Trade Review)

"A fine box-office magnet for any theatre. . . . Hits the popular taste. . . . Money has not been spared. . . . Lavishly gorgeous interiors. . . . Interest and suspense constantly increasing. . . . Pungent thrills, jazz and romance. . . . The photoplay is excellent."—Exhibitors Trade Review.

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Editorial

One Less Distributor

DISPOSAL of the Selznick product to Associated Exhibitors and F. B. O. leaves the industry with one less distributing organization and the independent producers with one less outlet for their pictures. All in all, the result cannot be hailed as a victory for those who are anxious to see some semblance of competition maintained throughout the field.

From the standpoint of the creditors, however, the arrangement appears the best possible way out of a hopeless tangle. If capital had been available for reorganization and if the creditors had been willing to wait long enough, they might eventually have been paid.

But there were too many conditions involved and the first and foremost, money for operation, could not be met. So it seems altogether desirable that the Selznick product, on which a substantial amount of money should be realized, be placed in the hands of other distributors for the purpose of realizing on it as quickly as possible and without unreasonable cost. There are many good pictures involved and there is no doubt that they will be handled on a sound basis, because they have gone into good hands..

That, however. hardly compensates for the elimination of the Selznick organization. Disregarding what some may think of its recent financial conduct, it did afford a channel of distribution rendering a very real service to many producers and exhibitors. Its disappearance is to be regretted, not alone because it means the elimination of a sound competitive influence in distribution, but because, going out via the bankruptcy route, it tends to confirm an impression already widely prevalent, that there is no longer any possibility of substantial profit in the field of independent national distribution.

That impression, cultivated freely among bankers and other financial interests, will do much to discourage new undertakings and to restrict competition.

The whole situation after all, is pretty much up to the exhibitors. If they want competition among producers and distributors, they can have it by refusing to concentrate their bookings, by distributing their business as widely as the present situation will permit. If, however, they favor concentration of power in a few concerns, they can go along about as they are doing and they will come close to having it in another two, three or five years.

Is the Public Intelligent?

IT'S a rather common thing to hear those who think in the New York manner expressing regret over the dull intellect of the motion picture public.

Pity for the lowbrow, patronizing tolerance of the common people in spite of what they don't know, sorrowing regret over the inability of the public to grasp anything more complex than Mother Goose—these are notions that ought to be analyzed before they carry us into difficulties.

It is true that the evolutions of mass psychology are slow. It is true that the people, in the aggregate, seem at times unable to think for themselves. It is equally true that they seem to be easily led and that, in the mass, they often arrive at mass conclusions that are rather forced on them by a minority claiming higher intelligence.

These outward indications are largely useless They don't mean much of anything.

Seat eight men of exceptional intelligence at eight tables in a hotel dining room and every one will order a dinner with reasonable dispatch. Bring the same eight together at one table, make them acquainted with one another, and watch the struggle they will go through ordering the same dinner. That's something we have all seen hundreds of times, but it isn't a reflection on anybody's intelligence. It is indicative of the reaction of a crowd as compared with the reactions of individuals.

Our motion picture public is considerably more intelligent than we sometimes imagine. And in it there are thousands of individuals of the keenest types. They are the folks who are rather certain to dominate public opinion on the pictures. If we insist on assuming that they grade mentally as children, we shall rapidly build up a resentment which will come home to us in trouble.

For the exhibitor who has booked a picture that looks a little "highbrow" this question is a serious one. But there is a way to capitalize such pictures —just this: Exploit them for what they are. Make your appeal to the real intelligence of your community. Tell your public that the picture is highbrow. If you put enough emphasis in the telling. you will get the crowd.

In other words, those who think usually control the mob reactions. You won't ever influence the higher strata of intelligence by making your appeal to the lower. And as you find better pictures coming along your exploitation must be adjusted to their calibre. Otherwise you will never get them over.

The Pessimist's Window

SIDNEY OLCOTT is a great director. No question about it. But he can't do the impossible. He tried it this week and failed. Tried to make players out of some editors of motion picture trade papers. Which would call for omnipotence. It was this way: Sidney invited the editors to Famous' Long Island studio. Fed us. Then explained he was working on a scene involving the office of a Jewish newspaper. Took everybody off the set except Mlle. Jetta Goudal and proceeded to try to pose us in various capacities. But we couldn't look natural. Maybe it was because Jetta smiled at us. (She had reason. She did well not to laugh.) Maybe it was our well-known diffidence. But, with the possible exception of Danny (we withhold judgement in his case until we see the stills) it's our conclusion that the editors will have to stick to editing for a while. The evidence of that fact will probably appear in next week's issue.

* * *

J. G. Bachman, treasurer of Schulberg Productions, returned this week from an extended selling trip in behalf of Preferred pictures. Had a mighty interesting talk with him. He's full of enthusiasm over the way the Preferred product is going. Says he is getting adequate first runs and believes the Preferred franchise holders represent as fine a lineup as anyone could ask. Asked him whether he could see any ugly clouds on the independent horizon. "Not a cloud," he replied, "as long as we make good pictures. That's the whole answer. So we are going to do it. Twenty-four pictures this season, twelve of them outstanding features and twelve shorter pictures. We know now, with the co-operation of our franchise holders, that they are going over in a big way. So we are perfectly satisfied with the outlook." Well, there's one independent we can't feel a bit sorry for. And he is moving into larger quarters, too.

* * *

We had our eye knocked out. Went through Universal's new quarters. In the Heckscher building, Fifty-seventh street and Fifth avenue. Altogether the best layout we have seen in many a day. There's a combination of good taste, quiet dignity and business efficiency about it that is exceedingly rare.

One thing particularly aroused our envy. Carl Laemmle's office, looking out on Fifth avenue, the street that celebrated its hundredth birthday this week. One of the most interesting streets of the world. But when we stopped to think it over, we concluded we couldn't stand the pressure of that office if we owned it. We would just sit and look out the window and this page never would get done.

The new quarters are a clean fine setting for the "White List" and the policies back of it. Congratulations! And a thank you to P. D. Cochran, who guided and kept us from getting lost entirely.

* * *

We had a mighty interesting talk with Valentino at J. D. Williams' dinner last Saturday night. Interesting because he discussed some of the difficulties of stardom and told something of the grinding effort he has had to go through to get the exact refinements of expression and emotion required. We gathered the impression that he has developed a broadened conception of the art which will be reflected in future pictures.

Most of the male guests at the Williams' dinner tried to wear Valentino beards, but with relatively few successes. In our own case, there was a lack of glue or whatever you call it on one side of the decoration. A drooping effect was the inevitable result. Naturally we are not sold on the idea. But we have inside information to the effect that Valentino is going to abandon his disguise within a few weeks, so there's nothing to worry about.

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We note that John W. Considine, Jr., general manager of Joseph M. Schenck Productions, is going to produce two features for release under his own name. Particular interest will attach to what he turns out, since he is one of the youngest producers in the business.

* * *

The death of Thomas Ince is a very real loss to the world of motion pictures. The Ince technique and influence have been powerful factors in this business. Such men are too rare. They leave a void when they go, one that is not readily filled. Perhaps the time may come when this business will have less need of genius than today. But for the present it remains a business of vision, a business in which men of the Ince stamp are essential to provide creative leadership.

* * *

Over at the Famous studio the other day we noted an elevated railroad in process of construction. Wonder if Famous couldn't provide us a subway, too, as long as our esteemed Mayor won't dig it.

* * *

Albert E. Smith, of Vitagraph, returned from England the other day. Evidently he did not take time to go into the problems of the English producers.

* * *

We said something about it last week, but we can't refrain from repeating. "He Who Gets Slapped" is drawing a most unusual line of comment from the New York public. Some folks think it is over the heads of any but a Broadway audience. Our own guess it that it will go over almost anywhere. It is one of those pictures that could be turned into a social obligation in most communities.

* * *

Well, if this doesn't fill the page, we're going to leave the balance to the printer. Maybe he's a better pessimist anyway.

PRODUCTION HIGHLIGHTS

B. Berger, general manager of Gerson Pictures Corporation arrived in New York on Monday with prints of the first two of the series of Richard Holt productions being made by his organization.

These pictures are "Ten Days" written by Arthur Hoerl, and "Too Much Youth."

* * *

John Russell is engaged in adapting "The Coast of Folly," by Coningsby Dawson for Gloria Swanson's next Paramount picture, to be directed by Allan Dwan.

* * *

Lloyd Hughes' intervals between pictures are suggestive of deep-breathing exercises. First National has again claimed him, this time to be leading male support of Colleen Moore in her next starring picture, "Sally," which Alfred E. Green will direct.

* * *

William De Mille has filmed the final scenes of his production of "Locked Doors," at the Lasky studio and will bring the prints to New York where he will edit and title the picture in collaboration with Clara Beranger, author of the story.

* * *

Sidney Olcott has added Louise Mackintosh and Beatrice Gaines to the cast of "Salome of the Tenements," which he is directing at the Paramount Long Island Studio, from the story by Anzia Yezierska.

* * *

For the week of November 16, the release schedule of Fox Film Corporation includes the Tom Buckingham picture, "Troubles of A Bride," featuring Robert Agnew and Mildred June. The story was written by Mr. Buckingham in collaboration with John Stone and the production was directed by the former.

* * *

Renaud Hoffman who is now working on "On The Threshold," the first of his new pictures for release by Producers Distributing Corporation has selected "The Unknown Soldier" as the second production in the series.

* * *

Marion Harlan, the 16-year-old daughter of Otis Harlan, stage and screen comedian for many years, is playing an important role in Buster Keaton's next comedy, "Seven Chances."

Miss Harlan has been educated for the career that she entered upon a short while ago. Was born in 1905 at Long Branch, N. J., educated at Notre Dame Convent, Lowell, Mass., and the Polytechnic High School at Los Angeles.

"The Goose Hangs High," James Cruze's next production for Paramount, goes into production Monday, November third, according to an announcement today by Jesse L. Lasky, first vice-president in charge of production of Famous Players-Lasky Corporation.

* * *

Sidney Franklin is going to try something new in Hollywood.

Franklin will direct Constance's next Joseph M. Schenck comedy, "The Man She Bought." And inasmuch as he has plenty of time to prepare for the making of the picture, he intends to have all the sets erected, the cast engaged, and every preparatory detail ready weeks in advance of actual shooting.

* * *

William A. Seiter, Universal director is on his way to Honolulu with a Universal company of stars, players and technicians, to film "Dangerous Innocence," adapted from the popular Pamela Wynne novel, "Ann's An Idiot." The starring roles are taken by Laura La Plante and Eugene O'Brien.

* * *

"The Lighthouse by the Sea," which Warner Bros. have made from a version of Owen Davis' celebrated play revamped only to make it a strong stellar vehicle for Rin-Tin-Tin, the famous police dog actor, will be ready for exhibition within the next few weeks.

* * *

In recognition of her splendid work in Zane Grey's "The Code of the West," now nearing completion, Constance Bennett was today signed on a long term contract by Paramount, according to an announcement by Jesse L. Lasky, First Vice-President in charge of Production.

* * *

The title of the first Associated Arts Corporation production for F. B. O. (Goebel & Erb Unit) has been changed from "Sold for Cash" to "On the Stroke of Three."

* * *

With the announcement from Metro-Goldwyn-Mayer studio executives that Conrad Nagel, Claude Gillingwater, and Dale Fuller have been signed for leading roles in Robert Z. Leonard's production of "Cheaper to Marry," production is expected to get under way at once.

* * *

"Flashing Spurs," Bobby Custer's second F. B. O. starring vehicle, has gone into production with Breezy Eason handling the megaphone.

Mae Busch has been engaged to play the leading feminine role in B. P. Schulberg's next Preferred Picture, "The Triflers." By special arrangement entered into between Mr. Schulberg and Metro-Goldwyn-Mayer, Miss Busch will head the cast of featured players in this story which is now in production for release through B. P. Schulberg Productions, Inc.

* * *

Mary Astor has been signed to a three year contract by Thomas H. Ince, according to word received from the Culver studios. Miss Astor, who is just nineteen, first attracted attention in the Tri-Art releases "Hope," "Beggar's Maid," and "The Young Painter," a series of two reelers based upon famous paintings.

* * *

Richard Dix's next Paramount starring picture, "The Maker of Gestures," is being adapted to the screen by Gerald C. Duffy, from the short story by John Monk Saunders which appeared recently in the *Cosmopolitan Magazine*. Paul Sloane will direct the picture, which will be put into production the latter part of the month.

* * *

Lefty Flynn, F. B. O. Western star, is preparing to launch his third Harry Garson production, tentatively titled "The Wise Guy," Flynn has already completed "The Millionaire Cowboy" and "The No-Gun Man," both of which were directed by Garson.

* * *

The most sought after location in California—the Del Monte home of United States Senator Charles W. Clark—has been obtained for the first time for scenes in the George Fitzmaurice production, "A Thief in Paradise." The director and his company are now photographing this famous California residence.

* * *

Hal Roach has dusted off his megaphone and is directing Author Stone in a new two-reel comedy. Roach began his producing career as Harold Lloyd's director, being responsible for the early pictures which made Lloyd famous.

* * *

Tom Mix has just completed what officials of Fox Film Corporation believe to be his greatest Western picture. This is "The Deadwood Coach," adapted from Clarence Mulford's well known novel "The Orphan." Director Lynn Reynolds has made a thrilling screen play out of this colorful story of the old West.

Rudolph Valentino, famous star, and J. D. Williams, famous producer, both of Ritz Carlton Pictures, entertained a group of writers and film folk with a dinner dance at the Ritz Carlton Hotel, New York, on November 15. In the rear may be seen Mr. and Mrs. Valentino, Nita Naldi, J. D. Williams, Joe Jackson and Bill Yearsley.

"The Public Is Responsible—"

Says Sol Lesser, Speaking of Improvement In Motion Pictures

PRODUCTION is being done on the Coast at high power. Every legitimate company is hard at work. Big themes are being handled, with directors whose names mean something, and with stars of note. This is as it should be. It augurs well for the industry. It means that *thought* is being given to the making of pictures. Careful thought in any given line, plus painstaking efforts, bring results.

And it is results that count in motion pictures to-day. The era of the "hit-or-miss" picture has passed. The public is responsible for this.

During the last year our industry, from the production end, has built for itself a firm foundation. Useless expenditures have been curtailed, but there has been no dimunition of necessary expenditure.

The trend has been toward conservation of energy in production. The result is that while more pictures will be produced during the coming year than in the last twelve months, future production will be more fruitful than that of the past.

Everyone in the industry deserves credit for this—that is, everyone in the industry who has been genuinely interested in its betterment, and most of us have been and are so interested.

The office of Will H. Hays has done and is doing splendid work. Organizations of exhibitors are forging ahead. Our Producing Manager's Association has done much, and we do not forget the Associated Motion Picture Advertisers, the Wampas and the trade publications. Success always results from united action.

THE man working under opposition gets along better than he who is surrounded by applauding friends. Criticism stings but it is a fine tonic. These things all of us know because we have been through them. No longer do we work on vague theorizing in production. We have facts to go on. It is an old saying in the amusement business that "every show is a gamble." This does not apply to intelligent production. We know by investigation and experience what the public wants during a certain period of time. If we produce pictures of that type we are reasonably sure of success

To discuss present Coast production in a clear and intelligent manner, we will just deal with my own organization—Principal Pictures Corporation. We have systematized our work through years of experience.

When this organization was formed we were making Jackie Coogan Productions and others which were carefully studied. Not yet have we turned out a failure, fortunately.

Many successes have we had, and a few pictures which were fair. Through it all we have pleased the exhibitor, we have won his good will and this I consider the best brand of success.

Recently we obtained the motion picture rights to the novels of Harold Bell Wright. The first of these to be released was "When A Man's A Man," a First National attraction. Mr. Wright "sat in" on the making of the picture.

When the cutting was finished he saw it just as the public was to see it, and wrote to me that the picture was as he wrote the novel. This I consider the finest kind of praise. Our next Harold Bell Wright novel to be produced was "The Mine with the Iron Door."

THE scenes were made on the scenes described by the author in his great story. This picture has proved immensely popular. Everywhere exhibitors are acclaiming it as a tremendous box-office success. Why? Because it has popular appeal. We now are making "The Re-Creation of Brian Kent," a Wright story with a circulation of more than 1,500,000 copies.

"It is our policy to capitalize on the name of Harold Bell Wright just as the names of Fairbanks, Chaplin, Pickford, Lloyd are being capitalized. This is the first time the name of an author has been emphasized above everything else in the promotion of a motion picture. It is one phase of the onward trend in motion pictures."

From left to right, meet Sol Lesser, Irving Lesser and Mike Rosenberg, the three men who work together to make the product of Principal Pictures Corporation as fine as any obtainable.

News of Exhibitor Activities

F. G. MALONEY HEADS THEATRE COMPANY

Franeis G. Maloney is the new president of the Southern Tier Theatre Company, Inc., whieh will build the new State Theatre in Elmira, N. Y., construction of which will start late this month or early in Deeember. Mr. Maloney is one of the most prominent and experieneed men in Elmira theatre eireles. He was manager of the old Madison Avenue Theatre early in his eareer and for 19 years suecessfully eonduеted the Rorieks Glen Theatre.

George H. Ven Denmark has been elected vice president; Malcolm D. Gibson, secretary; Stafford D. Noble, treasurer. The board of direetors consists of Mr. Maloney, Mayor J. Norton Wood, Isaac Allison, Louis H. Watkins, of Watkins, N. Y., J. John Hassett, Stafford D. Noble, Dr. Woodford J. Copeland, Malcolm D. Gibson and George H. Ven Denmark.

* * *

PERFECT VENTILATION IN EASTMAN THEATRE

Tests made by Fred J. Armbruster, Jr., heating and ventilating engineer, have eonvinced him that the Eastman Theatre, Roehester, has as near a perfeet ventilating system as can be devised. The following letter has been sent to the theatre by Mr. Armbruster: "This letter is written to eommend you on the perfect eondition of the air maintained in the Eastman Theatre. One evening, with an aeeurate wet and dry thermometer, I took eareful readings of the temperature and the relative humidity every half hour from 7:45 until 10:15 P. M. The temperature varied from 68 to 72 degrees and the relative humidity from 45 to 47 pereent. This bespeaks excellent eontrol, as the theatre was filled to capacity and the readings were taken from the top of the balcony, where slight variations would be quiekly noted. I think this proves that every seat in the Eastman is a good seat from the viewpoint of ventilation."

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BATH THEATRE TO OPEN NOVEMBER 24

The new Babcoek Theatre in Bath, N. Y., is nearing completion. Deeorators and interior workers are expeeted to finish their jobs this week. The 700 seats have arrived and are being installed. The color seheme for the lobby and auditorium will be buff, tan and gilt with the doors and furniture of walnut. The eeiling will be of cream ivory, broken by groups of overhead lights set in an inverted bowl that will throw an indirect light over the auditorium. The date seleeted for the opening of the Babcoek is Monday, November 24.

* * *

TOM McKEAN INJURED

You ean't keep a good man down. From his bed in a hospital at Duquoin, Ill., Tom McKean, hustling and popular manager of the St. Louis exehange of the Film Booking Offiees of America, who was injured in an automobile aeeident on Thursday, Oetober 9, has elosed a number of eontraets for the new product of his organization.

Tom was in the midst of a big drive for bookings and at the time of the mishap was swinging around the circle of key cities in Southern Illinois lining up the leading exhibitors for the 1924-25 produet.

He was returning to Duquoin in the sedan of James Senn a friend with whom he had taken dinner at the Duquoin Fair grounds. The friend who was driving the ear became blinded by the glaring headlights of a passing machine whieh almost swerved into the sedan, and in trying to avoid a smash-up the sedan got off the eoncrete and went into the diteh alongside the roadway turning over three times.

MeKean suffered a fractured leg and other injuries, while Senn escaped with minor euts and bruises. He was taken to the hospital in Duquoin. He probably will be brought home during the eoming week.

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POTSDAM THEATRE OPENS

Another new theatre was added the past week to the many hundreds in New York State. The Rialto, loeated in Potsdam, N. Y., and one of the Papayanakos ehain, threw open its doors to the public on Monday night, October 27. "Secrets" was used for the opening.

Charles T. Sears, prominent exhibitor of Nevada, Mo. He is an up-and-at-'em showman and results is his middle name.

The theatre has been in course of construetion during the past summer and is located on the main street of the northern New York village, midway between two hotels. It is one of the finest theatres in northern New York. The owners are veteran shewmen having made their "pile" in years past in Watertown.

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K. C. EQUIPMENT SALES

Equipment sales in the Kansas City territory eontinue at a fast paee. Among those last week are: two Simplex projectors with Simplex incandeseent lamp equipment and Gold Fibre sereen, purehased by Olive Theatre, St. Joseph, Mo.; two Simplex projeetors, purehased by Rex Theatre, Higginsville, Mo. The following incandescent lamp installations also were made: El Dorado Theatre, El Dorado, Kans., replaeing direct current arcs; Strand Theatre, Arkansas City, Kans., replaeing D. C. arcs; New Grand Theatre, Pittsburg, Kans., replacing D. C. ares; Maple Theatre, Kansas City, replacing A. C. compensares.

ELECTION PLEASES KANSAS EXHIBITORS

Although Kansas exhibitors are not boasting of the faet, the election of Ben S. Paulen as Governor of Kansas is generally aecepted as a striking illustration of the real power of the sereen.

Prior to the eleetion about 20,000 feet of news trailers were run in theatres in all sections of the state, boosting Mr. Paulen, who left no doubt as to his fair attitude towards exhibitors at the Kansas-Missouri eonvention in Topeka Kans., in September. He stands for just dealings to theatre owners and no effort was spared in supporting him, his vietory being a decisive one. The speeeh whieh cemented the tie between exhibitors and Mr. Paulen was made at the eonvention banquet, when he asserted that he was rigidly opposed to any discrimination against theatre owners, that he always had found the exhibitor to be a mighty fine fellow and, if he were eleeted governor, that he would see to it that the theatre owner had a fair dealing in all matters.

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MORNING SHOWS FOR KIDDIES

Fay's Theatre in Roehester introduced a new feature in its entertainment poliey on Saturday, November 8, when Manager Arch MeCallum put on the first of a series of "Kiddie Shows." The show begins at 10 A. M. and runs until noon. This is just one hour earlier than the usual Saturday morning opening. A speeial priee of 10 cents is in vogue. Features with a speeial appeal for ehildren will be given at these shows whieh will eontinue through the winter.

* * *

JOE SAPERSTEIN PROGRESSIVE

Joe Saperstein, who lately came to Troy, N. Y., from Conneetieut to manage the Griswold Theatre, always seems to have something up his sleeve when it comes to attraeting the attention of the theatre going publie.

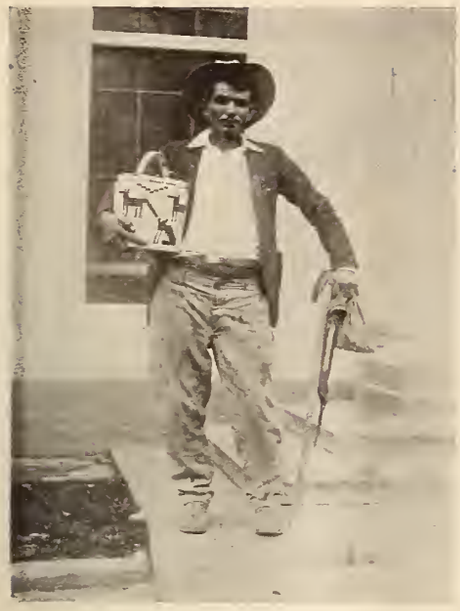
Although Mr. Saperstein has been in Troy only a few months, he has made a name for himself, and incidentally stimulated healthy eompetition among the seeond-run houses of the city. The latest move on the part of Mr. Saperstein is to stage a boxing earnival of boys in connection with a showing of one of the Dempsey pictures.

* * *

HIGH SPEED EXHIBITOR

In order to keep faith with his patrons, Clark Sanford, who runs the Galli Curei Theatre in Margaretville, N. Y., drove an even 100 miles the other day to get a two-reel picture which he had advertised and which he supposed he was to receive weekly from the Universal exchange in Albany.

The pieture, however, whieh was one of the Dempsey series, is distributed every other week. As soon as Mr. Sanford had found out his mistake through a telephone call to Albany, whieh resulted in the film being shipped speeial on a train to Kingston, he jumped into his car and drove to Kingston and back, bringing the film with him and showing it that night.



Lee Turner, an Indian, shown on the steps of the White House, in Washington, where he visited President Coolidge. Lee claims to have discovered an ancient mine which is spoken of in Harold Bell Wright's story, "The Mine With the Iron Door," which Principal is now filming.

JOE GREENE AT GILLESPIE

Joseph J. Greene, formerly of New York City, has assumed his duties as manager of the Pert Theatre, Gillespie, Ill. Greene formerly managed the New Douglas Theatre on 142nd street, New York, and prior to that was special representative for Wid Gunning Pictures Corporation; was sales supervisor and manager of the Philadelphia office of Triangle Pictures; salesman for Vitagraph at Washington, D. C.; manager of the Chestnut Street Opera House in Sunbury, Pa., and worked in other capacities in the picture business.

He has had experience as an actor and also acted as business manager for a theatrical road show.

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M. SLOTKIN HONORED

M. Slotkin, general manager of the Lafayette Square theatre company, Buffalo, operating the mammoth Lafayette Square Theatre, has been elected a member of the board of directors of Buffalo Zone, Motion Picture Theatre Owners of New York, Inc.

Mr. Slotkin has also been made chairman of the finance committee of the organization in western New York, which is growing rapidly these days. New memberships are being received daily at the office in the Root building and J. H. Michael, chairman of Buffalo Zone, and Arthur L. Skinner, secretary, are enthusiastic over the response from exhibitors, large and small.

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AL RALEIGH RESIGNS

Al Raleigh, who formerly managed the Rialto, Tacoma, has resigned. G. C. Greenlund, formerly with Blue Mouse enterprises is new manager. Mr. Greenlund is a live exploitation man and is putting over some good stuff. He has secured the services of Miss Hester Stayner, formerly organist at the Clemmer, Spokane, as head organist at the Rialto. Miss Piercy, former organist, has left to fill a position in California.

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USE FRENCH TITLES

Loew's Court Theatre, 27 St. Catherine Street East, Montreal, has been re-opened as the "Theatre Francais" for the presentation of pictures with prologue, programmes being changed twice weekly. The new local management is catering to French-Canadian patronage, using French titles while the prologues are also in the French language.

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Round Table Briefs

Manager Jack Quinlan of the Main street Theatre, Kansas City, is dangerously ill at his home in the Richelieu apartments, this week. So serious is his condition that Mrs. Quinlan, who was visiting in Nashville, Tenn., was summoned home. Physicians said he had an attack of influenza.

* * *

A film, showing Kansas City's welcome to the men who returned home from the war in 1919, which will be preserved in the corner stone of Kansas City's new million dollar memorial, attracted unusual interest at the Newman Theatre this week, being shown in conjunction with a memorial program and Armistice Day celebration.

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Four hundred members of the American Legion attended the Orpheum Theatre, Kansas City, in an Armistice night celebration, tribute being paid to Elsie Janis, who was on the program, in appreciation of her work overseas during the war. The theatre was reserved entirely for members of the Legion and Veterans of Foreign Wars.

* * *

Word has been received in Kansas City of the death in Fort Worth, Tex., of Samuel Davidson, owner of the Garden Theatre and Film Exchange building in Kansas City. Mr. Davidson also owned other real estate in Kansas City. He is survived by his widow and two children. His home is in Fort Worth.

* * *

Miss Jewell Thompson is the new office secretary of the M. P. T. O. Kansas and Missouri.

* * *

Larry Weingarten, exploitation manager of Jackie Coogan, was a visitor in Kansas City last week.

* * *

Mr. Clarence Lazarus of the Home Office spent several days the past week at the St. Louis branch of First National.

N. I. Filkins, one of the oldest knights of the leaping tintypes in the state, who has covered every territory in New York, is back on his old Buffalo stamping ground as a salesman for the First Graphic exchange, Mr. Filkins recently was with Advance Pictures of Syracuse.

* * *

There will be an exhibitor in the New York senate next session. Mr. Lipowicz, owner of the Family Theatre in Lackawanna, N. Y., having been elected from the 49th district with a good sized plurality.

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One of the Gould Theatres at Lawrenceville, Illinois, was recently destroyed by fire.

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On account of the weather, the Victory Theatre at Farmersville, Illinois, is closing down.

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Mr. Walter Lindlar, First National Publicity Man, was a visitor from the Home Office this week.

* * *

W. J. Etherton is the new owner and manager of the Grand formerly the Edinburg Theatre, at Edinburg, Illinois.

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Dr. C. A. Tetley, the exhibitor at Farmington and Flat River, Missouri, had the sad misfortune to lose both his mother and brother in one week.

* * *

J. W. Houck, former manager of the Colonial Theatre, Tacoma, has left for Minneapolis where he will manage the F. & R. Lagoon Theatre, W. H. Storey, formerly with Dolan and Ripley in Hoquiam, Wash., is now manager.

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The four big local theatres at El Paso, Texas, are getting along satisfactorily despite the sympathetic musicians strike and the striking operators have not been taken back.

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Picture shows in Oklahoma are better than ever before in history as cotton and wheat crops have been excellent, with excellent prices prevailing.

* * *

P. C. Brown, has resigned as manager of the Constantine Theatre at Pawhuska, Okla., and will visit his old home in Greece in the near future.

A scene from the Universal Jewel, "The Mad Whirl," featuring May McAvoy and Jack Mulhall. The picture has a jazz setting and moves with a swiftness that holds the audience. The above is but one of the beautiful settings in this production.

With THE INDEPENDENT DISTRIBUTORS

NEVER in the history of motion pictures has the independent been as strongly entrenched. There is an array of feature pictures that will challenge the biggest producers and the exhibitor is fast coming to realize that he can be independent of block booking evil.

A look at the programs of the various inde-pendent producers will convince the most skep-tical that the day of the Independent is at hand and he is here to stay.

Independents Offer Solution of Exhibitors' Problems

By BOONE MANCALL

Director of Publicity Chadwick Pictures

WHEN is a picture "old?"

Only th. other day I visited one of the lesser houses on Broadway, and saw an "old" picture. Star, direction and treatment harked back to another day. Yet I enjoyed it as much as a wholly modern picture. But when my companion saw the billing on the marquee as we approached, she exclaimed, "My, but that must be an old picture."

It cannot be denied that pictures do become old. Various natural factors contribute. New directing genius of the last several seasons has pointed the way for more subtlety in production, for new effects in lighting, staging and makeup. Styles of clothes change rapidly, particularly women's clothes. And the women in the audience are quick to see that. These and other similar factors consequently make a picture "old."

Protection System

But there is a real evil, artificial and arbitrary, that does make pictures old. It is a pernicious evil, eating away at the good will of the industry like a cancer. It is the evil of the protection system.

This system whereby large (and in many cases small) buying circuits are permitted thirty and sixty days protection after play-dates, whereby the smaller opposition houses are prohibited from playing the same picture, has made more pictures financial failures, and has caused more sectional and national dissension than any other single factor in the industry.

Publicity Results

It must not be forgotten that the great system of publicity that emanates from the producing companies and is distributed by newspapers all over the country, keeps the public everywhere in touch with the very latest pictures. They learn what is playing in the large cities, and grow to expect the same pictures in their local houses. Such pictures as do not reach their local houses within a reasonable length of time, are very soon labelled in their minds as old pictures for that unceasing publicity stream has in the meantime educated the public to expect an altogether different set of pictures.

And why are pictures so late in playing certain cities, certain houses? For one reason, the large buying circuits have producers more or less at their mercy. Producers may ask a price from them for their pictures; but the circuits make the price. It is a case of take it or leave it, in many cases. There is haggling back and forth, that takes time; there is the game of diplomacy, of watchful waiting, bluffing, to see which one will surrender first; and if the producer is too stubborn, his pictures may never see the light in the circuit's houses. But the exchangeman has had his instructions from the home office to get a certain gross out of his territory. These circuits are the purple patches of that gross—big money all in one handful. Eventually, he takes the amount he has been offered.

Now what happens? The circuits being unable to set playing dates for the picture, weeks pass before it is played here and there because the houses have been booked far in advance, and then comes up the matter of protection against opposition. When play day finally arrives, there is another wait of thirty to sixty days before the small houses throughout the city get it.

So it goes on. In the meantime, a new stream of pictures has arrived.

Exhibitors Puzzled

All this time, the small exhibitor has been beating his wings futilely against this evil. He storms the doors of the exchanges, pleading for the new pictures, but the exchangemen are helpless. So the small exhibitor shrugs his shoulders, takes what he can get elsewhere, and forgets about these others.

In the mad rush of big events in the industry, everyone seems to have forgotten that beyond the glare of the big first runs lies the great exhibitor mass—the backbone of the industry which furnishes the real profits to the producers. These profits may dribble in. They haven't the "big money look" that comes from the circuits and the big first runs; but gradually they add up to a tremendous total.

If the smaller exhibitor could only overcome his inferiority complex, here is his real opportunity. Instead of complaining, pleading, and becoming indignant that he is shut out from the big pictures before they become back numbers, let him turn to the large number of fine and worthwhile productions that are being steadily released in the independent market. As conditions are in the industry at present, the independent exchangeman is seldom up against the factors that bind and hamper the exchanges of the national distributors.

Independents a Haven

It cannot be denied that the same influences which are at work against the small exhibitors keep the independent exchangeman from the big first runs. The independent exchangeman must cater to the exhibitor mass for his business. If the complaining exhibitor would turn to these independents for his product, the ledgers of other exchanges would soon show large differences; with the result that there would be a questioning as to the cause, and, let us hope, a new deal all around.

Of course, pictures are bound to become old anyway; but why kick them into the limbo of forgotten things before their time?

* * *

Aywon Press Book Nearly Ready

An elaborate press book has been issued for the first of the six new Marlborough productions, being distributed by Aywon Film Corporation. The book is on "The Law and the Lady" and in addition to being printed in two colors contains just about everything necessary for the exhibitor to put the picture over successfully.

A number of expertly prepared newspaper advertisements are one of the features of this book, while teaser stunts, exploitation ideas and stories for the newspapers are provided.

Nathan Hirsh, president of Aywon, announces that the next production in the series will soon be ready and also that he has been closing up territory on this series in remarkably quick time.

With THE INDEPENDENT DISTRIBUTORS

JANS-HOFFMAN MERGER

H. F. Jans, who for many years past has operated Jans Film Service, Inc., at 729 Seventh Ave., has consolidated his exchange with that of M. H. Hoffman, through a merger deal finally closed last week between the interested parties. The new exchange will occupy the offices at 729 and Mr. Hoffman will be in charge.

Mr. Jans will retire from the distribution of pictures and devote his entire time to production, having completed "Playthings of Desire," as the first of a series of six features he has on his present schedule. M. H. Hoffman will handle all of the Jans pictures.

Jans Productions, Inc., have taken offices on the sixteenth floor of the Loew State Theatre building, 1540 Broadway, where the executive end of the business will be handled. Actual production will be done in the East.

Cissie Fitzgerald seems to be happy regardless of her stockings. An amusing scene from "Darling Love," a Truart production, starring Elaine Hammerstein.

INDEPENDENT CLOSES MANY CONTRACTS

Bookings at Independent Pictures Corp. have bounded ahead with tremendous leaps during the past week during which time Jesse J. Goldburg president of the company has been taking an active interest in the selling following his trip here from Hollywood where he was engaged in production.

The deals which have already gone through include, the Havanah Film Co., represented by Mr. Reed who signed for eight Desmond Holmes, eight Bill Cody, eight of the second series of Franklyn Farnum.

* * *

BIG NAMES IN SHORT FEATURE

C. B. C.'s short subject's latest issue has intimate views and studio shots of a large number of big stars. Among those shown are the World Flyers, Ruth Clifford, Wallace Beery, Milton Sills, Frank Lloyd, Doug. Fairbanks, Sam Goldwyn, Joseph Schenck, Norma Talmadge, Buster Keaton, Alice Joyce, Harry Morey, Clara Bow, and Anthony Moreno. This short subject is proving very popular with movie audiences in general having as it does such a wide scope of interest.

* * *

CHADWICK READY FOR NEW SERIES

Work on the first of a new series of productions for Chadwick Pictures will be started within a few days by John Gorman, who has just arrived in New York for that purpose. The first is entitled "The Street Singer" and will have an all-star cast which will be announced shortly by Chadwick Offices.

There will be no let-up in the Gorman-Chadwick program of work and just as soon as "The Street Singer" is completed and slated for general release, Mr. Gorman will launch activity on the making of another Chadwick, "Driven From Home."

Mr. Gorman has confined his directing herctofore on the Coast, having turned out many big pictures in Hollywood. Among his most recent productions were "Wasted Lives", with Cullen Landis, Elliot Dexter, Edith Roberts and Betty Francisco, slated for release with Selznick Distributing Corporation, and "The Painted Flapper", with James Kirkwood and Pauline Garon for Chadwick.

* * *

INDEPENDENT DECLARES BIG DIVIDEND

Independent Pictures Corp. of which Jesse J. Goldburg is president, made known recently its declaration of a fifteen percent cooperative dividend on its outstanding capital stock. With this new figure the total for the year is now thirty-five percent, an amount never before equalled by an independent producer of state-right releases.

In a statement given out by Mr. Goldburg concerning the announcement he said in part: "Independent Pictures Corp. has created a reserve fund equivalent to twice the amount of any dividend that is declared in its common capital stock. The purpose of this reserve fund is to acquire any unusual productions aside from those which are regularly produced by my organization.

"This is rather an unusual situation in regard to state-right or independent producers and distributors and certifies not alone to the prosperous condition of the Independent Pictures Corp., but more essentially to the profitable and prosperous condition of the independent market generally."

GOTHAM PRODUCTIONS SALES MOUNTING

Samuel Sax of Lumas Film Corporation, who has just returned from the Coast, announces the following sales:

The six Gotham Productions consisting of "Unmarried Wives," "Black Lightning," "Women and Gold," "The Night Ship," "You Can't Fool A Woman," and "Every Woman's Secret," to All Star Feature Distributors of Los Angeles and San Francisco for California, Arizona, Nevada and Hawaiian Islands.

"Defying the Law," to Great Features Distributors Corp. of Seattle for Colorado, Utah, Wyoming, New Mexico, North and South Dakota and Montana.

Independent Film Exchange of Kansas City for Western Missouri and State of Kansas.

* * *

FIRST ST. REGIS PICTURE IS CUT

The first St. Regis Picture, made under the direction of E. H. Griffith from J. C. Brownell's novelette "The Ultimate Good" for Associated Exhibitors release is now being cut and titled. Arthur Hoerl, who prepared the screen play for "The Ultimate Good" is writing the titles for the picture which will be ready about the first of December.

The production will not be released until after the first of the new year as Associated Exhibitors exploitation department is outlining a campaign which will embrace some of the most unusual tieups ever effected for a picture and at least six weeks' time will be required to perfect this campaign and have the necessary accessory material prepared.

With THE INDEPENDENT DISTRIBUTORS

Elfelt Sees Prosperity

THE next sixty days will witness the greatest activity ever enjoyed by independent film producers, according to a message just received from Clifford S. Elfelt, directorial head of the film distributing organization bearing his name, who is now in New York in the interests of his company.

Never before has there been such a demand for pictures by the independent buyers and state rights exchanges, says Elfelt, who himself has contracted to deliver six series of photoplays to theaters throughout the country, during the ensuing year.

"Eastern and foreign buyers are offering bonuses for quick delivery of worthy screen entertainment," writes the independent film distributor, "and as a result I predict that the small producer in Los Angeles will be more active for at least the next sixty or ninety days than he has yet been. I have sold foreign rights to all of my product—a total of 50 pictures—and I have been in New York less than a week. This is indeed an unprecendented thing."

Companies that are now actively producing for Elfelt distribution include the Lawson Haris unit, filming a series of pictures adapted from James Oliver Curwood stories; Albert I. Smith, who is making a series of Frontier Days photoplays featuring Bill Patton; the Kenneth Maynard unit ,producing unusual Western pictures adapted from widely-read stories, and an all-star aggregation filming a group of underworld novels.

Before returning to Los Angeles, Elfelt will have visited every key city in the United States where he will negotiate for the distribution of his forthcoming pictures.

* * *

INDEPENDENT PICTURES

THE SIGN ON THE DOOR

Every Progressive and Prosperous State Right Exchange in the country has This Sign on its door.

It means it is

KEEN ACTIVE

RELIABLE

It means it is

MAKING MONEY

It means it handles the Cream of Westerns and Society Dramas

INDEPENDENT

PRODUCTIONS

That's the place to **BOOK**

Bill Cody
Franklyn Farnum
William Desmond
Helen Holmes

Produced and Distributed by

Independent Pictures Corp.
1540 Broadway, N. Y. C.

BETTY BLYTHE FOR BANNER FEATURE

"Speed," the *Saturday Evening Post* story by Grace Sartwell Mason, purchased by George N. Davis and Samuel J. Briskin of Banner Production Inc., for production by Ben Verschleiser on the Coast, will be put into production during the first week in December at the F. B. O. studios in Hollywood, according to an announcement made early this week.

Contracts were signed this week with Betty Blythe to play the featured feminine role in a cast of headliners and the balance of the talent, which is being selected with the greatest care, will be engaged as rapidly as possible. It is hoped by the end of the coming week that the complete cast can be announced.

Edward J. Le Saint, who has just completed "Three Keys," from the novel by Frederic Ormonde for Banner release in the Ben Verschleiser series, thereby adding to his laurels as a director of premier rank, will handle the megaphone on "Speed."

The picture will be listed as the third of the Ben Verschleiser series in the Banner release schedule, following "Empty Hearts" and "Three Keys."

* * *

ROOSEVELT SERIES FOR RENOWN

Louis Weiss, head of Weiss Brothers' Artclass Pictures Corporation, announced this week that territorial rights for New York State on both the Buddy Roosevelt and Buffalo Bill, Jr., popular series of high class thrillo-action melodramas, had been sold to Renown Pictures, Inc., 729 Seventh Avenue.

Bookings on both series will be handled by Renown's New York City office, 729 Seventh Avenue and at their branch office 505 Pearl Street, Buffalo, New York, prints of each number in both series being available at both exchanges.

None other but "Jim" Jeffries, himself, the ex-champion preparing to make his debut in moving pictures, in the two reel comedy "Kid Speed," a Chadwick picture. Larry Semon is applying the make-up to "Jim."

CHADWICK TO MAKE TWO IN EAST

Within a few days I. E. Chadwick, president of Chadwick Pictures Corporation will give the word that will begin production on two big features schedule for the independent market this season as part of the famous independent unit, the Chadwick 9. These two are Lionel Barrymore in his third starring vehicle for Chadwick this season, and the next John Gorman production "The Street Singer."

Both will be produced in the East. Arrangements are now being made for studio space and a staff of technical experts in rushing forward preparations so that actual production may begin as soon as the scripts are ready.

* * *

BIG RAYART SALES

W. Ray Johnston, President of Rayart Pictures Corporation, announces the following sales consummated for Rayart:

Capital Film Exchange of Philadelphia last week secured the rights on the series of six Rayart pictures known as Metropolitan Melodramas which feature the well-known stunt actor, George Larkin, for Eastern Pennsylvania, Southern New Jersey and Delaware.

Universal Pictures Corporation have acquired the rights for Argentine, Uruguay, Paraguay, Chile, Brazil, Ecuador, Columbia, Venezuela, Japan, The Philippines and the Far East, on the fifteen episode fast-action serial "Battling Brewster," produced by Dell Henderson and released through Rayart, which co-stars Franklyn Farnum and Helen Holmes.

Universal has also acquired twenty-four Rayart-Richmount features for the Far East territory.

With THE INDEPENDENT DISTRIBUTORS

Billy West looking harmless and perfectly ridiculous in ancient armor and a this season's straw hat. A most amusing scene in "Broadway Comedy" for Arrow release.

ARTCLASS COMPLETES "CYCLONE BUDDY"

"Cyclone Buddy", the sixth and latest of the series of eight Buddy Roosevelt action-melodramas, distributed by Weiss Brothers' Artclass Pictures Corporation, has been completed on the Coast, according to telegraphic advices received at the Weiss Brothers' offices early this week from the Approved Pictures Corporation, producers of this popular series.

A full line of paper and exploitation accessories is being prepared on the picture, which, it is said, sets a new high mark for novelty situations and thrills in the fine record already established by this popular young star.

"Cyclone Buddy" will follow "Rip Roarin' Roberts", which has already won much attention wherever it has been shown, according to the exchanges handling the Weiss Brothers' productions.

* * *

C. C. BURR DENIES HINES RUMOR

C. C. Burr, producer of the Johnny Hines production, states (relative to the story which appeared in the *New York Daily Mirror* under date of Nov. 13, to the effect that Johnny Hines will become a First National star) that he does not know anything about it and that the news story was certainly news to him.

Mr. Burr further states that Hines is under contract to East Coast Films Inc., for five more pictures after the present series of three, "The Speed Spook," "The Early Bird," and "The Cracker Jack," have been distributed in the independent market, with a further option of five more. In fact Johnny Hines is a partner in East Coast Films Inc., of which C. C Burr is managing director and the producing head.

CAMERA WORK DONE ON "THREE KEYS"

Telegraphic advices received by George H. Davis and Samuel J. Briskin of Banner Productions, Inc., early this week from Ben Verschleiser, head of their Pacific Coast producing unit, announced the completion of "Three Keys" at the F. B. O. studios, where this unit has been at work for some weeks past, and further stated that at a preview of the picture, held without announcement at a neighborhood house in Los Angeles, on Thursday, November 6th, the production received a veritable ovation.

Mr. Davis and Mr. Briskin were much elated over the reports received but stated that they had been led to expect that "Three Keys" would be an exceptional attraction by reason of the unusually high calibre of the cast engaged and the intensive dramatic possibilities of the story, which is based on the novel by Frederic Ormond, published by W. J. Watt & Co.

They were the more enthused over the confirmation of these hopes by the telegraphed reports, and gave full credit for the picture's promising reception to Producer Verschleiser and Edward Le Saint, who directed it.

* * *

"ON PROBATION" HAS COAST PREVIEW

There's a wave of high enthusiasm over at the Steiner offices these days. And plenty of pep.

Most of it is due to a telegram received from C. B. Henkel, West Coast representative for William Steiner Productions, last Monday to the effect that Edith Thornton's latest vehicle "On Probation" tops anything yet offered the independent market.

The Steiner staff wasted only a few moments relaying the contents of the wire to Mr. Steiner, who is now in England disposing of the foreign rights to the past six months' releases.

The wire that resulted from the Los Angeles preview of "On Probation" follows:

"Just left preview of latest Charles Hutchinson production titled "On Probation" starring Edith Thornton. Conceded by all Los Angeles critics and hardboiled reviewers to be the most modern and spectacular thriller and best cast, best built production ever submitted to the state-right field. Entire cast feature names. Miss Thornton's work beyond criticism and picture acknowledged as one which will make her one of screendom's most popular stars. Direction of picture by Hutchinson has brought out every detail and characterization to perfection."

* * *

H. F. JANS ANNOUNCES SECOND AND THIRD

Following the completion of "Playthings of Desire," set for release on December 1, H. F. Jans announces the two pictures to follow it in his series of six new productions for the state-rights market. "The Mad Dancer," is the second in the series and following it will come "Ermine and Rhinestones," both of which will be made under the direction of Burton King who was also responsible for "Playthings of Desire."

"TAINTED MONEY" ARRIVES

C. B. C. offices announce that they have received the negative of "Tainted Money" the seventh of the Perfection Series featuring Eva Novak and William Fairbanks from the West Coast Studios and it will go in the cutting room for editing and will be ready for release in a very short time.

"MIDNIGHT SECRETS"

ONE OF THE "STAR REPORTER SERIES" OF METROPOLITAN MELODRAMAS
FEATURING
GEORGE LARKIN
WITH OLIVE KIRBY AND KATHLEEN MYERS

Available Now
at Leading Independent
Exchanges Everywhere

—Rayart—
Pictures Corporation
723 Seventh Ave., N. Y.

Foreign Distributor:
Richmount Pictures, Inc.

With THE INDEPENDENT DISTRIBUTORS

ENGLISH PRODUCER DUE HERE SOON

Messrs. Cranfield and Clarke announce that, after many vexatious delays, Cecil M. Hepworth has announced his intention of sailing for the U. S. A. on Wednesday, Nov. 19, on the "Majestic," and is bringing with him the most talked of picture of the year, "Comin' Thro' The Rye," from the famous novel of the same name, and the author of which is Helen Mather.

Recently in England, a competition was held by a leading London newspaper, as to which were the 12 best British films, and "Comin' Thro' The Rye," was placed right ahead of all the rest by a very big majority.

If there is anything in omens, Cecil M. Hepworth should be a happy man. A fortunate association of ideas led the Prince of Wales to allude to this film in his speech at the National Film League's luncheon, and the reference, which was very flattering, was re-printed by all the leading newspapers in the entire English speaking world.

The picture was first shown at the Scala Theatre, London, and ran there for 19 weeks. This, at the time, constituted a record, and it may safely be said that no other British production has ever received such praise from the press and public alike.

* * *

Merit Buys "Flattery" From Chadwick

The Merit Film Corporation of New York, and First Graphic Exchanges, Inc., of Buffalo, have purchased "Flattery" for distribution in their respective territories. "Flattery" is being released by Chadwick Pictures Corporation as an added unit to this organization's independent product this season. It is not included in the famous independent series, the Chadwick 9.

Negotiations are now going on for the distribution of "Flattery" throughout the country generally. Exchanges that have made distribution arrangements for this big picture will be announced from time to time as contracts are signed.

"Flattery" was produced by the Mission Film Corporation under the direction of Tom Forman. In the cast are John Bowers, Marguerite de la Motte, Alan Hale, Grace Darmond, and a large number of other distinguished players.

* * *

COHEN PROMOTED

Charles Cohen, who has been exploitation man for the New York exchange of Renown Pictures, Inc., has been promoted to the post of Publicity Director, and will have charge of the exchanges located in New York, Buffalo and Chicago, as well as five additional offices which this firm will open in the near future.

Cohen has had extensive experience in this field, having been a member of Eddie Bonns' staff for Goldwyn for two years, as well as having been with other organizations, and is considered one of the best exploitation men in the business.

He has also managed theatres and is a deep student of audience psychology. In addition to his work for Renown he will also handle the exploitation for the parent organization Truart Film Corporation, producers and national distributors of many of the pictures released by Renown.

CODY GOING BIG

The Ohio public has been sold on the merits of Franklyn Farnum and Bill Cody pictures which is the reason why Mr. S. Remmington representative of the Excelsior Film Co., of Cincinnati, made a special trip to New York to consult with Mr. Goldburg of Independent Pictures Corp.

The conference concluded in Remmington's closing a contract for the entire second series of Franklyn Farnum pictures and the entire eight Bill Cody super-westerns which he will distribute broadcast throughout Ohio.

It's Here!

"The Tom Boy"

with

Herbert Rawlinson

and

Dorothy Devore

and a brilliant cast

The latest of the famous independent unit

The Chadwick 9

Boys It's Some Picture!

Directed by David Kirkland
Produced by Mission Film Corp.

Watch for Our Big Announcement

729 Seventh Avenue, New York City — J. E. Chadwick, President — Foreign Rights Controlled by Simmonds-Kann Enterprises, Inc. 110 West 42nd Street, N. Y. C.

Presents his galaxy of regular stars in regular pictures at regular prices. Every one a box-office attraction that stands for—

Exhibitor Independence!

If You Play One Series—
You Will Play 'Em All!

CHARLES HUTCHISON
"The Dare-Devil Thrill Creator"
A Series of 6 Sensations

EDITH THORNTON
"The Screen's Most Regular Girl"
A Series of 4 Big Dramas

LEO MALONEY
"The Centaur of the Movies" in
A Series of 8 Big Thrillers

NEAL HART
"America's Pal" in
A Series of 6 Big Westerns

PETE MORRISON
"Cyclonic Pete" in
A Series of 6 Daring Deeds

ALL FIVE REEL DRAWING CARDS THAT PILE UP MONEY!

Get in touch with your nearest state right exchange handling these sure-fire series NOW and become INDEPENDENT!

Nationally Distributed by

WILLIAM STEINER PRODUCTIONS

220 West 42nd St. New York City

Thematic Music *Cue Sheet*

M. J. MINTZ PATENT JULY 31, 1923

IS FURNISHED WITH THE FOLLOWING INDEPENDENT PRODUCTIONS:

Chadwick Pictures — Columbia Pictures
East Coast Films — Perfection Pictures
Banner Productions — Lee-Bradford Pictures
Principal Pictures

With THE INDEPENDENT DISTRIBUTORS

Broadway a Haven of Rest Says Dell Henderson

I ALWAYS thought that Broadway was a place of speed and noise and action, but it's a haven of quiet and peace compared to the shooting of a motion picture serial", says Dell Henderson, Rayart Director working in Hollywood.

"The first six weeks on 'Battling Brewster' for Rayart Pictures has cost me sixteen pounds, many gray hairs, and some little loss of sleep.

"Eighteen hours a day is our regular working schedule and we have almost forgotten that the seventh day of the week is a day of rest.

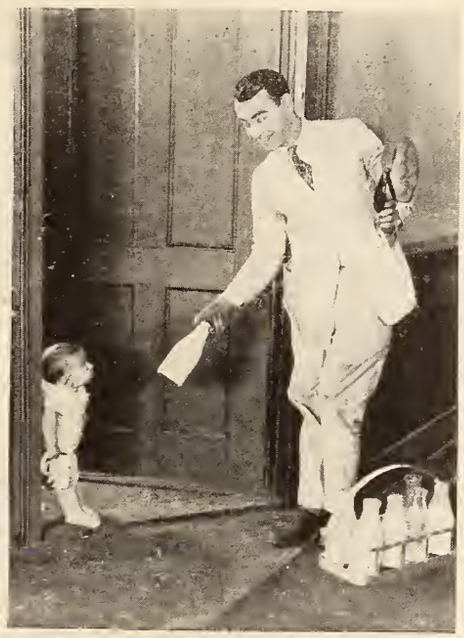
"Up at five-forty five, breakfast and in the studio at six-forty. Off to location with the company at seven arriving at some mountain, or plain or desert about nine o'clock then some thrilling aeroplane stuff for the forenoon's activities, in the afternoon some wild cowboy chases, closeups, automobiles off cliffs, blowing up buildings, etc., etc. It's all in a day's work with us.

"Back to the studio, an hour for dinner, then into the screening room to see the "rushed" of the previous day. Then conferences with the New York representative, the cutters, editors, and continuity writers to keep the wheels moving smoothly and finally about midnight we call it a day.

"With a high price cast such as ours headed by Franklyn Farnum and Helen Holmes. there can be no stopping, no days off, and no loafing. Then too there is the weekly release schedule that must be met.

"All in all it's a hard but fascinating life. Every day it's something different—different locations, sets, ideas, and you can't help but get into the spirit and speed of the thing, and once under way, as I previously stated, life along Broadway seems like a tame and peaceful existence."

"Battling Brewster" is the first of two Rayart Pictures Corporation serial.



Johnny Hines, the C. C. Burr star, hands out a full days rations to the "early bird." An hilarious scene in "The Early Bird," portraying the full humor of Johnny Hines.

ELFELT APPOINTS CHAS. DAVIS SALES CHIEF

NEGOTIATIONS were completed last week placing J. Chas. Davis in charge of distribution for the Clifford C. Elfelt Productions Inc., the big independent distributing and producing organization, releasing thirty big features this coming year.

Mr. Davis was formerly associated with Arrow and Chadwick Pictures and is General Manager of Flemming Productions.

The Elfelt organization is releasing a series of the famous and widely read James Oliver Curwood stories. Eight special features starring Len Maynard who is one of the finds of the year, also a series of the famous Captain Henry King books of Frontier days featuring Wm. Patton and eight special melodrama de luxe features adapted from French novels by famous authors.

Mr. Davis will have one of the strongest programs ever offered to the independent market, with offices at 729 7th Ave. New York City.

* * *

BEN WILSON HERE FOR CONFERENCE

Ben Wilson, screen star, producer and director, has come on from the Coast to confer with W. E. Shallenberger, President of Arrow Pictures Corporation regarding the few unfinished productions he has in hand for their 1924-25 program.

The Arrow-Great Westerns that Mr. Wilson produced for Arrow have been the outstanding feature among the many Westerns turned out this season. These are different because Wilson, instead of using "screen cowboys," has used the real simon pure articles, Yakima Cannut, World's Champion Cowboy, Dick Hatton, a riding, fighting fool, and Marilyn. Mills, one of the star equestriennes and horse trainers of the West.

Get Some Ready Cash Quickly With

"THE LAW

And

THE LADY"

First of a Series of Six

Another Winner From

Aywon Film Corp.

729—7th Ave., New York

N. HIRSH, President

CRANFIELD AND CLARKE, Inc.

JUST RELEASED

Flora Le Brenton

IN

"A Soul's Awakening"

Cranfield & Clarke, Inc.

729 7th Ave., New York

Scroll of Honor

ANNOUNCING

"Lightning Comedies"

A SERIES OF SIX

PEPFUL—MIRTHFUL TWO-REELERS

FEATURING

A Bevy of Bathing Beauties

Now ready—*"His Week End," "See Here!", "Horrible Hollywood"*

For Territorial Rights Wire to

Presented by LEE-BRADFORD CORPORATION 701 SEVENTH AVE. NEW YORK.

With THE INDEPENDENT DISTRIBUTORS

ARROW ANNOUNCES TERRITORY SALES

"Lost in a Big City" and "Gambling Wives," to Columbia Film Service, Pittsburgh, Pa., for West Virginia and Western Pennsylvania.

"Streets of New York," "None So Blind," "Man and Wife," "The Rip Tide," and "The Innocent Cheat," to Film De Luxe, Montreal, Canada, for Eastern Canada.

Second Series "Eddie Lyons Comedies," to Film Distributing Co., Pittsburgh, Pa., for West Virginia and Western Pennsylvania. Luciano Castro for Spain and Portugal. Luis Lerzamma & Cie for Mexico. Star Film Distributing Corporation for Japan.

Screen Art Ltd., 18 Arrow Westerns for the United Kingdom.

Rex Film Co., Detroit, Mich., "A Yankee Go-Getter," "Dangerous Paths," "Impulses," and "Price of Youth," starring Neva Gerber, for the State of Michigan.

* * *

RENOWN PICTURES BUYS DESMOND-HOLMES SERIES

Renown Pictures this week purchased from Independent Pictures Corp. the eight William Desmond-Helen Holmes society stunt dramas for distribution in Greater New York and Northern New Jersey. Mr. M. J. Hoffman as representative of Renown, closed the deal.

"FLYING FISTS" ON BROADWAY

Benny Leonard will make his bow to Broadway audiences as a screen star, when "Flying Fists" in which he is the two-fisted hero, is shown at the Rivoli Theatre on Nov. 23. The world's champion lightweight will also be seen at the Rialto Theatre during the week of Nov. 30.

* * *

C. B. C. ANNOUNCES CAST

C. B. C. announces the cast on "The Fearless Lover," another of the Perfection series which have been proving so popular with exhibitors throughout the country. Eva Novak and William Fairbanks are the featured players and they are well supported by Tom Kennedy, Lydia Knott, Arthur Rankin, Ruby Lafayette and Frankie Darrow.

8

Reasons Why

Columbia Productions

Are Box Office Pullers

A PLAN—rigidly executed

AUTHORS—four novelists four journalists

BOOKS—well known stories ready-made audiences

STARS—Box Office Names

DIRECTORS—men with records for success

PHOTOGRAPHERS—the best in the craft

MONEY—Every dollar spent shows on the screen

THE PRODUCERS INTEGRITY—and a hand picked organization.

—o—

Titles That Mean Money
The Foolish Virgin
The Price She Paid
Fighting the Flames
A Fool and His Money
After Business Hours
One Glorious Night
Who Cares
The Midnight Express

—o—

BOOK THEM NOW

Columbia Productions

1600 Broadway

Where To Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service 228 No. Gay Street.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 10 Piedmont St.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Players Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 So. Wabash.

CINCINNATI, Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Enterprises. (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods. Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Tex.
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Av.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St., Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mex.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANAPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY, Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—I Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist., Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 So. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—1 Dependable Pict. Corp., 729 7 Ave., N. Y. C.
NY—3 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine Street.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service, 1026 Forbes Street.

SALT LAKE CITY, Utah
SLC—1 Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF— All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Ave.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Ave.

TORONTO, Can.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

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BOX OFFICE REVIEWS

"MILLIONAIRE COWBOY" A NOVEL WESTERNER

Unusual Plot and Rapid Action Combined in Snappy Melodrama

"THE MILLIONAIRE COWBOY." F. B. O. Photoplay. Author, Darryl F. Zanuck. Director, Harry Garson. Length, 4,841 *Feet.*

CAST AND SYNOPSIS

Gallop Meredyth, Jr. .....Lefty Flynn
Pauline Truce .....Gloria Grey
Granville Truce .....Charles Crockett
Grafter Torso .....Frederick Peters
Buffalo Jones .....Daddy Hossier

"Gallop" Meredyth, a youth of convivial habits, frequently paints the town red and his wild freaks of dissipation are a constant source of anxiety to his people. After one particularly hectic night in which Gallop has distinguished himself as usual, his father informs him that a taxi driver died from the effects of a beatng the youth administered. Gallop believes this, escapes, lands in a deserted town where an eccentric inventer and his daughter live, and finds that the former has discovered a valuable chemical formula which will make the owner wealthy. After many adventures, Gallop revives the town and wins the girl.

By George T. Pardy

IF your patrons like fast-moving Westerners crammed with thrills and strong in the romantie angle you ought to do good business with "The Millionaire Cowboy." As regards sensational interest it holds it own with the most melodramatie of this type of pictures, but differs pleasingly from the majority by presenting a plot of marked originality.

For Gallop Meredyth is an unusual kind of hero and the path of adventure he pursues winds in and out of strange, unexpeeted eorners. One can generally anticipate events as the average Westerner unfolds on the sereen, but there are so many novel twists in this feature that the element of surprise is never laeking.

The film is the forerunner of a series starring Lefty Flynn in stirring tales of aetion by "flood and field" out West and its producers have done mighty well for a start. The opening reel deals with a gay session of eity life amid the bright lights, with hero Gallop Meredyth having a heek of a time in true conventional fashion. But his father having scared him with a fake aeeount of the death of a chaffeur through a hammering reeeived from Gallop's energetic fists, the young gent makes a swift getaway and lands broke in a decaying hamlet near the Mexiean border.

Right here the feature takes an odd turn, for instead of the usual gold mine or eattlerustling stuff, its plot turns largely on the diseovery of a valuable ehemical formula by an eccentrie old inventor, by means of whieh Gallop makes a fortune and annexes the inventor's daughter for a bride. But incidentally, a buneh of Mexiean bandits erowd into the foeus and the hero has his hands more than full battling with them. And he fights and rides with a fury of determination and spectacular agility which is bound to satisfy the most ardent devotee admirer of physieal prowess.

Lefty Flynn is exaetly the right type for the hero role, a splendidly museular, good looking chap, who makes a regular dare-devil impression as Gallop Meredyth; Gloria Grey shines as a fascinating heroine and the support is worthy of the prineipals.

You can exploit this as a Westerner altogether out of the ordinary in plot, but as full of ginger, thrills and romance as the best of them. Play up Lefty Flynn and Gloria Grey. Both of these players have forged to the front of late and are fast beeoming popular with the fans.

"FAST SET" LIKELY BOX OFFICE ASSET

Mingles Crisp Comedy and Strong Drama in Modern Theme

"THE FAST SET." Paramount Photoplay. Adapted from Frederick Lonsdale's Stage Play. "Spring Cleaning." Director, William de Mille. Length, 6,754 *Feet.*

CAST AND SYNOPSIS

Margaret Sones .....Betty Compson
Ernest Steele .....Adolphe Menjou
Richard Sones .....Elliott Dexter
Mona .....ZaSu Pitts
Little Margaret ..... Dawn O'Day

Richard Sones, successful novelist, is devoted to his books and the quiet side of life. His wife prefers the company of the society fast set and accepts the attentions of Ernest Steele, notorious for his feminine conquests. Margaret entertains Steele and a number of her friends at a party and Richard creates a sensation by arriving in company with Mona, a girl of the streets. Margaret threatens divorce. Steele admits that he is willing to wed her, but later Mona warns Margaret against men of Steele's type. The latter, only to anxious to avoid marriage, argues to such good effect with Richard that he realizes he is partly responsible for the trouble. Husband and wife are reconciled.

By George T. Pardy

DEFT mingling of erisp comedy situations with strong dramatie sequenees and the elever work of a east of talented players eombine to invest "The Fast Set" with a distinetly powerful audienee appeal. The picture should prove a winning box office asset in most theatres.

There may, however, be eommunities where resentment will be felt toward the seene where Riehard Sones brings about a showdown between himself and wife by introdueing a girl of the streets among her party guests. It all depends on your patrons' state of mind as regards matters of this kind.

Yet we are inelined to think that none save the most prudish of mortals are likely to objeet to the theme's general trend. There is nothing sexually offensive or sensually suggestive shown, director William de Mille having handled his material delicately and with keen judgment. His one error lies in spreading out the story to an unneeessary length, with the result that the aetion elogs a bit about half-way through the pieture. He could have reduced the footage by at least one reel and thereby speeded it up eonsiderably, without detracting from the narrative's interest.

The plot pivots on the big situation where the eoming of a street-walker Mona eomes into the midst of Margaret Sones' festive gathering of merry-makers, accompanied by the latter's hubby, creates eonsternation among the jubilant members of the fast set. This leads up to a fine wrangle, and throws the burden of consequenees upon the philandering Steele, who is quite willing to make love to Margaret, but is deeidedly averse to marrying her in case of a divoree. The climax is very effeetive, with crafty Mr. Steele smoothing affairs so diplomatically that the Sones kiss, make-up and start off anew.

The sub titles help a lot toward infusing ginger into the action, being uncommonly well written, terse, snappy and witty.

Chief honors go to Adolphe Menjou for his brilliant charaeterization of the incorrigibly flirtatious Steele, Betty Compson is as faseinating as usual, ZaSu Pitts gives a capital performanee as Mona, Elliott Dexter shines as the husband and the support is smooth.

The title has a jazzy appeal and the names of direetor William de Mille, Betty Compson, Menjou, Dexter and ZaSu Pitts possess undoubted advertising value. The eolorful settings, such as the big cabaret scene, the club interior and dinner party are worth stressing.

GOOD SUSPENSE IN "TRUTH ABOUT WOMEN"

Hope Hampton Vehicle Should Suit Neighborhood and Smaller Theatres

"THE TRUTH ABOUT WOMEN." Banner Production Inc., Photoplay. Author, Leota Morgan. Director, Burton King. Length, 5,708 *Feet.*

CAST AND SYNOPSIS

Hilda Carr ..... Hope Hampton
Warren Carr .....Lowell Sherman
Howard Bronson .....David Bronson
Smead .....Charles Craig
Blossom Carr .....Dainty Lee
Nona Boyd .....Mary Thurman

Warren Carr, artist, becomes infatuated with Nona, a model, and is estranged from his wife, Hilda, and their little child. A divorce takes place and Warren weds Nona. Hilda's child dies. Howard Bronson, a faithful admirer of the deserted wife, thinking that she still loves her former husband, advises her to seek out Warren, whose marriage is not a success. Warren offers to divorce Nona, but Hilda does not respond to his advances. She goes to Howard, who cherishes what he supposes to be a vain passion for her, and tells him that she loves him.

By George T. Pardy

THIS should prove a satisfactory attraction for the neighborhood and smaller theatres. It is domestic drama, presenting a plot, which, if not at all times convincing, possesses the merit of differing somewhat from the familiar stories in whieh a vamp, erring husband, negleeted wife and loyal lover work out their respective destinies.

Usually it isn't diffieult to anticipate coming events or foresee the finish in such cases, but "The Truth About Women" doesn't "give the show away," so to speak, in advanee. Its suspense is pretty well kept up to the end, beease one never feels eertain just what the mueh-abused heroine will do in regard to reassembling the wreekage of her life.

The lady in question, Mrs. Hilda Carr, awakens a good deal of sympathy for her sufferings from the beginning of things, and remains an objeet of pity up to the erucial moment in the elimax, when she astonishes novelist Howard Bronson by admitting that she loves him and has no intention of returning to the husband who finds that he made a mistake in his seeond marriage and wants her back again. A rather neat twist is given the plot here, for her deelaration furnishes Bronson with exactly the kind of ending he requires for a story he is transeribing.

Hilda's hubby is undoubtedly one of the sereen's worst speeimens of the "bad egg" type, in faet Warren Carr, as skilfully portrayed by Lowell Sherman,, ean best be deseribed as morally putrid.

However, she doesn't and the tale ends happily after all. Director Burton King has knit his situation together in compact style, the first half of the opening reel moves a trifle languidly, but the aetion then speeds up and maintains a rapid gait to the close.

Hope Hampton looks pretty and is fully equal to the demands made upon her emotional abilities, David Bronson makes a pleasing impression as the unselfish lover. Lowell Sherman, always a real artiste, gives an exeellent performanee in the rather disagreeable role of Warren Carr, Mary Thurman plays the vampish Nona with insolent grace and the support is adequate.

Bill this as a domestic drama in which a self-saerifieing, unappreciated wife is the leading figure. Stress her suffering, the pathetic death of her child, and hint at the surprise the climax aehieves. Hope Hampton and Lowell Sherman are names well worth featuring.

"THE BRASS BOWL" FAST MYSTERY PLAY

Edmund Lowe in New Fox Film by Louis Joseph Vance

"THE BRASS BOWL." A Fox Photoplay. Written by Louis Joseph Vance. Directed by Jerome Storm. Length 5,830 *Feet.*

CAST AND SYNOPSIS

Dan Maitland ..... Edmund Lowe
Anisty
Sylvia ..... Claire Adams
O'Hagen ..... Jack Duffy
Hickey ..... J. Farrell McDonald
Taxi Driver ..... Leo White
Bannerman ..... Fred Butler

Coming unexpectedly to his country home Maitland finds a young woman trying to open his safe. The girl mistakes him for Anisty, a notorious thief, and he gives the jewels to the girl. Anisty arrives on the scene, and after a struggle, Maitland wins and goes off with the girl, leaving Anisty in the custody of a servant. Anisty escapes, and after a series of thrilling episodes and not a little confusion due to the strong resemblance between Anisty and Maitland, the thief is brough to justice. Maitland wins the girl who turns out to be the daughter of one of Maitland's business associates.

By Richard B. O'Brien

THE BRASS BOWL" is a mystery picture and a good box-office attraction. The theme of mistaken identity plays a prominent part in this film with the question of who's who, bewildering and baffling the characters as well as the audience a good part of the time. It was probably an easy matter in the Vance novel to know which was the silk lined burglar and which the wealthy young bachelor, but it is not quite so simple in the film with Edmund Lowe playing a dual role, and most of the time in a dress suit, which makes things even more complicated. However, it is a mystery story, and perhaps this is part of the mystery. It would not take a prophet to foretell that"The Brass Bowl" will prove popular screen entertainment.

Louis Joseph Vance may be depended upon to tell an interesting story every time, and he has done it again in this tale of the gentleman thief and the personable young attorney, but it is melodrama pure and simple with very little plausability. Whether the director has done full justice to the story or not it is difficult to say for one who has never read the novel, but as it stands it is entertaining as mystery stories go.

The action is swift, the suspense is well sustained and some of the situations are dramatic and gripping enough to put the spectator on the end of his chair. For those who like melodrama pure and unadulterated "The Brass Bowl" is sure to meet with their approval.

Edmund Lowe in the dual role of the silk-lined burglar and the wealthy young clubman achieves a noteworthy distinction in his versatility in playing these two difficult characters with dash and abandon. He succeeds in playing the double role in such a way that although the two men resemble each other physically, they are really two distinct personalities, different in spirit and execution. Miss Claire Adams, too is deserving of mention for her fine interpretation of the mysterious heroine. Jack Duffy as O'Hagen is splendid as the whimsical man-servant and the rest of the cast is satisfactory.

In your exploitation make much of the mystery element, and lobby decoration consisting of cut-outs in the form of question marks should help to bring out the mystery note. A teaser campaign centering about the brass bowl could be easily arranged with good effect.

Mention the fact that the story is by Louis Joseph Vance, who is extremely popular with the readers of the best sellers. A tie up with the local bookman will help the exhibitor as well as the dealer. A window display of Vance's novels with some stills from the film and a brass bowl in the window will do the trick.

"SUNDOWN" RANKS AS REAL SCREEN CLASSIC

Historical Film Combines Educational Values with Alluring Entertainment Qualities

"SUNDOWN." First National Photoplay. Author, Earl Hudson. Directors, Lawrence Trimble and Harry O. Hoyt. Length, 8,640 *Feet.*

CAST AND SYNOPSIS

Ellen Crawley ..... Bessie Love
John Brent. ..... Hobart Bosworth
Hugh Brent ..... Roy Stewart
Henry Crawley ..... Arthur Hoyt
Theodore Roosevelt ..... E. J. Radcliffe

John Brent undertakes a mission to obtain aid from Eastern financiers for Western Cattlemen. He fails, and tells the ranchors their only chance is to take their herds to Mexico. His son Hugh is in love with Ellen Crawley. The Crawleys are homesteaders and lose all in the cattle stampede. Hugh persuades the cattlemen to take the Crawleys with them. Ellen's good cooking and helpful ways win the hearts of the cattlemen. After facing untold perils the ranchers and their cattle reach the Mexican goal and Hugh wins Ellen.

By George T. Pardy

YET another eventful period in American history has reached the screen! "The Covered Wagon," dealt with the trek of the prairie schooners over the desert to the Promised Land of California, "The Iron Horse" registered the conquest of the said desert by the trans-continental railroads and "Sundown" may be listed as presenting the onward sweep of civilization whereby the cattlemen were compelled to make place for the homesteaders with whom they waged an undying feud to the last.

Unquestionably "Sundown" ranks as one of the year's super-productions. It is constructed on a gigantic scale and the highest praise that can be given it is that it compares favorably with Paramount and Fox's contributions to the silent drama of America's growth among the nations. Viewed from this standpoint one feels justified in predicting unqualified success for this First National feature as a box office attraction.

Its appeal is universal. Spectacular in the extreme, vibrant with thrilling moments, artistically exquisite, there is also present a leaven of romance which serves to develope the human interest angle. For the story of the homesteaders, the patient girl heroine and devoted lover, runs like a silver thread through the stormy action to a bright and pleasing conclusion, and the film's sympathetic lure is no less potent than its educational values and patriotic urge.

Among the big situations may be mentioned the tremendous cattle stampede, when the vast herds demolish the homesteaders dwelling, a prairie fire of terrifying magnificence, with the maddened, terror-stricken beasts swimming by thousands across the river and the holdup of the transcontinental trains while the rushing legion passes over the tracks into Mexico. All of which is filmed with extraordinary attention to details and dazzling effect. Impressive night views, wonderful long shots, deft mingling of lights and shadows, sunrise on mountain, plain and desert; the scenic charm of the picture alone is worth its admission price.

Bessie Love, as the heroine, Roy Stewart, as her lover, Hobart Bosworth, as John Brent, and E. J. Radcliffe, as Theodore Roosevelt; all give excellent performances, with Arthur Hoyt and Charles Murray providing plenty of crisp comedy. Lawrence Trimble and Harry Hoyt share directorial honors.

You can go after the family trade in your exploitation. Stress the picture's educational value, as well as its colorful romantic appeal and exquisite scenic artistry. Tie-ups with book stores on Earl Hudson's story might also be arranged. The names of the leading players should be featured.

ANOTHER DOG STAR MAKES HIS DEBUT

"Black Lightning" An Exciting Melodrama Introducing Bow-Wow Thunder

"BLACK LIGHTNING." Lumas Film Corp. Photoplay. Released by Renown Pictures, Inc. Author, H. Davis. Director, James P. Hogan. Length, 5,500 *Feet.*

CAST AND SYNOPSIS

Martha Larned ..... Clara Bow
Ray Chambers ..... Harold Austin
Jim Howard ..... James Mason
Ez Howard ..... Eddie Phillips
Joe Larned ..... Joe Butterworth
The Dog ..... Thunder

Ray Chambers, World War Veteran, is ordered to the mountains by his physician to recover from his injuries. With Thunder, a police dog that came to his rescue on the firing line, he comes to Martha Larned's home, where she lives with her little brother. He finds that she is the sister of his dead "buddy" and subjected to annoying attentions by the Howards, Jim and Ez, the latter a half-witted fellow. Ray and Thunder chase out the Howards. Ray rides for a doctor for Martha's little brother, hurt by a fall. In his absence Ez kills Jim Howard and attacks Martha, but is disposed of by the dog. Ray marries Martha.

By George T. Pardy.

IF the recent production in which Rin-Tin-Tin and Strongheart, the noted dog stars, recently appeared, made a hit with your patrons you can't go wrong booking "Black Lightning." The canine hero of this feature, his four-footed majesty—Thunder—can hold the best screen bow-wows even, when it comes to intelligent acting and the performance of wonderful stunts.

The story was obviously constructed with a view to playing up Thunder as its main attraction, but just the same it gives the mere humans plenty of chances to distinguish themselves, the melodramatic "punches" are slammed home with surprising vigor and its sentimental angles craftily developed.

While the picture is sure to afford satisfactory entertainment for a good many adults, its a cinch that it will prove a knockout so far as getting the juvenile trade is concerned. The kids are bound to go crazy over Thunder's marvelous exploits.

The dog registers splendidly at all stages of the film, he is an exceptionally beautiful specimen of the German Police breed, with wistfully appealing eyes which seem to flame into sudden fury when he goes into strenuous action. Somehow you are impressed with the idea that it's all very real to Thunder, he enters into the spirit of his work with such enthusiasm.

He can leap like a deer, as is freely demonstrated when he hurls himself upon an assailant and disarms the latter by knocking a gun out of his grasp. But the biggest thrill he gives you is when he crashes like a shell from a six inch riflle through the window glass to the rescue of Martha, as looney Ez attacks her.

There's a lot of human interest and pathos in the story, despite its frankly melodramatic trend and reliance on coincidence to shape events. Clara Bow is excellent as Martha, the lonely little mountain girl, a role entirely different from the Jazzy characterizations with which she has heretofore been identified; Harold Austin screens well as hero Ray Chambers, and the work of James Mason and Eddie Phillips deserves commendation.

Thunder is, of course, the main object of your exploitation. It will add greatly to your patron's interest in him if you mention the fact that he not only saw active service during the great war, but wears a decoration in the shape of a medal on his collar vouching for the feats of valor he performed at Verdun. Go as far as you like in stressing his wonderful stunts and sagacity. You can praise the story's melodramatic power and romance, and mention the names of Clara Bow and Harold Austin.

"THE BELOVED BRUTE" THRILLING DRAMA

Story of A Brute Man's Fight For Physical Supremacy

"THE BELOVED BRUTE." A Vitagraph Photoplay. Author, Kenneth Perkins. Directed by J. Stuart Blackton. Length 6,719 Feet.

CAST AND SYNOPSIS

Jacinta ..... Marguerite de la Motte
Charles Hinges ..... Victor McLaglen
David Hinges ..... William Russell
Augustina ..... Mary Alden
China Jones ..... Stuart Holmes
Phil Beason ..... Frank Brownlee
Fat Milligan ..... Wilford North
Swink Tuckson ..... Ernie Adams
Peter Hinges ..... D. D. McLean

Charles Hinges is a brute man who cleans up a whole town, and thereby wins the admiration of Jacinta, a dancer in the music halls. With the girl and Augustina, a fortunte teller, he troops the Western territory. His part of the bill is to take on all comers in a wrestling match which has no rules. He has never been bettered in a fight until he strikes a town where his brother David, a stalwart reformer beats him. Jacinta is annoyed by the attentions of China Jones, a card shark, and Augustina the gypsy and an old flame of Jones, kills him. Both brothers are accused of the crime, but Augustina confesses, and Charles and Jacinta find that love has won again.

By Richard B. O'Brien.

WE thought that the producers of Westerns had exhausted the field of unexplored ideas until we saw "The Beloved Brute." But this film convinced us of our error. Here is something distinctly different from the usual run, and at the same time decidedly worth while. "The Beloved Brute," should prove a tower of strength as a box-office attraction.

The story of a man whose one ambition is to preserve unblemished his badge of physical supremacy furnishes the theme of the story, and while at first thought this might appear rather a slender thread on which to hinge a story, the brute man is so altogether human, a strange mixture of heart and muscle that he really wins your sympathy in spite of his all-consuming self-sufficiency. This is no sugar-coated hero, but a man of flesh and blood, cold as steel and hard as iron.

The scene in which the giant is beaten by his younger and more virtuous brother is gripping and moving in the extreme. Grimy-faced and salty-eyed, he tries to fight off the pangs of remorse that are eating out his heart, for defeat for him is particularly bitter coming for the first time in his life at the height of his physical renown. With no one else to turn his anger upon, he unleashes it upon the lady of his heart and casts aside the guileless Jacinta.

The fight between the two brothers is extremely realistic, a terrific struggle between two stalwart athletes. The photography is a page from nature and the direction of J. Stuart Blackton could scarcely have been better done.

The piece is excellently cast with Victor McLaglen, a newcomer to the screen taking off first honors. As Charles Hinges he gives a robust and altogether human impersonation of the "beloved brute." Marguerite de la Motte serves as a charming foil for his manly adoration, and Mary Alden gives a life-like interpretation of the gypsy fortune teller. Stuart Holmes as Cina Jones is a reincarnation of the deep-dyed villain that flourished in the good old palmy days of the theatre, black mustache, black cigar, dirty laugh and all. William Russell was well cast as the younger brother, and it was refreshing to find that the hero lost the girl for once. But then we are inclined to doubt that he was really the hero after all.

Make the most of the realistic fights in your exploitation and feature the names of Marguerite de la Motte, Mary Alden and Stuart Holmes.

NOVELTY TWIST TO BEBAN'S PICTURES

"Greatest Love of All" Combines Filmed and Spoken Drama

"THE GREATEST LOVE OF ALL." George Beban Production. Author and Director, George Beban. Length, 8 reels.

CAST AND SYNOPSIS

Joe, the iceman ..... George Beban
His "Sweetheart" ..... Marie de Benedetta
Trina ..... Helen Holcomb
District Attorney Kelland ..... J. W. Johnston
Mrs. Kelland ..... Wanda Lyon
Marie Simpkins, the maid ..... Nettie Belle Darby
The Judge ..... William Howard
The Cobbler ..... O. Zangrilli

Joe, the iceman, brings his beloved old mother from Italy. She is wrongfully arrested and convicted of theft. Bitterly desperate Joe agrees with some underworld characters to kill the prosecutor. But his sweetheart's life is imperilled, and in rescuing her he saves the district attorney also. His mother's innocence is established and all ends happily.

By Herbert K. Cruikshank.

EVEN without the novelty touch that has been imparted to this film by transferring the screen action to the stage. "The greatest Love of All" ranks well in box-office value, and will make money for any exhibitor.

The name of the star is well known to theatre goers as well as to motion picture patrons, and has sufficient box-office magnitude to guarantee a satisfactory gross. The story has an elemental 'mother love' appeal and just the correct quantity of pathos sprinkled through a colorful tale which culminates in a happy ending. In theatres where the 'personal appearance' is staged, this "different" presentation will help. But even as a straight photoplay the picture will not fail to please.

George Beban's Italian characterizations have won him fame, and any exaggerations are excusable on the ground of dramatic license. Quite properly in delineating the volatile Latin temperament, there is a laugh for every tear. In fact they often come at one and the same time. Even in the most pathetic moments, Beban's broken English mingled with staccato Italian and a wealth of gesticulation will cause sympathetic smiles.

The weakness in the story is the conviction of the mother on the flimsiest of evidence, despite the son's plea which in reality would move any jury. And, of course, not even a police magistrate would tolerate Joe's outbursts during the trial.

Marie de Benedetta, who plays the mother, is indeed interesting. She waited some seventy years to make her screen debut, and really lives rather than acts the role she so ably interprets. A word of praise must also go to Helen Holcomb, who as Trina, the neighbor's daughter, displays a marked degree of histrionic talent. The cast is so large that many names are not noted on the program. For instance, that of "Tammany" Young who essays the part of a gunman taxi-driver, and contributes his share to the effectiveness of the underworld atmosphere. The entire cast is competent, although, of course, Beban is always in the foreground.

If your booking includes the spoken part of the melodrama, by all means feature it in your exploitation. In any event feature the name of George Beban. Publicize the interesting story of Marie de Benedetta who waited over three score years and ten to become a 'movie' star. Play up the Italian population through advertising in Italian language papers and through throwaways, etc., printed in Italian.

A new idea would be to put on the spoken court room scene using local people to play the characters. You could secure the co-operation of the dramatic club on this, and gain a lot of publicity in doing so. Prologs should stress the Italian atmosphere of the picture in songs and costumes.

TALMADGE SCORES IN STUNT PICTURE

"Stepping Lively" presents Athletic Star in Satisfactory Program Attraction

"STEPPING LIVELY." F. B. O. Photoplay. Author, Frank Howard Clark. Director, James W. Horne. Length, 5,188 Feet.

CAST AND SYNOPSIS

Dave Allen ..... Richard Talmadge
Evelyn Pendroy ..... Mildred Harris
James Lendroy ..... Norval McGregor
Robbins ..... Brindsley Shaw
Artemus Doolittle ..... Fred Kelsey
Josef Le Baron ..... Mario Carillo
Chicago Red ..... Victor Mezetti
Dan Carter ..... John W. Dillon
Black Mike ..... William Clifford

Dave Allen, employed in a bank, falls under suspicion when some bonds are stolen. He loves the banker's daughter and when the discovery of his fingerprints on certain securities incriminates him, he determines to clear his name. Disguised as a gangster he joins a band of crooks and gets on the trail of the real thief. The latter turns out to be a counterfeit nobleman. Dave has his quarry within his grasp, when the other members of the gang discover who their new recruit is. A savage fight takes place, with Dave victorious, but in the meantime the fake nobleman escapes. After an exciting hunt Dave runs him down, establishes his innocence and wins the girl.

By George T. Pardy

ANOTHER Richard Talmadge stunt film in which that india-rubber gymnast distinguishes himself as usual by performing marvelous feats of agility. There isn't much to the plot, but the picture is fairly amusing on the whole and ought to yield satisfactory returns as a program attraction.

In most of the previous Talmadge offerings the action exploded into full speed right from the beginning, but "Stepping Lively" gets off to a rather slow start and the second reel is well under way before it strikes a gait in keeping with its snappy title.

However, when hero, Dave Allen, assumes a thug disguise and becomes active as a member of an extremely enterprising gang of crooks, things happen in rapid succession and acrobatic fireworks pop merrily to the end. His object is to run down an underworld gent posing as a nobleman, whom he properly suspects of having annexed the bonds for the theft of which he has come under suspicion. Dave wins out, but not until he has been through a peck of trouble.

There are scraps galore, one in the cab of a locomotive between Dave and the villain, and another when he tackles the entire gang, being particularly realistic and brimful of ginger. You see the nimble star leaping over all creation, staging a jump from a water tank to the top of a rushing train, scaling dizzy heights with the reckless abandon of a scared monkey, and apparently just missing sudden death by the skin of his teeth, so to speak. It's slam-bang melodrama of the most exciting kind, culminating in a speedy, satisfying climax.

Richard Talmadge isn't called upon to do much in the acting line outside of the few moments when he pauses long enough in his whirling career to make love to the heroine, but his stunt is immense and sure to please his numerous admirers. Mildred Harris is a pretty and fascinating heroine, Brindsley Shaw puts over a neat characterization of Robbins, the ex-convict, employed as butler and excellent support is accorded the principals by others in the cast.

There is some good trick photography in evidence, as well as attractive exteriors, well filmed interiors and skillful long shots, with clear lighting distinguishing the whole feature.

You must exploit this as a stunt picture warranted to thrill the most blase spectator. The fans know what to expect from Richard Talmadge, and despite the film's deliberate start, they are bound to O. K. his work in the later portion of this one. Play up the star and Mildred Harris. The names of Brindsley Shaw, Fred Kelsey and Norval McGregor are also worth advertising.

The Big Little Feature

PEEPS INTO PUZZLELAND

Cranfield & Clarke Picture 1 reel

A little girl is put to bed by her mother, but has a block puzzle tucked away in the bed with her. She starts in to put the pieces together, but they take form on their own account and turn out to be real live animals.

Something of a novelty is this latest comedy which takes a new phase of trick photography. It is really wonderful to see what has been accomplished with such little working material. The piece is a little fantastic, for the puzzle pieces assemble of their own accord, and these units take on life, showing a real monkey, a bear, a kitten and even a ferocious lion.

The film is bound to please not only the children, but the grownups as well and is well worth some exploitation and publicity in front of the theatre. A contest to determine how the stunts are worked should work up interest and help the picture along.

Here are Cliff Bowes and Virginia Vance in the Educational comedy, "Desert Blues." Even the camel looks blue. Well, what should he smile about? You remember all about the eight day stuff.

* * *

LEAGUE OF NATIONS

Max Fleischer—Red Seal 1 reel

The artist draws a picture of Mars and holds it at the end of a telescope through which the clown peers. Clowns from every country in the world ar summoned to arms, and when they arrive on the scene the drawing is removed and bedlam ensues.

This is one of the best of Max Fleischer's clever inkwell cartoons which is praise of a high order as the artist has never yet turned out a dull sketch. The idea of the artist playing a joke on the pigmy clown by holding a drawing of Mars and other heavenly bodies in front of a telescope and the clowns from every nation in the world answering the call to arms, each one popping out of an ink bottle is amusing and entertaining in the extreme. The clown thinks that he sees the Martians preparing to invade the earth and sends forth a call of distress to all the clowns wherever they may be. They take an aeroplane in their haste to arrive on the scene in time for the battle, and when they discover that it is only a joke they all wind up once more in the inkwell.

Alice Day makes an alluring figure in the styles of a bygone day when she appears as leading lady opposite Ralph Graves in "East of the Water Plug," a Pathecomedy.

* * *

ANIMATED HAIR CARTOON

Marcus—Red Seal 1 reel

Marcus, the artist, performs some novel tricks with the pencil in this unusual reel. From some very hirsute faces emerge such well known countenances as those of Tom Moore, Geraldine Farrar, Douglas Fairbanks and President Coolidge. A picture of William S. Hart is changed into that of George Arliss and even stranger yet the bearded Charles E. Hughes is metamorphosed into the fair and lovely Pearl White.

It will be seen that this is something of a novelty even as a cartoon, and is fairly entertaining.

* * *

VACATION

Max Fleischer—Red Seal 1 reel

The clown steps out from the inkwell and starts off on his vacation. The artist obliges by drawing in a sun and a tent but that is not enough for the little clown, so he gets himself a mule. The mule turns out to be a kicker, and he soon has enough of this frisky animal. He then sallies forth to an amusement park, but it all turns out to be made of rubber glue, so the hurdy gurdy stuff proves too sticky for him. Rubber hot dogs and a rubber carousel furnish a few good laughs. This one is quite up to the high standard of the inkwell cartoons, and will prove a good filler on any program. No exhibitor can possibly go wrong on any of this series, and could not do better than book them all.

Here are the "Dancing Daisies" as they appear in Universal's comedy of that name. We'll bet we can guess just what the wild waves are saying this time.

* * *

EXPLOITING COMEDIES

Way out West where showmen are showmen, they give plenty of space to the Short Subjects in their marquee

The House of FEATURETTES

offers 120 First-Run Novelties, 1924-25

22 Out-of-the-Inkwell Fun Novelties
13 Marvels of Motion (Fleischer-Novagraph Process)
13 Gems of the Screen (Hepworth Novelties)
13 Song Cartoons
13 Film Facts (medley hodge-podges)
52 Animated Hair Cartoons by Marcus, N. Y. Times cartoonist (300 ft. lengths)
Thru Three Reigns (2 reel novelty specialty)

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

This scene is from Pathe's Comedy "Are Blond Men Bashful." Judging from Arthur Stone, we should say they are not.

display. Loew's State, St. Louis, gives a big display to Christie's "Court Plaster."

* * *

NEW COMEDIES

Four two-reel comedies will appear on the December program of releases of the Educational Film Exchanges, Inc. These will consist of one release each of the Christie, Juvenile, Mermaid and Tuxedo Comedies. In addition five single-reel subjects will make their appearance during the month.

The first week will present the Christie Comedy, "Easy Pickin's," with Neal Burns the starred player. Molly Malone and Natalie Joyce will be seen in support, under the direction of Harold Beaudine. The single reel releases will consist of "The Artist's Model," the fourth release of the Earl Hurd Pen and Ink Vaudeville series, and the Cameo Comedy, "Watch Your Pep," with Cliff Bowes, Virginia Vance and Phil Dunham.

The Juvenile Comedy, "Goat Getters," is the two reel comedy for the week starting December 14. This comedy of kid life presents Jack McHugh and Tommy Hicks and a supporting cast including Peggy O'Neil and Jack Lloyd. "Little People of the Garden," one of the Louis H. Tolhurst "Secrets of Life" series, is the single reel subject for the week.

"Motor Mad," with Lige Conley, Ruth Hiatt, Otto Fries and other well known Mermaid Comedians, will make its appearance the third week of the month. This comedy, directed by Norman Taurog, is said to be one of the fastest ever turned out by the Mermaid Studios. It features a motorcycle race. "Cut Loose," with Phil Dunham and Virginia Vance is the Cameo Comedy for the week.

News Reel Briefs

Kinograms No. 5031

Henry Cabot Lodge Borne to Last Rest—Cambridge, Mass. — Funeral Rites held at old Christ Church, a landmark of Colonial history. 1—Here Continental troops were quartered and nearby Washington took command of the army. 2—Leaders of the Nation and State are among the mourners. — Butler a Possible Successor to Lodge—National Chairman, mentioned as likely to be appointed by Gov. Cox, calls on President Coolidge. 1—He was president's choice as campaign manager. — Big Chief Golfs: With Bow and Arrow—Seattle—Chief El Comancho latest to try his skill against golfer using regulation weapons. 1—The Chief is amazed to see little white pill fly so far. 2—"And then he took up golf."—Has Issued Million Bonus Certificates in Washington —Major General Robert C. Davis, in charge of distribution, starts big task. 1—Of 4,509,000 eligibles only 1,500,000 have asked for bonus. Gen. Davis urges rest to apply. 2—And are opened by machinery. 3— Examining. 4—It requires 2,500 clerks. 5—Comparing with finger records—there are finger prints of 5,000,000 persons on file. 6—Certificates signed by duplicating machine.

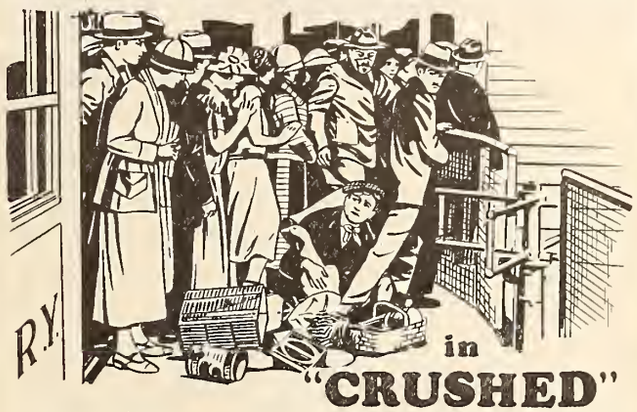
Another Roosevelt Takes This Job—New York—T. Douglas Robinson, whose mother is sister of T. R. to be assistant Navy secretary. 1—Is fourth member of Roosevelt family to hold place.

Here Is A Real Lobster Palace—South Hancock, Me.—It is the happy home of where no less than 150,000 of them dwell. 1—World's biggest lobster pound. 2—Thousands of visitors every year. 3—Boiled while you wait. 4—Mother lobster with thousands of eggs fast to her shell.

Prepare Big Warship for Trip to Bottom —Philadelphia—Under terms of naval disarmament treaties, U. S. S. Washington is to be sunk. 1—She's 75 per cent complete, at cost of $35,000,000. 2—She'll be sunk by gunfire, despite private citizen's suit to prevent it. 3—Undoing the builders' work —only a shell will remain as gunners' target.

E. W. Hammons Presents

LLOYD HAMILTON



in "CRUSHED"

"There are several subway scenes burlesquing the subways of New York. Well, in these Hamilton is superb. The situations themselves are funny and anyone would shriek with laughter. x x x These scenes afford more laughs than any we have recently noted."

EXH. TRADE REVIEW

HAMILTON COMEDIES

"Jonah Jones"

"Good Morning"
"Going East"
"Killing Time"

"Lonesome"
"My Friend"
"The Optimist"

Educational Pictures

"THE SPICE OF THE PROGRAM"

Bobby Vernon in "High Gear" for Educational, is the recipient of a loving cup. We don't know whether the loving cup is for loving or swimming honors. What's in it?

"On outdoor pictures Paramount starts where the others leave off!"

—say Clark & Edwards, Palace, Ashland, O., in Exhibitors Herald

See "The Border Legion," a perfect example of Paramount outdoors thriller, and you'll know that what these live-wire exhibitors say is true. Here's a picture that is 100% fast, gripping entertainment from start to finish. "Like all Zane Greys, a knockout. Thrills aplenty. A Western action melo. Big business." (Geo. Rea, Colonial, Washington C. H., O.) "We were much pleased and excited over 'The Border Legion.' Rockcliffe Fellowes gives a compelling performance," says the New York Herald-Tribune. "Paramount should be given three cheers for 'The Border Legion' " (New York Bulletin). "Some of the shots are every bit as good as 'The Covered Wagon' " (Evening World).

It's a winner, men !

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

Zane Grey's "THE BORDER LEGION"

—With—

ANTONIO MORENO
HELENE CHADWICK

Directed by William Howard. Screen play by Geo. Hull.

This is 4-column press sheet ad. Mats and electros at exchanges.

A Paramount Picture

Tried and Proved Pictures

Playing the Favorites

Meaning the Pictures That Always Run True To Box-Office Form

By "MORT" BLUMENSTOCK
Famous Players-Lasky Corporation

HOW old is a motion picture? Today in Paris, Gloria Swanson in "Zaza" enjoying its first run engagement in France. Following next week, will be Pola Negri in "The Spanish Dancer." To France these are new pictures. To exhibitors in the United States who have played these pictures they are old Paramount releases. But what of the exhibitor who hasn't played these pictures or any of the other good ones which have been released by Paramount in the past year.

The French exhibitor doesn't care two snaps of his fingers that these are pictures which have been seen in the United States. Neither do his patrons. They haven't seen the picture, therefore the pictures are new. The world is millions of years old. To the baby born today it is a new world. He has never seen it before.

And it isn't too far-fetched to point out that an exhibitor who hasn't played good releases which have been on the market for sometime is no different from an exhibitor operating a "cinema" in France If he hasn't played the picture, the picture is new to his theatre, and is certain to be new to the largest percentage of his audience, because the business of selling entertainment is similar to any other business in the degree that a motion picture house like a business house has its regular patrons who seldom deal any other place.

The American exhibitor has this advantage over the foreign exhibitor. Here in the United States we have developed a system of broadcasting box-office reports. The success of this broadcasting scheme is partly due to published accounts in the trade-papers and in a big measure to the almost unexplainable underground route by which an exhibitor in a small town knows the box-office strength of a picture as soon as its key city run has ended in his territory. Before publication of the trade-papers reaches him, he knows almost to a dead certainity whether the picture will or will not make money for him. And in most cases he is right. The trade-paper reports usually confirm what he already knows, and form a sort of permanant record for his reference later on.

Therefore, there is little that has to be said about "Tried and Proven" pictures except to overcome the idea that because a picture has been exhibited in a territory its strength has been lost for the theatre that plays it late.

A PICTURE offered as a tried and proven product allows no element of gambling in booking dates. Its history is as well known as that of a racehorse and a lote more dependable. There are no long shots in pictures which have been played and about whose box-office abi ity representative exhibitors all over the country have testified. It's even money or "odds on." "The Covered Wagon" by Cruze, out of Paramount has flashed across every time out, and has recently won itself a gold medal by the vote of the 2,500,000 readers of *The Photoplay Magazine*. This popularity is in one sense due to the fact that the picture got such enormous circulation from exhibitors weren't afraid that the road-show engagements had reduced the box-office draw of this valuable picture.

In those theatres and they are in the hundreds, where Gloria Swanson in "The Humming Bird" broke records, the picture can be played again, and still do a big business. And the theatres which haven't played "Manhandled" are simply shying away from easy money.

The most enlightening stunt that has ever been done with old pictures stands to the credit of the firm of Balaban & Katz who, a few years ago, broke all precedents for their Chicago Theatre when they got off the one-a-week basis for seven days and played seven individual pictures during the week. What do you think those pictures were? The entire seven were old Paramount Pictures. In fact it is likely that each of these pictures played everything in Chicago from the palatial Loop houses to the smallest "Grind house" on the South Side, and yet months and in some instances years after their release, B. & K. took the old stock, dusted it off, and re-offered it to Chicago for what any member of the firm will tell you was one of the big profit weeks in their history.

THERE is the example of a first run theatre which selected seven "Tried and Proven" pictures. Shouldn't that argue strongly for the smaller theatres booking pictures with good business histories which have never played before in those theatres or have played to big business and can do it again because the entertainment value is still there?

A road show can play a return date and fall down hard, because the cast has been changed or the lines have been altered, but in good pictures "the actors seem to grow better in their parts" as A. M. Bostford once said about "The Covered Wagon."

THINK IT OVER!

How old are the Pyramids? How aged the Sphinx! Yet would you forego the opportunity to gaze upon these wonders of the world? Because they are *ancient* does that detract from their value as a sight worth seeing? Answer those questions to your satifaction and it will give you the correct answer as to whether *age* has anything to do with the real value of an immortal motion picture.

This is not theory. It is an established fact proven without a doubt.

Think it over!

80 PARAMOUNT PROFIT PICTURES 80

PLAY THESE PICTURES WITH THIS EXPLOITATION TO WIN

BIG BUSINESS

HERE is a surething for showmen! A royal road to positive profits! A made-to-order money making medium!

No gamble—no worry—no "take a chance"; but a radium-rimmed opportunity to ring up reams of paid admissions by following simple directions.

Paramount presents a list of eighty premier photodramas each of which has demonstrated its ability to pile up profits wherever shown. And with each picture, you are told exactly how other showmen have broken box-office records on the attraction.

Mind you, no "hit-or-miss" exploitation—but a series of showmanship stunts that have been selected from the many attempted because of their repeatedly proven efficiency in lining up patronage for each production.

Each coin collecting idea has been chosen because of its universal adaptability. Not one of them but may be used in the town as well as in the metropolis. Not one but is within the easy financial reach of every exhibitor. Not one but what will richly reward the sensible showman who takes advantage of the ideas that have turned box-offices to banks the country over.

In these exploitation ideas you have the cream of the publicity punches that have emanated from the brains of a thousand successful showmen. Like the pictures with which they are connected—each is "Tried and Proved."

It remains for you to book the eighty—follow the directions for publicizing them—and you are positively assured of eighty attractions that will hang out the S. R. O. before your playhouse.

YOU

simply can't go wrong in booking any or all of these Paramount Profit Pictures and playing them up with the exploitation ideas that appear in the following pages. Both pictures and stunts have proven box-office winners for exhibitors everywhere, and if you will play both pictures and exploitation you're bound to

WIN

Remember each 'stunt,' each box-office bell-ringing idea has been used by other showmen. And each has made good in dollars and cents. In the pages that follow you will find suggestions for every variety of advertising, stunts, tie-ups, ballyhoos, lobby decoration, prolog, presentation—all the hundred and one showmanship features that make the difference between merely normal business and capacity houses.

IT is up to you to profit by the experiences of others. What they have done—you can do. And the big grosses they have rolled up with the self same pictures and the self same exploitation may be equalled or exceeded by you.

There is no experimentation to this. No ifs, ands or buts. No alibis. From a pay-box viewpoint each of the eighty is a sure thing. The future may be judged only by the past. And if you follow the ideas that have proved winners—they will repeat for you.

The greater the number of exploitation thoughts you use for your showings the greater the amount of publicity you will gain for your theatre and your attraction. But it is not necessary to use them all. There is a wide variety from which you may select the ideas that apply best to your community, and that may be most easily effected because of local conditions.

Here is the book of rules. Follow it closely and there will be only one answer. And that is eighty showings that are guaranteed to give glorious grosses.

Here is a ballyhoo that has been used in a dozen cities for the Paramount Picture, "The Spanish Dancer." Wherever used it has proven a big publicity winner for the showing. And publicity always means increased patronage. Exploitation means money.

This novel cut-out was used by one exhibitor when "The Cowboy and the Lady," a Paramount picture was played.

"THE HEART RAIDER"

THERE are at least three ways of successfully exploiting *"The Heart Raider."* First, utilize heart shaped placards displaying the titles of the picture and photographs of Agnes Ayres, secondly, by teasing the title in the newspapers and third in the mails. Print the title on heart-shaped cardboards and distribute them to your patrons several days before the opening. Let the cardboards be vari-colored, each provided with a looped string, and have the boys fasten them to the lapels of their coat. Place large cut-outs in the lobby in the form of a heart with the head of Agnes Ayres breaking through. Mention the fact that Miss Ayres was the star of "The Sheik."

* * *

"A GENTLEMAN OF LEISURE"

NEXT to newspaper advertising and publicity, your lobby is about the best means of exploiting your pictures. Among the best scenes in this film for such displays are the dice games in Waterloo Station, London, the love scene in the home of the girl and a cut-out showing the parrot looking closely at Holt and the leading lady embracing. Perhaps you could tie up your presentation with the unemployment situation—the unemployed are all gentlemen of leisure although not willingly so.

Feature Jack Holt, Casson Ferguson and Sigrid Holmquist.

* * *

"THE NE'ER DO WELL"

PANAMA, famous for its canal, is the locale for many of the scenes in *"The Ne'er Do Well."* The story is based on Rex Beach's novel by the same name. The title may be exploited by means of teasers in newspapers and circular advertising. Something like this will help: "Are you a Ne'er Do Well? If so, see how Thomas Meighan was regenerated in the Paramount picture *'The Ne'er Do Well'* now playing at the.....Theatre."

"The Ne'er Do Well" was published by Harper & Bros., several years ago and scored a decided hit. Tie up with the book store, and those who have read the novel will want to see the picture, and those who have not will want to see the picture and read the book as well.

Play upon the immense popularity of the star, Thomas Meighan and also Lila Lee and Gertrude Astor.

* * *

"CODE OF THE SEA"

CUT-OUTS showing a ship riding the waves in a high sea will prove a good come on. Doll the doorman up in a naval outfit, and hand out throwaways in the form of dispatches with printed matter boosting the film both in code and deciphered. The aid of the Navy Department is available. During the showing a Chief Petty Officer may be detailed to the lobby. When bookings do not conflict, the Navy will also furnish free of charge a short and interesting film entitled "A Midshipman's Cruise."

* * *

"TRIUMPH"

MAKE an "Arch of Triumph" over your entrance. Run teaser ads: "R U Tim P H?" Print one letter of the title each day for a week and give prizes for the first few who telephone correct solutions.

Essay contests on the origin of the word and famous "Triumphs" of the world. Tie-up with manufacturers of "Triumph" hosiery, who have special display material. Tie-up generally on the idea of "Our product is a *Triumph* of this—or that."

Secure newspaper cooperation in running a series of stories about men who won "Triumph" when defeat confronted them. Take out rain insurance for opening night, offering two tickets for one if it rains between certain hours. Sell tickets with taxi coupons attached in advance. If it rains folks may ride to the show at half rates. The cab company will work with you.

A good publicity stunt will be to have a reporter on one of the daily papers interview the police and obtain stories where mystery cases have been cleared up. The law triumphs over lawlessness.

Have the leading soda fountain in the city concoct a new soft drink and name it "Triumph."

Tie-up with automobile dealers. Have a parade of each make of car with banners announcing that the modern means of transportation triumphs over time.

Here is an attractive decorative scheme devised by the manager of the Queen Theatre, Houston, Texas, when the Paramount picture "Clarence," was shown.

This is what was done with a corner of the lobby of the Loew's Palace Theatre, Memphis, a week before Valentino in "The Young Rajah" was presented.

"THE YOUNG RAJAH"

A PERSIAN rug hung in the lobby with incense bowls on either side will give color and pep to the exploitation of *"The Young Rajah,"* with a cut-out of Valentino in the title role. You might dress up the house attendants as native Indians, and run streamers and banners over the theatre entrance. Put up a fortune teller's tent in the lobby with a sign over the entrance reading: "See *'The Young Rajah'* and have your fortune told." A man in the tent could give away slips of paper with stock literature on the usual fortunte telling stuff. Included in the reading matter might be references to the picture.

* * *

"TO THE LADIES"

CUT-OUTS of a number of men drinking a toast to the ladies should help this picture along. Tie-ups with dealers in ladies' wear could be easily arranged with advantage to both the merchant and the exhibitor. Door checks might be handed out to all the female patrons of your theatre with a prize given to the lady holding the winning stub. This prize should be some article of women's wear. You should be able to get some dealer ready to donate such a prize for running a slide advertising his shop free of charge.

In your advertising good effect may be had by running a newspaper ad with the words printed at the top in bold: *"To The Ladies"* and in small type some hint on household economy or something of the sort and below again in bold type: "To The Men" and following in smaller type something like this: "It should be of interest to every man in town to know that *'To The Ladies'* is now playing at the..... Theatre."

"BURNING SANDS"

CUT-OUTS in the lobby and over the door depicting a desert scene with a desert sheik in the background may be used. Dress up the theatre employees in a sheik's costume. Run teaser ads in the paper something like this: "UbaSAingds" offering prizes to those who guess the name of the picture, say a free ticket for next week.

Hire a man to ride about town on a horse dressed up as a sheik with a sign: "Coming next week. Guess the name of the picture and win a prize. Next week at the.....Theatre?"

* * *

"CONFIDENCE MAN"

A NOVEL and telling way to exploit *"The Confidence Man,"* is to secure a cut-out in the form of a huge money bag with stills from the picture and of the star, Tom Meighan, inserted in the cut-out. Real bags filled with sawdust might be hung from the marquee or the lobby ceiling. Literature pertaining might be inscribed on imitation bank notes and widely distributed.

An open letter to the police authorities should be run in the paper, requesting them to assist you in finding the Confidence Man. Play up Thomas Meighan to the fullest extent in your exploitation.

* * *

"WILD BILL HICKOK"

HERE is a film that may be given the limit of exploitation from the Western angle. Get a vivid cut-out of Bill Hart riding a prancing steed, carrying a girl alongside. This has punch and will pack them in. Nearly everyone likes Westerns. Dress the theatre attendants up in neck scarfs and wide-brimmed Western hats, and tie-up with a hardware or arms company on your advertising, and put some firearms on display in a case in your lobby with a sign reading that this is the original gun used by the original "Wild Bill Hickok" and another one was that which Bill Hart used in the picture.

* * *

"MEN"

ARRANGE window tie-ups with all types of merchandise through displays and window cards stressing title and star.

On products designed for masculine use, the thought is *"Men* wear Blank's shoes;" *"Men* use Blank's fountain pens;" *"Men* smoke Blank's cigars," and so on. The feminine angle is that *"Men* admire well dressed women"—beautiful women—women who use a certain perfume, etc.

Take advantage of some meeting such as an athletic event to introduce a personable girl as Pola Negri's "Personal representative." Ballyhoo her all over town. Have her as much in evidence as possible. Among other things have her demonstrate various products in the city's shop windows.

Utilize empty stores by rendering the windows opaque with only peepholes remaining. Mark one "For Men Only"—the other for women. The curious will see stills from the production, and a card telling of your theatre's attraction. Use the "Men Only" idea for throwaways in sealed envelopes.

For newspaper purposes, invite the town's most eligible bachelors and girls to review the picture. Have them give their opinions, not only of the photoplay, but of Miss Negri's choice of "Men."

Here is a window display on "Men," the Paramount picture, when the film was showing at the Apollo Theatre, Peoria, Ill. A real good tie-up.

"THE LIGHT THAT FAILED"

THIS is the story of an artist, and an enterprising exhibitor might do worse than to secure two large cut-out palettes with artist's brushes looped through the hole, and a number of stills from the film arranged artistically on the palettes, which should be placed at either side of the entrance. The same thing might be placed over the entrance but could be varied by having a big cut-out of Percy Marmont instead of the stills on the palette.

Another stunt that could be worked would be to have a cut-out of a candle with a flickering flame, and in the flame the heads of the two women, who along with Marmont form the eternal triangle in the film.

A tie-up with an electric store or company could be arranged, by having a sign in the window reading; "Our Lights Do Not Fail; See *'The Light That Failed' at the*.....Theatre."

It should be mentioned that this is a George Melford Production.

* * *

"THE SPANISH DANCER"

PLENTY of Spanish atmosphere will be of great assistance in advertising *"The Spanish Dancer."* If at all possible secure the services of a dancer, dress her up in a Spanish costume and run a prologue. At any rate if this is not possible dress up the attendants and ushers in Spanish style. This is simple and inexpensive, for a red sash, red tie, black trousers and a Spanish broad-brimmed hat is all that is required to give this effect.

Cut-outs are more effective than stills, as a rule, and cut-outs of a Spanish dancer should be prominently displayed in the lobby.

"MAKING A MAN"

THIS title is suggestive of some corking tie-up stunts. Stills might be placed in the display windows of a sporting goods store, the men's furnishing shop and various other emporiums catering exclusively or even partly to men. Throwaways could also include the tie-up idea, with reading matter pertaining to the picture and the articles which the merchant is desirous of advertising, under the general head: *"Making A Man."*

An essay contest on "How to Make a Man" or some similar subject might be run, offering a prize to the winner for the best article.

* * *

"THE TOP OF NEW YORK"

A BIG cut-out showing the sky-line of New York City with the skyscrapers in the foreground would be an appropriate and vivid way of advertising this film. This might either be placed over the door of the theatre or hung up in the lobby over the entrance to the auditorium.

Teaser ads could be used with this one to good effect, and the old rain insurance gag, offering free tickets for the following week if it rains between certain hours on the opening of *"The Top of New York."* The vacant store form of advertising always gets 'em, and could be used here by having a peep-hole in a window with a sign reading: "A Glimpse of New York." Place a poster inside the store relating to the picture with a sign reading: "For a glimpse of New York and New York life see *'The Top of New York.'* Now playing at the.....Theatre."

This is something different, tying up the novel with the Paramount picture "To Have and to Hold" starring Bert Lytell and Betty Compson.

A good cut-out that brought in the money when the "White Flower," a Paramount picture was presented.

"THE TRAIL OF THE LONESOME PINE"

PINE trees placed in the lobby, and branches of pine saplings covering the box-office is a simple and effective trick that will work wonders with *"The Trail of The Lonesome Pine."* There is a book by the same name that enjoys considerable vogue, and a tie-up with the local book dealer might be arranged. A cut-out of an open book bearing the title should help, or a music sheet of the old, popular song hit with the title written across the face.

The fact that the film is an adaptation of the book should be mentioned.

* * *

"THE OLD HOMESTEAD"

HERE is a picture which may be advertised widely as an epic of the family hearth. It is the story of a farmer's fight to keep the old homestead in the face of great odds. Cut-outs of an old homestead will give the key to the story, and a pile of hay outside will carry out the idea.

Inmates of the local alms house should be invited and you might make capital of this in your advertising campaign. Mention the fact that the film is an adaptation of the famous play of the same name, and be sure to feature Theodore Roberts.

* * *

"WHILE SATAN SLEEPS"

CUT-OUTS of Satan both in the lobby and over the entrance should be used in this one. Cardboards in the shape of a devil could be handed out as throwaways with the question on the front "Does Satan Sleep?" On the reverse side could be printed: "See *'While Satan Sleeps'* at the..... Theatre for the answer."

Teaser ads run in the local papers will help in exploiting *"While Satan Sleeps."*

This is a very effective way to advertise any picture. It was used by one exhibitor when the Paramount film "Triumph" was on the program.

"EBB TIDE"

A GENEROUS use of palms, plants and straw will help to supply some of the local color necessary to a story whose locale is the South seas. Cut-outs of native Hawaiian girls will carry out the effect. One enterprising exhibitor covered the entire floor of the lobby with sand to represent a beach and distributed numerous palms about. He even had a live turtle crawling about in the sand. Cut-outs of Hawaiian girls completed the picture. It may not be practicable or even possible for the average exhibitor to go to this extent but the idea is to get as much Hawaiian atmosphere in your lobby as you can. *"Ebb Tide"* is taken from a story of Robert Louis Stevenson, and this should be mentioned by all means. An all star cast may be truthfully advertised, as the cast includes Lila Lee, James Kirkwood, Jacqueline Logan, George Fawcett, Raymond Hatton and Noah Beery.

A picture of still waters with the shore in the distance should also be attractive as a lobby decoration. This might either be in the form of a cut-out or a painting and need not bear any advertising matter.

* * *

"BELLA DONNA"

A SUGGESTION of the Egyptian is what *"Bella Donna"* calls for and there is no cheaper and at the same time more effective way of exploiting a film of this kind than a vari-colored awning. The box-office could very simply be fixed up in tent fashion, but make sure to get a striped material for this purpose. Incense burners in the lobby as well as Persian rugs will give the correct touch of atmosphere. Streamers and bunting suspended from the marquee or lobby ceiling will help. Two large cardboard columns with Egyptian inscriptions will furnish a good lobby decoration.

"PRODIGAL DAUGHTERS"

COLORED balloons and vari-colored paper streamers could be suspended from the marquee or the ceiling of the lobby, as the keynote of this hectic story of the younger generation. Teaser ads could be run in the newspapers, and an open letter to the parents of girls relative to prodigal daughters, which could wind up in this way: "Have You A Prodigal Daughter at Home? See *'Prodigal Daughters'* and See What Happened in This Case."

Cut-outs of a flapper should be used, and Gloria Swanson starred.

* * *

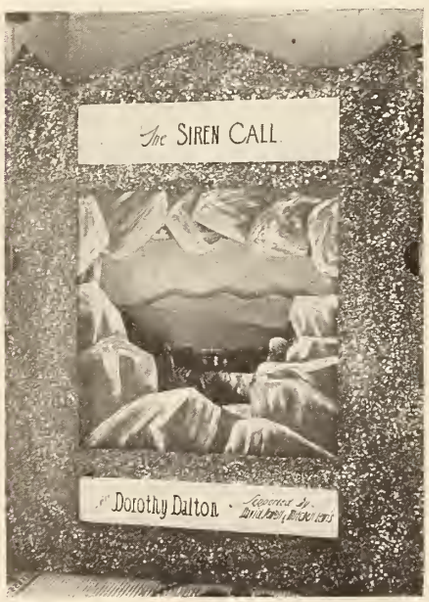
"THE WHITE FLOWER"

USE cut-outs of a bathing girl riding a catamaran in South sea waters, or a native girl in Hawaiian garb. Place some palms in the lobby and a bowl of white flowers. A tie-up with a florist to fill his window with white flowers and a sign and a still from *"The White Flower"* will work wonders. You might find it profitable to give a white carnation to the first fifty female patrons on the opening night, and watch the couples line up at the box-office. It will do your heart good.

* * *

"SHADOWS OF PARIS"

WORK plenty of Parisian atmosphere into your theatre display during the showing of *"Shadows of Paris."* Old fashioned square lanterns hung outside of the theatre will work wonders. Dress the house attendants up to resemble Apache dancers, and the doorman as a Parisian gendarme. A tie-up might be secured with the millinery store to advertise Parisian hats. Play up the fact that it is a lurid tale of Parisian life and make much of the fact that Pola Negri is a foreign star.



This lobby decoration gives the keynote to this story of the frozen north which "The Siren Call" so vividly depicts. This was used at the Rialto Theatre, Atlanta, Ga.

The manager of the Imperial Theatre is to be congratulated on this exploitation idea when "Clarence" with Wallace Reid played in Jacksonville, Florida.

"BACK HOME AND BROKE"

HERE is a novel stunt that could be used in exploiting *"Back Home and Broke."* Have a young man, shabbily dressed, parade the streets with cards suspended from his neck, both front and rear reading: *"Back Home and Broke."* This is a sure attention-attractor. It will arouse interest, and your advertising can hitch it up with your performance.

A tie-up with the local banks could be arranged, with signs in the window admonishing the public to start a bank account. A sign in the window might read something like this: "See *'Back Home and Broke'* and then start an account with us."

* * *

"HOLLYWOOD"

HOLLYWOOD" is a picture that may be exploited by means of an elaborate lobby and theatre front display of balloons and vari-colored paper streamers. Advertise the fact that it is an intimate story of the life in the famous motion picture colony, and that the cast includes practically all the stars of the first magnitude in the industry. If this won't bring them in, nothing will. Run a fashion parade during the showing with the contestants consisting of the female patrons of the theatre, offering prizes to the first three.

* * *

"RACING HEARTS"

ARRANGE a miniature stage in your lobby and fix up with a number of red heart-shaped cardboard and kewpie dolls. Hand out throwaways in the form of hearts with literature descriptive of the film. Fix it up with the local candy man or druggist to place a box in his store full of candy hearts with a sign reading like this: "Have a heart. Then go to the.....Theatre and see *'Racing Hearts.'"* Cut-outs of Agnes Ayres in her speedster will prove appropriate as a lobby decoration.

"WEST OF THE WATER TOWER"

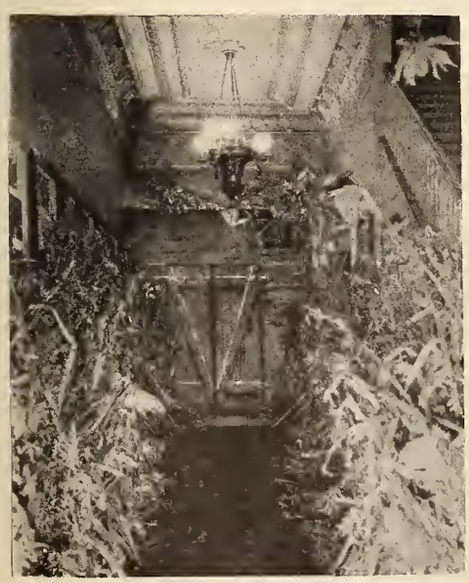
IF there are any communities to which the popularity of the novel *"West of the Water Tower"* have not penetrated in advance of the picture, local exhibitors will profit by an extensive tie-up with the book dealer. Use teaser ads to popularize the picture's title. For a few days preceding the showing of the picture, run several short, snappy teaser ads in the paper each day. Make each one different. For instance start off with "What Happened *'West of the Water Tower?'*" On the day of the opening run a line in the paper "For Information on *'West of the Water Tower'* call—(give the phone number of your theatre)." You will find out that there are so many curious people that the phone will be busy all day. Wind up with a special screening for guests on Sunday afternoon, and if you don't break all records, we will refund your money.

* * *

"HERITAGE OF THE DESERT"

ZANE GREY is a popular author throughout the country, and his prestige may be used to advantage in putting over the film *"Heritage of the Desert,"* by tie-ups with the book dealer. Run a Zane Grey week in your town. Get the biggest department store in town to hook up with you for seven days to "plug" the novel, heading every ad: "Zane Grey Week." Get him to run stills from the picture in the display window, and you might arrange a display of the book in your lobby.

Place some vivid cut-outs in front of the theatre depicting some of the many thrills in this Western romance, and play up the name of Zane Grey in the electric lights.



This enterprising exhibitor made hay while the sun shone with this splendid lobby arrangement during the engagement of "The Old Homestead," starring Theodore Roberts.

This cardboard front was fixed up by one ambitious exhibitor when the Paramount film, "Prodigal Daughters," was on view.

"CLARENCE"

CLARENCE" is a film that is well adapted to tie-up stunts, for the book from which the picture was taken is a best seller by Booth Tarkington. An entire window display in the bookshop with stills from the film will prove a great drawing card with the public. The fact that it was an established Broadway hit a few seasons ago should help.

Extensive cut-outs of the youthful Clarence in characteristic poses will give the keynote of the story. The co-operation of the high school should be solicited, as this is a film that will interest young men and women as well as adults.

* * *

"ICEBOUND"

EXPLOITATION is based on the title. Arrange with the local ice company to make your lobby "Icebound" with cakes of ice. Offer prizes for those guessing the weight of the ice. Have a large red heart frozen in the center of a piece of ice.

Run a jumbled letter contest with prizes of single passes for those arranging the letters forming the word in proper sequence. Newspaper contest—essays on "Icebound People I Have Known."

Get window displays and tie-ups on the idea "Don't be *'Icebound'*—wear a fur coat—or use a gas heater," etc. Invite the senior class of the high school—or any other club or body to see the show free.

* * *

"KICK IN"

HERE is a powerful drama of the underworld. Run a big scarehead in the newspaper: *"Wanted"*: The help of The Police in running to justice the criminal in *'Kick In.'* Every law-abiding citizen should take an interest in the whereabouts of this famous criminal. He may be found at the.....Theatre." This could be followed up with an ad along the same lines every day until the opening.

Mention the fact in advertising *"Kick In"* that it is an adaptation of a famous Broadway success of some years ago. Play up the names of Bert Lytell, Betty Compson and May McAvoy, for they have a strong fan following.

"THE FIGHTING COWARD"

SEND a white feather—the badge of cowardice—to every bachelor, with a letter suggesting that to see the show may give him courage to propose to some girl.

Arrange display of duelling pistols, and similar paraphernalia. Get windows showing difference in dress between time of "The Fighting Coward," and the present day. Secure letters for newspapers from ex-soldiers telling of the biggest scare they ever had. Essay contests on "Fighting Cowards of History." Articles on "Bravery"—showing that a *fighting coward* is the bravest of all because he overcomes his own fear.

Tell the town that the picture is from the big theatrical success "Magnolia." Feature the cast; especially Cullen Landis and Ernest Torrence.

* * *

"TO THE LAST MAN"

A LITTLE wild West ballyhoo will work wonders with *"To The Last Man."* The ushers could be dressed up to resemble Westerners very simply by use of broad-brimmed hats and colored neck scarfs. A display of firearms in the lobby is an old but a proved trick. The story is by Zane Grey, and a tie-up with the book dealer to display a whole window full of the Grey novel with stills and advertising matter pertaining to the film would prove beneficial to the bookman and the exhibitor. Tie-ups with men's furnishing shops, sporting goods stores, cigar stores and hat shops could also be arranged with a sign in the window reading "To The Last Man Wear Blank's Hats If You Would Have The Latest in Style. Go to the.....Theatre and see *'To The Last Man.'*"

This cut-out of Gloria Swanson in "The Impossible Mrs. Bellew" was used at Loew's Palace Theatre in Memphis, Tenn.

This ambitious exhibitor went to great pains to get the correct effect in the lobby of the Modjeska Theatre, Augusta, Ga., for the presentation of the Paramount picture, "The Old Homestead."

It is only natural that a lobby display of this type is bound to attract much attention and it is the sort of advertising that pays the exhibitor a fine reward for his trouble.

Here is a hosiery tie-up that was worked in connection with the showing of the Paramount picture, "The Humming Bird," when it was presented at the Strand Theatre at Binghamton, New York.

By the simple process of using an attractive cut-out as part of an exploitation campaign, this exhibitor got the desired effect when presenting "The White Flower," a Paramount picture starring Betty Compson.

Another "Humming Bird" tie-up that was arranged when the Paramount picture starring Gloria Swanson was being shown at the Strand Theatre, Binghamton, N. Y. Attention is also directed to Humming Bird Hosiery.

Here is a unique bit of exploitation that proved very effective when "A Society Scandal" was being presented at the Strand Theatre, Lebanon, Pa. It is a Paramount picture starring Gloria Swanson.

This is the kind of news that sells a paper and it creates patronage just as effectively. The exhibitor that attracts the crowds is the one that uses his ideas, telling a concise story.

The lobby of the Imperial Theatre, Charlotte, N. C., was fitted up to resemble a bull fight during the presentation of "Blood and Sand," the Paramount release starring Rudolph Valentino. Note the people painted on the walls.

"To Have and To Hold" did excellent business at the Princess Theatre, San Antonio, Texas. Most of the exploitation consisted of vivid cut-outs from the live scenes in this spectacular Paramount picture, starring Betty Compson.

Here is a box-office stunt that brought in a lot of money. This was used at the Palace Theatre, Washington, Pa., at the time of the showing of the Paramount film "Prodigal Daughters," another feature picture starring Gloria Swanson.

As the artist, by one stroke of his brush can often transform an ordinary painting into a masterpiece, so can the exhibitor make his display carry punch by deft touches here and there. In this display note the figure of Gloria Swanson over the admittance booth.

The manager of the Queen Theatre, Houston, Texas, succeeded in producing a most attractive lobby display when the Paramount picture "The Old Homestead," starring Theodore Roberts was being shown at his theatre.

The little gray home brings back sweet memories of the pleasant days spent on "The Old Homestead." The sentimental value alone that this display sets forth is sufficient to warrant a large attendance to the splendid picture.

Theatre front display for "The Lady and the Cowboy" which gives the atmosphere of this graphic Western story. Mary Miles Minter and Tom Moore are the stars.

"TIGER LOVE"

A COUPLE of tiger skins spread out in the lobby will give the right atmosphere for *"Tiger Love."* A cut-out of a tiger placed in a miniature cage would further help out. Cardboard throwaways in the form of a crouching tiger might be given away, with literature descriptive of the film. This may run something like this *"Tiger Love,"* is a lurid tale of romance and adventure woven about a Spanish outlaw, who has noble blood in his veins. It is pulsating with thrills and replete with the colorful atmosphere of old Spain.

Feature Antonio Moreno and Estelle Taylor, and mention the fact that it is a George Melford Production.

* * *

"THE BEDROOM WINDOW"

THE BEDROOM WINDOW." Here's a wow of an exploitation title. Send an open letter to the police of your town to solve the mystery of "The Bedroom Window" before the heroine does. If there are any vacant stores in your vicinity, get the owner to cover the window with Bon Ami or something, leaving a small hole for passersby to see through. Put a card over it reading: "Take a peep through *'The Bedroom Window.'*" The rest is easy. Just place a poster inside the store.

How about getting up the theatre booth to look like a bedroom window? Easy enough with a little framework and curtains.

Get your local bookshops to make a special display of detective thrillers. A card could read: "Take home the latest in thrillers. Then see the greatest of screen detective thrillers *'The Bedroom Window'* at the.....Theatre."

"THE BREAKING POINT"

GET out handbills like the one used in the picture lettered: "Wanted for Murder. Judson Clark, aged 25, handsome blonde. Supposed to be in the company of the famous stage star, Beverly Carlisle. Must be captured before he reaches *'The Breaking Point.'*"

Get a still of Matt Moore as the wild young millionaire, another of him as the steady young doctor. Put a big scarehead over them both: "One of these men is a rogue and a murderer and the other is a respectable young doctor. Are both the same man? What is the strange, fascinating story? See *'The Breaking Point'* and find out for yourself."

The book-up tie-up help. This story has been both stage play and novel. Ask your bookseller to stock it up and get together with you.

Feature Nita Naldi, Patsy Ruth Miller and Matt Moore.

* * *

"BIG BROTHER"

YOU'VE heard of the Big Brother Movement, the great organization of thousands of business men from millionaires to clerks. There is a branch of this great organization in your town. Get in touch with them. They will help to put it across to your advantage.

Here are a few teasers: Give the eldest boy in a family, the *"Big Brother,"* a free ticket to a performance.

Get the Boy Scouts in on the idea. They are all taught to be big brothers to their less fortunate associates.

Orphan Asylums and Boys' Homes should be interested. Harper and Bros. have issued a novelized version of the story, which is by Rex Beach. Hop onto it for exploitation,—bookstore tie-ups, etc. Mention Rex Beach in your advertising.

"THE DICTATOR"

THE sky-line of a South American city, the locale of the play, in the Spanish type of architecture, with domes, cupolas, etc., will give the key to the story, and should be run in cut-outs over the entrance or marquee. The story is by Richard Harding Davis and a book tie-up could be arranged with the bookshop. It should also be mentioned in your advertising that *"The Dictator"* is the adaptation of the famous play of the same name, and was a most successful Broadway vehicle for William Collier a number of years ago. Play up the picture as a romance of two continents teeming with adventure, chuck full of action and abounding in love interest.

* * *

"THE SNOW BRIDE"

FIX up Cotton balls attached to white cotton strips, and hang them from the ceiling of your lobby. Get a cut-out of a bride caught in a blizzard. Give away throwaways in the form of a bride with some descriptive matter pertaining to the film on the reverse side.

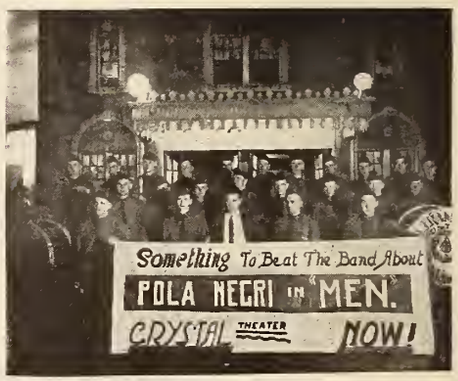
Line up all the vacant stores in the neighborhood and frost the windows, just leaving enough space to peer through. Plaster the inside of the store with *"Snow Bride"* posters.

* * *

"TO HAVE AND TO HOLD"

THIS is a pirate story concerned with the early days in the history of America. Consequently it will be well to suggest this idea by working in some pirate ballyhoo. Get a cut-out of a pirate ship, and place it over your door. The film is an adaptation of a novel, and a cut-out in the form of an open book with the title *"To Have And To Hold"* should prove a drawing card. This is a picture that lends itself readily to tie-up stunts, and an arrangement with the book-store could be secured with benefit to both the exhibitor and the bookman. The same applies to libraries.

As the picture has historical as well as love interest, the cooperation of schools, clubs, etc., should be secured.



A band was used to help put over the Paramount picture, "Men," in which Pola Negri is starred. Needless to say it was a big success.

"SINGER JIM McKEE"

PLAY the cowboy angle for all it's worth. Adapt some such slogan as "Ride 'em Cowboy" for all your newspaper ads, window cards and poster stands. Give your theatre a cowboy flavor in your decorating stunts and, if possible in the costumes worn by the attendants in the house, the cashier, doorman, etc. This may be suggested by gay-colored scarfs, and wide-brimmed hats. Get cut-outs of Bill Hart in some of his wild West poses.

Invite the graduating class from the school or the Boys' Club to see the show free, and they will do more boosting for the picture than you could ever do.

* * *

"HER GILDED CAGE"

HERE'S a title that's a humdinger. Just do what the title tells you, and fit up a gilded cage in your lobby, enclosing a cut-out of Gloria Swanson in the cage. You might tie-up effectively with the local bird store and put an ad in their display window.

Generous use of cut-outs are always sure to draw them in. Take out rain insurance on the opening night offering two tickets for one if it rains between certain hours.

* * *

"BLOOD AND SAND"

COLOR is what is most needed in this film's exploitation. A cut is run in these pages which shows how one ingenious exhibitor fitted up his lobby to look like the arena at a bull fight with an audience painted in on wall drops. Cut-outs in the center of the lobby showing Valentino as the matador engaged in a bull fight will carry out this idea.

Another simple idea but an equally effective one is to put up a striped awning of vivid colors over your lobby if your theatre has no marquee, and if it has, gaily colored banners will help a lot. Feature Valentino to the limit as his drawing power is immense.

Another good advertising display used for "The Cowboy and the Lady" by another exhibitor when this thrilling Western drama played at his theatre.

Here is a knockout display that packed the house for one exhibitor who really appreciated the value of showmanship. Jack Holt in "The Tiger's Claw" was the attraction.

"THE IMPOSSIBLE MRS. BELLEW"

A BACK drop of a bathing beach, showing a few bathers on the beach could be rigged up in the lobby, and a real live bathing girl in the foreground reclining on the beach with a sunshade would be really novel. However, if this is not possible a girl should be painted in prominently in the foreground to represent Gloria Swanson as Mrs. Bellew. Another stunt (and this might be worked in addition to the one already mentioned or used alone) would be to erect a minature stage with a cut-out of Miss Swanson in one of the dazzling gowns she wears in this picture. Palms will serve as a good-looking and appropriate lobby decoration in this film's exploitation.

* * *

"A SOCIETY SCANDAL"

AN unique way of advertising *"A Society Scandal"* would be to plaster the lobby with newspaper clippings with big scareheads reading *"A Society Scandal."* A good deal of material migh be secured by writing to the Paramount offices in New York as they get out a complete newspaper on practically every picture produced for advertising purposes. The thing might be done in this way:

"A SOCIETY SCANDAL"

Gloria Swanson as Marjorie Colbert, Seen in Sensational Story Told Amid The Dazzling Splendor of Society Ballroom. Gloria's most Gorgeous Array of Wonderful Gasp-Provoking Paris Gowns.

With this as a headline give a detailed account of Miss Swanson's achievements and the highlights of the picture.

"THE HUMMING BIRD"

THIS is a title that is well adapted to tie-ups. There is a hosiery on the market called the Humming Bird, and some stills from the film might be inserted in the display window of the department store or the ladies' shop, at the same time advertising the picture and the hosiery. A tie-up with the bird store could be very simply arranged.

Teaser ads run in the newspaper might bring good results with *"The Humming Bird"* something along this style: "The Humming Bird is Coming. What is a Humming Bird." etc.

If a real humming bird could be secured for display purposes in the lobby, it might help considerably.

* * *

"MY AMERICAN WIFE"

THIS is a story of the race track, and it might be a good idea to inclose the box-office in cardboard, painted to represent the boarded box-office at the track with two whips crossed on a painted horseshoe, with a list of the time and entrants in the various races. Another stunt would be to get a large shield painted red, white and blue with an insert of Gloria Swanson. Beneath place an American eagle bearing the legend "Gloria Swanson in '*My American Wife.*'" Banners and streamers in red, white and blue and striped shields of red and white with a top border of stars in a background of blue will give color and pep to your exploitation. A minature race track set on a stand with the judges' stand worked in, and a few cut-outs of horses in action and some spectators standing along the rail will serve as an attractive lobby decoration. A circular painting of Miss Swanson embracing a horse's head surrounded by electric bulbs would make an excellent exterior decoration.

"THE GUILTY ONE"

HERE is a title that could readily be used in connection with a newspaper contest. Essays on *"Who Is the Guilty One?"* in the case, the husband or wife, will cause no end of interest, and needless to say will make a lot of people flock to your theatre to find out what it's all about. The prizes might consist of free tickets for the show the following week.

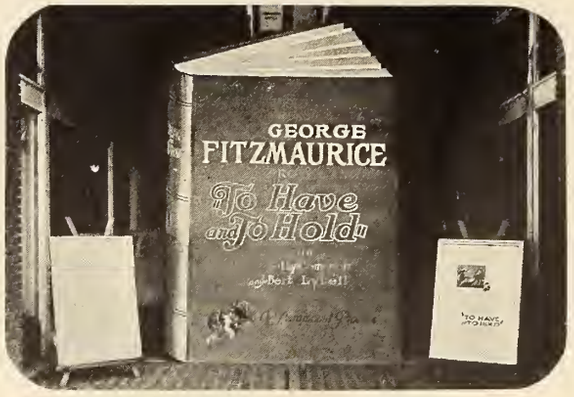
An open letter run in the dailies asking the aid of the police in locating the Guilty One several days before the opening will help along. On the day of the opening another letter thanking the police authorities for their co-operation in locating "The Guilty One" will give the campaign the final punch. You could wind up the article by saying: "The Rendezvous of 'The Guilty One' Has Been Located. 'The Guilty One' Is Now Hiding at the ———— Theatre"

* * *

"THE TIGER'S CLAW"

CUT-OUTS of a crouching tiger in the lobby and in front of the theatre should be used with *"The Tiger's Claw"* while tiger skins on the floor of the lobby will further help. Throwaways in the form of a tiger's claw with literature pertaining to the film could be widely distributed. If there is a circus in town, you are in luck, and make arrangements with them to send a caged tiger through the streets.

A teaser ad run in the papers could be managed something along these lines: "The Tiger Is Coming. Look Out for *'The Tiger's Claw.'* It Will get you if you go to the ———— Theatre."



Here's another book arrangement that did wonders when George Fitzmaurice's production for Paramount was the feature attraction. "To Have and to Hold," was thus linked up with the book.

"MANSLAUGHTER"

AN open letter to the police with a big scarehead: "Wanted: For *'Manslaughter'* Thomas Meighan. Now knocking them dead at the Blank Theatre." This is the kind of advertising that will pack them in. In addition put posters up telling the same story on the subway stations, the street cars and other public places. If you mention the fact that the photoplay was adapted from the play and novel "The Admirable Crichton" it should be an added reason for seeing the picture.

Star Thomas Meighan, whose popularity is immense and you can safely hold it over for another day.

* * *

"FAIR WEEK"

FAIR WEEK" is a picture that offers no end of exploitation in lobby display. The theatre front and lobby can be festooned with bunting, streamers, balloons, lanterns, etc., giving the general effect of a carnival. A circus front of cardboard enclosing the lobby will help with a clown or two in front of the theatre distributing literature descriptive of the film. Have a fortune teller's tent in the lobby, and an attendant of the theatre distributing slips of paper with the usual stock bunk on fortune telling. On the back could be an ad boosting the picture, and an announcement of coming attractions. Get a pony and have a clown ride the animal about town to clinch things.

* * *

"ONLY 38"

THE most effective means of introducing any presentation to the public is through the press: "Only 38 and she thought she was old. See the Paramount Picture *'Only* 38' coming to the ———— Theatre."

"Is woman like man approaching her prime at 38? Does her age—only 38—destroy her usefulness to society at large? See *'Only* 38' at the..... Theatre, and you will learn that women who are only 38 are just beginning to live."

By running these and similar notices in your home town newspapers or printing them on placards for general distribution, profitable publicity will be assured.

Exhibitors in or near college towns have an added advantage. The whole action takes place in a small college town and one of the interesting scenes is a dance in a college gym. Pennants of various colleges might be used in decorating the lobby, and to these might be attached announcements of the production *"Only* 38."

* * *

"THE BONDED WOMAN"

THE "bond" in the title suggests that with a copy of a bond procured from a local bank as a basis, a herald could be prepared and when completed, this should appear similar to a bond. This would prove a decided novelty in addition. The title of the picture presents exceptional possibilities for teasing. Something along these lines will help: "Love and faith have made her *'The Bonded Woman.'* Yet love and faith snapped the bond. How this came to pass will be shown by Betty Compson at the ———— Theatre."

There are four different locales to the picture, any one of which may be used in dressing your lobby. There is the San Francisco waterfront, a Honolulu dive, the Pacific ocean and the South sea islands. You might use, for instance, a representation of palm trees, along with some life-size cut-outs made from the posters with the suggestion of a wrecked schooner in the background. Star Lois Wilson and Richard Dix.

Artistic and distinctive is this theatre front display that one exhibitor arranged during the presentation of "My American Wife," with Gloria Swanson.

"THE DAWN OF A TOMORROW"

HERE'S the "Big Daddy" of all the "happiness" stories ever written, including "Pollyanna." It is bound to please because it links up with everybody's desire to be happy. Sell this picture by selling cheerfulness. Promise them that they'll feel better for having seen *"The Dawn of a Tomorrow."*

Make a lobby display of a big yellow sun and label it *"The Dawn of a Tomorrow."* Make a cut-out of Jacqueline Logan and the title from the 24 sheet poster and display them on your marquee. You might work up some interest along the lines of the situation at the start of the story. A rich powerful man is told that he has a month to live. What does he decide to do?

Start an essay contest: "What would you do if you were told that you had only a month to live?" Thirteen days and then never to see the *"Dawn of a Tomorrow"* again.

Mention that the play and the story are by Frances Hodgson Burnett, and the director George Melford.

* * *

"FOG BOUND"

FOG BOUND" is a crackerjack story of great human interest, the scenes of which are laid in Florida. A good teaser and mail campaign will prove effective.

Here are a few suggestions for catch line advertising in the newspapers: "When steamships find themselves fog bound at sea, the anxious passengers have a few thrills coming. So have all who see Dorothy Dalton's new Paramount picture *"Fog Bound"* coming to the Blank Theatre."

"Those who never saw a Federal raid on an inn for violation of the Volstead law will see a realistic one in Dorothy Dalton's new picture *'Fog Bound'* which will be shown at the ..... Theatre, beginning ....."

There is a splendid cast in *"Fog Bound"* including in addition to Miss Dalton, David Powell, Martha Mansfield, and Maurice Costello. Feature them all.

* * *

"THE SIREN CALL"

THIS story of the North is filled with dash, color romance and dramatic action and the scenes are laid in the Yukon in the days of the Alaskan gold rush. Explain that the title "The Siren Call" refers to the lure of the gold which leads men on and on, some to wealth but most to failure.

You have had in the past, pictures dealing with the Northwest. Ever build your box-office like a little log cabin and have the lobby fitted out with green stuff and wood chips? Well, if you have not here's your opportunity to start.

Dress up a ballyhoo man as a Northwest woodsman, carrying a tiny siren whistle which he can blow at frequent intervals. He can also carry a small sign either on his hat or on his back reading: "For years I have sounded *'The Siren Call.'* Next week I will learn the answer." The cast is a strong one, including Dorothy Dalton, David Powell and Mitchell Lewis.

When the Paramount picture "If You Believe It, It's So," was the attraction at the Rialto Theatre in Denison, Texas, this is how the theatre front was treated.

* * *

"THE SILENT PARTNER"

A LIVE teaser campaign will help out considerably in exploiting *"The Silent Partner."* Here are a few suggestions that will be of value in connection with the showing of *"The Silent Partner:"*

"What is a Silent Partner? See the *'Silent Partner'* at the ..... Theatre and learn a salutary lesson in economy."

"Are you a spendthrift? Do you gamble in stocks? Is your wife your silent partner? See the *'Silent Partner,'* a Paramount picture coming to the ..... Theatre. It may help you to answer these questions."

Any savings bank in your town will be more than willing to tie-up your showings of *"The Silent Partner."* In the picture the heroine builds up a substantial bank account, which comes in handy when her husband loses all he has in a stock deal. Nearly all banks are soliciting accounts, and your bank could cite as an example of what might be the lot of anyone, the case of Harvey and Cora Dredge in the *"Silent Partner."* Hence the need of saving, stating that Lisa had forseen disaster and prepared for it.

Then again in this picture Lisa makes use of little savings in the shape of a cottage, on the roof of which are the words "Own Your Own Home." This should get the real estate offices, while the modistes ought to be willing to arrange some sort of a tie-up on the beautiful gowns worn by Miss Joy and the other feminine members of the cast.

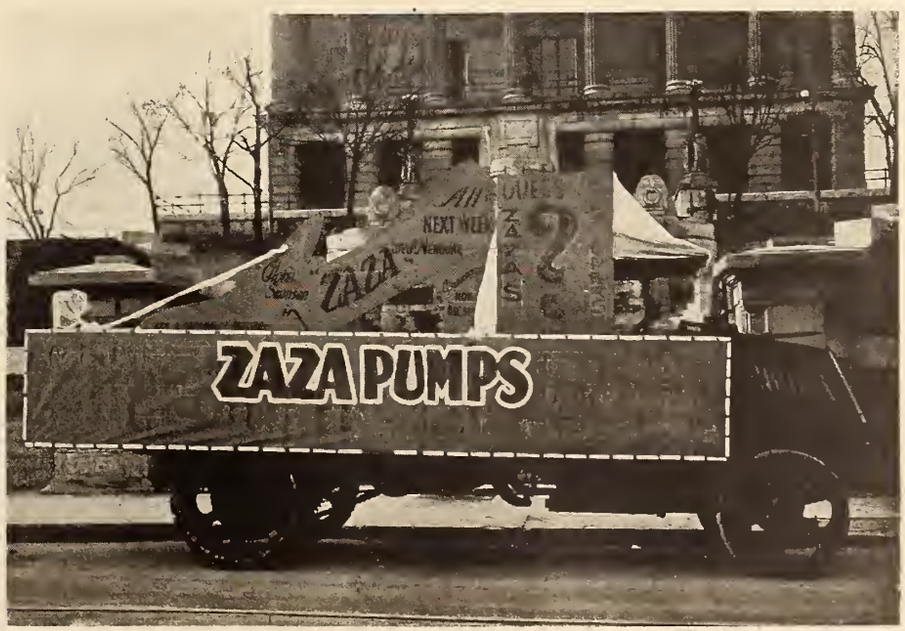
The bird stores should come in handy for their share of usefulness with the cafe scenes, in which several beautifully plumed birds appear perched on hoop-like pedestals.

Feature Leatrice Joy, Owen Moore and Robert Edeson in the cast.

* * *

"RUGGLES OF RED GAP"

RUGGLES OF RED GAP" will make money for exhibitors, because Harry Leon Wilson's celebrated



Here an excellent tie-up that was successfully worked in conjunction with the showing of "Zaza" in which Gloria Swanson is starred.

novel has been widely read, because it is a James Cruze production, made by the man who is responsible for "The Covered Wagon" and because of the star cast. Edward Horton, Ernest Torrence, Lois Wilson, and Charles Ogle should all be featured in the cast as they have a strong fan following.

Harry Leon Wilson's novel was published by Doubleday, Page & Co. a number of years ago and has gone through several editions. Your local book dealers might be induced to make window displays of the novel and tie this up with the presentation of your picture.

This is the attractive theatre front that one exhibitor made use of when the Paramount picture "Burning Sands," in which Wanda Hawley and Milton Sills are starred.

The picture should be advertised as one abounding in humorous situations and wholesome fun.

* * *

"THE WOMAN WITH FOUR FACES"

HAVE a woman wearing a mask parade in front of your theatre. Let her carry a placard inscribed as follows:

"This is one of my four faces. Which one is it? Send your answer to the Manager, at the ..... Theatre. *'The Woman With Four Faces'* Will Be Shown. Don't miss the picture." The next day employ an aged woman or have the other woman make up for the part. Let her carry this placard:

"This is the second of my four faces. Who am I? See *'The Woman With Four Faces'* at the ..... Theatre and you will be amazed."

On the third day have a girl of fourteen stand in front of the theatre bearing a banner reading: "I am the third face of the woman with four faces. The woman herself will appear at the ..... Theatre tomorrow in the Paramount picture, *'The Woman With Four Faces.'"*

Place a cut-out in your lobby representing a woman with four faces according to the above description. Feature Betty Compson and Richard Dix.

"SALOMEY JANE"

ONE of the essentials of successful exploitation by exhibitors is a thorough knowledge of its principal features. Exploitation by mail or circulars is invariably profitable. Here is a letter on *"Salomey Jane"* which you might send to your patrons, or if you have no mailing list, print it in circular form and scatter it about town:

"One of the classics of American literature is *'Salomey Jane'* written by Bret Harte. It has been screened by Paramount and will open at the ..... Theatre next ..... for a run of .... days. Jacqueline Logan, George Fawcett and Maurice Flynn are featured in the principal roles. The supporting cast includes William Davidson, Charles Ogle, William Quirk, Louise Dresser—one of the strongest casts ever assembled."

When "The Young Rajah" was shown at the Palace Theatre in Washington, Pa., this most attractive was on display.

Almost every bookseller carries copies of Bret Harte's novels of early California days. Arrange with them for window displays of the Harte story *"Salomey Jane's Kiss"* on which the story was based.

For a street stunt that is sure to attract attention get an old prairie schooner or covered wagon of the '49 type, and have a young woman drive it through the streets. Place this sign on either side: "We're bound for California to see *'Salomey Jane,'* the sweetest girl in the gold diggings. When we get back you'll see *'Salomey Jane'* at the ..... Theatre. You'll have the time of your life."

Insert a teaser ad something like this in the dailies:

WANTED: Information wanted as to the identity of the man known as "the stranger," who appeared at Red Dog, Cal., the night the stage was held up. Send same to Vigilante, who will be at the ..... Theatre next ..... for further particulars.

* * *

"IF YOU BELIEVE IT IT'S SO"

PERHAPS on your local newspaper there is an artist who can humorously illustrate certain local happenings in a comic strip under the heading of *"If You Believe It It's So"* They can have in them the bite of satire and can be woven about such things as "the bridge over the river which is held up indefinitely because of lack of funds" or "the painting on the city hall," or certain little phases of administration which might occur to the editor. These could be commenced weeks in advance to the showing of the picture. There is no mistaking the fact that "If You Believe It It's So" is a decided influence for good. It has back of it a clean, wholesome story — the kind that any teacher would be glad to have his pupils see. See your school principal, have him see the picture and he will undoubtedly become so enthusiastic about it that he will see to it that the students will

go to the show. The same thing applies to welfare and uplift societies. The more endorsements of this kind that you get the better will be the general appeal of the picture.

Star Thomas Meighan and feature Theodore Roberts and Pauline Stark.

* * *

"FLAMING BARRIERS"

INASMUCH AS the story of *"Flaming Barriers"* has to do with fires, motor trucks, aeroplanes and such, exhibitors may tie-up with the fire department, automobile dealers and the like in boosting the picture. Your local fire-fighters may be induced to place one of their trucks in front of your theatre during the showing with a placard declaring "We defy flaming barriers and to see how we do it, see the Paramount picture *'Flaming Barriers'* at the ..... Theatre."

Have your dealers in sporting goods make a special display of golf sticks, balls and costumes in their window and tie this up with the picture in which the most novel golf ever played is a feature.

In displaying the title of the picture, employ red letters of the flaming kind over your lobby entrance. The lobby walls may be similarly adorned, care being taken, however, not to make the display of flaming letters too lurid and thus offend conservative tastes.

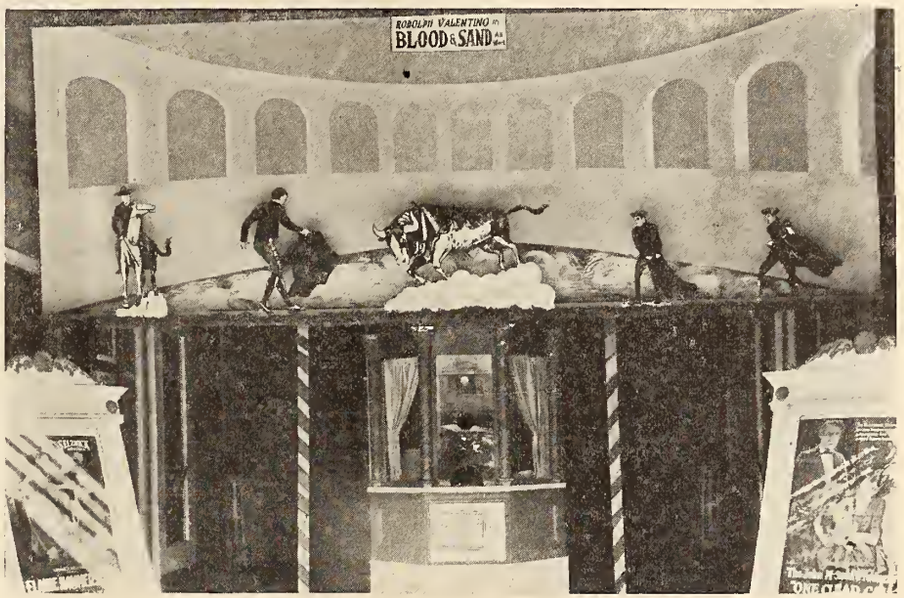
Feature Jacqueline Logan, Antonio Moreno, Walter Hiers, Charles Ogle and Robert McKim.

* * *

"YOU CAN'T FOOL YOUR WIFE"

THE title of George Melford's production *"You Can't Fool Your Wife"* offers abundant opportunity for effective exploitation in the way of teasers. Here are a few suggestions in that line: "You may fool most of the people once in a while, but you can't fool your wife all the time."

A good lobby display for this Paramount picture in which Jack Holt is the star.



Here is a vivid theatre front which was used by one exhibitor when "Blood and Sand," starring Rudolph Valentino was the feature.

"While Satan Sleeps," a Paramount picture was treated uniquely by this exhibitor.

Exhibitors having a mailing list will find the following worth sending to their patrons in advance of the opening of the film:

"George Melford's picture *You Can't Fool Your Wife*, a modern story with a new vamp angle will be played at the ..... Theatre next ... It is a highly dramatic production by the man who made 'The Sheik,' 'Burning Sands' and 'Java Head' with a quartette of stars including Lewis Stone, Leatrice Joy, Nita Naldi and Pauline Garon."

This production has been a sensation wherever shown for it has every element of popular appeal—drama, comedy and an especially interesting plot.

If you have no mailing list plaster the town with this sort of thing.

* * *

"ON THE HIGH SEAS"

THE entrance to your theatre can be appropriately dressed with nautical designs for this picture. A coil of rope, a lifebuoy, an anchor in the lobby—something that smacks of the sea. If your lobby is wide enough, and you can secure it, procure a rather battered boat and label it to the effect that in just such a boat as this two men and a young woman were cast adrift in mid-Pacific and only rescued after a series of thrilling events, all of which will be depicted in *"On the High Seas."* Compasses, blocks and tackle and other articles common to a ship can also be added to the lobby.

There are excellent opportunities for tie-up, especially if you happen to be in a shipping town. In such places the stores carry some line or other of marine supplies and you can immediately link up such articles with the picture. You might prepare a card with a neat diagram tracing the way from this store to your theatre in the form of a compass. The card can be so worded that the compasses can be shown as the director of man's path on the high sea,

while the diagram can be referred to as showing the way to anybody to *"On the High Seas."*

Feature Jack Holt, Dorothy Dalton and Mitchell Lewis.

* * *

"GRUMPY"

EXHIBITORS have four big features to deal with in their exploitation of *"Grumpy."* They are William C. De Mille, the producer, Theodore Roberts, May McAvoy and Conrad Nagel, the featured players. The newspaper idea with regard to teasers is one that will work well with *"Grumpy."* For instance: "Grumpy? Why so? See the Paramount picture at the ..... Theatre and we will guarantee that you will be so no longer."

Grumpy, as might be expected, is always finding fault with something. The coffee does not suit him. How about having a local grocer tie-up this fact with his special brand of coffee, announcing that *"Grumpy"* in the Paramount picture would have no fault to find with ..... coffee?

Crook pictures as a rule afford many ideas for lobbies, and *"Grumpy"* is no exception. Arrange a large cut-out of Theodore Roberts as he appears in this great character role. Mr. Roberts with his ever-present cigar and magnifying glass, could be placed over the entrance of your lobby, looking as though he were examining the people as they pass in search of a clue to the whereabouts of the missing gem.

* * *

"THE CALL OF THE CANYON"

IF an exhibitor cares to go to a little expense, why not make a sort of canyon of his foyer entrance? Have canvas painted to represent the rocky side of a canyon, the general effect being that of a mountain crevice. Almost any decoration representative of the great, open spaces will serve the purpose, and may be elaborate or simple, according to the taste.

Have several men garbed as mountaineers drive about town in a covered wagon, with the inscription: "We have heard the call of the canyon and now we are going to see *'The Call of the Canyon,'* a great Paramount picture."

Feature Lois Wilson, Richard Dix and Marjorie Daw. The story is by Zane Grey and a book tie-up could be easily arranged.

* * *

"HOMEWARD BOUND"

SOME excellent lobby material is provided in *"Homeward Bound."* Mr. Meighan in a sea captain's uniform would go over big in cut-out form. It might be possible to rig your theatre booth up to resemble a pilot house, with the ticket seller in sailor's uniform, the same with the doorman and ushers. A couple of life rings about the walls with the title of the picture on them would be something new.

Perhaps the Cadillac agency in town might be interested to know that one of their machines is used in this picture. A window display could be arranged by supplying them with a still of the scene in which the car is used. The yachting scene should get the sport stores, and even the travel bureaus come into their own.

Play up the names of Thomas Meighan and Lila Lee to the limit. Both are very popular. Mention the fact that Ralph Ince is the director and Peter B. Kyne the author.

* * *

"BLUFF"

HERE is a great chance for a fashion show, of course. Agnes Ayres has the role of a woman's costume designer, and wears some fine clothes from negligees to furs and wraps. You might secure some costume drawings from your department stores, perhaps from the advertising departments' artists and display them as having been made for Agnes Ayres in *"Bluff."*

Offer a prize to the best dressed woman who will appear on your stage the last night of the picture's run, wearing a costume designed and made by herself. Get out dress patterns, labeled Bluff Patterns which when opened turn out to be heralds of the film.

Interest the local automobile club or the police in the still, showing the heroine bending over the man supposed to be crippled by being run over by a reckless driver. Tie up with a bank by inserting a still and a sign in the window reading: "BLUFF—Don't spend all your money, bluffing yourself that your ship's coming in and you'll be rich some day. Start saving now and be sure of comfort later on."

An attractive display is this one which one painstaking exhibitor used in connection with the presentation of the Paramount picture, "Manslaughter."

Here is something different in the line of lobby display. A real live girl posed in front of a back drop when "The Impossible Mrs. Bellew" was shown at one theatre.

"THE LAW OF THE LAWLESS"

THE title "The Law of the Lawless," offers ample opportunity for good teaser advertising "What is the Law of the Lawless?" "Beware the Law of the Lawless." These or similar phrases might be printed on cardboard and distributed about town. On the reverse side print the advance notice of the coming of "The Law of the Lawless." For street ballyhoo have a covered wagon properly placarded pass through the streets with the driver dressed in gypsy style; when not being used in this way wagon could stand in front of theatre. Make the most of a cast that is particularly strong, including as this one does the names of Dorothy Dalton, Theodore Kosloff, Charles de Roche and Tully Marshall.

* * *

"WOMAN PROOF"

AN ESSAY CONTEST might be held in which a bachelors' club might be asked to participate on the subject of when a man is woman proof and why with a prize offered for the best story. A teaser ad run in the papers several days before the showing might be run along the same idea. "Is a man ever woman proof? See the Paramount picture 'Woman Proof' coming to the .....Theatre for the answer. Men will like it and women will go mad about it."

* * *

"THE MORAL SINNER"

THIS is no ordinary story, but one that has been a great success on the stage under the title of "Leah Kleschna." Dorothy Dalton plays the role of a "bobbed haired bandit." Some of the stills show the girl cracking a safe. Tie-up with safe deposit departments of banks.

Get out some tie-up signs like this: "The man who smokes in an elevator is a Moral sinner."

"The man who violates the Prohibition law is a Moral Sinner."

* * *

"PIED PIPER MALONE"

ANY picture in which Thomas Meighan is the star is carried over by the star's enormous popularity and "Pied Piper Malone" is no exception to the rule. In addition the story is an especially strong one and should be advertised as a delightful comedy drama. There are some very vivid stills that may be had in connection with this release from which attractive lobby designs may be made.

A clever lobby display for Paramount's picture "Burning Sands," in which Wanda Hawley and Milton Sills star. This picture has wonderful exploitation possibilities.

"ZAZA"

"ZAZA" has been successful both as a play and as an opera, and this might be mentioned in connection with your presentation of the film. The fact that it is an Alan Dwan production should be mentioned by all means; also that Dwan is the director of "Robin Hood." Some Parisian bally would be appropriate with "Zaza," for Paris is the locale of the story. Lanterns and vari-colored streamers and bunting suspended from the marquise will give the proper atmosphere, while there are some very good stills and cut-outs depicting the gay Parisian life, which will attract the attention of passersby.

Gloria Swanson, H. B. Warner, Mary Thurman, Riley Hatch and Lucille La Verne are names to conjure with, and should be widely advertised.

* * *

"THE MAN WHO SAW TOMORROW"

THIS picture of Thomas Meighan's is one brimful of action and thrills; in one of the sequences the star makes a flight in a hydroplane. In another place a schooner is used. Something in the form of cardboard imitations of airplane and a ship will give the keynote to the story. These could either be rigged up in the lobby or in front of the theater.

The cast is a knockout with Meighan, Leatrice Joy, Theodore Roberts, Alec Francis, June Elvidge and Eva Novak as the headliners.

* * *

"THE EXCITERS"

THE title of "The Exciters" is good food for a teaser campaign. "What is an exciter? Have you ever seen an exciter? If not see Bebe Daniels and Antonio Moreno in 'The Exciters' at the.....Theatre." Or again: "She was an exciter. Speed was her mania See how it all ended in the Paramount picture co-starring Bebe Daniels and Antonio Moreno coming to the Blank Theatre next week. It will be a revelation."

In addition to the stars mention the names of Diana Allen, Burr McIntosh and Cyril Ring.

* * *

"THE COWBOY AND THE LADY"

CUT-OUTS of a cowboy lassoing a girl will serve as an appropriate lobby display in showing "The Cowboy and the Lady." The usual Western bally may also be used by dressing the attendants up to resemble cowboys. This may be accomplished quite easily by the use of wide-brimmed hats and colored neck scarfs. As a street bally a man rigged up in a Western outfit could ride a horse through the streets.

Mary Miles Minter and Tom Moore are the stars, and their names should be played up to the limit.

* * *

"THE STRANGER"

THIS is a story with "Miracle Man" appeal. John Galsworthy is one of the foremost novelists writing in the English language. Every one of his books is a best seller. "The Stranger" is the first book he has ever permitted to be screened. There are some excellent and vivid posters gotten out in connection with this picture and you cannot do better than procure them all. Give out cards on which is printed in the style of a visiting card: "Meet me at the————Theatre," and sign it "The Stranger."

The cast is a big one with some of the best known of the movie favorites in filmdom, Betty Compson, Richard Dix, Lewis Stone and Tully Marshall, appearing in this picture.

* * *

"BLUEBEARD'S EIGHTH WIFE"

HERE is a lobby display that will make them sit up and take notice. In showing *"Bluebeard's Eighth Wife"* use a shadow box in the lobby in which there are eight panels, each covered with a thin material. Have seven of the panels represent seven steps, and hanging just above so that the feet barely miss each step, place a miniature figure of a woman hanging by the hair. At the top of the stairway place a cut-out of a figure representing Gloria Swanson.

In your exploitation mention the fact that the picture is an adaptation of a Broadway success of last season.

SHOWMANSHIP

Knowledge—
Showmanship's First Requisite

By L. F. GUIMOND

IF you ask practically any advertising manager in the motion picture business today to analyze showmanship, the chances are he will tell you that success in the show business is really dependent to a great extent upon advertising.

I am of this opinion myself, but realize, of course, that there are other factors to be considered without which the best advertising in the world would be of little value.

Your real showman today is a man who first knows good pictures when he sees them; second, knows at what price he can buy them to retail them at a profit; third, understands thoroughly the capable management of his theatre, and last, has a thorough knowledge of advertising values.

A SHOWMAN who runs consistently poor programs in his house is headed for failure, whether the factors mentioned above are present or not.

Therefore, in discussing showmanship, we must go on the presumption that we are starting with a background of a good audience picture, presented under proper projecting conditions in a house well managed and well equipped.

It seems to me that under these conditions the only thing which is left to spell success or failure is advertising, and on his advertising the average exhibitor is going to stand or fall.

Naturally, he must have an adequate drawing community and not more than normal competition.

It is difficult to attempt to outline any specific type of advertising simply because conditions vary so largely in various houses.

The advertising which is placed back of a Broadway theatre showing same would, of course, be wholly out of question for a house in a town of five thousand, but fundamentals remain the same—a liberal use of posters and lobby displays, wide circulation of heralds and throwaways and intelligently written copy prominently placed in local papers.

AS a matter of fact, the resources of the important first-run houses in centers of population, are offset to a considerable degree by the service which is offered to all theatres through the medium of advertising, publicity and exploitation departments of the national distributing companies.

The exhibitor with the small house in the out-of-the-way place overcomes the handicaps of his isolation, smaller attendance and lack of funds by what he is given, at very little cost, in the way of ready-made advertising cuts and mats, advertising copy and newspaper material of real interest and worth.

HE is given the benefit of the talents of the best advertising and publicity brains in the business.

HIT-OR-MISS

THE day of hit-or-miss exploitation has passed forever. Modern showmanship presents a problem to be scientifically solved. And the solution may be found only through *knowledge.*

Learn all you can about your own business. The greater your *knowledge* of merchandising entertainment—the larger your bank balance will be.

Begin to-day to study the showmanship ideas presented in EXHIBITORS TRADE REVIEW. Each week you will find material to aid in your exploitation education. And you will cash in on the *knowledge* so acquired.

IT is presented to him in such a way that he can take advantage of it, no matter what his resources. That end of his business has been brought up to a uniformly high level.

Thousands of press clippings a week are received by me, showing how motion pictures are advertised and exploited through the newspapers.

It is practically impossible, in a majority of cases, to guess the size or importance of the advertising theatre by the type of the advertisement used.

Small exhibitors who use the press-book ads and copy with judgment, varying it, of course, to suit their local needs, make an astonishingly important showing, and this fact tends, I believe, to raise the standard of the business of presenting pictures throughout the country.

No theatre is so isolated that it cannot be touched by the variety and quality of ideas contained in the modern, practical press-book.

One favorite exploitation idea of the past, is, I believe, on the wane: namely, the stunt exploitation. The stunt was all right when motion pictures were in their infancy, but there is no place now for the crudity of the average stunt. The trend now is towards the more dignified and more constructive efforts, commensurate with the more important standing of the industry as a whole.

ONE exploitation idea has been brought to fruition within recent months largely through the constructive efforts of the EXHIBITORS' TRADE REVIEW—that is, the National Tie-Up idea.

By this tie-up, motion pictures are bound together with the staple industries of the nation, with the businesses which are important in the every-day life of the country.

The psychological effect being to put the motion-picture in this class, something to be taken as much a matter of community life as trading with the grocer or the department store.

get aboard!

AL CHRISTIE'S great laugh special

"RECKLESS ROMANCE"

~all set for a clean-up tour of the box-offices

RELEASED BY

Producers Distributing CORPORATION

F. C. MUNROE President
RAYMOND PAWLEY First V. Pres. & Treas.
PAUL C. MOONEY Vice Pres.
JOHN C. FLINN Vice Pres.

FOREIGN DISTRIBUTOR
Wm VOGEL DISTRIBUTING CORP.

Jack Duffy plays the role of a sportive grand-dad in "Reckless Romance." To the right he is shown with Wanda Hawley at the culmination of a wild ride in which all members of the cast participate. Grandpa proves himself to be as speedy as the youngsters, and sets a fast pace throughout the film.

To the left Jack Duffy and "grandson" Harry Myers are starting out for a wild night. Grandpa causes much merriment in "Reckless Romance."

Below, the Judge, Tully Marshall, and his daughter, Sylvia Breamer, enter a cabaret. Bottom, Sylvia catches Barnes conspiring with Wanda.

"Reckless Romance"

Producers Distributing Corporation's Adaptation of the Stage Farce "What's Your Wife Doing?"

NATIONAL Tie-Up SECTION

Cash In On Laughter With

"Reckless Romance"

STOP!

Long enough to consider the box-office value of this group of laugh-makers who appear in the cast of Producers Distributing Corporation's dollar-doubling fun-film "Reckless Romance"—

LOOK!

'em over: T. Roy Barnes, Harry Myers, Wanda Hawley, Sylvia Breamer, Tully Marshall and Jack Duffy,— folks will start laughing when they buy their tickets. And you'll laugh too as you

LISTEN!

at the cashier's window to the jolly jingle of the coin cascading into the cash drawer, and to the pleased comment of every new friend that this picture will surely make for your theatre.

SUPPOSE you were living quite happily on an income received from a wealthy Grandpa; suppose you fell in love with a sweet young thing and married her; suppose for a wedding present you received a wire from Grandpa telling you it was all off and that your income ceased—what would you do?

Or, suppose the hard hearted father of the girl you loved wouldn't even let you in the house because you were a financial flop. Then all of a sudden you became a plutocrat through an uncle's gift of $10,000. With visions of being a second Rockefeller you called on the girl's dad and told him the glad tidings. And he gave you the horse laugh, ending up by telling you if you still had your $10,000 at the end of thirty days you might marry the girl.

Suppose that inside of twenty-four hours you had lent $5,000 to a friend and spent the other five on worthless oil stock—what would you do?

These are the questions that are presented in this week's National Tie-Up picture "Reckless Romance," and they are worked out to a happy conclusion in one of the brightest, funniest farces that ever has been transferred from Broadway's speaking stage to the pantomime of the shadow screen. For "Reckless Romance" is a skilfull adaption of the stage play that made thousands laugh under the title of "What's Your Wife Doing?"

Jerry Warner is the youth who finds such difficulty in retaining his cash; Edith is his sweetheart, and her father is the stoney-eyed Judge. Chris and Beatrice are the honeymooners who receive the bad news from Grandpa, and Jerry's Uncle Bellamy just add to the complications.

Chris and Beatrice figure that there is only one way in which Grandpa's wrath may be appeased, and that is a divorce. Of course, this is to be temporary, but even temporary divorces are not so easy, as the young couple soon find out.

Jerry, minus his $10,000, is desperate. So when he is approached with a proposition that he may recoup his lost fortune by rendering a bit of assistance

Al Christie's great laughing feature

"Reck Rom

"For sheer amusement and spicy comedy the Forum Theatre this week presents a play that is unbeatable. It is 'Reckless Romance.'"

—*Los Angeles Daily Times.*

"The action of the piece is fast and furious, and from the first scene to the last keeps the audience convulsed with laughter."

—*Los Angeles Herald.*

"Frankly, this Al Christie production is about the funniest thing we've seen since 'Charley's Aunt,' and that time-honored play was a fun knockout."

—*Los Angeles Express.*

less ance"

FROM THE NEW YORK STAGE SUCCESS

"WHAT'S YOUR WIFE DOING?"

By HERBERT HALL WINSLOW and EMIL NYITRAY
Adapted for the screen by F. McGREW WILLIS
Directed by SCOTT SIDNEY

With a super cast including

T. ROY BARNES, WANDA HAWLEY, HARRY MYERS,
SYLVIA BREAMER and TULLY MARSHALL

RELEASED BY

Producers Distributing CORPORATION

FOREIGN DISTRIBUTOR Wm VOGEL DISTRIBUTING CORP.

Member of Motion Picture Producers and Distributors of America- Will H. Hays Pres.

in the divorce matter, he takes his chance. Jerry and Chris arrange that a quiet little dinner be served in Jerry's rooms. Beatrice is to be there. And then Chris and Grandpa are to dash in and secure the evidence. The stage is all set, and then Jerry's uncle puts in an inopportune appearance. Chris and Grandpa crash according to schedule, but they only find Uncle Bellamy and Jerry in perfectly innocent confab. For Uncle Bellamy has determined to "save" his nephew and Beatrice even though they don't deserve it.

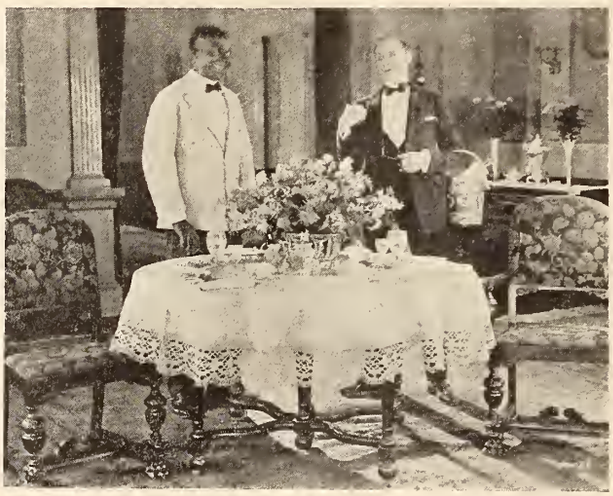
AND so the action proceeds. Try as they may, the plans of the three youngsters, Jerry, Chris and Beatrice, always go astray. The complications that ensue will cause much merriment. And that merriment will give your attraction that word-of-mouth advertising which results in a double line at the ticket window. There is a whirlwind of action in every reel of film. Jack Duffy as Grandpa is indeed a laugh maker de luxe. The old gentleman arrives all dressed up in the height of fashion. But, oh boy, what trouble his dress shoes give him! In one episode he abandons his shoes altogether, entering the exclusive cabaret minus pedal adornment.

Every incident increases the hilarity, until a pinnacle of fun is attained in the wild dash of all the leading characters in taxis to the Judge's home. Grandpa starts late, but finishes strong—in the side car of a motor cycle.

AND of course there is a happy ending. Grandpa meets Beatrice quite by accident, and decides she ranks about two hundred percent as an ideal wife for Chris. And Jerry wins the Judge's consent to his marriage with Edith when his oil investment proves a real "Golden Gusher," and the friend to whom he loaned his money amply repays him.

When you show "Reckless Romance" in your playhouse, you offer the town precious hours of genuine enjoyment. You are selling lots of laughs for every cent your patrons pay. There are enough prospective buyers to keep the theatre crowded for every performance.

In still No. 55 from Producers Distributing Corporation's "Reckless Romance," Sylvia Breamer displays a powder puff.



Here is a tie-up for evening wear, tableware, flowers, silver service and various articles. It is still No. 66 from "Reckless Romance," Producers Distributing Corporation.

This still, No. 9, from Producers Distributing Corporation's "Reckless Romance" might be used as a tie-up with a bookshop on an etiquette guide. Tully Marshall as the hard hearted Judge surely looks as though the menu was all Greek to him.

All you have to do is to tell them where they can find that which they seek—Laughter.

THE film is one of those that contains a happy assortment of exploitation possibilities. It is not necessary to deeply cudgel the imagination to adapt ideas that will make the town talk about your show, your showhouse, and your showmanship.

Read every line of the section this week. The thoughts and suggestions contained will bring to mind a hundred others. Take advantage of them all, and the gross at the gate will make you smile as broadly as will your patrons at "Reckless Romance."

Just consider the advantages to be gained from close association with the products of the eight manufacturers listed on page ninety one. Every one of them is nationally known. Each of them has spent fabulous sums in making the name of his product famous. Every one of the articles with which the picture has been tied-up is as familiar to the public as the name of the President. And your theatre may participate in the profits derived from advertising campaigns involving the expenditure of untold millions of dollars.

YOU are a showman. Follow through on this National Tie-Up idea. Localize it. Secure the cooperation of every merchant in your town. It makes no difference whether he handles the tie-up products. He may still be of great value to you and your showhouse if he sells nothing but the produce of the countryside. Through his shop you may publicize your show. Through all the shops and shopkeepers of your town you may reach out for patronage to all points of the compass.

You can't lose. You must win. This is scientific merchandising. And after all, you, too, are a merchant. You are selling entertainment. And it is indeed a precious product. The business man in the community is sitting up nights thinking of new ways to snare the elusive dollar. Should you lie down on the job?

"You'll Make a Mistake if You Don't Book it," says Harry Myers in still No. 40 from Producers Distributing Corporation's "Reckless Romance." How about a tie-up with locksmiths on "the lock that couldn't be picked?"

Telling The World About Your Show

When You Book a Picture Shout About How Good it is and Your Theatre Will Do Better Business

OH boy! You sure can step on the gas for "Reckless Romance." And what a lot of exploitation gas Al Christie has provided in this Producers Distributing Corporation release.

When you figure on exploitation, the thing to do is to look over the characters involved in the film, and the publicity highlights of the production. Look what they've handed you with "Reckless Romance": two sets of lovers, a Grandpa that is a knockout, a hard hearted daddy, a fat uncle, and a wise-guy stock salesman. Is that all? It is not! You've got an oil well to play with, and a $10,000 legacy, and a near divorce, and a prohibition raid, and a taxi-cab chase. But why go on? Just bet the box-office bankroll on "Reckless Romance," exploitation and the public will pay off big.

Here's one that just came in from the coast by wire. It's a winner. A flivver roadster touring the town. Top down. And a loving couple doing the one hand driving act in such a manner as to make every one look after the rattler. And what did they see? Banners telling the world about the picture and where it was showing. Incidentally, the pair wore false faces. Which, after all is an added touch. And here's a funny one! One day it rained. Did the bally quit work? Not a bit of it. Simply got a big beach umbrella and attracted more attention than ever.

Here's still No. 57 from Producers Distributing Corporation's "Reckless Romance." Gee! what a tie-up for perfumes, or hankies, or cold cures!

Look at the still of Jack Duffy half made up. Does it give you anything? Why not a bally of a fellow made up like Jack as Grandpa? Evening clothes—presumably tight shoes—and all. But only half of the face. Clean shaven on one side and the whiskers on the other. You might even gain publicity by advertising for men with whiskers who would shave half of them off. And if you don't use this fifty-fifty break with the alfalfa, in any event don't overlook a foxy grandpa bally. Have him stop and take care of those feet every few steps—or better yet, let him carry his shoes. Don't have him carry any banner. Put a little "English" on it. Have the flag-waver either follow or precede him. It will get over—don't worry. And it's good for a lot of extra sales.

USE your imagination. There isn't a tie-up in the world that is impossible for "Reckless Romance." Now, can you figure any way in which "Life-savers" might be of assistance to your showing? Well, out where they build pictures, in L. A., a big motor wagon shaped like a package of the well known alibiers ran all over the country. It carried a sign: "He was *Reckless;*

she loved *Romance;* and they both liked *Life Savers."* And you can do the same thing with any merchant in your city.

ANOTHER riding bally might be to have a couple of cars chase each other. One will contain an eloping couple —the other an irate parent. You can tie-up with a taxi-cab company, or the local omnibus outfit on this one. They will be glad to let a couple of wagons work for the sake of the signs on the back of the cabs. They might read: "Take a Tinted-Taxie Driver to Take You to The City Theatre to See "Reckless Romance."

If you can't add a dozen tie-ups to the one with baggage which is presented in still No. 56 from Producers Distributing Corporation's showman's birthday present "Reckless Romance" we may as well quit right here.

Send a couple to the best cafe in town. Have them make themselves conspicuous by hand-holding and all that stuff. Have an irate "husband" burst in. A scene. Then have the "lover" get up and make a speech saying he was only going to take the girl to see a picture. What picture? Let the diners guess—and a free-for-nothin' pass goes to every one that shouts "Reckless Romance."

STILL No. 14 shows no less than seven cabs lined up before the Judge's domicile. Is that good enough for a tie-up with the taxi-cab people? Remember those wagons cover a lot of territory, and carry a lot of folks. If you don't do anything else at least have every hack in town carry a sign on its back. It might read "Our Drivers Are Neither Reckless nor Romantic—See 'Reckless Romance' at the City Theatre."

Send a "Just Married" cab through town. Let it drive slowly. Have plenty of white ribbons, tin cans, and the usual inane paraphernalia that wedding guests usually attach to the "going away" equippage. Inside there must be a couple very much attached to one another. And of course a "Reckless Romance" sign will tell the story. Don't overlook the fact that freak ads can crash you onto the front page of any newspaper. Try once. Make it an ad asking for a pair of lovers to ride free all day long in a Tinted-Taxi. One of the newspaper boys will be around for a story before the early issue is out.

And here is one on "Where to Dine"—or "She Must Have the Ring from Stiffany's"—or pearls, or a variety of other things. It is No. 4 from "Reckless Romance," Producers Distributing Corporation's box-office baby.

Every druggist will help publicize "Reckless Romance," Producers Distributing Corporation, when they see still No. 11. Just think of "Tiz" or Allen's Foot Ease, or whatever remedy they are pushing.

WHAT a scream it would be to have a fellow made up to look like Grandpa ride a motor-cycle side-car through town! What a whale of a lot of publicity that would get your showing. The best way is to send out these ballys a day or so without signs. They become known. They are seen by the same folks. Then on opening day spring the glad tidings that "Reckless Romance" is the cause of all the shootin'.

Another Grandpa bally would be to have the old boy flirt with all the girls and present his card. It might read "Jack Duffy—not as old as he looks in 'Reckless Romance' at the City Theatre."

Never overlook the newspaper contests. For instance "Is All Romance Reckless?"; "The Funniest Episode of My Courtship"; "Love or Money"; "Can a Woman Love Two Men at Once." A pass to the best answers. And let your audience be the judge. Read the letters—have their authors appear in person—the applause decides. Another, on which you can get the help of every merchant in town. "When My Reckless Romance is Consummated in Marriage I Shall Buy My Furniture at Burns' "—or any similar thought that will tie-up anything from house furnishing to sundaes. There are so many. For instance: "My Most 'Reckless Romance,' " "Does 'Reckless Romance' End in Marriage"; "Is There Happiness in 'Reckless Romance?' "—these will suggest a hundred others, with which you may get free newspaper space.

GET out some throwaways in the form of subpoenas in the divorce action of Christopher Skinner vs Beatrice Skinner. Have them signed by Judge Somers.

Another angle is provided by the part the "Golden Gusher" oil well plays in the story. You might get out some stock certificates in the company, and have them redeemable at the box-office. For instance, a "Golden Gusher" certificate would be good for a certain amount when purchasing a ticket to "Reckless Romance."

How's this for the hardware stores? It's No. 42 from "Reckless Romance," the picture that Producers Distributing Corporation releases as a special favor to exhibitors in every town of the country.

Make the Merchants Do Their Stuff!

Tie in Their Windows with This Fast Moving Pack of Tie-ups ! Everyone Profits !

YOU may secure many types of windows for your showing of "Reckless Romance" as there are a wide variety of products which you may feature through the medium of stills from the production and cleverly composed window cards.

Still No. 13 will serve in a tie-up with banks, hatters or men's furnishing stores. It shows two of the leading male characters with huge handfulls of bank notes. The idea of saving one's money is quite obvious. And when you tie-up with the financial institutions of your town, you are lending strength and dignity to your theatre and its attractions.

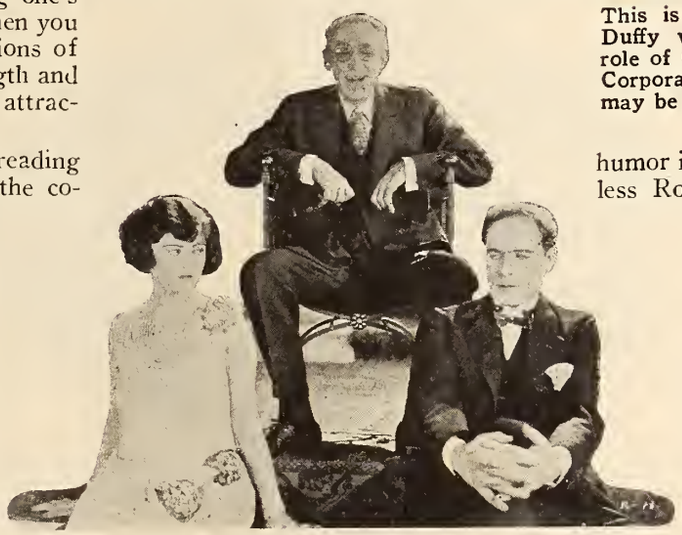
No. 23 shows Tully Marshall reading a telegram, and it should gain the cooperation of the local Western Union office for your showing. Likewise No. 49 features a telephone instrument, and the telephone company will be glad to assist you by displaying this and similar stills.

There are many tie-ups with women's evening wear, and the men, too, appear in dinner apparel in many of the stills. Look, for instance at Nos. 5, 29, 33, 43, and you will get the idea.

There is a good cigar tie-up in No 10, which shows Jerry addressing his ficticious Board of Directors, hurriedly recruited from among the waiters in the restaurant, when it became necessary to deceive his sweetheart's father.

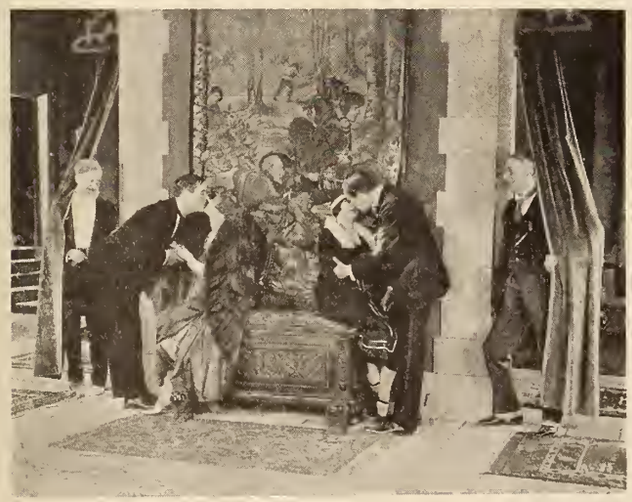
STILL No. 14 presents a great opportunity to get help from the taxicab company and also from a dealer in motor-cycles. This is the picture that shows the wind-up of the exciting taxi chase, in which "Granpa" Duffy utilizes a motor-cycle. There is a world of humor in almost every still from "Reckless Romance." The film itself is so crowded with hilarity, that it would be almost impossible to have taken a still that did not reflect some of the fun.

This is a specially posed still of Jack Duffy wearing half his make-up in the role of Grandpa in Producers Distributing Corporation's "Reckless Romance." It may be used in various stunts and tie-ups.



Still No. 18 from Producers Distributing Corporation's "Reckless Romance" for pearls, clothing or optical goods. For the latter the card might read: "He sees the situation clearly through our lenses.

SILVER pocket flasks are featured in still No. 2, and this together with others will secure windows from jewelers and whatever merchants sell these articles. No. 52 shows Jerry admiring some article with a very pleased expression. His sweetheart is in the background. The product in question might be a ring, a string of pearls, or any article with which you desire to



No. 35 shows all the principle characters in Producers Distributing Corporation's "Reckless Romance." It is a good atmosphere picture and may also be adapted to various types of tie-ups such as interior decorations.

No. 7 shows "Grandpa" Jack Duffy minus his shoes. The tie-up may be with easy fitting foot wear, "holeproof" sox, etc. A card might read: "Don't forget your shoes; and don't forget that 'Reckless Romance' is at the City Theatre."

tie-up in a a window display. In No. 60 Jerry and the Judge are having a hearty laugh over something quite probably "Reckless Romance" which will make anybody laugh. Stills like Nos. 44 and 61 shou d be used in a number of windows. They show "Grandpa" in his comical antics, and are guaranteed to arouse interest in your picture. Nos. 17 and 39 are also in this category. Look them over and you will better realize their value.

NO 22 is a fine pearl tie-up, and there are various other stills that will assist in arranging for windows featuring other types of jewelry. The pictures showing the male characters are especially fine for neckwear tie-ups, as the actors in "Reckless Romance" seem to have paid particular attention to their ties.

Any stills showing Wanda Hawley or Sylvia Breamer will do well in beauty parlor tie-ups, or will help materially in windows displaying cosmetics, hairnets, and all the different articles used by women in order to beautify themselves.

AMONG other things offered in still No. 27 is a tie-up with fountain-pen While No. 38 will prove appropriate for windows displaying hardware. No. 16, 28, and many others will do nicely for milliner's windows; No. 67 for news stands and book shops; Nos. 51 and 65 feature sofa cushions, and may also be used in other ways through the introduction of window cards.

This is how they tied-up "Life Savers" with "Reckless Romance" when the Producers Distributing Corporation picture was shown at the Forum Theatre in Los Angeles

A "Reckless Romance" bally that attracted lots of attention to the Producers Distributing Corporation comedy in Los Angeles. It is simple and inexpensive. Use it.

Still No. 54 shows Sylvia Breamer discovering a strange hankerchief and powder puff in her sweetheart's rooms. The still may be used for a tie-up with either of these articles, with furs, books, sport clothes, millinery or purses. They all appear in the picture, and your window cards may be so worded as to stress which ever you desire.

Another good pearl still is No. 64, and this may also prove okeh for beauty parlor tie-ups, or for windows displaying cosmetics. In No. 62 Wanda Hawley is wearing a magnificent fur coat and is being duly admired by Jack Duffy, Tully Marshall and Harry Myers. This picture will interest furriers.

Still No. 46 may be used in a tie-up on evening wear for either sex, dentifrices, or simply with a card advising passersby that the couple is laughing because they have seen Producers Distributing Corporation's "Reckless Romance."

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you chan that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

Window Display Material For National Tie-Ups On "Reckless Romance"

WHEN you book "Reckless Romance" call immediately on all merchants carrying the nationally known products listed below. They will all lend hearty cooperation in a mutual publicity campaign conducted through their windows. Then write Exhibitors Trade Review stating your playdates and the number of sets of window display material you require on each National Tie-Up. Your request for displays will be promptly cared for.

JULIUS KLORFFEIN
New York City

Product: "Garcia Grande" Cigars
Display Material: Cards, Posters
Tie-Up: Cigar Shops

VANITY FAIR SILK MILLS
Reading, Pa.

Product: "Vanity Fair" Silk Hosiery
Display Material: Cards, Posters
Tie-Up: Specialty Shops, Department Stores

SHIREK & HIRSCH
New York City

Product: "Personality" Clothes
Display Material: Cards, Posters
Tie-Up: Haberdashers. Clothiers

THE REISER CO.
New York City

Product: "Venida" Hair Nets
Display Material: Cut-Outs, Posters
Tie-Up: Druggists, Beauty Shops

AUTO STROP SAFETY RAZOR
New York City

Product: Safety Razors
Display Material: Cards, Cut-Outs
Tie-Up: Druggists, Department Stores

FRANK KATZ HAT CO.
New York City

Product: "Society Club" Hats
Display Material: Posters
Tie-Up: Haberdashers, Hatters

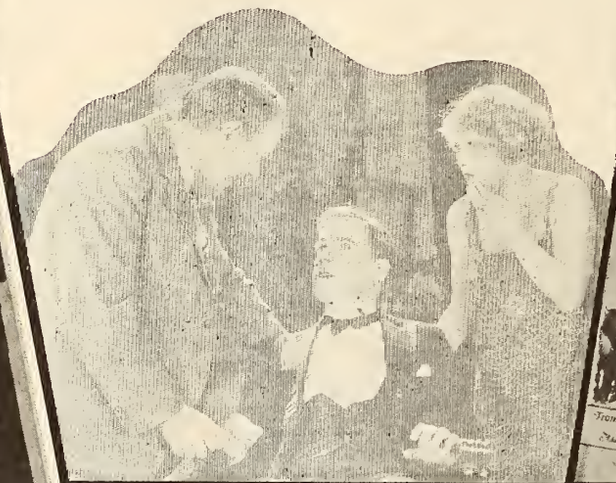
CONDE, LTD.
New York City

Product: "Conde" Face Powder
Display Material: Posters, Cut-Outs
Tie-Up: Beauty Shops, Druggists

GROPPER KNITTING MILLS
New York City

Product: "Gropperknit" Ties
Display Material: Cards, Posters
Tie-Up: Haberdashers, Department Stores

A few of the box office boosters on "RECKLESS ROMANCE"



RELEASED BY

Producers Distributing CORPORATION

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PAUL C. MOONEY Vice Pres.
JOHN C. FLINN Vice Pres.

FOREIGN DISTRIBUTOR
WM. VOGEL DISTRIBUTING CORP.

Season 1924-25 ~ 30 First-Run Pictures

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

VENTILATION

IN THE successful operation of a theatre there is no single problem that deserves as much attention as ventilation, for upon the comfort afforded your patrons depends your commercial progress. It is absolutely impossible to enjoy a performance, no matter how good it may be, if one is forced to sit through it in a stuffy atmosphere, or, on the other hand, literally frozen. Every theatre owner realizes this, or should realize it, as it is a very difficult matter to lure a dissatisfied patron within your walls again, even though the original cause for complaint has been eliminated. The importance of free circulation of air, without draft, in an even temperature, is only accentuated should smoking be permitted in any part of the house, while at all times there is a vast quantity of air that must be withdrawn and purified, owing to the constant withdrawal of oxygen from the air through breathing and the operating of the machines. The B. F. Sturtevant Company have perfected apparati for complete ventilation equipment that are specially adapted for theatres, regardless of their size and seating capacity, and it is an understood fact that ventilation and circulation of even temperatured air ceases to be a problem when such difficulties are placed in their hands for solution.

FLOOR COVERING

As moving picture theatres maintain continuous performances, by necessity patrons do not all arrive at the same time but are constantly coming into and leaving the theatre and naturally if the floors are not properly covered with sound deadening material there is the persistent annoyance of unnecessary noise throughout the programme. However, when laying covering to accomplish the elimination of noise it must be borne in mind that of equally great importance is that such covering be waterproof so that it may be easily cleaned so that the house can be kept in a sanitary condition at all times. The Russeloid Company have on the market splendid material suitable to be laid on either concrete or wooden floors, that is sold at a nominal price and their product is already being used by over a thousand theatres.

AISLE SIGNS

Every enterprising theatre owner persistently seeks to find if there is anything that may be offensive to his patrons, so that such faults may be instantly remedied. Yet it appears there are a number who fail to realize the annoyance that is caused by the signs over exits, in aisles, or indicating row numbers, when these signs are illuminated so brilliantly they tend to distract attention

National
Projector Carbons

throw on the screen all that is in the picture.

***Pictures in light*—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.**

Use National Carbons

NATIONAL CARBON CO., INC., Cleveland, Ohio; San Francisco, Cal.
Canadian National Carbon Co., Limited. *Factory and Offices:* Toronto, Ont.

$85.00
(Easy Terms)

Keep a Date Open

Give your patrons a pleasant surprise, make your cashier happy with a Brandt Universo. When the customer steps up to the box-office and lays down his money, the correct change is ready as quickly as the cashier can press a key—it's instantaneous.

The Brandt Universo

is the height of efficiency—gives your patrons the kind of service they expect of a modern theatre. Prove it at our risk. Let us send you a Brandt Universo to try ten days without obligation. After giving it a thorough trial, you may pay in easy installments if you wish, or return it to us without obligation. Use the coupon today.

Brandt Automatic Cashier Co.
Dept. U, Watertown, Wisconsin

TEN DAYS FREE TRIAL

BRANDT AUTOMATIC CASHIER CO.,
Dept. U, Watertown, Wis.

Please send me complete description and Free Trial Offer on a Brandt Universo.

Name .....
Address .....

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT 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

from the picture. Cool and harmonious signs are generally used in the better class hotels, over the elevator entrance, or in banks at the various counters and this type of sign is peculiarly adapted to motion picture houses. The Frank E. Plowman Company hold a dominant place in this industry and contract to make signs of any design ordered or they volunteer to co-operate in choosing the style best suited to your needs.

* * *

Stage Lighting

EDISON LAMP WORKS have a bulletin of lighting data concerning stage lighting that covers the field in every detail, from switchboard and wiring, "effect" apparatus, production or colored light, footlights, border lights, bunch or flood lamps, spot lamps, to the effect of color on appearance of objects. To make your atmospheric prologues a complete success it would be well to read what they have to say concerning colors best, reflecting light and lights best to use for said colors.

* * *

Condensers

IN a new part catalogue will be found the new 6B Condensers Mount and the new Adjustable Condenser Mount for the Intensity Lamphouse. These are just recent improvements in the Power's projectors.

The projectionist and exhibitor should *give part numbers when ordering so that he will receive prompt shipment.* Be sure and give the proper part *number with its letter symbols before and after they appear in the printed list.*

Many important improvements have been made in the Power's machines so that they will give as near perfect screen results as possible. The best material is used in all Powers products.

* * *

Ventilating Apparatus

WHY pay drug store prices for ventilating and cooling?" asks James M. Seymore, of Newark, N. J., who claims to be able to instruct house managers where and how to buy the necessary motors at first cost. Seymore gives a variety of service on installing.

* * *

Waste Cans

IT is well known that most fires in theatres start in the projection rooms because of the highly inflammable material of which the films are made. It is possible to eliminate much of the danger by providing proper receptacles for waste materials. There are many varieties of cans on the market that may be used to good advantage. There is one in particular that has a self closing lid and will be found to be of inestimable advantage.

Aids Profit

IF you are looking about, with the idea of utilizing space and making your profits larger it would be worth your while to get the advertising literature of the Holcomb & Hoke Manufacturing Company, Indianapolis, Ind. They manufacture the "Butter-Kist" corn popping machine and advantages of use in a theatre lobby are obvious, as people like sweets of some sort, while attending the performance.

This sort of thought will give your theatre a splendid reputation in your locality.

Film Safe

EVERY important article of equipment that is overlooked by many exhibitors is the film safe. Owing to the highly inflammable films the exhibitor owes it to himself and to his patrons to provide proper receptacles for the safe keeping of films. The American Film Safe Corporation manufactures a safe that is a real proof against fires. It is ventilated and keeps the films in good condition. Individual compartments are provided for each roll of film and they are easily and quickly handled.

A Tip to the Theatre Manager

ARCUS COUPON BOOKS

for Holiday Gifts

Are Quick Sellers and Big Money Makers For Every Theatre

Here's a dandy way to sell theatre tickets by WHOLESALE! Parents will buy $3.00 Coupon Books to give their children for Christmas gifts!

You get the cash in advance—and you HOLD the youngsters' trade. Start them now, for Holiday trade—you'll sell them the year 'round to the same customers, because they solve a real problem for parents.

Write or wire for samples.

ARCUS TICKET COMPANY

348 North Ashland Avenue **CHICAGO**

CONSOLIDATED CERTIFIED PRINTS

TRADE MARK REG.

Selected for leading pictures

certified prints

Hunt Stromberg
and
Charles R. Rogers
present
PRISCILLA DEAN in "A CAFE IN CAIRO"
Directed by
CHET WITHEY
Photographed by
SOL POLITO, A. S. C.
Released by
Producers Distributing Corporation
Consolidated
CERTIFIED PRINTS
and
Better Service

THE cafe in Cairo is a long way from Broadway but **CERTIFIED PRINTS** take you there in an instant. They accurately reproduce the fine work of the director and cameraman and convey to perfection the atmosphere it was intended to produce.

Nothing less than perfection is the standard set and maintained at the Consolidated plants in every process in every department. Every **CERTIFIED PRINT** is made under conditions that assure its superiority over ordinary prints. That is why they are guaranteed to be

The Best That Can Be Made

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NEW YORK — 729 Seventh Avenue — LOS ANGELES

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Free
Mailing Lists
Will help you increase sales! Send for FREE catalog giving counts and prices on classified names of your best prospective customers—National, State, Local—Individuals, Professions, Business Firms.
99% Guaranteed by refund of 5¢ each
ROSS-Gould Co. 676W 10th St. St. Louis

Hotel Accommodations

Hotel Harding
54TH ST., AT BROADWAY
NEW YORK CITY
SINGLE ROOM WITH BATH $3.00
TWO ROOM SUITE $6.00
EXCELLENT RESTAURANT

HOTEL EMPIRE
New York's newest and most beautifully furnished hotel—accomodating 1034 guests
Broadway at 63rd Street.
ROOM WITH PRIVATE TOILET $2.50
ROOM WITH PRIVATE BATH $3.50
ALL OUTSIDE ROOMS

Slides & Announcements

RADIO-MAT PATENTED
RADIO-MAT SLIDE CO. MAKERS
50 RADIO-MATS
WHITE, AMBER or GREEN.
NOW $1.50
At your Dealer.
NEW YORK
IS THE STATIONERY OF THE SCREEN

"Exhibitors Trade Review is certainly the best magazine published for the showman."
(Extract taken from a letter received from Harry P. Rogers, Gem Theatre, Silverton, Colorado.)

Classified Opportunities

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

Positions Wanted

MUSICAL CONDUCTOR-ARRANGER. Open for engagement. 15 years' experience cueing pictures-concert. Extensive and up to date library. Address M. V. Apartment 1-C, 203 West 107th St., New York City.

PROJECTIONIST DESIRES POSITION, 9 years experience. Now in Nebraska, wishes new location. Box OHS, Exhibitors Trade Review.

For Rent

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.

FOR RENT—5 Reel Feature. ED. MILANOSKI, 640 Fourth St., Grand Rapids, Mich.

Miscellaneous

THE SMALL SUM that it costs to insert an advertisement in the Classified Section of EXHIBITORS TRADE REVIEW enables you to place your desires in the minds of men who are always interested in a good proposition.

WANTED REPRESENTATIVE WITH LARGE CLIENTEL IN THEATRICAL CIRCLES, to sell theatre chairs. Excellent proposition for right man. Write giving full qualifications. Replies will be kept strictly confidential. Address Box 516, Exhibitors Trade Review.

THE SMALL SUM that it costs to insert an advertisement in the Classified Section of EXHIBITORS TRADE REVIEW enables you to place your desires in the minds of men who are always interested in a good proposition.

WOULD LIKE TO GET IN TOUCH with somebody in Chicago to teach me the business of running a first class moving picture theatre. Will pay him well for the trouble. Address Box O. P., 300 Exhibitors Trade Review.

MOTION PICTURE MACHINES AND SUPPLIES—We buy, sell and exchange machines, films and equipment; theatre and road show equipment at half price; calcium gas outfits and supplies; Mazda light for all machines; machines rebuilt or parts supplied; bargain lists free; established 1892. National Equipment Company, 409 West Michigan St., Duluth, Minn.

WILL EXCHANGE GARAGE IN CITY of 800 for a theatre; garage doing very good business; invoice about $2,500; building 30x90; wood; will trade separate or both. Address Thoms Motor Co., Hurley, So. Dak.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Supplies

MIDWESTERN EXHIBITORS!!—Your new theatre supply house is the MIDWEST THEATRE SUPPLY COMPANY, 122½ N. Market Street, WICHITA, KANSAS. A complete line of supplies. Send for Catalogue TODAY.

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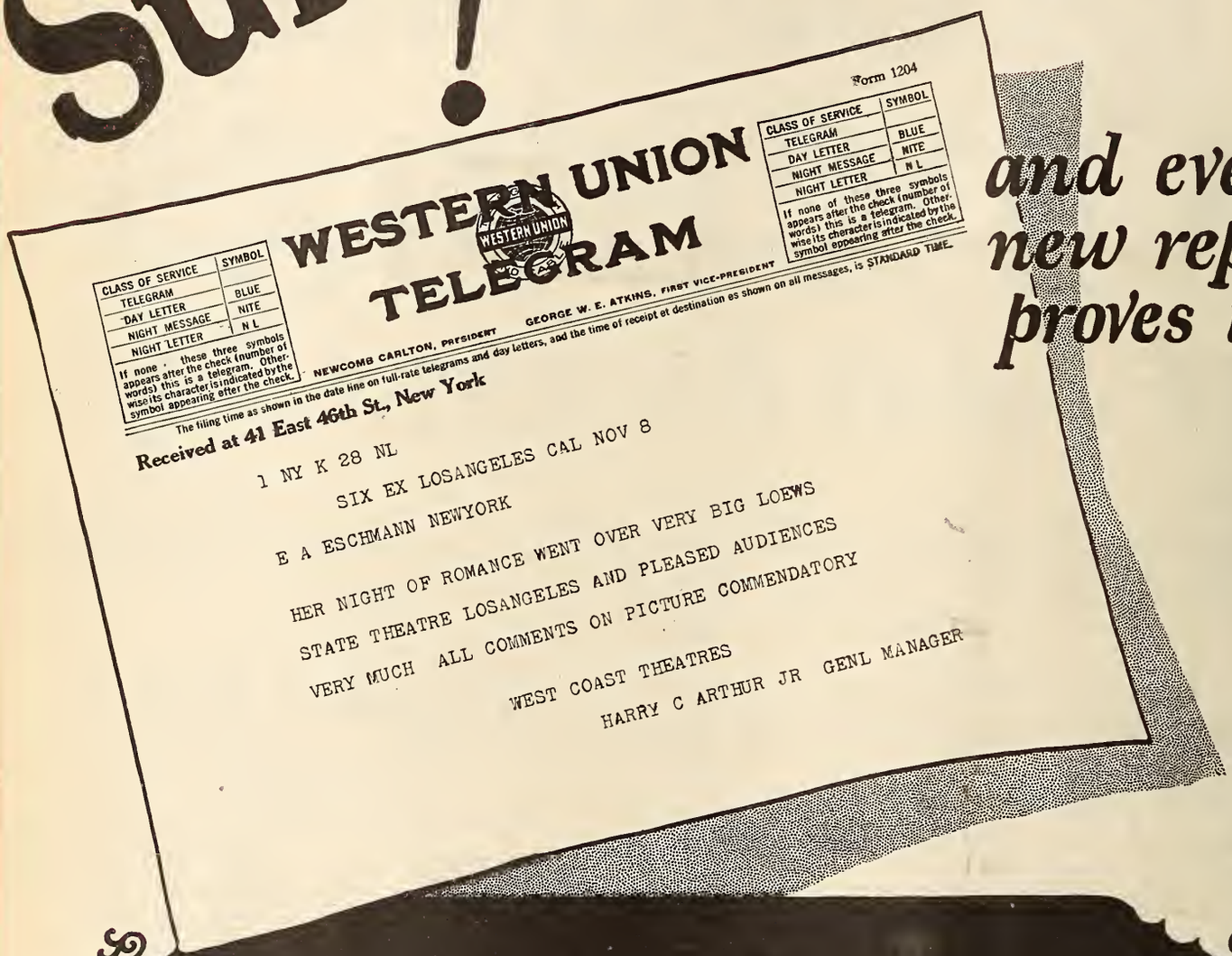

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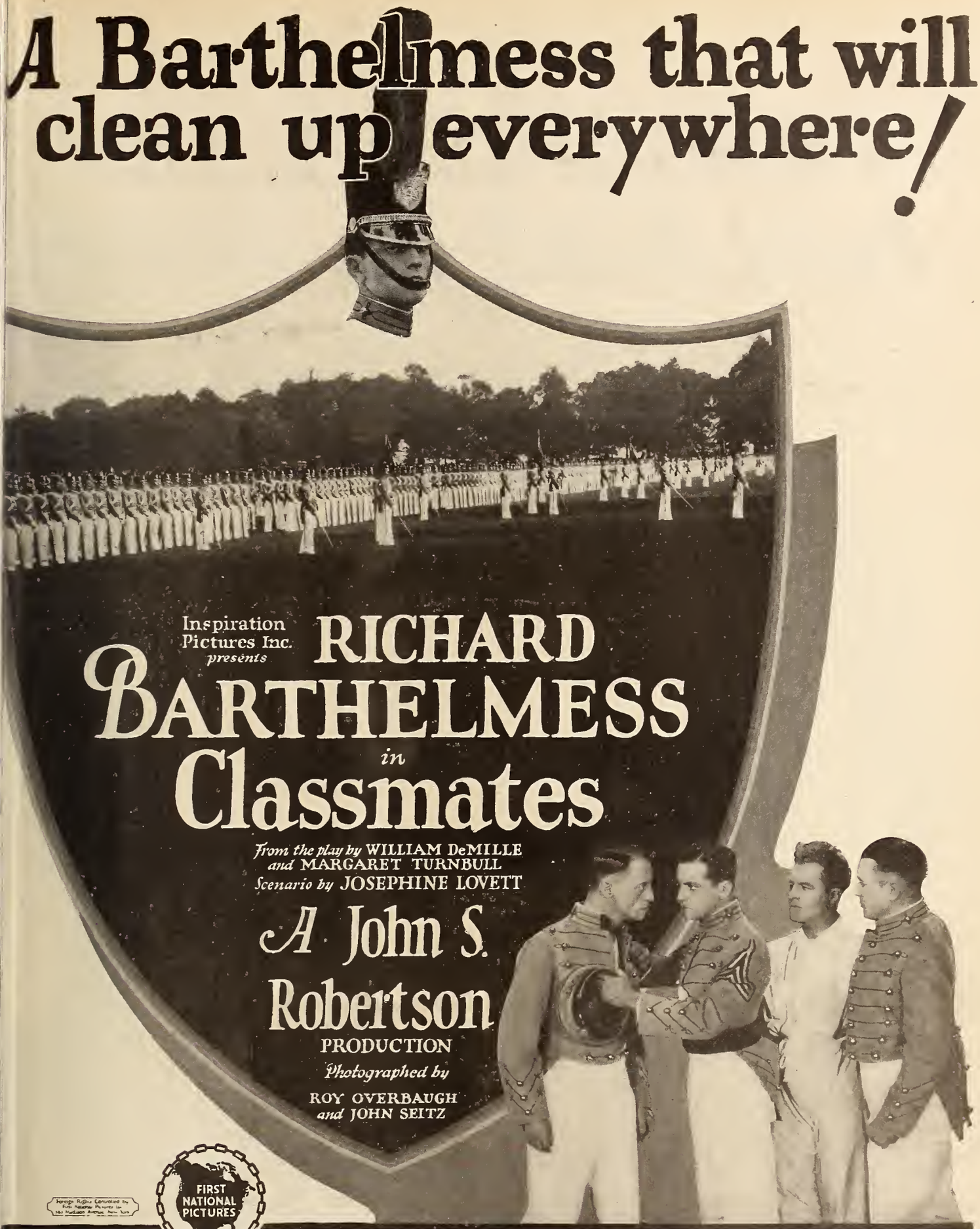

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"best picture she has had in years"

From SAN FRANCISCO Critics

BULLETIN—There is more of the highly melodramatic than anything Miss Talmadge has appeared in for some years and the film gives definite proof that the actress does not hesitate to sacrifice comfort to secure a desired effect.

CALL AND POST—There is a shipwreck * * * that would justify the four reels of preparation even if they had not another thing to recommend them. * * * It is a storm and a shipwreck worth seeing—a well executed thrill that provides the denouement to what before was a more or less conventional story, more or less conventionally presented.

CHRONICLE—Norma Talmadge in the best picture she has had in years, "The Only Woman," which leaves her fine work in "Secrets" far behind, and in which she is doing the best acting she has given the screen, fiery, veristic, powerful. * * *

EXAMINER—The acting by Norma Talmadge, a high society wedding scene of unusual magnificence and the crash of a sailing ship into a palatial yacht during a terrific storm at sea—these are the things that make "The Only Woman" a film drama of extraordinary interest. A rather improbable story somehow seems probable enough in the picture; it has been done so well.

Joseph M. Schenck *presents*

Norma Talmadge

in

"The Only Woman"

by C. Gardner Sullivan

Directed by Sidney Olcott

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EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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December 6, 1924

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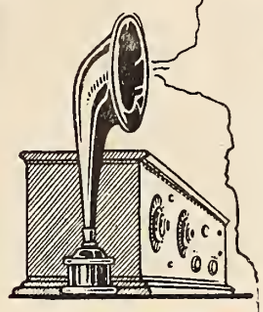
WEST COAST REPRESENTATIVE,
GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R. 45 West 45th Street, New York, broadcasting a few things for which to be thankful. Read the column after the turkey is consumed, and you have nought to do but smoke the best cigar. It's a good world after all.

Be thankful for Will Hays and his great organization. They have done much to aid the magnificent forward strides the industry has taken during the year now drawing to a close.

Be thankful that business has been good. For it has. The show business will always be good for showmen. They sell a product for which there is universal demand—something that every one in the world wants—entertainment.

Be thankful that the business outlook for the coming year is even better than during the one now almost past. Prepare to take full advantage of the prosperity that is here, so that next Thanksgiving you may have even more for which to be thankful.

Be thankful that the producers are striving more than ever to make better pictures—real photodramas that will increase the prestige of the industry, of your theatre, and of you, yourself. Do your share to make motion pictures still more the universal amusement of the nation.

Be thankful that you are an American, free to win happiness and wealth in a country that is not torn with foreign or domestic strife, or honeycombed with the petty jealousies and unrest that are the curse of Europe.

Be thankful that you are an important member of the greatest industry in the history of the world. One that in time to come will have greater sway than any power ever known. Continue to make it a power for good.

Be thankful that each day the brains of the business are devoting greater thought to the production of pictures that will make money for showmen—that they are stressing exploitation—doing everything they can to make it easy for you to gain wealth.

Be thankful that prejudice against motion pictures has been removed, and that the form of entertainment in which you are interested is growing daily in popularity by great leaps and bounds.

It remained for First National to bring to the screen the story that has been nationally famous for many years. "Frivolous Sal" has been produced against spectacular backgrounds such as the one shown at the right, and in every way measured up to the magnificence of its settings.

Below and to the left is Mae Busch who plays the title role in "Frivolous Sal," soon to be released by First National. Other players in the cast include Eugene O'Brien and Ben Alexander. The production itself is a fine axample of photo-drama teeming with thrills and heart throbs.

Here is one of the scenes from First National's "Frivolous Sal" that will have audiences clinging to their chairs with excitement.

Dashing Mae Busch, as "Frivolous Sal" is enthusiastically welcomed by the rough pioneer world in which the photoplay has been staged.

"Frivolous Sal"

First National Brings to the Screen the Story of the Famous Song

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EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Owing to ill health, Michael J. Walsh, president of the New York M. P. T. O., has tendered his resignation and a meeting of the State members has been called for December 3, in Albany, at which time a new president will be elected.

* * *

The Motion Picture Theatre Owners of America, through its president M. J. O'Toole, pays the highest respects to the memory of the late Thomas H. Ince. In the eulogy, Mr. O'Toole says the industry and the exhibitor has lost one of its greatest friends.

* * *

Watt Parker, who resigned from Warner Brothers a few weeks ago, owing to ill health, has recuperated after a Southern trip and is again affiliated with Warners in the capacity of director of publicity and advertising.

* * *

The period for bidding in on the bankrupt Selznick Distributing Corporation has been extended in order to allow more time for bids. The only bid thus far received is from Hyman Karp with $25,000. This bid is extremely low and it is thought a much higher offer will be received.

* * *

Charlie Chaplin and his leading lady, Lita Grey, were married in Guaymas, Sonoro, Mexico, on Tuesday morning. The bridal party made the trip in a special car from Los Angeles.

The Thomas Ince Corporation will continue operations. The late Thomas Ince had his production program mapped out far in advance and there will be hardly a pause in the working out of the program. Mrs. Ince will take an active part in the executive work.

* * *

Major H. C. S. Thomson, president of F. B. O., has just returned from a six months' trip abroad and declares Europe is ten years behind United States in theatres and presentations. They are rapidly coming to the front, however, and are making progress along American lines.

* * *

There will be no attempt this year to repeal the Censorship law in New York State. Governor Smith, who is opposed to censorship, is confronted with a legislature that last year defeated a proposal to abolish picture censorship.

* * *

Mr. and Mrs. Joseph M. Schenck arrived in New York from the Coast on Thursday and Mr. Schenck made the statement that United Artists will act as distributors for their own product.

* * *

Erie, Pa., is in the midst of a Blue Law battle. Erie has been the only city in Pennsylvania to play Sunday pictures. Twelve managers have been arrested and fined $4 and costs for Sunday showing and they will appeal to the higher courts.

* * *

A Los Angeles theatre got in bad with the police of that city when it placed a dummy infernal machine in the office of a daily newspaper causing a panic. Three arrests were made and the Hays office is calling for severe penalties for such exploitation.

WHAT'LL YOU DO ABOUT SUNDAY?

Read what *can* be done then *Act* quickly and decisively, Now, Before it is too Late

By SAM BULLOCK
Field Secretary, Ohio M. P. T. O.

THERE is only one way to make legal the exhibition of motion pictures on Sunday and that is by individual exhibitor appeal to all state legislative candidates, followed where necessary by slide appeals to patrons to force the issue.

It is of no use whatever to emphasize the friendship or enmity of whoever happens to be governor. Senators' and Representatives' vote is what you want.

Governors are human and are seldom deaf to public sentiment expressed at the polls or thru legislative members.

If movie patrons and managers can impress 66 Representatives out of 130, favorable to a Sunday Local Option law like New York State has had for years, those towns and cities that afterwards vote a majority "Aye" will get Sunday movies and the blue-law of 1881 will be repealed so far as they are concerned.

Of course it will be necessary to pass that same Local Option law in the Senate, requiring 18 Senators' consent out of 35.

These 130 Representatives and 35 Senators represent the 88 counties of Ohio. The smallest exhibitor with only a few thousand dollars invested has hundreds of voter patrons to support him in his demand for Sunday Local Option. It is up to him to make that demand *now!*

THE exhibitor is really the spokesman for his patrons. He should, with his investment at stake, take the trouble to personally interview the Representative and Senator candidates on *both tickets.* The personal touch is necessary.

If there are several exhibitors they should bury their foolish personal animosities and call on the candidates together. This applies especially to small towns. The small-town statesmen can be impressed only when you make it known to him that *you* have a following at each theatre whose innocent pleasure is at stake.

The small-town statesman who does not hear from the small-town exhibitor will not listen to a big city exhibitor next January at the State capitol. You lose if you bet otherwise.

I experienced that for three agonizing months at Columbus two years ago and round dozens of such who did not know the name of a single exhibitor, though all admitted attending the movies more or less. Is it any wonder 50 odd counties are closed?

It is impossible in such cases for a representative of the M. P. T. O. to make an impression, for the Lord's Day Alliance paid lobbyist is always on the job with 20 or 30 form letters, duly signed by their kind, and tho there may be thousands of voters in that constituency the exhibitor and his patrons are unseen and unheard among the law makers. He alone is to blame.

THESE are facts that small-town exhibitors must carefully consider and act upon accordingly or give up the idea of repealing this Blue Law.

When you each act as a committee of one "back home," as suggested, we will lick the Lord's Day Alliance to a frazzle. Will you do this *now?*

The big city and big town "locals" of Ohio will answer for their Representatives and Senators in these days of industrial unrest, and Cleveland is setting the pace in interviewing all candidates, altho Cleveland is in little danger from the so-called Sunday Law. However, these constituencies alone cannot muster the necessary 66 Representatives and 18 Senators and if the small-town exhibitor will do his part our Sunday Local Option bill will go thru next session with a big majority as we should not be satisfied with a bare margin of safety of one in each House.

One might write a 10-page article on *"How to get Sunday Opening"* but Ohio exhibitor legislative experiments covering three sessions and three different Governors, Cox, Davis and Donahey, prove the futility of depending upon political leaders, would-be leaders and common grafters lower down the line.

EXHIBITORS must take matters quietly into their own hands and where candidates deny their request they must promptly carry the appeal to patrons on the screens and the results will surprise you without mortgaging your screens to any one.

A simple slide—"Patrons in favor of a Local Option Law for Sunday Exhibitions will please sign a petition in the lobby"—will prove wonderfully effective with mis-informed and un-informed statesmen.

As a last minute experiment during last session I sent petitions to about a dozen exhibitors, applying this treatment to statesmen who were bitterly opposed to us thru the influence of Lord's Day Alliance form letters. In some instances (Murphy of Wilmington and others) petitions were back at Columbus containing 600 names and over in 48 hours from time of receipt at the theatre *and in every instance the statesman changed his mind*—one in particular becoming very aggressive for us.

THE exhibitors sent those messages from the voter patrons "back home" and I was merely the official messenger boy. Nor did a single statesman consult any boss politician. Their answers were immediately favorable—and the attempt to legalize church and school exhibitions in competition with exhibitors failed. Nothing did it but the petitions—a last-minute desperate effort.

Sunday opening is of far more importance to patrons and no exhibitor should hesitate right now to make his candidate's acquaintance and stress the wishes of his patrons; making a memoranda of all candidates attitude and checking up the result after election by naming the successful candidates for the use of the M. P. T. O. committee at Columbus.

This is positively the only way to get Sunday opening for it requires no brass-band accompaniment; is honest in its application; needs no "slush fund" and strongly supplements any other method that may be devised.

You have "sold" many ideas to your patrons for your town, state and nation. Now "sell" something for yourself and the M. P. T. O. Send me your name for our legislative list—*now!*

Ince Studios Will Continue Work

Mrs. Thomas Ince to Take Active Part in Management of Ince Corporation

THE Thomas H. Ince Corporation will go forward with the activities of Thomas H. Ince.

Under plans made before Mr. Ince's unexpected death and in accordance with contracts executed by him, the business will be continued.

Mrs. Thomas H. Ince, widely recognized as a woman of unusual ability, has taken a desk at the Culver City Studios and will take an active part in the direction of affairs.

Production activities had been planned for months in the future. Several important pictures were in the course of production at the time of Mr. Ince's death. Others had been planned. Contracts call for the delivery of others.

As a matter of fact Mr. Ince was planning to go abroad about the first of the year for an extended vacation and the plans of the Studio had been made with an expectation that he would be absent for some time.

In the course of his years of production activity Mr. Ince had built up one of the finest organizations in the history of the industry and the Ince studios were recognized as a model of efficiency in high quality production.

The business of Thomas H. Ince had been operated for several years as a corporation. This fact makes it possible for an uninterrupted continuance of activities. The corporate official personnel consisted of Mr. Ince as president, Mrs. Ince, first vice president, Colvin W. Brown, second vice president and Ingle Carpenter secretary. Mr. Carpenter has long been personal attorney for Mr. Ince and general counsel for the Ince Corporation.

The fact that Mrs. Ince intends to take an active part in the business was received with much gratification throughout the industry. She had always been a close confidant and advisor of Mr. Ince. In his earliest experience as a director and producer she was his active assistant. When Kay-Bee sent Thomas H. Ince west to found Inceville in the days before motion picture production was organized and before its technical equipment was developed, Mrs. Ince was almost constantly with him, and he frequently paid high tribute to the help that she gave him in the preparation of stories, the writing of continuity and the editing of his early pictures. In addition to her long association with Mr. Ince in both the production and business phases of his operations, Mrs. Ince is known as a woman of keen and sound judgment and high literary attainments.

It was Mr. Ince's oft repeated desire to arrange his business so that it would function without his immediate presence and to that end he had contemplated a reduction in the number of personally supervised productions in the immediate future. The corporation, through subsidiaries, had contracts with several distributing companies. In contemplation of relieving himself of the entire responsibility for his tremendous business Mr. Ince last January divided the executive duties of the organization by appointing John Griffith Wray, the well known director, as general manager of production at the studios and appointing Colvin W. Brown his eastern representative, vice president and manager of distribution.

The organization founded by Mr. Ince will be a monument to the great pioneer of the motion picture industry.

Marion Davies and Hedda Hopper in a scene from Cosmopolitan's "Zander," in which Marion Davies is the star.

Europe Showing Progress

Says Major Thomson on Return from Abroad

MAJOR H. C. S. THOMSON, President and Managing Director of Film Booking Offices, returned this week from abroad, where he spent the last six months making a survey of film conditions in England, France and Germany.

"In France," the Major said, "American made pictures take second place to the native made productions, because the Frenchman prefers his own countrymen in his film entertainment. It is therefore necessary to have first class French pictures made with French stories and actors to bolst up the American program. I am therefore making arrangements to secure some very high class French productions.

"Conditions in England" he continued, "are good for the exhibitor, but the American film companies are ruining the market there for the distributor by giving away their pictures at ridiculously low prices. The German distributor is aware of what is happening in Great Britain and it will not be at all surprising if the German interests profit by Great Britain's experience, and erect some sort of custom barrier against American films. Even with such an obstacle Central Europe will be a good market for the American product.

"There is no doubt that theatre development all over the Continent is ten years behind that of the United States. Pictures are not presented in the elaborate fashion in which they are shown here. Their exploitation, advertising and publicity methods are less efficient than they are in this country. The people in Europe do not understand our advertising methods, and therefore cannot profit by them. There is no doubt that Europe will continue to develop along all lines, but it will take some time before results will be evident. The majority of the studios abroad are far below the efficiency mark set by American film plants.

"French, German and English producers are determined to continue making pictures, and I was approached by producers of all three countries with the idea of making pictures in America, with their money, for their markets, and I think the forthcoming year will see a stream of European producers crossing the Atlantic to work out such plans.

"Edna Williams, foreign sales manager of F. B. O. is now in Berlin arranging to open an office there to handle Central European business. This, with the present London and Paris branches, will complete the chain for Continental transactions.

"The Managing director of Graham, Ltd. (owners of F. B. O.) is Lord Inverforth, who was minister of Supplies during the war. Lord Inverforth, whose position in England is analagous to that of Herbert Hoover here, intends interesting himself further in the industry. Outside of his present association with F. B. O., Lord Inverforth is not connected in any way with any film companies here or abroad."

* * *

KANSAS DEFEATS INSURANCE BILL

With a complete tabluation of returns on various proposed legislative acts in Missouri, a most crushing defeat was handed Proposition No. 6, a measure which would have increased the liability insurance of exhibitors 6 per cent.

Every business man in the State of Missouri, who employs more than two persons, has the exhibitors to thank for their aggressive battle against such unfair legislation as the measure would have "hit" employers alike.

In several cities "big business," after having been given the "no space" reply by the press, appealed to their exhibitor and fellow townsman. The exhibitor had "space"— and he used it with telling effect. And this is how the battle against an imposition, which would have shattered the benefits received from the elimination of the seat tax, was won.

M. J. O'TOOLE PAYS TRIBUTE TO INCE

The central and most important element in the Motion Picture Theatre is the creative thougnt which is materialized in tangible form through the animated action on the screen of dramatic or other productions.

Thomas H. Ince excelled in this relation and that made his activities within our business of paramount importance. He went beneath the surface of every element brought into the matter of picture production and introduced phases of a hitherto hidden character and thus made every completed effort entirely new.

Mr. Ince seemed to sense with unusual keenness the desires of the public and made his screen productions of a kind that had an instant appeal and his name became the seal of excellence in this relation.

His death takes away from our business one its most gifted of creative workers. Just in the prime of life his great career was cut short and the wonderful plans he laid with such care and precision, which would have given the world its best in the Motion Picture Art, passes with him.

The Motion Picture Theatre Owners of America as an organization and through its officers and members keenly regret the death of Thomas H. Ince. We recognize his great service to our Industry and the irreparable loss his removal occasions. We join with all others who knew him or who understood and appreciated his art, with the millions who enjoyed the advantage of witnessing his masterful Screen Productions in the Theatres of the United States and elsewhere, in this expression of our sincere sorrow at his sudden passing out of this realm.

Thomas H. Ince always sought the better things in life for Screen portrayals. He loved the clean, the beautiful, the sublime. He embellished and ornamented everything he touched. But he yet held the life trend true in its course and in that relation opened wide the way for the higher and grander conceptions of the Screen are to obtain a completer and greater expression in the future through the work of kindred spirits who will find inspiration and encouragement in the bigger and the nobler accomplishments to which he devoted his useful years.

* * *

New York State to Continue Censorship

It now looks as though there will be absolutely no attempt to remove the present censorship law in New York State during the next two years.

The results of the recent election gave New York State a Republican legislature. Although Governor Alfred E. Smith was reelected, his hands are virtually tied when it comes to seeking a removal of the statute.

Governor Smith has always been against motion picture censorship and so declared himself on many occasions. Censorship in New York State has been regarded as a Republican measure and any and all attempts at its removal have been made by the Democrats.

Last year the Senate in New York State was in control of the Democrats and a bill calling for the abolishment of censorship passed that body but went down to defeat in the Republican Assembly.

The term of Helen M. Hosmer, Buffalo, as a member of the New York State Motion Picture Commission, expires on December 31, at which time Governor Smith will be called upon to name someone to the Commission. His selection must be ratified by the legislature.

H. M. Walker, who is now in New York looking for material for Hal Roach comedies for Pathe release.

SILHOUETTE SCENES IN "BROADWAY BUTTERFLY"

The oldest and original method of reproducing a human subject is silhouette, and even in these days of wondrous art photography, it is found that many striking and outstanding effects can be obtained by reverting to his form of camera work.

In the Warner Bros. production, "A Broadway Butterfly", now in production at the Hollywood studio, William Beaudine, the director, is filming a number of scenes in silhouette, and the exaggerated action necessary to put the situations over are reminiscent of the olden days when the art of pantomime was the public's only entertainment.

Cast Is Chosen For "Capital Punishment"

B. P. SCHULBERG'S statement that "Capital Punishment" would be presented as one of the greatest showman's pictures ever made, is realized in the announcement this week of a prominent director and a cast of twelve big players to be featured in this special production.

James P. Hogan has been selected to handle the megaphone for this story, the theme of which has received millions of dollars worth of free advertising through hundreds of newspapers during the past twelve months. The choice of Mr. Hogan as director is a result of his previous achievements with productions that lend themselves to big exploitation. It will be remembered that he was responsible for the famous box-office sensation, "Where Is My Wandering Boy Tonight?"

Heading the cast for "Capital Punishment" is Clara Bow who completed work last week on an Estabrook picture in New York and left for the coast immediately. Hogan recently directed Miss Bow in the successful "Black Lightning" just released.

The supporting cast constitutes the strongest aggregation of names ever gathered together on the Schulberg lot. They include Elliot Dexter, George Hackathorne, Mary Carr, Margaret Livingston, Robert Ellis, Alec Francis, Edith Yorke, Joseph Kilgour, Dewitt Jennings, Eddie Phillips and George Nichols.

The story of "Capital Punishment" was written by B. P. Schulberg himself and he has endeavored to put to use his years of experience as writer and producer to include in the plot all those ingredients which are sure-fire audience material. The adaptation of Mr. Schulberg's story was prepared by John Goodrich.

It is planned to give "Capital Punishment" immediate release upon its completion in order to take advantage of the tremendous interest in the subject which has recently developed not only in the United States but throughout the entire world.

Advertising on an elaborate scale is being prepared to give exhibitors every aid in ballyhooing the production to the public.

Marcus Loew, president of Loew's Inc., as well as Metro-Goldwyn pictures, paid a visit to Metro studios at Culver City, California recently to look over the plant. In the group are Marcus Loew, Harry Rapf, Irving Thalberg and David Loew.

Some Facts About Box-Office Reviews

HE who needs judgment and lacks it thinks there is no judgment.

That, perhaps, is why we have heard so much meaningless chatter regarding reviews.

The box-office review is merely an exercise of judgment. Judgment backed by experience.

Judgment is defined as "the faculty of deciding correctly."

Some people lack that faculty.

It is not surprising that any person lacking it should suppose it does not exist.

On that supposition much noise has echoed lately.

But noise is not logic. It is not evidence. It is not fact. It is just noise.

When a box-office reviewer is competent, the reviewing process is a simple one.

The reviewer knows the mind of the public, its receptivity. He analyzes pictures from the standpoint of their popular appeal. He exercises cold, dispassionate judgment. Always with a single thought, Will the picture sell?

It has been said that even the competent reviewer makes mistakes.

That is true.

So does the Supreme Court. But that is not a reason for abolishing the court.

So does the physician. Diagnosis is judgment. But an occasional error in diagnosis is not a reason for abolishing medicine.

The analogies are endless, for all of life is largely a matter of judgment. It is forced on us. We could not abolish it if we would.

Makers of pictures say they are good. Naturally. Everyone is disposed to speak well of what he produces.

Buyers of any product are skeptical. They know the producer is biased in behalf of what he makes. So, quite as naturally, they lean the other way. To combat the producer's prejudice in favor of what he makes, they build a prejudice against it. They have to be shown. Which is the attitude of most exhibitors.

The producer cannot claim a non-partisan attitude. Neither can the exhibitor.

Between the two stands the trade reviewer. If he is what he should be—a competent judge, free from prejudice.

Where is anyone else who can fill that place?

The reviewer who makes many mistakes is not competent. He should be driven out of the business. The attack should be on him, for his incompetence; not on the profession he discredits by his incapacity.

The reviewer who is dishonest, who undertakes his work in a spirit of partisanship, is deserving of still less consideration. Inevitably he eliminates himself, because his bias is apparent.

The reviewer who does a good job, on the other hand, provides the only source of unprejudiced opinion and analysis in this business.

Also, he furnishes a constant incentive that keeps producers keyed up to make pictures he can endorse. Every producer, every director, knows the disastrous results of unfavorable reviews by competent judges.

Any effort to substitute biased opinion for unbiased judgment is in itself the best possible evidence of lack of judgment.

Such attempts, moreover, indicate a desire to divide the motion picture industry against itself, by fanning factional feeling and resentment between exhibitors and distributors.

Nothing but evil results can accrue from factional division. The public will provide a profit only so long as there is a reasonable amount of harmony in the processes whereby this industry creates and sells entertainment.

The competent and honest reviewer is a constructive power. He stands for the plain truth.

He will not be superseded by any catch-penny scheme; nor by any catch-advertising stunt.

Because, after all, there are not many "plain fools" in this business.

Willard C. Howe

Next Week:—"Yes, You Can Get the Facts"

SIX MORE REVIEWERS FOR N. Y. STATE

Six more reviewers are to be added to the New York State Motion Picture Commission. A civil service examination will be held December 13, after which eligibles will be appointed.

Reviewers working outside of New York City will receive $1,600 a year with traveling expenses, and those in New York City will receive $200 more. No one under twenty-five years of age will be appointed. The examination will consist of a practical test in viewing and analyzing certain films and submitting a written report on the same.

"CAPITAL PUNISHMENT" TERRITORY CLOSED

In response to many inquiries concerning the releasing arrangements for the special Schulberg production, "Capital Punishment" J. G. Bachmann, general manager of distribution, announced this week that this picture will be handled by leading exchanges. All territory has been closed.

"Capital Punishment" is built around a theme of such sensational interest that territorial rights were disposed of in record time. Production work is rapidly progressing under B. P. Schulberg's supervision, James P. Hogan is directing the players who include Clara Bow, Elliott Dexter, George Hackathorne, Margaret Livingston, Robert Ellis, Mary Carr, Eddie Phillips, Edith Yorke, Alec Francis and Joseph Kilgour.

The release of "Capital Punishment" will be on January first. With the production available at this early date, exhibitors will be able to capitalize the tremendous publicity which the theme has received during the past few months.

* * *

METRO DIVIDEND

The Board of Directors of Metro-Goldwyn Pictures Corporation has declared a quarterly dividend of 1¾% on the preferred stock of the company, payable December 15th, 1924, to stockholders of record at the close of business November 29th, 1924.

Trade Paper Editors Try to Act

SIDNEY OLCOTT entertained a bunch of motion picture trade paper editors recently at the Famous Players Long Island studio. Then the trade paper editors entertained Sidney Olcott. If he wasn't entertained by their performance he doesn't know a good show. The bystanders were unanimous in the opinion that the editors were a riot. To his everlasting credit it should be recorded that Sidney Olcott, who tried to make them act human and natural, looked sympathetic. Never once laughed at the editorial wonder workers.

The scene in which the editors attempted to do a turn at editing was a Jewish newspaper office in "Salome of the Tenements." The trade paper crowd participating included Joseph Dannenberg, Film Daily; William A. Johnston, Motion Picture News; Martin Quigley and John Spargo Exhibitors Herald; Willard C. Howe and James Cron, Exhibitors Trade Review The acting was done by Jetta Goudal, Sidney Olcott directing the gang.

On top—screen editors work together for the first time in history. Left to right, Director Sidney Olcott; William A. Johnston; Willard C. Howe, "Danny"; John Spargo dictating to Martin Quigley; Mort Blumenstock and Pete Milne. Above Jetta, W. C. Howe.

To the left the printer tells "Danny" he's going to quit "Film Daily" and go to work for Freddie Schrader. Above, Pete Milne, has just made a wise crack about Jim Cron, Exhibitors Review, buying. Jim is trying to laugh it off, and Jetta is beginnng to realize that she's in some hard-boiled society.

A Little "Inside Stuff" On the Eschmann Month

A "Little Red Book" and the Part It Played in the Most Successful Sales Drive Ever Started in the Film Field

THE results were achieved after only ten days preparation."

This remark was made by an observer of the tremendous action which followed the initiating of the Eschmann Sales Drive by First National during October.

That nothing in sales drives in moving pictures has ever equalled it in point of volume and speed is a fact but that it took only ten days preparation is stretching it fiercely!

This man Eschmann has been preparing for it for fifteen years back and anyone who is allowed an intimate view of his methods and mental processes realizes it!

E. A. ("Eddy") Eschmann, when you are on fairly easy terms with him, exposes himself as the most "preparing-est" individual ever! When he started the program labeled with his name he knew right down to a hummingbird's whisper just what the "high dollar" was in each and every territory and in addition to this he knew by the same sharp measuring rod just what the "last ounce" meant with each and every salesman working for First National. Here's the way he does it:

Eschmann as sales manager plentipotentiary of the First National does not look on his work as an engineer looks at a mountain of machinery but rather as the watch maker looks on his profession. Enlarged is all.

PRECISION, tremendous watchfulness over details, intimate scrutiny of each little bolt and tappet mark, each little move he makes in the handling of his enormous sales organization. In dealing with this vast assemblage of machinery made up as it is of human units each with its little orbit he brings into play a most uncanny knowledge of human nature. This knowledge backgrounded as it is with kindly human sympathy and real man-understanding makes easy the carrying out of a program like Eschmann Month.

In a little red leather bound book which never leaves his person is an assortment of notes, comments and "hear-says" which is just about as intimate as anything you ever read., In it are details such as "new children in the family" and "marital troubles" and "sickness" and "living comfortably" and in adition to all this comes a complete list of every salesman's birthday! Can you tie that?

And that little red book is mighty well worn too! It's consulted freely.

Say for instance that one of his salesmen has been putting just a wee bit more steam on for a month or so and it looks like he ought to be rewarded with an extra bulge in his pay check. Does Eschmann merely drop a note to the cashier and let it go at that? Nossir!

THE little red book is consulted and the birthday is noted and from that week on there is put away for the salesman his increase in salary and then ON HIS BIRTHDAY HE GETS THE NEWS WITH A KINDLY LITTLE NOTE FROM "EDDY"!

And the salesman never knew the office was informed about his birthday! Do you wonder that Eschmann is popular? That he can ask for heavy business and GET IT? That he keeps his men?

If the birthday is too far away to make such a procedure possible—just passed for instance—"Eddy" again consults his little red leather book and in it he finds some reminder of "past performance" such as the oldest boy's birthday and with the same kindly thoughtfulness sends on the reward.

And the best of us, no matter how hard-boiled and sophisticated, like things like these and swear by and for and with the man who does them. Never AT him.

Eschmann is not all honey however. He has his rough moments and his pet aversions just like most of us. His favorite hate is a LIAR! When he finds one he fires 'em pronto! Here's his reasoning:

IF a chap tells me a lie and I'm lucky enough to catch him he's going to be fired. If he lies to me once he'll lie to me twice and maybe both times have me or the company but little damage. The big point is that I NEVER KNOW WHEN HE'S GOING TO LIE ABOUT SOMETHING REALLY IMPORTANT. And if there's the germ of untruth hiding in his soul, sure as shootin' it's liable to break out when it'll hurt! That's why I fire 'em quick and get my mind quiet and peaceful."

Good logic, eh?

Now, did "Eddy" pick up all these methods in the last year? Did he read them in a correspondence course guaranteed to "Make a Salesman of You in Ten Weeks."

He did N-O-T!!!

Eschmann has been in the making for fifteen years, each month of which has played its part in shaping, smoothing out and building the "Eddy" Eschmann who is known today as the leader of a sales regiment for First National, who tried the impossible and "put it over!"

The Eschmann Drive was NOT achieved in "only ten days preparation."

This group of bathing beauties is seen in First National's "A Thief in Paradise." John Patrick is the center of interest and he seems to have a very attentive audience.

Schulberg To Make 16 Pictures This Season

J. G. BACHMANN, vice-president and general manager of distribution for B. P. Schulberg Productions, Inc., announced a greatly increased schedule for his company upon his return last week from a month's trip to the studio and exchanges of Preferred pictures.

Schulberg Productions' program originally calling for nine Preferred Pictures during 1924-25 was recently augmented by a tenth picture, "Capital Punishment." A further substantial increase has now been made whereby B. P. Schulberg will deliver a total of sixteen Preferred Pictures this year. The distributing office is moving into larger quarters at 1650 Broadway and on the coast additional studio facilities have been secured.

Three units will be kept busy continuously. Gasnier will head one and James P. Hogan will be in charge of another. Mr. Schulberg is anticipating signing the third director this week.

Pictures to be produced in the immediate future include "The Parasite," "When A Woman Reaches Forty," "The Boomerang," "The Mansion of Aching Hearts," and "My Lady's Lips," Already finished are "The Breath of Scandal," "White Man" and "The Triflers" with "Capital Punishment" nearing completion.

NEGOTIATIONS are now under way and will be consummated in the course of a few days for the purchase of six additional stories and plays which will round out the Preferred product to be released by the spring.

"The reason for this expansion," explained Mr. Bachmann, "lies in the fact that our first two pictures 'The Breath of Scandal' and 'White Man' were received with such tremendous enthusiasm that exhibitors and our exchangemen urged extra production.

"In visiting the various distribution centres I was convinced that this is a year for independents who have a high class product. In our own case we have allied ourselves with the biggest exchangmen in the business and our problem of first runs is solved in practically every point.

"We are full of optimism. The pictures themselves are the solution of every question. There is no difficulty for the producer who has Grade A pictures to handle. Good pictures are good whether they come from the biggest or the smallest organization. The exhibitor is impartial. In hundreds of cases theatreowners have pronounced the quality of Preferred Pictures to be as high as those from the largest distributors in the business. They have asked us for more and we are in a position to meet their request.

"Sixteen productions will be the maximum since Mr. Schulberg feels that this is as many as he can devote his personal attention to. Our distribution is set throughout the entire country. We are already ahead of our release schedule and will keep up a steady pace at the studio with three companies at work.

"There is no fear for the independent producer who can deliver the goods. He won't be frozen out. Exhibitors will *make* time for his pictures."

* * *

Robbins Turns Down $500,000 Offer

Nathan Robbins, head of Robbins Enterprises, Inc., with theatres in Utica, Syracuse and Watertown, rejected an offer last week for the Colonial Theatre in Utica.

The offer was made by the head of a corporation operating a chain of department stores in various cities. It is said that approximately $500,000 was offered for the Theatre and site.

Betty Blythe, who plays the leading role in the gorgeous film spectacle "Chu Chin Chow," to be released by the Metro-Goldwyn Company. It was made in England.

Alice Terry, the beautiful Metro-Goldwyn star, needs a truck to take care of her fan mail. She is shown with a consignment of personal letters received at the studios.

United Artists Retain Own Distribution

Upon arrival from the coast Joseph M. Schenck, Chairman of the Board of Directors, of the United Artists announced that the United Artists will maintain their own distributing organization.

"We want exhibitors to make money with our product and to make money on every picture they buy," said Mr. Schenck. It is expected that Mr. Schenck will have a more detailed statement to make before his departure for Europe in several weeks. Between now and the time he sails he will make his headquarters in the offices of United Artists.

"JANICE" CLOSES RECORD RUN

"Janice Meredith", the picturization of Paul Leicester Ford's thrilling story of the American Revolution, in which Marion Davies is starred, closed its record-breaking engagement at the Cosmopolitan Theatre last week. The final performance marked the termination of a fifteen weeks' engagement at the Columbus Circle playhouse, the longest run ever enjoyed by a photoplay at that theatre. The best previous run was of twelve weeks, registered by Miss Davies in "Little Old New York."

The closing of "Janice Meredith" at the Cosmopolitan will be followed by a nation-wide release of the big picture. It opened at the Aldine Theatre, Philadelphia, Monday, November 10th for an indefinite engagement.

Following the closing of "Janice Meredith" the Cosmopolitan Theatre will be darkened for several weeks during which time it will undergo decorations for the presentation early in December of "Greed".

A scene from St. Regis initial production, "The Ultimate Good," in which Madge Kennedy and Conway Tearle star. The picture was directed by E. H. Griffith for Associated Exhibitor release.

M. P. T. O. New Jersey Installs Essex County Officers

THE officers of the Motion Picture Theatre Owners of New Jersey, at a meeting held in the Robert Treat Hotel, Newark, installed, in true rotarian fashion, the corresponding officers of the Motion Picture Theatre Owners of Essex County. Joseph M. Seider, State President, installed Louis Rosenthal, the County President and this order of installation was followed.

Peter Adams installed William Lesser, Sergeant-at-Arms. Henry P. Nelson installed Eugene Steinhardt, Secretary. William Keegan installed Moe Kreidel, Treasurer. Charles Hildinger installed Jacob Unger, Vice-President.

In his installation address State President Seider directed the attention of the new County President and the combined exhibitor bodies to the need for tireless cooperation if the theatre owner organizations in the State wish to be truly helpful, and carry on their progressive activities at all times and not wait until they are injured or find themselves in trouble.

Prior to the installation of officers of the Essex County body, Benjamin Schindler, of the State Board of Directors, installed, with fitting remarks the newly elected members of the County Board of Directors. They are: Louis Gold, Treat Theatre; Jack Halperin, Savoy Theatre; David J. Hennessey, Rivoli Theatre; David Mates, Lincoln Theatre; Henry Sabo, Clinton Square Theatre; W. Wellinbrink, Wellmont Theatre and W. Osterman, Palace Theatre.

Mr. Seider presented the Essex County organization with a gavel, the gift of the State body. The gavel had, inscribed on a a silver band, the following: "Motion Picture Theatre Owners of New Jersey to Motion Picture Theatre Owners of Essex County. Louis Rosenthal, President. November 12, 1924." In his presentation address, Mr. Seider referred to the Essex County organization as "the offspring of the parent body, the State organization." In accepting the gavel, Mr. Rosenthal delivered an appropriate and eloquent address.

A LUNCHEON, attended by the members of both State and County organizations, was followed by a meeting of the State Board of Directors at which were present President Joseph M. Seider; Vice-Presidents Charles Hildinger and Peter Adams; Secretary Henry P. Nelson; Treasurer William Keegan; Directors: Chairman Sidney E. Samuelson, Benjamin Schindler, Louis Rosenthal, Arthur B. Smith, I. M. Hirshblond, Leo Juskowitz and Leon Rosenblatt.
cordance with custom, all the members of the County organization attended the meeting of the State body. The State officers were the guests of the local organization

Secretary Nelson directed the attention of the members to the newest phase of the fight being waged by the theatre owners of New Jersey to keep the motion picture theatres open on Sunday. The outlook for Sunday movies, Mr. Nelson said, was never brighter than now.

R. H. Burnside, Famous Players director, who entertained the trade paper editors at a luncheon at the Lotus Club last week.

To Elect New Head For N. Y. M. P. T. O.

J. H. Michael, chairman of Buffalo Zone, M.P.T.O. of N. Y., Inc., A. C. Hayman, treasurer of the state organization of Niagara Falls and members of the board of directors of the Buffalo Zone, will head a large delegation of Buffalo exhibitors who will leave town Tuesday, December 2, for Albany to attend a special meeting of exhibitors in the state capital on Wednesday, December 3, at which time a new president will be elected to succeed Michael J. Walsh, who because of ill health is forced to resign.

Notices sent out to exhibitors also state that "abuses in the film industry have crept in to an alarming degree which are detrimental to the exhibitor and these must be checked before they become more menacing and make it impossible for you to continue in business at a profit." The meeting will be held at 2 o'clock on the afternoon of the 3rd in the Ten Eyck hotel.

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"MANHATTAN" DIRECTOR ENTERTAINS EDITORS

A COTERIE of film men gathered at the exclusive Lotos Club on November 21 to have luncheon with R. H. Burnside who recently directed "Manhattan." This Paramount picture, starring Richard Dix, has already proven its box-office value, and major honors must go to the man who so ably wielded the megaphone.

Mr. Burnside has had many years experience with the staging of spoken drama, and brings to the film field a rich theatrical background that promises much for the photoplays which he will produce. His talent is inherited by his daughter who recently put on a play for charity that reaped a rich box-office reward for the work in which Miss Burnside was interested.

Several pleasant hours were spent in reminiscence at the host's table, the conversation covering the period from the first time film was used in a stage play down to topics scarce a day old. Mr. Burnside was responsible for the combination of drama and photography in one of the famous Montgomery and Stone production of over a decade ago.

Those present were Williard C. Howe, EXHIBITORS TRADE REVIEW; William Johnston, *M. P. News;* "Danny," of *Film Daily;* Fred Schrader, *Variety;* Paul Sweinhart, *Zit's;* C. S. Sewell, *M. P. World;* John Spargo, *Exhibitors Herald;* Larry Reid *M. P. News* and Herb Cruikshank, EXHIBITORS TRADE REVIEW.

Woodman, spare that turkey, cried tender hearted Helene Chadwicke to Sam Wood, as the director of Principal Pictures "The Re-Creation of Brian Kent," is about to prepare his Thanksgiving dinner.

Warner Brothers Putting Ideals Into New Pictures

COOPERATING in every way toward a general endeavor on the part of motion picture producers to elevate the standard of their output, Warner Bros. put into production last week at their Hollywood studio "The Man Without a Conscience," a drama of high ideals with an entertainment punch, from the pen of Max Kretzer, talented European writer, whose novels have made Continental Europe sit up and take notice.

So important is this production in connection with the future policy of Warner Bros. that H. M. Warner, in charge of West Coast production, has seen fit to make the following statement:

"In production of motion pictures, or in any other business for that matter, we sometimes lose sight of the real things in life. I am an optimist, and I know that the motion picture industry, along with humanity in general, is improving in its endeavor and is seeking higher ideals every day.

"During my recent visit to New York my brothers and myself discussed, with a number of authors of international repute, the subject of higher ideals in motion picture stories. The conference was fruitful in that we decided to unite our efforts in making pictures, while not of the so-called 'highbrow' type, will be truthfully idealistic and at the same time realistic.

"With this object in view, we have put into production 'The Man Without a Conscience,' in which we prove the folly of a man, who disregards the ideals which are inborn in everyone of us, and seeks through his dynamic personality to smash his way through to his own selfish ends.

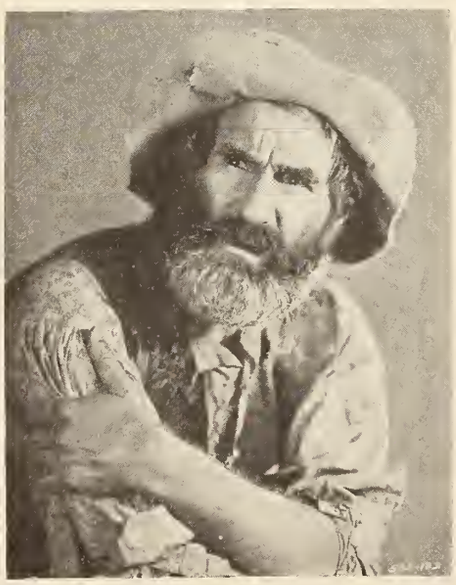
"In this story, however, the man is thwarted, and turned from his ruthless path of greed by the idealism on another. This story will not only be big entertainment, but, I believe, it will help to inspire the young and old to live up to their ideals.

The adaptation of this important picture was in the hands of Hope Loring and Louis Leighton, and the direction is by James Flood. An all-star cast will interpret the story headed by Willard Louis and Irene Rich, who will be supported by June Marlowe, Robert Agnew, John Patrick, William Orlamond and Helen Dunbar.

* * *

HAYS' OFFICE TO MOVE

The Motion Picture Producers and Distributors of America, Inc., announce that at the expiration of their present lease at 522 Fifth avenue they will move to the eighth floor of 469 Fifth Avenue. The new quarters will provide more space and a completely equipped projection room.



This hard boiled looking gentleman is Ernest Torrence as he appears in Famous Players production, "North of 36."

GERMAN PRODUCERS HONORED ON COAST

All filmdom paid tribute to the German branch of the motion picture industry at a luncheon given by Samuel Goldwyn last week in honor of Dr. Felix Kallmann, Eric Pommer, Fritz Land and Wynn Jones, president, general manager, stellar director and American representative respectively of UFA, the huge German producing and distributing organization which dominates the motion picture field of northern Europe.

Representatives of every branch and practically every organization in the American motion picture world assembled at the Ambassador Hotel as Mr. Goldwyn's guests yesterday to honor the visitors who have been studying American production methods in Hollywood for the past ten days.

Nathan Burkan, noted New York attorney served as master of ceremonies and called upon the following leaders of the film industry for short talks: Robert Lieber, president of First National Pictures; Marcus Loew, president of Metro-Goldwyn-Mayer; Joseph Schenck, president of the Association of Motion Pictures Producers; Douglas Fairbanks, Ernst Lubitsch, the Continental director in Europe for UFA; Dr. Felix Kallmann and Eric Pommer of the visitors, and the host, Samuel Goldwyn.

Among those at the luncheon were Joseph Schenck, Robert Lieber, Marcus Loew, Hiram Abrams, Douglas Fairbanks, M. C. Levee, John Flinn, Sol Lesser, Nathan Burkan, George Fitzmaurice, Ernst Lubitsch, Abraham Lehr, Edwin Loeb, Thomas H. Ince, Dennie O'Brien and representatives of the press.

Chaplin Married

Charlie Chaplin is married! The news comes from Guaymas, Sonoro, that Miss Lita Grey and the comedian were married on Tuesday in the Mexican city.

The ceremony was performed by a civil judge in the presence of six of Chaplin's friends.

Chaplin and his party arranged for a special car which was attached to the regular train leaving for the United States.

SOL LESSER ENTHUSES OVER "BRIAN KENT"

Sol Lesser, president of Principal Pictures Corporation, has wired his brother, Irving M. Lesser, vice president of the organization, that Principal has a remarkable production in Harold Bell Wright's "The Re-Creation of Brian Kent", work on which now is progressing.

"There is everything to make this picture great", wires Mr. Lesser. "The cast is powerful, the direction by Sam Wood fully up to his usual standards. You are safe in telling every exhibitor that this will be the great picture of 1925."

In the cast of "The Re-Creation of Brian Kent" are Kenneth Harlan, as Brian Kent; Helene Chadwicke as Betty Jo; Mary Carr as Aunty Sue; ZaSu Pitts as Judy and Rosemary Theby as Mrs. Kent.

This is the third of the Harold Bell Wright stories to be picturized by Principal. The first, "When a Man's A Man," a First National attraction, established new records; the second, "The Mine With the Iron Door" is proving tremendously popular.

It is expected that "The Re-Creation of Brian Kent" will be ready for release January 15.

Grace Adair, West Coast representative for The Exhibitors Trade Review. Miss Adair will be pleased to cooperate with exhibitors who wish coast information.

ALBANY FILM BOARD AIDS MEMBERS

The Albany Film Board of Trade, which is working to bring about a better understanding between the exchanges and the exhibitors served, sent out the following letter to exhibitors this week:

"Verbal agreements have no bearing. If it can be promised, it can be written in the contract. Protect yourself against misunderstandings. If an exchange man can promise it, he can put it in writing.

"Rentals are due and payable in advance of date of shipment. This is a cash business. The exhibitor gets his money before his patrons see his show. The exchange is entitled to the same privileges.

"The exchange can collect damages for film not returned promptly. Protect yourself and the exhibitor whose bookings follow yours by returning all shipments immediately after showing.

"If you receive a damaged print, protect yourself by wiring the exchange before your regular show and not after you have finished running the pictures."

The Film Board is also endeavoring to do away as far as possible with the cost met by the exhibitor of return C. O. D.'s on film.

The Secret Is Out; Heath Cobb Is Married

F. HEATH COBB, former publicity director of Columbia Pictues, now director for the same company went and stepped out and got married. Yep, the secret's out. And Miss Nancy Welford, a beautiful young actress in Gallagher and Shean's play "In Dutch," is the bride.

The couple were married in Cleveland on October 24 and managed to keep the secret until yesterday.

Heath is scheduled to direct a picture in Paris about the first of the year and with his bride will make a honeymoon tour of the Continent.

We extend our congratulations.

$10,000,000 Program Set For United Studios

THE largest Fall and Winter movie production schedule for one studio in the history of the film industry became a reality yesterday when details involving an investment of over ten million dollars in seventeen super productions to be made at the United Studios in Hollywood, were arranged.

First National Pictures and producers releasing through that organization figure prominently in the forthcoming producing activities at this big plant.

Films produced under this banner will include Samuel Goldwyn and George Fitzmaurice productions, "A Thief in Paradise," from Leonard Merrick's "The Worldling", now being finished; "World Without End," adapted from May Edington's story; another "Potash and Perlmutter" story and others. Colleen Moore's newest vehicle, "Sally," a picturization of the famous stage success and directed by Al Green, has just started. Leon Errol recently arrived from New York to play his original role in the film.

Another First National release soon to be started is Edwin Sarewe's "My Son," from the stage play by Martha Stanley. Negotiations are now under way for the stars to appear in this picture. Frank Lloyd's "Judgment," with Antonio Moreno and Patsy Ruth Miller is now well under way for the First National organization.

M. C. LEVEE'S "One Year to Live," adapted from the newspaper serial story by John Hunter and to be directed by Irving Cummings will soon be started for First National distribution. Corinne Griffith Productions will contribute Zoe Aiken's "Declasse" under the direction of Robert G. Vignola, to be followed by the "The National Anthem," the Hartley Manners stage success the next screen vehicle for Miss Griffith's talents.

Announcement concerning the future activities at United of Joseph M. Schenck Productions in the picturization of new screen vehicles for Norma and Constance Talmadge will be made in the near future.

Another important factor in the producing activities at this plant is Cosmopolitan Productions, which organization has already started two giant films. Months will be consumed in the picturization of Marion Davies' new starring vehicle, "Zander the Great," in which she portrays the role created on the stage by Alice Brady, and "Never the Twain Shall Meet," the Peter B. Kyne story. Bert Lytell and Anita Stewart appear in the latter production under the direction of Maurice Tourneur.

THE picturization of Rudolph Valentino's initial picture produced by Ritz-Carlton Productions and to be released by Paramount will prove one of the most pretentious undertakings at the United plant. Six months will be consumed in the picturization of this play involving a cost of over a million dollars. Work on this tremendous film will be started next month.

Another prominent producer new to the United fold is Robert Kane Productions. This organization will shortly start "Sackcloth and Scarlet" by George Gibbs under the direction of Henry King. Another film to be made by Kane will be Arthur Somers Roche's "Any Woman."

"It is surprising to note," said M. C. Levee, President of the United Studios, "that the tremendous sums being expended collectively by the independent producers here will exceed those of any big company extant. Over ten million dollars will be invested in film productions here during the coming months."

The installation of a new $50,000 heating plant to take care of the unusual winter activities here, has just been completed.

The first airplane ballot cast in a presidential election exploited the engagement of "Scaramouche," a Metro-Goldwyn picture starring Ramon Novarro and Alice Terry.

Editorial

What Is the Picture?

A BUSINESS MAN, wide-awake, alert, with no particular interest in motion pictures beyond a normal desire to take in good entertainment whenever opportunity offers, is responsible for this:

"Why is it that the motion picture people seldom tell us anything specific about their product? I read the advertising in the daily paper, but it rarely provides a good clue to the character of the picture. In fact, I very seldom see an advertisement that makes me want to see a picture, although a lot of producers of other things have made me want their wares.

"I have noticed that in most cases desire is created in large part by good description. For example, I bought a radio set recently, largely as the result of an advertisement which visualized for me the sort of entertainment I might expect to get out of it. Before reading that advertisement I had taken little interest in radio, because I had the impression that all radio sets were given to squeaking and howling and that real reproduction of music and speech was not to be had. Then my whole idea was upset by a page in one of the magazines that contained positive statements quite contrary to my impressions. I investigated and bought.

"Why can't motion pictures be advertised just as convincingly? Occasionally, by accident, I stumble on a film that provides real entertainment. But no one tells me, in advance, how and why it will be entertaining. It seems to me that a lot of motion picture advertising must be written by people who don't see the pictures they are writing about."

Most motion picture people, doubtless, would reply that pictures cannot be advertised as radio sets and other merchandise can. But what has not been tried to any extent is largely an unknown quantity. It is not unusual to meet people who, hearing discussion of a picture, will say, "Why, if I had known it was that kind of a picture I would have gone to see it."

Is it not possible that in the effort to outdo one another in trick exploitation, we sometimes overlook the opportunity to tell the public a few simple facts that would sell the picture?

Carl Laemmle's column in the *Saturday Evening Post* is doing this in a rather effective way. It represents a type of advertising that will bear watching, because it may change the trend of much of consumer advertising in this field.

Is There Such Prejudice?

AN American who has had extensive experience in various phases of the picture business at home, and for several years has lived in England, said the other day that foreign films will make little if any dent in the American market during the next few years.

We asked the obvious question.

"It is not," he replied, "because of the public's attitude. The American people don't know enough about foreign-made pictures to be seriously prejudiced against them. It is the prejudice of exhibitors that stands in the way. It's a case of 'once burned, twice shy.' The exhibitor who has taken one good licking on a foreign picture isn't going hunting another, particularly when there is an oversupply of American product on which the gamble is far less. And you can't expect American exhibitors to take kindly to foreign product when foreign exhibitors show pronounced preference for American films as against what their own countries are producing."

If that statement is accurate, it leads to the conclusion that the prejudice isn't a prejudice, after all. Rather it seems to be an appreciation of box-office values, which is quite another matter. Something, in fact, which the producers of other countries will have to take into greater account, even at the expense of the esthetic side of their effort.

* * *

Are Whiskers Immoral?

WHEN the Prince of Wales takes to suspenders, the leather goods people raise a jackpot to offset the calamity by a national campaign in behalf of belts.

That sort of thing is to be expected in the case of Wales. One of the things he inherits with his title is the privilege of setting fashions for men the world around.

But this Valentino tempest is quite another matter. The question before us today is: Are we going to permit our traditions, our institutions, perhaps the Constitution itself, to be upset because Valentino chooses to wear whiskers?

No, a thousand times No!

Mr. Hays should act. As the guardian of our liberties he should issue an edict, forthwith. The thing must be stopped.

But we are prepared to admit that if a mere set of whiskers could make us look as distinguished as Valentino, we'd have 'em right soon.

The Pessimist's Window

WE have been poring over the subject, endeavoring to catalogue the things for which we should be thankful. The list is so long that most of the items will have to be omitted. But among other things we're thankful:

That several authors we know can't get their stories and scenarios accepted.

That publicity men are getting more modest as the years roll by.

That Martin Quigley continues to preserve the judicial calm which is his greatest charm.

That Robbie Welsh has abandoned fiction and is going in for forty-eight-point facts.

That we have to write only one page of this stuff a week.

That we don't have to read it.

And that we're alive and able to kick a little in this best of all times in the old world's career.

* * *

When we think back a bit, remembering that ten years ago Thanksgiving was a rather dismal feast with world-destruction imminent, and then we give a thought to conditions as they are today in this happy and prosperous nation, we can't quite hold to our constitutional pessimism. At least we must admit that a few years have brought greater human progress than was seen through many centuries. And what has happened in the last decade or two is perhaps but the faint forerunning shadow of the greater things to come. We have real reason to be thankful.

* * *

Among other things, we're thankful for the privilege of having even a remote place in the motion picture business. For one reason, because we believe it is going to play an epic part in bringing the world together on a basis of reason and understanding.

That may seem a hifalutin' statement, but we doubt whether anyone has vision enough to look into the future and see all of the benefits that will accrue to mankind from the shadows on the screen. It's a great business. It is going to be greater.

* * *

And we're thankful for the privilege of meeting a lot of people who are contributing by their daily work, though some of them do not realize it, to the big job this industry is doing.

* * *

They are interesting people, mostly. Not given to taking themselves too seriously, yet keenly intent always. Which is a rather rare combination.

* * *

Speaking of interesting people, we're reminded of another reason for being thankful. We were privileged to meet R. H. Burnside, the other day. A new factor in the picture business, from one viewpoint, though from another he has been identified with it for many years. Who recently completed "Manhattan" at the Famous Long Island studio. Distinguished, particularly, by his connection with the New York Hippodrome, where he was responsible for two hundred and some productions. A man who ought to know about all there is to know on the subject of entertainment, having created it in extraordinary variety and quantity. A man who has ideas that are bound to yield good pictures. And, last but by no means least, a man who, with the assistance of the Lotos Club, knows how to give a luncheon that stands out vividly as a real event in an otherwise more or less dull week. It is our hope that Mr. Burnside's successes will be many and that, when he celebrates them, he won't forget our address.

* * *

Another cause for thankfulness is that we see the possibility of letting contributors write this page. No one has actually come forward with anything we might print, but we have been threatened. Our idea of a perfect day is one when someone else will do our work, without expecting to be paid for it. So we announce that material of sufficiently low character to be in keeping with this department will be accepted at its usual and customary rates—nothing a word flat.

* * *

We can't seem to get off the Thanksgiving idea. It really means a lot more than turkey and cranberry sauce. It's a mighty good time to give a thougnt to the relative insignificance of our various pet aversions. When we balance against them the things that are rational and right, the account is in pretty good shape. Take the case of the exhibitor. Troubled with booking tactics he feels are unfair; trying his best to sense the trend of public demand and meet it, but finding the task a constant source of irritation; annoyed with defective prints, up against one variety of grief or another week in and week out. He gets to thinking it's a tough life—perhaps wonders why he doesn't get out of it. But what would he say if suddenly carried back ten or fifteen years and forced to face the conditions of those "good old days?" Would he be thankful? You can write your own answer. It is progress, after all, that counts.

* * *

Looks as if Chaplin put one over on the publicity department this time. Charlie and Lita Grey were married at Guaymas, Sonora, according to a special dispatch to the *New York Times*, which says that "according to the American custom, the party showered the famous comedian and his bride with rice and old shoes." Evidently no tortillas were thrown, as no casualities are reported.

* * *

And as we meander from subject to subject, mention of Chaplin reminds us that United Artists has afforded the gossips of the trade some marvelous opportunities of late. Surprising how many people have been able to provide the lowdown. We have run into several individuals who were all broken out with inside dope that had no slight foundation whatever. For our part, we are content to wait until United Artists can decide on a policy, but we have a hunch that such an organization, with such a personnel all the way through, is likely to go forward on its own.

"On Probation"

A Vivid Society Drama

This William Steiner production surpasses any of his former pictures. It is replete with magnificent sets as shown in the scene above, which shows the famous sequence of the masque ball.

Edith Thornton, shown at the left, is fast coming to the front as one of the screen's favorites. The scene below shows Wilfred Lucas, Joseph Kilgore, Edith Thornton and Robert Ellis in one of the film's most dramatic scenes.

With THE INDEPENDENT DISTRIBUTORS

THANKSGIVING should mean something to the Independent this year. This is no doubt the best year ever experienced by the Independent and there is no sign of slackening, in fact, everything points to a continuation of prosperity.

However, the Independent situation is not all that it should be. Each company is doing noble, but they could do much better if there was a better understanding among them and they would work collectively for the betterment of the Independent situation.

I. M. P. P. D. A. Officers in Conference

With the departure for the Coast of I. E. Chadwick, president of the I. M. P. P. D. A., together with Jesse Goldburg, may mean that the question of a leader for the Independents may be settled. It is understood Joe Brandt, of C. B. C., who is an officer of the I. M. P. P. D. A., will meet with Mr. Chadwick and Mr. Goldburg on the Coast to discuss the question.

Several nationally known men have been approached on the subject, but as yet nothing definite has been announced as to their attitudes. It is known that Secretary of Commerce, Hoover, was offered the position as Leader, but decided to remain in the Cabinet.

There is no doubt the Independents have a man in mind, or one who is considering the position and they will be able to make an announcement very soon.

It is understood their questionnaire sent out to the various State Righters brought forth considerable valuable information and is being used to arrive at something definite.

With the naming of a Leader, the Independents can take a new lease on life.

ELFELT OUTLINES SCHEDULE

Companies distributing through the Clifford S. Elfelt organization within the next few weeks will be in the midst of an intense production program, with various stars being featured.

Prominent among these will be the filming of James Oliver Curwood's "His Neighbor's Wife," casting for which now is under way, Lawson Haris will appear as the star of this dramatic story of the North, supported by a carefully chosen cast. "His Neighbor's Wife" will be one of a series of six Curwood adaptations to be distributed through the Elfelt organization. Actual filming will start next week.

Within thirty days, Elfelt himself will start production on the first of a series of all-star features, the casts to include a number of the best-known luminaries of filmdom. Elfelt at present is in the East, concluding arrangements for the distribution of the series through the independent market.

Ken Maynard, popular cowboy actor, will be working on the second of a series of eight productions, to be titled "Fighting Courage," within two weeks. The star and supporting cast will be taken to Kernville, California, a famous gold-camp in the early history of the state, for the shooting of all exterior scenes.

Preparations also are being made for the distribution of the Albert I. Smith production "Under Fire," featuring Bill Patton, and with Joseph Franz as director. Work on this film is advancing rapidly and its release is expected in the near future.

It is surprising the strides with which the Elfelt organization has gone forward. With its exceptional lineup of productions now in work and with the future plans for the series of pictures with well known stars, this company will take its place among the strongest independents.

A stirring scene from "The Rough Rider," featuring "Buddy" Roosevelt. This is the first of a series of eight Westerns that he is making for Weiss Brothers.

With THE INDEPENDENT DISTRIBUTORS

GOLDBURG RETURNS TO COAST

Jesse J. Goldburg, president of Independent Pictures Corp. is once more at work in the Hollywood studios where he has four units busy on the completion of the 1924-1925 program. Instead of going direct to Hollywood the producer stopped off at Chicago, Kansas City and Denver where he closed several important contracts.

John Bowers and Otis Harlan discussing the merits of a wrist watch in C. B. C.'s production "The Barefoot Boy." Mr. Harlan seems in doubt as to its workability.

Independent's program is going ahead at a rapid pace and Mr. Goldburg expects to instil even more action as he has a heavy lineup and the studios must keep pace.

Mr. Goldburg will remain at the coast for about eight weeks during which time he shall complete his plans for the coming year's program which will contain some radical changes and indicate some tremendous and astounding strides all of which will be made public as soon as the details have been settled.

* * *

"TAINTED MONEY" IS RELEASED

C. B. C. announce the completion of the cutting and editing of "Tainted Money" the seventh of the eight Perfection Pictures featuring William Fairbanks with Eva Novak and supported by Bruce Gordon, Edwards Davis and Carl Stockdale. The picture was directed by Henry MacRae and is a story of a lumber war between two rival factions and their struggles over the possession of a tract of big timber and the control of a road which brings the timber to market.

* * *

STUNT PICTURE READY

Renown Pictures Inc., announces that the title of Richard Talmadge's third big picture is "Laughing at Danger" and will soon be released.

The Stunt King is fully recovered from his recent accident and is at his best in this picture. Jack Bellman, the Renown Manager, claims it is all the title implies.

* * *

CHADWICK TO MAKE TWO IN EAST

Within a few days I. E. Chadwick, president of Chadwick Pictures Corporation will give the word that will begin production on two big features scheduled for the Independent market this season as part of the famous Independent unit, the Chadwick 9.

These two are: Lionel Barrymore in his third starring vehicle for Chadwick this season and the next John Gorman production "The Street Singer." Both will be produced in the East. Arrangements are now being made for studio space and a staff of technical experts is rushing forward preparations so that actual production may begin as soon as the scripts are ready.

WILLIAM STEINER

Presents his galaxy of regular stars in regular pictures at regular prices. Every one a box-office attraction that stands for—

Exhibitor Independence!

If You Play One Series—

You Will Play 'Em All!

CHARLES HUTCHISON
"The Dare-Devil Thrill Creator"
A Series of 6 Sensations

EDITH THORNTON
"The Screen's Most Regular Girl"
A Series of 4 Big Dramas

LEO MALONEY
"The Centaur of the Movies" in
A Series of 8 Big Thrillers

NEAL HART
"America's Pal" in
A Series of 6 Big Westerns

PETE MORRISON
"Cyclonic Pete" in
A Series of 8 Daring Deeds

ALL FIVE REEL DRAWING CARDS THAT PILE UP MONEY!

Get in touch with your nearest state right exchange handling these sure-fire series NOW and become INDEPENDENT!

Nationally Distributed by

WILLIAM STEINER PRODUCTIONS

220 West 42nd St. New York City

W. RAY JOHNSTON PRESENTS A DELL HENDERSON SERIAL PRODUCTION

RAYART PICTURES

"BATTLING BREWSTER"

FEATURING FRANKLYN FARNUM AND HELEN HOLMES

STORY BY ROBERT DILLON

Foreign Distributors:
Richmount Pictures, Inc.

With THE INDEPENDENT DISTRIBUTORS

DAVIS TO HANDLE ELFELT PICTURES

It is announced by Clifford S. Elfelt Productions, Inc., that J. Chas. Davis, 2nd, has been appointed General Sales Manager of that organization and will have full charge of the sales of Elfelt Productions which consist of four series totaling thirty pictures to be released on the Independent market.

A scene from "Flattery" produced by the Mission Film Co., and now being distributed by the Chadwick Pictures Corporation. John Bowers, Marguerite de la Motte, Alan Hale and Grace Darmond appear in the four leading roles.

In making the announcement it was stated that this would in no way interfere with Mr. Davis' present affiliations or his handling of the sales and distribution of the J. J. Fleming Productions, Inc. Mr. Davis is general manager of Fleming Productions who are producing and distributing on the Independent market. They are at present releasing a series of six productions starring Al Ferguson of which four have already been completed and it is understood that this series is to be followed by a second series of eight.

RAYART SERIAL NEARS COMPLETION

Dell Henderson, director and producer of Rayart's Western fast-action serial, "Battling Brewster," announced this week the completion of the tenth episode. The serial will be in fifteen episodes and features Franklyn Farnum and Helen Holmes. The story is by Robert Dillon, author of a number of successful serials.

AN OPPORTUNITY TO PLEASE YOUR AUDIENCE

EVERYBODY LIKES GOOD COMEDY *BUT* GOOD ONES ARE RARE

HERE'S A FIVE REELER THAT WILL MAKE 'EM ROLL OFF THEIR SEATS

When Winter Went

Starring

Raymond Griffith

Charlotte Merriam

AND A HOST OF OTHER STARS

READY NOW FOR NATIONWIDE RELEASE THRU THE BETTER STATE RIGHT EXCHANGES

Produced and Distributed by

INDEPENDENT PICTURES CORP.

Get Some Ready Cash Quickly With

"THE LAW And THE LADY"

First of a Series of Six

Another Winner From

Aywon Film Corp.

729—7th Ave., New York

N. HIRSH, President

We gave you—

Anna Q. Nilsson and Madge Bellamy in

The Fire Patrol

Lionel Barrymore in

Meddling Women

and

I Am The Man

James Kirkwood and Pauline Garon in

The Painted Flapper

And Now—

Dorothy Devore

and

Herbert Rawlinson

in

THE TOM BOY

WHO'S WE?

The Chadwick 9

OF COURSE!

With THE INDEPENDENT DISTRIBUTORS

Moon Beams

Jesse Goldburg of the Independent Pictures Corporation has again left New York flat on its back and is on the way to the coast for some more pleats in his pants.

* * *

Heath Cobb has bought his new dog a pet flea!

Heath claims that no dog is complete without a flea and from what he knows of dogs, this makes is unanimous.

Heath states that the dog had been acting queerly for several days and on inspection was found to be wearing a puzzled, worn look in its face. Heath did all he could to erase this, using four bars of strong dog soap in the process—but the look remained.

It was then the Big Idea struck him!

The dog had no flea! ! !

A hurried dash to Central Park Zoo and back came Cobb with a fine looking, thoroughly sophisticated New York flea. Dragging the flea in to where the dog was moping about he sicked the flea on the dog and closed and locked the door thus allowing Nature to take its course.

It did this.

The Dog and the Flea are inseparable now while the puzzled, worn look has been replaced with a kindly happy one which is very very becoming.

Science, my boy—science!

* * *

Ray Johnston, president of Rayart has applied for patents on a new golf ball. Some years ago about the time he got below a hundred he used up 17 balls in one game—lost 'em! That was what gave him the idea of his present patent.

The Rayball, as his new pellet is to be called, has a secret device inside of it which when wound up at the beginning of the game makes it impossible to lose! !

At a test given before a very select coterie of friends and golf hounds, the Rayball stood way out as a most valuable asset to the noble Scotch sport. Time after time Ray drove the new ball into the rough and each time found it easily.

The Rayball has built into it a miniature phonograph which operates any record when the ball is left alone on the ground! When carried in the pocket among friends it keeps its face shut, but gosh what a racket it sets up when allowed to lay on its back out in the rough! ! Oh Boy! ! The record used at the test kept repeating "What'll you have? What'll you have?" until picked up.

* * *

Mr. Johnston's plans for selling and distribution are nearly completed and strange it seems he expects his greatest sale to be in Scotland. Mr. Johnston claims it really means something when a golf ball is lost in that country.

* * *

Henry Ginsberg has an egg boiling which will be opened and inspected next week by the entire astigmatic world. Louis Levenson, Henry's guard of the portcullis claims that it will be hot spit and heavy clamor! Or putting it still another way, it means that Henry will breath forth the facts concerning his plans for 1925. We await! !

* * *

Louis Weiss's Limosine so badly mascerated by a wild Pekineese last week is well on the road to recovery.

* * *

Think it over.

It's fine to be independent, there's a thrill in the very sound. And it's fine to push out the chest-bone. It's great to capture renown. It's fine to tense up the muscles and roar so the welkin rings. But there's lots to be said for "union"—yes a heluva lot of things.

Buddy Roosevelt, the up and at 'em cowboy in the "Buddy Roosevelt Westerns" for Weiss Brothers. He is one of the best known Western characters in pictures.

CHADWICK FEATURE SETS RECORD

Three productions produced this season by Chadwick Pictures Corporation, "The Fire Patrol," "The Painted Flapper," with James Kirkwood and Pauline Garon, and "I Am the Man," starring Lionel Barrymore—all part of the famous unit, the Chadwick 9—were shown simultaneously in three leading first run houses in Milwaukee last week, according to reports made to the Chadwick offices by Celebrated Players Film Corporation, of Wisconsin, who are handling the Chadwick product for that territory.

This is conceded to be the first time that three independent pictures of the same company have been shown at one time in three first run houses in one city, all within a block of one another.

* * *

INDEPENDENT CLOSES FOREIGN CONTRACT

Independent Pictures Corp., has just closed a contract with the Argentine American Film Co., whereby the film company secures the right to distribute Independent's entire year's output including eight Desmond Holmes, second series of eight Franklyn Farnum, eight Bill Cody, and the special "Dangerous Pleasure," in the following territories: Argentine, Paraguay, Uraguay, Chile, Bolivia, Peru and Ecuador.

According to Mr. Ricci, Argentine American representative, all the South American states are eager for these westerns and popular price society dramas in which Independent specializes. Speaking for the people to whom his exhibitors cater, he says that they have gone wild over Bill Cody, that no recent western star has been so popularly acclaimed by the movie-going public.

CRANFIELD & CLARKE, Inc.

ARE PRESENTING
A
SOUL-STIRRING
STORY
BUILT
UPON
THE IDEA
THAT
LOVE IS
SUNSHINE
EVEN IN
DRAB
SURROUNDINGS

SEE

Flora Le Breton

in

"A Soul's Awakening"

An Emotional Melodrama

CRANFIELD & CLARKE, Inc.

729-7th Avenue New York City

Thematic Music *Cue Sheet*

M. J. MINTZ PATENT JULY 31, 1923

IS FURNISHED WITH THE FOLLOWING INDEPENDENT PRODUCTIONS:

Chadwick Pictures
East Coast Films
Banner Productions
Columbia Pictures
Perfection Pictures
Lee-Bradford Pictures
Principal Pictures

'Twas Magnetic as a Play
It's *Marvellous* as a Picture

GEORGE R. SIM'S
MELODRAMATIC SUCCESS

"The Lights of London"

with

WANDA HAWLEY

and

NIGEL BARRIE

PRODUCED BY

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With THE INDEPENDENT DISTRIBUTORS

Chadwick Signs George Walsh To Long Contract

JUST before leaving for the coast, I. E. Chadwick, president of Chadwick Pictures Corporation announced that he had signed George Walsh to a long-term contract to appear in a series of feature pictures and in at least one chapter play dealing with an important episode in America's development.

This is one of the most important announcements emanating from the industry this week. It confirms Mr. Chadwick's leadership among the independents and establishes him as well, as one of the strongest and most forward-looking leaders in the industry.

No news beyond the signing of Mr. Walsh could be obtained at the time this announcement was made, but it was asserted by officials of his organization that Walsh was only one step in the huge program Mr. Chadwick was planning for his new season. Several other announcements will soon be forthcoming, it was said, that will give some idea of the unusually powerful program the Chadwick organization is planning—the acquisition of several very famous books and plays, and players of national prominence.

Mr. Walsh is one of the most celebrated stars, having appeared in a long list of big productions. Recently he appeared opposite Mary Pickford in the Ernst Lubitsch picture "Rosita."

In a way, the signing of Walsh is not surprising. Ever since Mr. Chadwick announced that he would produce, his career has been marked by one strategic move after another that very early in his producing career placed him at the top of the independent ranks. His productions have been noted for the brilliant names in the cast, for the directors of established reputations, and for the masterly manner in which they were marketed. The record of important first runs on Chadwick Pictures in important key centres bears this out.

* * *

HARIS STARTS ON SECOND PICTURE

Actual work on the second of a series of eight pictures starring Lawson Haris will be under way this week at the Grand studios, it was announced.

Haris' new vehicle, to be called "My Neighbor's Wife," is an adaptation of a story by James Oliver Curwood, whose vivid dramas of the north have been among the best sellers for several years.

Helen Lynch will have the leading feminine role. Others in the cast will be Peggy Shaw, William V. Mong, Hank Mann and Robert Dudley.

Edward Le Sainte will direct the production with King Gray at the camera.

The first of the Haris series, "Law or Loyalty," only recently released, is being warmly received. The series is being distributed by the Clifford S. Elfelt organization.

* * *

S. J. BRISKIN IS OPTIMISTIC

Samuel J. Briskin, who with George H. Davis directs the activities of Banner Productions, Inc., returned to New York on Monday in highly optimistic mood, after a sales trip on behalf of Banner's Big Four Series and the Ben Verschleiser Productions, occupying nearly two months and covering practically every important exchange center in the country.

Leon Holmes, the potential cowboy, who is appearing in "Battling Brewster" for Rayart release. The youngster is a comer in pictures and has already made a name.

During his trip Mr. Briskin found time to visit Banner's Western producing unit in Hollywood, where Ben Verschleiser is making "The Three Keys" from the novel by Frederic Ormonde, under the direction of Edward Le Sainte. Mr. Briskin also arranged for future product from this studio and brought back a full report on the progress of the picture now in production and those planned for the first of the year.

Mr. Briskin was much enthused over the results of his trip and the reception received by Banner pictures in every territory visited and also over the outlook for the coming season, not only for Banner's product, but for the entire State Right field.

In only one or two territories, said Mr. Briskin, was there any indication that conditions were otherwise than satisfactory and even in these there was evidence that a rapid improvements was imminent.

* * *

RAYART SHOWS ACTIVITY

The first quarter of Rayart Pictures Corporation, organized in July with W. Ray Johnston, for eight years Vice President of Arrow Pictures Corporation, as President, sees production activities well under way for this new company.

The sales of Rayart product are going splendidly. From all indications received at this office, the Independent market has never been in better shape. Rayart has been in business only ninety days and actively selling product for only thirty days, yet their reports show that already 33 per cent of the entire quota set for the coming year has been reached.

Rayart has five companies "shooting" on the coast. The Dell Henderson Productions company is working on "Battling Brewster," a fast action speed serial starring Franklyn Farnum and Helen Holmes.

It looks like a tough situation for Franklyn Farnum in this "Caliber 45" for Independent Pictures release. However, Franklyn is a shark at getting out of dangerous situations and we are betting on him to make a get-away in this one.

With THE INDEPENDENT DISTRIBUTORS

JANS OPENS NEW HEADQUARTERS

After getting settled in his new offices in the Loew State Theatre building, H. F. Jans decided that this was a good time for him to get out of the road, so he left last Tuesday on a swing around the key cities to close up the territory still remaining open on "Playthings of Desire", the first of his new series of independent features.

Mr. Jans will probably be gone ten days or two weeks and will visit New England, Canada and the middle West before returning to New York to look at the first shots filmed on his second production, "The Mad Dancer".

All the Jans series will be sold on the "Jans Plan" of outright purchase. The state rights buyer buys the picture and it becomes his property to do with as he sees fit. There is no percentage arrangement in the Jans contract, thus doing away with considerable bookeeping for the exchange man and the distributor. The plan has been heartily endorsed and it is considered the best agreement under which a state rights picture can be sold.

* * *

ARROW SALES KEEP CLIMBING

Progress Pictures Corporation, Cleveland, Ohio, "Jacqualine", and "California in '49" for State of Ohio.

Merit Film Corporation, New York, "Riders of the Plains", for upper New York.

Trio Productions, Washington, D. C., "Pinto Pete" Series, Broadway Comedies 2nd series, Mirthquake Comedies 2nd series, for Maryland, D. C. and Virginia.

Progress Pictures Co., Chicago, Ill., Broadway Comedies and Mirthquake Comedies 3rd series for Northern Illinois, Indiana and Wisconsin.

Federated Film Exchange, Inc., Boston, Mass., "Riders of the Plains" and 6 Yakima Canutt's for New England.

* * *

BANNER STARTS ANOTHER

George H. Davis and Samuel J. Briskin, the directing heads of Banner Productions, Inc., announced early this week that "Daughters Who Pay," originally scheduled for release as the fourth and last of the Banner Big Four series, will be re-titled "Lady of the Night", and will go into production at the Whitman Bennett Studios, Yonkers, Dec. 1.

8

Reasons Why

Columbia Productions

Are Box Office Pullers

A PLAN—rigidly executed

AUTHORS—four novelists four journalists

BOOKS—well known stories ready-made audiences

STARS—Box Office Names

DIRECTORS—men with records for success

PHOTOGRAPHERS—the best in the craft

MONEY—Every dollar spent shows on the screen

THE PRODUCERS INTEGRITY—and a hand picked organization.

—o—

Titles That Mean Money
The Foolish Virgin
The Price She Paid
Fighting the Flames
A Fool and His Money
After Business Hours
One Glorious Night
Who Cares
The Midnight Express

—o—

BOOK THEM NOW

Columbia Productions

1600 Broadway

Where To Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Street.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 10 Piedmont St.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 So. Wabash.

CINCINNATI, Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Enterprises, (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods. Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Tex.
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Av.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St., Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mex.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANAPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY, Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—I Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist., Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 So. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—1 Dependable Pict. Corp., 729 7 Ave., N. Y. C.
NY—3 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine Street.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service, 1026 Forbes Street.

SALT LAKE CITY, Utah
SLC—1 Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF— All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Ave.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Ave.

TORONTO, Can.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprises, 220 W. 42nd St.
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

The Big Little Feature

"Meet the Missus"

Hal Roach-Pathe 2 reels

The story concerns a young married couple who are anxious to entertain the hushand's bachelor boss. The employer in turn is desirous of making the young newlyweds happy, so he raises the youth's salary. The hoss finally comes to visit them, but fortunately, the raise takes place hefore the visit which is disastrous.

"Meet the Missus" is a sure cure for the blues. The fun is continuous and at times uproarious. It relates the domestic difficulties that beset a couple of newlyweds, who are having a tough time to make a go of it. However, they manage to keep up a bold front and even manage to convince the boss that there is nothing to mar the joy of their connubial bliss.

The boss finally accepts an invitation to dine with the couple and the trouble starts when the hired maid drinks all the gin in the cupboard, and fills up the bottle with kerosene. The boss rises to drink to their health and when the company takes one quaff of the "synthetic" cocktail, new complications set in. To further add to the joy of the evening his car is stolen, and the watch dog makes him look like a veteran of the world war.

The film is a comedy in fact as well as name, and we unhesitatingly recommend it to any exhibitor.

* * *

"The Masked Marvel"

Fox-Sunshine 2 reels

A bearded foreigner offers a lift to a young girl who is stalled in a Ford, her sweetheart underneath making repairs. The two men are prize fighters and meet that night in an exhibition hout. The bearded hoxer turns out to he the deposed ruler of a mythical kingdom, and in the middle of the fight he receives a note calling him home.

"The Masked Marvel" offers some rather diverting fun for the jaded theatre-goer. Many of the old stock tricks are dragged in to register a laugh, and the Ford comes in for a little innocent "razzing." Although this has been done to death the idea is given a new twist in this instance, and some really laugh provoking situations are attained.

The real fun begins, however, when the deposed ruler comes into his own once more, and returns to review his army. He has come back with the money to pay off the troops, but decides to go to a cabaret instead and hold up the army a little longer. There he falls for the charms of a dancing girl, and squanders the money lavishly. The girl turns out to be his old adversary of the prize ring, and what follows is amusing enough to make the most confirmed pessimist emit a laugh or two.

Elsie Tarren has her bathing suit trimmed with fur. Well the water is cold around this time of the year. Miss Tarren is one of the beautiful Mack Sennett Bathing Girls who appear in comedies for Pathe.

"The Elephant Herd"

Pathe 2 reels

Hunting the jungle animals of Indian with the Vernay-Faunthorpe Expedition which is collecting specimans for the American Museum of Natural History. The film shows various Indian fauna in native habitat, especially a herd of wild elephants. Specially fine close-ups of the big heasts.

A never-ending interest is evidenced in the home life of wild animals, and in this two-reeler there is an excellent opportunity to observe how the gigantic tuskers of India conduct their every day lives.

They are shot (with the camera, not with the guns) from a blind, and approached very closely before scenting the presence of strangers. There are also some good scenes showing herds of deer.

There is no reason why you should not interest the schools in this short. The kids will learn more natural history from a film of this nature than they can in many hours of study. If there is a zoo or museum in your city you should secure co-operation in a mutual publicity campaign.

* * *

"Feet of Mud"

Mack Sennett-Pathe 2 reels

This is the story of a college football player who unconsciously becomes the hero of a game and as a result aspires to the hand of a millionaire's daughter. In the opinion of the girl's father, he does not quite measure up to requirements, so the financier fixes him up with a position in the city department. This job turns out to be a street cleaner, and then the fun begins.

When Mack Sennett and Harry Langdon get together to make a picture, the result is invariably a howl, and this latest burlesque based on a popular feaure release is no exception to the rule. It is one continuous roar from beginning to end.

It opens with a big college football game, in which the hero of the day is incapacitated and the coach, as a last resort, puts Harry into the fray. His mother is there to urge him on, and while he is wandering about the gridiron wondering what it is all about, he catches the ball in his excess of football trousers quite accidentally, and seeing eleven infuriated warriors chasing him, he runs away, and falls on the other side of the goal line after covering the whole length of the field.

Later when he embarks on his career, at the advice of his prospective father-in-law, he joins the "White Wing" brigade, and in a series of side-splitting episodes, finally covers himself with glory again—also quite accidentally. Langdon in this comedy is the perfect fool to a nicety. He is one of the drollest comedians on the screen, and will bring tears of laughter to the eyes of the most dyspeptic spectator.

The House of FEATURETTES

offers 120 First-Run Novelties, 1924-25

22 Out-of-the-Inkwell Fun Novelties
13 Marvels of Motion (Fleischer-Novagraph Process)
13 Gems of the Screen (Hepworth Novelties)
13 Song Cartoons
13 Film Facts (medley hodge-podges)
52 Animated Hair Cartoons by Marcus, N. Y. Times cartoonist (300 ft. lengths)
Thru Three Reigns (2 reel novelty specialty)

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

"Up the River with Molly"

Cranfield and Clarke 1 reel

Scenics come and scenics go, but it is remarkable to find one that is really out of the ordinary. In this one a man starts up the river with Molly to enjoy some of the choicer bits of rural English scenery. Most of the shots are artistic and restful, and the author of the subtitles naively links them all up with Molly, the companion of the journey. The fact that Molly turns out to be the traveller's pet dog rather than his sweetheart enhances rather than detracts from the interest, and gives something really rare in a scenic of this kind—a surprise ending.

The enterprising exhibitor will make it a point to secure "Up the River with Molly."

* * *

"Secrets of Life"

The next release of Educational's "Secrets of Life" series of miscroscopic pictures, produced for Principal Pictures Corporation by Louis H. Tolhurst, will be "Little People of the Garden."

Interesting miscroscopic studies of several familiar insects are included in this number.

* * *

Kinograms on Job

Fast work on the part of Kinograms cameramen and technical and laboratory staff in handling the news views of the big fire which swept the waterfront district of Jersey City last week, enabled this news reel to beat all competitors to Broadway screens by two hours.

Long before the fire was under control the first scenes of the big conflagrations were in the laboratory and following shots were rushed to the developing tanks as fast as messengers could carry them. The entire New York staff of Kinograms cameramen was detailed to the fire and the views of Jersey City's biggest fire are remarkably complete.

* * *

Christie Meets Coolidge

Charles Christie, General Manager of the Christie Film Company, was presented to President Coolidge in Washington last week, by Will H. Hays, President of the M. P. P. D. A.

* * *

Cops Ambitious

The Patheserial "Into the Net," written by Richard E. Enright and produced by Malcolm Strauss, has made every police chief in the country ambitious. Most of them complain that they haven't a force the size of New York's. Edna Murphy and Jack Mulhall carry the feature role in this production which was directed by George B. Seitz.

News Reel Briefs

Pathe News No. 95

Boston, Mass.—Captured boats used as "rum runners", auctioned by Government! Confiscated fleet is assembled to be sold for fishing purposes only. 1—Bidding is brisk and each craft brings from $250 to $1,000. Marion, Ohio—Mrs. Warren G. Harding dies after long illness. Nation bows in sympathy as widow of late president succumbs 15 months after his death. 1—As First Lady of the land she became endeared to all; with fellow members after election as honorary President of Girl Scouts. 2—Through her sympathy and understanding Mrs. Harding was ever a great helpmate to the President. San Francisco, Cal.—Fish drying industry grows on roofs of Chinatown — high above street level and within shadow of city's skyscrapers. 1—Thousands of sole and flounders are salted and exposed to the sun for three or four days. (2—Choice morsels for the Oriental market.

In the Limelight—Theodore D. Robinson appointed Assistant Secretary of the Navy to succeed cousin "T. R. Jr."—nephew of late President Roosevelt is fourth of family to hold post. (1—Paris, France—End exile of ex-Premier. Joseph Caillaux, convicted of "correspondence with the enemy" in 1918, is pardoned by French Senate. (2—New York City—Dance favorites from Royal Palace of Siam Visit U. S. for first time—Siamese troupe clings to its own "ballet gowns.' (3—The Siamese Princess—Mon Luang Sud Chitra. (4—Constantinople, Turkey—"Methuselah of Byzantium" celebrates 150th birthday. Zorah Agrah, attributing longevity to "wives in moderation" looks for Number Six.

Cairo, Egypt—With the wandering Pathe News cameraman in Egypt—he comes across an camel camp and is invited to join a caravan en route for the Sahara. (1—Sun and sand in endless stretches. (2—And when the Sun sinks in the West—praise be to Allah. (3.—The Sahara too, is dry—and though they may go 7 days without drinking, they must have their daily meal. 4—On guard against lurking dangers of the desert.

Joinville, France—Floods sweep northern France in wake of heavy rains—Marne River, dangerously swollen, rises to height of 10 feet. (1—"Ferry" service. (2—An unexpected invasion at the Pathe Cinema Plant, one of many affected by unusually high waters.

London, England—All Britain joins in Armistice tribute. Reverent throngs in the capital pay homage at the Cenotaph, erected in honor of the World War heroes. (1—King George, the Prince of Wales and the Duke of York lay wreaths in the name of the British Empire. (2—a two-minute silence—the tribute greater than words. (3—Each in memory of his own—(4— In Paris too, all unite in commemoration—President Doumergue and Marshal Foch at the Unknown Soldier's Tomb. (5—Through the Arc de Triomphe—battle-scarred banners lead the blue-clad ranks.

Minneapolis, Minn.—(Minneapolis and Chicago Only)—Minnesota defeats renowned Illinois team by 20-7. Fighting "Gophers" smother rushing threat of "Red" Grange, who scores Illinois' only touchdown. (1—Between halves, the Memorial Stadium is dedicated to students killed in World War—presentation by T. F. Thomas, President of the Greater University Corporation. (2—Minnesota finishes "upsetting the dope" by crashing through for a third touch down.

Kinograms No. 5033

Explore Twenty-Five Centuries of History at Ancient Carthage—First and exclusive pictures of discoveries by Count de Prorok—Count de Prorok arrives from Africa to lecture in America on amazing results of his work. 1—Where Carthage, a mighty city, ago, ruled the Mediterranean world—Removing the debris of 3000 years. 2—The recovery, for the first time in history, of ancient Carthagenian burial urns. 4—Contain ashes and bones of children sacrificed to terrible pagan gods in time of famine or disaster. 5—Reconstructing skeleton of sacrificed child. 6—Inscription, bearing name of Hannibal from Temple of Tanit. 7 Written in Phoenician, first known alphabet, this inscription bears a terrible curse on anyone disturbing tombs. 8—Used when Carthage was city of million inhabitants seven centuries before Christ. 9—Toilet table of a Carthagnian lady—they used powder, rouge, lip sticks and perfume 3000 years ago. 10—A temple at old Carhtage.

WALTER HIERS COMEDIES

DIVERSIFIED PROGRAMS

with a good comedy on every show build for

PERMANENT BUSINESS

and a box-office as fat as

WALTER HIERS in "A FAT CHANCE"

Educational Pictures

"THE SPICE OF THE PROGRAM"

Scene from Dinkey Doodle series of the new and illustrious Bray cartoons that are being released through F. B. O. These animated drawings amuse old and young.

PRODUCTION HIGHLIGHTS

Fred Thomson, F. B. O.'s popular Western star and world's champion athlete, has finally been given permission by his physicians to resume work, and will begin work within a few days on his production, "Quemado" at the F. B. O. studios.

* * *

Entering the third week of production on his latest First National picture, "Judgment," by May Edginton, Frank Lloyd has added three more well known names to the roster of the picture—Phyllis Haver, Joseph Girard and Robert Bolder. All three participate in a "wild" party of twenty-five years ago and in their odd outing clothes of 1900 are said to cut many a laughable caper.

* * *

Word has just come from Universal City that William Desmond is starting on a new big Western picture for Universal. It is entitled "Red Clay," and is being directed by Ernst Laemmle, a newcomer among the directorial ranks of Universal features. Young Laemmle has won his spurs in short Western dramas, however.

* * *

Will Nigh finished work this week on the Nigh-Smith production, "Fear-Bound," and the first prints will soon be ready to show to the executives of Vitagraph, which will distribute the special.

* * *

In accordance with its announced intention of obtaining the best possible material for its $5,000,000. production program, F. B. O. has just completed arrangements with H. H. Van Loan, noted screen and magazine writer, for three original stories, all of which will go into production within a short time.

* * *

For the past week Rupert Hughes' "Excuse Me," company has been locationing at one of Los Angeles' railroad stations, filming important scenes of this Metro-Goldwyn-Mayer production. Interior scenes were filmed on the studio lot, where a Pullman car was moved on tracks laid for the purpose.

* * *

This week marks the release of "The Sunset Trail" by the Universal Pictures Corporation. It is an unusual Western drama fashioned from the widely read story "Overland Red" by Henry Herbert Knibbs.

* * *

"Parisian Nights" will go into production at F. B. O. November 17, according to announcement made by Lou Baum, President of Gothic pictures. This will be a Gothic Special, and Al Santell has already been signed to direct the production.

* * *

Producer Malcolm Strauss, Director George Seitz, and a company of twenty-five players left this week for Ausable Chasm in Northern New York for location work on the new Patheserial, titled "Galloping Hoofs."

* * *

Headed by "Silk Stocking Sal," the second Gothic production for F. B. O. starring Evelyn Brent, F. B. O. names four specials for December release, in addition to two chapters of "The Go-Getters," co-starring Alberta Vaughn and George O'Hara.

* * *

Paulette Duvall, noted as a French dancer, who was brought over to America for Mr. Ziegfeld's last year's Follies," has been given a long term contract by Metro-Goldwyn-Mayer as the result of her performance in Victor Seastrom's production of "He Who Gets Slapped."

[illegible]ra Bow has completed her role in the lead of Howard Estabrook's picture, "The Adventurous Sex," produced at Tec Art Studios in New York, and is now en route to Hollywood where she will be featured by B. P. Schulberg in his big special production, "Capital Punishment."

* * *

Two more writers have joined the large sized scenario staff of Metro-Goldwyn-Mayer at its Culver City studios. Lew Lipton and Leete Renick Brown are the new additions to the staff, both of them having formerly been with Universal.

* * *

William Russell, who has been famous for years as a picture star, and who is well known also as a dog fancier and as owner of blooded racing horses, is to play his first villain in "The Summons," the story by Katherine Newlin Burt which Robert G. Vignola is producing for Metro-Goldwyn-Mayer.

* * *

Early December will see the release of the first screen drama made by C. Gardner Sullivan Productions. It is "Cheap Kisses," from the pen of the versatile C. Gardner Sullivan, and is now in the cutting room for the last editing.

* * *

Ben De Casseres, internationally known literary critic, columist and essayist, has been engaged by Carl Laemmle, president of the Universal Pictures Corporation, to write titles for Universal Pictures. He is now on his way to Universal City, where his first work will be on Clarence Budington Kelland's story, "Miracle."

* * *

Two important players were added this week to the cast of the William Fox screen version of "The Dancers," which is now in production at the Fox West Coast Studios. Alma Rubens will play "Maxine," the girl of the dance hall of the Canadian Northwest, Madge Bellamy has been assigned the important role of "Una," in this story.

Racing scenes for "Dixie," the story by Gerald Beaumont which Reginald Baker is producing for Metro-Goldwyn-Mayer, were filmed at Latonia last week. For this purpose a company from the Metro-Goldwyn-Mayer studio traveled to the famous Kentucky track and photographed the third section of the international race in which Epinard, the French champion, ran and lost.

* * *

Ronald Colman, who has become a screen sensation during the last year through his work in Marion Crawford's "The White Sister," Gilbert Emery's "Tarnish" and George Eliot's "Romola," has been signed by Metro-Goldwyn to play opposite Blanche Sweet in "The Sporting Venus," the Marshall Neilan production of the romance by Gerald Beaumont.

* * *

Anna Q. Nilsson has signed a contract with First National to do one picture in the East.

According to an announcement from the office of Earl Hudson, Supervisor of First National Production, Miss Nilsson is to have the leading feminine role in "One Way Street," which is to be one of the early pictures made by the Hudson unit at the Biograph Studios, New York.

* * *

King Vidor has completed "The Wife of the Centaur," the Metro-Goldwyn-Mayer production adapted by Douglas Z. Doty from the novel by Cyril Hume, and will spend the next fortnight cutting and titling the film. Vidor is enthusiastic over the picture and believes that it contains some of the finest and most tensely dramatic scenes he has ever made.

* * *

Merle Davis, manager of the Ansonia Amusement Co., Butte, Mont., is reported to have taken over the company, which owns the Orpheum and the Ansonian.

Director Fred Niblo getting action in Rome. How do you like Ramon Navarro in ancient costume? On the extreme right is none other than Francis X. Bushman. These Metro stars had a holiday while working hard in the ancient Roman city.

George Melford has taken "The End of the World" into the cutting room at the Lasky studio. That is the title of his first production for Paramount following his return from the East.

* * *

Hal Roach is completing preparations for making a new feature production starring Rex, the famous equine star of the screen. The phenomenal popularity of "The King of Wild Horses" has brought an insistent demand from Pathe Exchange for another picture with this magnificent stallion.

* * *

Paul Powell who has just completed the direction of the Frank Woods' production "On the Shelf," at the Peninsula Studios in San Mateo, California, has been engaged to direct three more pictures at the northern California studios for release by Producers Distributing Corporation.

The first of these will in all probability be the film version of the New York stage success, "The Awful Truth."

* * *

After over seven years work the film version of Sir Arthur Conan Doyle's novel, "The Lost World," is now nearing completion. Earl Hudson hopes to okay the final scene within one to two months—depending on the screen conduct of the prehistoric dinosaurs which are brought to life for picture purposes in this photodrama.

* * *

Violet La Plante, the Hollywood girl who made her debut in motion pictures about last Christmas, has been engaged by Universal to support her sister, Laura in "Ann's an Idiot" being filmed aboard the steamship Calawaii now en route to Honolulu. William A. Seiter is directing and all scenes will be made at sea.

Pauline Frederick, Warner Brothers' star, seems to have risen to her greatest heights in her picture, "Three Women."

Bebe Daniels who through her consistently good work has been promoted to stardom. This clever young actress has one of the largest followings in pictures.

* * *

"The Mirage" picturized from Edgar Selwyn's brilliant stage play and scheduled for release on December 28 by Producers Distributing Corporation has been fully completed by Regal Pictures at the Thos. H. Ince studio and the first prints will undoubtedly be ready for exhibitor screenings within the next two weeks.

* * *

Renaud Hoffman, who is now directing the first of his four productions to be released by Producers Distributing Corporation on the spring program has engaged Sam De Grasse, Willis Marks, Robert Gordon and Margaret Sedden for important roles in support of Henry B. Walthall and Gladys Hulette in "On the Threshold."

* * *

George Melford brought camera work to an end this week on "The Top of the World," which he is producing for Paramount with a noteworthy cast featuring James Kirkwood, in a dual role; Anna Q. Nilsson and Sheldon Lewis.

* * *

John Bowers has signed with Metro-Goldwyn-Mayer to play a male lead in "Kings in Exile," which is to go into production on the tenth of next month. Alice Terry will be Bowers' foil. The new production will be directed by Victor Seastrom.

* * *

Sada Cowan and Howard Higgin, who have hitherto consistently collaborated in the preparation of scenarios, are now working on two individual scripts for Famous Players-Lasky. Higgin is adapting a Saturday Evening Post story for Paul Bern's next production to star Agnes Ayres and called "Tomorrow's Love." Miss Cowan is preparing the film version of Somerset Maugham's "East of Suez," in which Pola Negri will be directed by R. A. Walsh.

* * *

Richard Barthelmess, having completed for First National release his new Inspiration production, "Classmates," is deep in preparation for the succeeding production, "New Toys," in which his wife, known professionally as Mary Hay, will be his leading woman.

* * *

The motion picture destiny of J. Hartley Manner's "The National Anthem," was decided yesterday when E. M. Asher, General Manager of Corinne Griffith Productions purchased the rights of this celebrated stage play.

* * *

"Untamed," the initial production of Valkyrie Pictures Company will, it is claimed, reveal the life of the gypsy more intimately, more realistically and more colorfully than it has even before been shown on the screen. The story, by Mary O'Hara, which is being directed by Helge Sture-Vasa, noted European author and producer, depicts the romance of a pair of Romany lovers from different tribes.

* * *

Eleanor Boardman makes her debut as a screen comedienne in "The Summons," the Metro-Goldwyn-Mayer production on which Robert G. Vignola started production this week.

* * *

Tod Browning, who critics contend is at his best when producing a crook picture, is acting in this capacity with "Silk-Stocking Sal," directing Evelyn Brent and an all-star cast for F. B. O.

Walter Long, well known character actor, deserves great credit for his work in B. P. Schulberg's production "White Man."

SHOWMANSHIP

Use Your Head

To Buck Up Patronage

Says **WILLIAM F. CLARKE**

Vice Pres. and Gen. Mgr., Cranfield & Clarke, Inc.

TO be a good showman is the most difficult thing in the world, for showmanship has so many angles. Before prescribing cures for the many ills a showman suffers from, I would like first of all to tarry in imaginary conversation with one of their number:—

"Good Morning, Mr. Showman. I have some very good pictures to sell."

The query comes, like a shot from a pistol, "who is the star?" To which the salesman replies:

"The Stars are not well known, but the picture is one of the best directed and acted picture I have seen for some time!"

"Oh! I don't want to look at it. My people don't want pictures without well known stars."

Thus, in this short conversation, we have the attitude of the average showman of today. He is the "Keeper of the gate" and consequently, the guardian of the morals of the public. In making this comment, it is not intended for the Managers of the key city theaters, but more for outside and small town theaters.

Due to this attitude of the exhibitor, there are a large number of wonderful pictures, made from authors of repute, that never see the light of day, and so the big daily newspapers never get a chance to criticise and compare these pictures with the ones turned out by the many large organizations that are trying to corner the business. The poor independent producer has a hard row to hoe, and is handicapped on all sides by his inability to get first runs.

Probably you will ask me for a remedy for this? The only remedy is in the hands of the showman. He can, if he wishes to, give the independent producer a fair break by at least viewing his pictures before turning them down.

When the writer was managing a theatre, he many times sat well into the night viewing pictures, with the result that he was able to select many productions outside of the National organizations, that made him money. A little exploitation is often necessary in this case, but as for such pictures the rentals are low, the extra publicity given realizes bigger returns.

Exploitation of films is a very big feature in the presentation of a picture. and I would like to give a few of my personal experiences which may help others in getting the additional publicity that is necessary to put over a production that is not quite so big.

FOR instance, I had a film called "THREE O'CLOCK IN THE MORNING," and for a week before the production was due, had an organized conspiracy throughout the town for everyone's phonograph, all the orchestras, brass bands, and public pianos to blaze out "THREE O'CLOCK IN THE MORNING," so that when the picture was actually announced, its name was on the tip of everybody's tongue. As a prologue to the production, I had twelve of the prettiest girls I could find; each representing a number on the clock, who were arranged against a black velvet screen so as to represent a huge clock. The principal girl represented the hands of the clock, and the curtain ascended as the orchestra was tolling out the chimes, and then striking three. By this time the curtain was fully up, and the first verse of the song was sung from position after which, the human clock broke up, and the figures moved down into another clock group on the stage, finishing up with a dance.

This brought great publicity to a film that had not been nationally advertised, and increased patronage to the theater.

In Charlie Chaplin's "WOMAN OF PARIS," the film was broken at the beginning of the studio scene, and an interlogue introduced, presenting on the stage a facsimile of the studio, in which song and dance numbers were presented, the whole affair finishing up with a rag, melting into the picture again. This scene was very effective, and can be repeated for many of the present-day productions.

ANOTHER very effective way of advertising a picture is, to dress a beautiful woman up to represent the leading lady, and plant her in the largest hotel in the city, and during the crowded luncheon and dinner hours, to have her paged. This brings the picture to the minds of the people dining, and they immediately look up the theatre where it is being portrayed, and go.

Another publicity stunt I worked with great success, was an arrangement with all the bakers of the city to wrap their bread in paper covers, presented by me, on the outside of which was the name of the picture and the theater for that date. This brought in not only added patronage, but many people went to the theater who had not visited it before.

THE first and principal thing for the manager of a theater to make sure of, is that his patrons have all the comfort that is necessary. In many cases, a theater is either too hot or too cold or badly ventilated, and in consequence, people who visit the theater on these occasions, do not return. The manager naturally does not know the reason for the dwindling of his audience, as it is the custom for people not to complain, but rather try some other theater.

Another very effective showmanship stunt, is to have a ballot amongst your patrons, as to the kind of picture they like best. A manager who has the success of his theater at heart, can do many things to popularize it. One which the writer found very effective, was to make a weekly visit to the various Parent and Teachers Associations and give a little talk on pictures children should see, and the betterment of the moving picture industry in general, also describing the various kinds of educational, historical and other pictures now being produced, taking care to lay stress on the ones to be shown at his theater at an early date. Again, every Saturday morning, the writer gave a children's matinee, charging only 10c

(*Continued on next Page*)

Exploitation Ideas

CROSS WORD CONTEST

The management of the Lindo Theatre, Freeport, Ill., took nearly a half page of advertising space in a local newspaper to publish a cross word puzzle as a means of exploiting a number of First National pictures—"The Sea Hawk," "Secrets" and "Tarnish." The titles of the three pictures were among the correct words in the puzzle.

Prizes in tickets worth $66 were given to the first twenty correct, or most nearly correct, answers. The first prize was $22, the second $11, the third and fourth $5.50 each, with ten at $2.20 each, all in coupon books good for tickets to the theatre.

The puzzle attracted great attention, scores of replies being received. The names of the winners were announced from the stage at 9 P. M., on a designated day and prizes were awarded only to those who were in the theatre at the time.

* * *

THIS MADE DOUGH !

A pass admitting two persons to the American Theatre in Evansville, Ind., was recently rewarded to anyone who bought a loaf of bread from the Sally Ann Bread Company of Evansville and presented it to officers of the Salvation Army station in the lobby of the theatre. This arrangement, effected by Charles Glickauf, Metro-Goldwyn-Mayer exploiter, recently drew vast crowds to the American Theatre's exhibition of Victor Schertzinger's "Bread," the Metro-Goldwyn-Mayer picture from the Charles G. Norris novel. Glickauf induced the Sally Ann Bread Company and the leading Evansville drug store to carry a full page in the press advertising this circumstance, while displays of Sally Ann Bread with explanatory cards were placed in five hundred stores covering the entire town.

Loaves were placed on sale in the drug store directly opposite the American Theatre for the convenience of the public, and this unusual sale also attracted much attention. The drug store contributed an entire window to a display of the loaves with all necessary advertising matter. Needless to say this brought in the dough.

* * *

CLOWNING IT

One of Nashville's most notable exploitation campaigns was that put over for First National's "The Perfect Flapper" by W. R. Arnold, in co-operation with Dewey Meusson, manager of the Knickerbocker Theatre in that city.

A tie-up was made by Mr. Arnold with the Axton-Fisher Tobacco Company of Louisville, which sent a representative down fifteen days in advance of the showing to arrange for several handsome window displays of its new brand of cigarette, Clowns. More than a dozen windows, all tied-up with "The Perfect Flapper," were obtained in important stores throughout the business section.

This is the kind of forceful paper assembled by First National as publicity for their picture "In Every Woman's Life."

The tobacco company also sent a man in clown costume about the city while it stationed a girl, in similar costume, in front of one of the main drug stores, Buchi-Sands, at Union and Fifth, who distributed cigarettes and matches to every man who passed. In the evening the young woman was stationed in the lobby of the Knickbocker.

The Beech-Nut Packing Company also tied-up with the picture and had a man in the lobby of the theatre distributing sample packages of its fruit drops. This firm also put in several attractive window displays, advertising its candy and the Colleen Moore film.

SHOWMANSHIP

(*Continued from page* 35)

admission. The pictures for this matinee were very especially selected, the children from Orphanages were invited free, which always added prestige to the theater, and at the beginning of each performance, all the children stood up whilst the National Anthem was played, led by the singing of the Orphans.

Another angle which I used very effectively, was to cultivate the boy scouts, and occasionally loan them the theater for their rallies, at the same time presenting for them a few suitable pictures. This made every boy scout in the town a booster for my theater.

Attending Rotary, Lion, Exchange and other luncheon clubs, and addressing them on an interesting subject, working in, in some inconsequent way, a reference to the theater and its pictures, generally helped to make these people your patrons; occasionally inviting the members of these clubs to the theater also is of great assistance. On these occasions a few hundred feet of film photographed of their arrival, and shown the following week, adds to the crowd attending the theater.

The man who makes the best showman, is one who can present a show that is snappy, but clean, and from the opening, goes without a hitch.

Politeness and helpfulness on the part of the staff of the theater are a great asset, and a manager who places himself within reach of the audience, that is to say, one who is a good mixer, and allows himself to be seen by patrons, is the man who has the overflowing house.

An excellent window display secured for the showing of "The Signal Tower," a Universal Jewel, when the picture played at the Capitol Theatre, Regina, Canada.

YOU'LL FIND IT HERE

SOL LESSER *Presents*

HAROLD BELL WRIGHT'S

Fine Adventure Romance of Hidden Gold

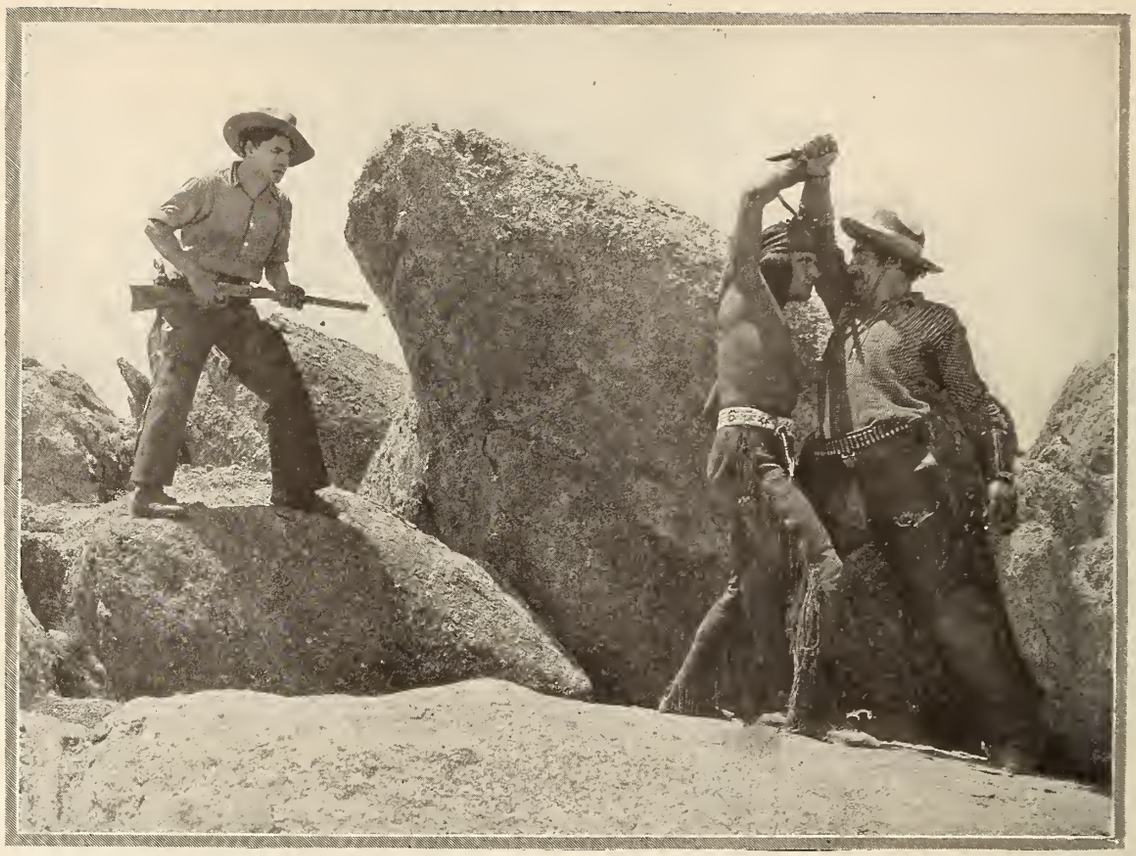
"The MINE WITH THE IRON DOOR"

A SAM WOOD PRODUCTION

WITH

PAT O'MALLEY,- DOROTHY MACKAILL,- ROBERT W FRAZER
MARY CARR,- CREIGHTON HALE,- MITCHELL LEWIS
RAYMOND HATTON,- CHARLES MURRAY & BERT WOODRUFF

A Principal Pictures Master Attraction



Above we have one of the numerous thrilling scenes in "The Mine With the Iron Door." It depicts the death duel between Natachee, the Apache Indian, and "Sonora Jack" one of the several villains in the Principal Picture. Below, two of the villains are seen in altercation. The one who is crouching is the despicable character called "The Lizard," a part ably portrayed by Raymond Hatton.

To the left the hero has the situation well in hand, and Dorothy Mackaill, who plays the part of Marta, has full confidence in him. There is not a foot of film in "The Mine With the Iron Door" that does not contain its thrill. Below is Natachee, the educated Indian who alone possesses the secret to the location of the hidden mine. He proves a firm friend, but a fierce foe in this Principal Picture.

"The Mine With the Iron Door"

A Principal Pictures Master Attraction Possessing Every Element of Audience Appeal, and a Veritable Wealth of Exploitation Possibilities for Showmen.

NATIONAL Tie-Up SECTION

50,000,000 People Looking For
"The Mine With the Iron Door"

Enormous Patronage Guaranteed Picture Based on *Harold Bell Wright's* Novel

TO tell you anything about *Harold Bell Wright's* novels would be as silly as to volunteer information to those super-showmen Sol and Irving Lesser about delivering a picture possessing one hundred percent box-office value.

You know Wright's stories. So do fifty million other folks. And half the people in your town—in every town—are today awaiting the arrival of the picturization of his tenth and greatest novel—*"The Mine With the Iron Door."*

Builded upon an age-old legend of hidden gold, the action of this box-office masterpiece takes place in the Canon del Oro, Arizona. Here we are introduced to the ancient desert rats who have spent their lives fruitlessly searching yellow metal in the bitter wastelands. We see them stumble across the shack where the greaser, "Sonora Jack" is hiding-out from the law.

In the keeping of a squaw they find a fair-haired baby girl, and knowing that there is something wrong, they take her with them. So Marta grows to glorious womanhood with the glint of the desert sun reflected in her tresses. The two old men guard her with their lives, sharing week and week the pleasant honor of acting as father.

The three settle down in the Valley of Gold. Then comes Hugh Edwards. And after him the Sheriff. Intuitively she knows that the Hugh she has learned to love is the San Quentin prison fugitive the law pursues. She warns him, and he flies to the hills, taking his abode with the sombre-eyed Natachee, Indian man of mystery.

Then from far across the border comes a ghost from the clouded past. "Sonora Jack" and his outlaw band invade the valley seeking *"The Mine With the Iron Door."* The swarthy half-breed has two bits of information that he can capitalize. He knows the secret of Marta's parentage—for it was he who had kidnapped the blonde child years before.

This is still No. 179 selected by Winchester Repeating Arms for use in their window displays on Principal Pictures big production, "The Mine With the Iron Door."

And he has learned that Natachee, alone of all men, holds close-locked in his stoic heart, knowledge of the lost mine. "The girl can wait," thinks "Sonora Jack," "first we'll pry this redskin's secret loose. I'll find a way to make him talk."

SO the black-hearted crew from below the Rio overwhelm Natachee, peg him down, and prepare tortures that would chill the souls of his Apache forefathers. But Hugh arrives in time. Natachee is saved, and with true Indian gratitude whispers the golden secret to his rescuer.

And now the action sweeps like a mountain torrent, carrying all before it, to a stupendous crashing climax.

Frustrated, "Sonora Jack" adds to his evil forces the scarcely human thing known as "The Lizard." They invade the home of Marta and her two "daddies." One is slain, the other desperately wounded. And the girl is carried away in vicious triumph to be held for ransom.

Natachee, as hearty a hater as he is a friend, joins Hugh in furious pursuit. The bandits are overtaken, "The Lizard" dies, and Natachee's keen knife seeks and finds the snake-like heart of "Sonora Jack."

The mystery of Marta's parentage is solved. Her father is none other than the man who, to save himself, caused Hugh's unjust imprisonment. Before he died he confessed his guilt. So the last barrier is removed, and Hugh with Marta, faces a future rich in romance through the opened portals of *"The Mine With the Iron Door."*

Such is the story, Showmen. Read on and learn how the picture will bring you, likewise, wealth and happiness.

PRINCIPAL PICTURES MASTER ATTRACTIONS

HERE ARE THE WORKS OF

Harold Bell Wright

GREATEST LIVING AUTHOR

FOR IMMEDIATE SHOWING

"The Mine With the Iron Door"

2,000,000 COPIES SOLD

A SAM WOOD PRODUCTION

With Pat O'Malley, Dorothy Mackaill, Robert W. Frazer, Mary Carr, Creighton Hale, Mitchell Lewis, Raymond Hatton, Charles Murray and Bert Woodruff.

A SAM WOOD PRODUCTION

A SOL LESSER PRESENTATION

In Preparation

"THE RE-CREATION OF BRIAN KENT"

with Kenneth Harlan, Helene Chadwick, Mary Carr, Roy Barnes, Rosemary Theby, Russell Simpson.

A Sam Wood Production

Book Them Now Through Our Territorial Franchise Holders.

PRINCIPAL PICTURES CORPORATION, 1540 BROADWAY, NEW YORK

SOL LESSER, President; IRVING M. LESSER, Vice-President; M. J. ROSENBERG, Secretary

A striking example of what can be done in the way of an attractive lobby for Principal Pictures "The Mine With the Iron Door," is shown in this magnetic front put up for the Spokane, Washington, showing of the big film at the Casino.

Here are two Winchester Repeating Arms Company tie-up windows for Principal Pictures "The Mine With the Iron Door." These displays pulled big business for the picture in Wheeling, West Virginia, and Boston, Massachusetts.

This is how they told thousands of Harold Bell Wright readers that Principal Pictures "The Mine With the Iron Door" would soon be shown in Los Angeles, California. There is an absolute wealth of exploitation material served up in this master piece.

PRINCIPAL PICTURES CORPORATION

LOEW STATE BUILDING - NEW YORK, N. Y.

OFFICE OF THE VICE-PRESIDENT

New York
November
25th,
1924.

TO EXHIBITORS:

We have more than FORTY NATIONAL COOPERATIVE TIEUPS ON HAROLD BELL WRIGHT'S "THE MINE WITH THE IRON DOOR." We arranged these for YOU, at great time and expense. Here is the way they are working out. YOU can follow the same line of procedure after booking the picture.

The Virginia Theatre, Wheeling, West Virginia, recently played "THE MINE WITH THE IRON DOOR." One of our exploitation men, Mr. Ted Malone, went there. At the same time our National Cooperative Tieups were notified of the play date and they began functioning. The Winchester Repeating Arms Company got in touch with its dealers there and instructed them to give window displays to the theatre owner. The dealers responded promptly. The tieup system went like clock-work. There was no hitch.

Within two days after our exploitation man was on the scene the city was LITERALLY PLASTERED WITH WINDOW DISPLAYS, announcing the showing. There were window displays on Winchester Rifles, Lily drinking cups, Reo cars and other tieups.

The same results were obtained at John H. Kunsky's Madison Theatre in Detroit; at Loew's Warfield, San Francisco; at the Criterion, Los Angeles. These tieups actually did much in PUTTING THE PICTURE OVER. And if they have done it for other exhibitors they will do it for you.

Principal Pictures Corporation does not deal with the tieup plan in harum scarum style. We originated the cooperative tieup idea with Jackie Coogan productions and kept strengthening it on other pictures. Our system is thorough and brings big results.

Our guarantee to you is that in booking HAROLD BELL WRIGHT'S "THE MINE WITH THE IRON DOOR" you will get 100 per cent results on your cooperative tieups, especially arranged for you by us. What we ask of you particularly is that you send in early play dates in order that all national cooperative tieups may be notified in ample time to supply your city with the material needed.

Irving M. Lesser.

VICE PRESIDENT.

Gold is where you find it! And there is a real mint for real showmen in "The Mine with the Iron Door."

Still No. 240 from Principal Pictures "The Mine With the Iron Door" shows an actionful bit from the photodrama.

FREE GOLD!!

For Showmen Who Will Cash In On These Exploitation Nuggets

IF in the history of showmanship there has ever been a picture that was a veritable gold mine of exploitation it is *"The Mine With the Iron Door!"* It's box-office success in any community is absolutely assured, for in booking the film every exhibitor falls heir to a wealth of patronage-pulling publicity!

Consider the possibilities connected with a lost gold mine; the mysterious Indian, Natachee; the sinister "Lizard" and "Sonora Jack"; beautiful Marta; her lover—a fugitive from erring justice; and the two antiquated sourdoughs who shared her as their daughter. Newspapers will fall for stories of the mine; an Indian bally will prove effective; the bandits may parade the town in colorful costume; Dorothy Mackaill may be used to help exploit your show in many ways; and a street bally of two characters made-up to resemble Marta's daddies, carrying picks and mining paraphernalia, leading a burro, will make the town turn toward your theatre.

Here's a tie-up with baking companies and hardware stores for Principal Pictures masterpiece adapted from Harold Bell Wright's "The Mine With the Iron Door."

THINK of the lobbies that may be arranged for this one! A mining camp; an Indian's tepee; an imitation iron door with a card reading "For a Mine of Entertainment Enter *'The Mine With the Iron Door.'"* What cut-outs may be made from the 24 sheet, and what attractive shadow boxes from the 6 and 3 sheets.

What about little leather pouches containing "gold" from the mine? How about offers of reward for the apprehension of Hugh Edwards recently escaped from San Quentin? Or rewards for the return of the kidnapped child, Marta Clinton? Or gilded "nug-

The exploitation for Principal Pictures "The Mine With the Iron Door" includes specially posed stills of Dorothy Mackaill that secure tie-ups otherwise available.

gets" which may be used as paper weights, and will always remind folks of your theatre? And looming large in your exploitation material is the magic name of America's most popular author, *Harold Bell Wright.* Play that name to the limit. It is a sure winner. Organize clubs of his readers, interest literary societies. There are 50,000,000 *Harold Bell Wright* fans. At least half of the population of your town worships at his shrine.

AGAIN you may use the detective stunt. Publish descriptions of the man you will send out representing Hugh Edwards; print his picture; advertise that he will appear at certain places at certain times. And give a prize to the first citizen who steps up and says: "You are Hugh Edwards from *"The Mine With the Iron Door."* The same idea may be put across with a woman—she will be Marta, the child who was kidnapped years ago.

This idea, and any of the others, may be worked with a minimum of expense on your part. For instance, the detective idea may be tied-up with a circulation drive on the part of the newspaper running the copy about the escaped convict. In order to win the prize (furnished by the newspaper) it will be necessary for the person accosting the man from *"The Mine With the Iron Door"* to present at the same time a copy of the paper containing your story.

Another slant would be to advertise "lost gold." At certain points in the city "lose" envelopes containing certificates entitling the finders to passes, or to cash prizes. Advertise the loss of maps showing the location of *"The Mine With the Iron Door,"* and offer rewards for their return to your theatre.

Marta, heroine of "The Mine With the Iron Door" is shown with a can of "Edgeworth" tobacco in the Principal Picture.

Here is another of the many special poses of Dorothy Mackaill adapted for a bakery tie-up, for Principal Pictures "The Mine With the Iron Door."

UTILIZE the cross-word puzzle idea to publicize your showing. Also run a scrambled letter contest, mixing the letters in the title of your picture, and offering passes for the first few correct solutions. Have the newspaper help with a contest to ascertain the greatest number of words that may be spelled with the letters contained in the words of your title.

Still No. 212 from Principal Pictures "The Mine With the Iron Door" is an interesting picture and will tie-up very well with herb cures and numerous other things.

By all means use the split-a-page advertisement to get across a big publicity smash for your show and the merchants who cooperate with you. It will not be difficult to get them to join in a crashing double trick for *"The Mine With the Iron Door"* because there are such a quantity of amazing commercial tie-ups with the picture. Be sure that each individual ad carries the name of your attraction in its copy, and see to it that the best space is reserved for your theatre. Give this idea to your newspaper, and you will crowd every window in your city with stills of *"The Mine With the Iron Door."*

These exceptional tie-up stills of Dorothy Mackaill should be used to gain greater window publicity for Principal Pictures big film "The Mine With the Iron Door."

The material is all prepared for you. The windows are awaiting you.

GREAT national manufacturers are anxious to help your picture in exchange for the help your attraction will render their product. For instance, the Winchester Repeating Arms Company has sent out the following letter to every one of its dealers:

To Winchester Dealers:

You now have an opportunity to do some effective advertising at very little cost. WINCHESTER has effected a tie-up with the Principal Pictures Corporation, featuring the film, "The Mine With the Iron Door."

This tie-up is identical with that which was arranged with the Big Game Hunting moving picture films taken in Africa by H. A. Snow and Martin Johnson. More than 1500 Winchester dealers profited by this arrangement.

As "The Mine With the Iron Door" will soon be shown in your town, the enclosed folder is sent you so that you can have complete suggestions on how to obtain the greatest publicity from the film.

This tie-up will bring your store to the attention of many people who otherwise might not be interested in WINCHESTER guns. *Read the folder* NOW. Find out just when "The Mine With the Iron Door" will be shown in your town and plan to obtain the greatest possible benefit from its showing.

Very truly yours,
WINCHESTER REPEATING ARMS CO.

That is what Winchester thinks of the National Tie-Up proposition! The letter is accompanied by a folder giving complete instructions as to just how the various stunts should be put over. So by all means, the instant you book the picture get in touch with the Winchester people in your town and go to it full force! This window alone will increase your patronage, and make the dealer your life-long friend.

Select other stills from the many offered for the various types of windows you may tie-up with for your showing. For instance, there is a specially posed still of Robert Frazer, who plays the part of the Indian, Natachee. He is standing beside his Reo motor car. This will be enough to secure the cooperation of the Reo people in your town. Not only for a window display but for an automobile parade, and other stunts that will occur to both of you.

Still No. 210 may be used in a tie-up with banks on Principal Pictures "The Mine With the Iron Door," for Dorothy Mackaill, as Marta, is plainly pleased at the bank book which is being shown to her by the man who wishes to make her his wife.

No. 3 from Principal Pictures "The Mine With the Iron Door" may be used in all sorts of tie-ups dealing with outdoor life, camping, touring and so forth. It would also be good to arouse curiosity as to what Pat O'Malley, the hero, is looking at.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

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Tie-Up: Druggists

THERMO MILLS, Inc.
New York City

Product: "Thermo" Sport Coats
Display Material: Cards, Posters
Tie-up: Sport Shops, Department Stores, Haberdashers

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New York City

Product: Safety Razors
Display Material: Cards, Cut-Outs
Tie-Up: Druggists, Department Stores, Hardware Stores

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New York City

Product: Leather Gloves
Display Material: Posters, Cards
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New York City

Product: "Garcia Grande" Cigars
Display Material: Card, Posters
Tie-Up: Cigar Shops and Stands

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New York City

Product: "Sterno" Canned Heat
Display Material: Cards, Posters
Tie-Up: Hardware Stores, Druggists, Department Stores, Sporting Goods Stores

NEW YORK KNITTING MILLS
New York City

Product: "Nynit" Outerwear
Display Material: Posters
Tie-Up: Furnishers and Department Stores

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New York City

Product: "Eagle Brand" Milk
Display Material: Cards, Booklets, Posters
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"The Re-Creation of Brian Kent"

BOX OFFICE REVIEWS

VALENTINO IN COLORFUL DRAMA

Many Stars Appear in the Cast of "A Sainted Devil"

"A SAINTED DEVIL." A Paramount Picture. Adapted by Forrest Halsey from the Rex Beach story "Rope's End." Director, Joseph Henabery. Length 8,633 Feet.

CAST AND SYNOPSIS

Don Alonzo Castro ..... Rudolph Valentino
Carlotta ..... Nita Naldi
Julietta ..... Helen D'Algy
Dona Florencia ..... Dagmar Godowsky
El Tigre ..... George Seigman
Casimiro ..... Jean Del Val
Don Luis ..... Antonio D'Algy
Estrella ..... Louise LaGrange

Don Alonzo Castro, wealthy South American, is betrothed to Julietta. His former sweetheart, Carlotta, furiously jealous, plots with El Tigre, a bandit, to rob the hacienda on the wedding night. El Tigre and his band do so. Julietta is kidnapped, and Carlotta accompanies El Tigre. Castro follows and sees a woman, whom he believes to be Julietta, yield to El Tigre's advances. He goes to the city and haunts a certain cafe where he is sure El Tigre will appear eventually. This happens and the villain is slain. In the end Castro finds that his bride is safe in a convent, and they are reunited.

By HERBERT K. CRUIKSHANK

VALENTINO — Naldi — D'Algy — Godowsky—Seigman! Three Queens and a pair of Kings that will mean a full house wherever "A Sainted Devil" is shown.

There are no fewer than four women madly in love with the "Sainted Devil," and this will make it unanimous, for every girl who sees "Rudy" in this one will add to his fan mail.

The story itself is full of colorful action. The South American background, with its romantic costumes, aristocratic beauty, romance, intrigue, adventure, helps to make a tale to dream about. There is plenty of fighting, lots of loving, and some real good laughs thrown in for good measure.

One of the big moments of the picture is that where Don Alonzo rides forth to rescue his bride from the bandits, only to see a woman wearing her bridal veil in the arms of El Tigre, the robber chief. Of course, he cannot know that although the veil is Julietta's, the girl is Carlotta. He tosses away his wedding ring, and settles down to the serious business of doing likewise with his life.

Another impressive bit is the subtle revenge Alonzo takes on Dona Florencia, the fascinating woman who has caused three suicides. She completely subjugates Alonzo's intimate, Don Luis, and then laughs at him. Alonzo neatly turns the tables by doing the self-same thing to her.

As the volatile Latin who attains the heights of love and happiness and plumbs the depths of hate and despair, Valentino most certainly looks the part. He doesn't act it—he lives it. For the time he actually is Don Alonzo Castro, and he registers every emotion that rends his passionate heart.

Nita Naldi eclipses all past performances as the sloe-eyed Carlotta, Helen D'Algy is a beautiful bride, and Dagmar Godowsky is effective in the "vamp" role of Dona Florencia. George Seigman is as villainous as ever in the part of El Tigre, and the rest of the cast is entirely adequate.

Exploit Valentino and the star cast, tie-up with the Rex Beach story, feature the atmosphere. Don't forget to tell them that Valentino dances his famous tango.

ANOTHER BIG HIT FOR SWANSON

"Wages of Virtue" Is Whirlwind Melodrama of Breathless Interest

"WAGES OF VIRTUE." Paramount Photoplay Author, Percival Wren. Director, Allan Dwan. Length, 7,093 Feet.

CAST AND SYNOPSIS

Carmelita ..... Gloria Swanson
Marvin ..... Ben Lyon
John Boule ..... Norman Trevor
Luigi ..... Ivan Linow
Guiseppe ..... Armand Cortez
Madame La Cantiniere .... Adrienne d'Ambricourt
Sergeant Le Gros ..... Paul Panzer
Le Bro-way ..... Joe Moore

Carmelita, young Italian girl, is saved from drowning by Luigi, strong man of a traveling show, who thus wins her admiration. She joins the show, Luigi jealous of his assistant, Guiseppe, kills him, runs away to Algiers, accompanied by Carmelita, and enlists in Foreign Legion. Luigi pays attention to a wealthy widow. Marvin, an American recruit, falls in love wth Carmelita. She discovers Luigi's treachery and confides in Marvin. Luigi appears and a terrific fight takes place between the two men. Luigi is winning when he is stabbed from behind and dies. The lovers escape the consequences of Luigi's death and are wed.

By GEORGE T. PARDY

ANOTHER triumph added to the long list of Gloria Swanson's screen successes! The many admirers of that popular star will assuredly be highly pleased with their favorite's work in this well directed, handsomely photographed picture which looks like a real box office winner.

It's might fine entertainment. The story is of a more melodramatic type than any in which Miss Swanson has yet been exploited, moves at a clipping pace from start to finish, is crowded with suspense and pungent thrills, puts over the romantic angle neatly and hurtles into a crashing climax.

The beginning shows the rescue of Carmelita from drowning by Luigi, the side-show strong-man, and this is only the first of a series of exciting situations, all of which are cleverly shaped, polished and wound into compact form by Allan Dwan, who has accomplished his directorial task in a manner he may well be proud of.

The locations are mostly in Naples and Algiers, glowing with bizarre local color, photographed with splendid effect, indeed from the artistic as well as plot-interest standpoint, "Wages of Virtue" registers 100 percent and looms up as an attraction of rare scenic beauty.

The murder of his assistant by Luigi, his flight with Carmelita and the adventurous sequences which follow the big man's enlistment in the far-famed Foreign Legion are all unfolded with a rapidity and dramatic force which fairly takes away your breath, there is some great hand-to-hand fighting and a final terrific scrap between the villain and hero that furnishes a peach of a climax.

Gloria Swanson plays the role of Carmelita with inspiring fire and tremendous emotional effect; Ben Lyon, as Marvin, Norman Trever, as the veteran John Boule, and Ivan Linow, as the bullying, unscrupulous Luigi, give excellent performances, and other members of the carefully selected cast render faultless support.

You can't go wrong by exploiting this as another sure-fire Swanson hit. Where possible an Oriental atmosphere prologue should be staged, with Arab costumes, dances, etc. Praise the star's sterling performance, dilate on the colorful romance, the thrills, suspense and whirlwind climax and play up the names of Ben Lyon, Norman Trevor and Linow.

HAROLD BELL WRIGHT PICTURE A WINNER

"The Mine With the Iron Door" a Film for Showmen

"THE MINE WITH THE IRON DOOR." Principal Pictures Corporation. Adapted from Harold Bell Wright's novel by Hope Loring and Louis Lighton. Scenario Mary Alice Scully and Arthur Statter. Director, Sam Wood. Length, 8,115 Feet.

CAST AND SYNOPSIS

Hugh Edwards ..... Pat O'Malley
Marta ..... Dorothy Mackaill
Natachee ..... Robert Frazer
Bob Hill ..... Charles Murray
Thad Grove ..... Bert Woodruff
Mother Burton ..... Mary Carr
Saint Jimmy ..... Creighton Hale
Sonora Jack ..... Mitchell Lewis
The Lizard ..... Raymond Hatton

Two old prospectors, Hill and Grove, rescue a little white girl from an Indian woman. She grows to maturity, with them taking turns at being "Daddy." She falls in love with Hugh Edwards, and it develops that he has escaped from prison. He makes friends with Natachee, an educated Indian, who discloses the secret of the lost "Mine With the Iron Door" in gratitude to Hugh for saving his life from Sonora Jack, a bandit. Jack's gang, and the Lizard, know Marta's identity, and kidnap her. Natachee helps Hugh rescue Marta, and she turns out to be the daughter of the man through whom Hugh was wrongfully imprisoned. Hugh and Marta marry.

By HERBERT K. CRUIKSHANK

ONE need but consider the enormous popularity of Harold Bell Wright's novels to visualize the great box-office possibilities in their picturization. "The Mine With the Iron Door" has already run into millions of copies, and these millions of readers mean ready-made audiences for the picture wherever shown.

The production is an adventure romance in which no box-office angle has been overlooked. There is action aplenty; love interest well defined; suspense sustained; good mystery; fine comedy relief; the lure of gold! Indians and bandits. It will please the readers of Harold Bell Wright. And the name is legion—everywhere. It is an absolutely clean picture which the whole family will enjoy.

The mysterious figure of the handsome redskin, Natachee, sole possessor of knowledge regarding the hidden gold mine, is one that will excite the imagination of any audience. And the hand-to-hand battle in which he slays the villainous Sonora Jack is one of the most thrilling knife-duels ever portrayed.

The comedy element is well worked out in the characterizations rendered by Charles Murray and Bert Woodruff as the two old gold-seekers who bring up the child Marta sharing her 50-50 as their daughter. And there are villains galore, all of whom meet their just deserts before the troubles of Hugh and Marta are dissipated in an ending that gives them wealth and love.

Pat O'Malley makes an appealing figure in the heroic role, and Dorothy Mackaill is up to her usual high standard as Marta, his sweetheart. Mary Carr is still one of the best "mothers" ever, and Mitchell Lewis shares hatred with Raymond Hatton for honors in villainy. The support is satisfactory throughout.

In addition to the merits of the picture, those who book it will receive superabundant exploitation material. This week's National Tie-Up Section will give an idea of the big things planned to help exhibitors extract every ounce of gold that lies in "The Mine With the Iron Door."

BREAKS RECORDS FOR HIGH SPEED ACTION

"$50,000 *Reward*," *a Winner Wherever Fast Westerners Are Popular*

"$50,000 REWARD." Royal S. Elfelt Productions, Photoplay. Author, Frank Howard Clarke. Director, Clifford S. Elfelt. Length, 4,950 *Feet.*

CAST AND SYNOPSIS

Tex Sherwood	Ken Maynard
Carolyn Jordan	Esther Ralston
Anthony Jordan	Bert Lindley
Asa Holman	Frank Whitson
Pa Miller	Charles Newton
Mrs. Miller	Lillian Leighton
Buck Schofield	Edward Pell

Tex Sherwood falls heir to property in Montana and goes there with the intention of filing the necessary papers making good his claim. A certain banker and his associates are engaged in promoting a scheme whereby they can obtain control of the property. In order to bring their plot to a successful conclusion it becomes necessary for them to obtain the papers and they offer a reward of $50,000 for that purpose. Tex meets and falls in love with Carolyn Jordan, who reciprocates his affection. Adventures come thick and fast, but in the end Tex defeats his enemies, retains the documents, gets the property and wins the girl.

By George T. Pardy

AN exhibitor whose patrons have an unfailing appetite for rapid Westerners on the film bill of fare will be justified in booking this one, and feel sure that it will give satisfaction. The plot is wildly melodramatic, but quite all right for this particular sort of picture, and when it comes to a question of whirling, never-ceasing action, "$50,000 Reward" can be safely listed as a sure-enough speed marvel.

There's not a second's delay in getting matters going at a lively clip. When we first see hero Tex Sherwood, that impetuous cowboy is busily engaged breezing around an eating-house and lambasting several individuals who have incurred his displeasure. He sweeps through the ranks of his foeman in grand rough-house style, and you are forced to conclude that there are stormy times ahead for anyone who dares to oppose this energetic plainsman.

Which turns out to be the solemn truth. for Tex, having fallen heir to a property in Montana, goes there to file certain papers, seemingly an easy stunt, but one not so simple as it appears. The documents must be listed on a given date, or he loses the fortune. A banker and other bad men of "Big Business" conspire to steal those papers and offer $50,000 for the receipt of same.

To attempt to describe in detail Tex's adventures while foiling his assailants. making love to and rescuing pretty Carolyn Jordan, the girl of his heart, would be impossible in this limited space. Suffice it to say that the cowboy is kept on edge all the time, riding at neck-breaking pace, shooting, scrapping in gruelling battles with "no holds barred," and coming out victor every time.

For fast physical action few films can compare with this feature. That it wouldn't stand the test of logical analysis so far as the story is concerned doesn't really signify. It is extremely well directed, beautifully photographed, the atmosphere and backgrounds colorful, and introduces something new in Westerners in the shapely persons of a bevy of Hollywood bathing nymphs as a side decoration.

Ken Maynard makes his debut as a cowboy star in the role Tex Sherwood and shines as a dashing athlete. Esther Ralston is a pretty and appealing heroine and the support is adequate.

The title has big exploitation possibilities and you can go the limit praising the horsemanship and generally startling physical feats of the new star. Bill it as one of the season's most exciting Westerners, and don't forget the Hollywood beauties.

"THE TORRENT" RANKS AS ORDINARY FILM

Feature May Pass in Conjunction with Frequently Changed Bill

"THE TORRENT." Goldstone Photoplay. Author, Langdon McCormick. Directors, A. P. Younger and William Doner. Length, 5,000 *Feet.*

CAST AND SYNOPSIS

Hale Garrison	William Fairbanks
Gloria Manner	Ora Carew
Ernest Leeds	Frank Elliott
Leed's Friend	Joseph Kilgour
The Cast-Off	Gertrude Astor

Hale Garrison, big game hunter, meets Gloria Manner on shipboard, where the passengers are having a high old jazzy time. Garrison gets into the swim of things and a mock marriage is performed between him and Gloria. He has fallen in love with the girl and informs her that as the captain officiated, their marriage is legal. She doesn't agree with him and meets her fiance at port, but is kidnapped by Garrison and taken by him to his mountain cabin. Her fiance attempts a rescue, but their auto plunges over a cliff. He is killed, but she is uninjured. Garrison, thrown into a torrent by the rescue gang, gets ashore. Gloria realizes that she loves him and all ends well.

By George T. Pardy

NOT a particularly strong attraction. It may do fair business at the smaller houses where a frequent change of bill occurs, but will not meet the demands of critical audiences.

Langdon McCormick, who wrote "The Storm," a picture which scored country-wide success, is responsible for the story. It was probably for this reason, there really doesn't seem to be any other, that the title of "The Torrent" was chosen. It naturally suggests surging waters and flood destruction, with rousingly spectacular effects, but such is not the case. In a rather labored effort to connect title and action reference is made to the torrent of jazz which threatens to engulf the world at the present time, or words to that effect.

The first reel shows a bunch of convivial passengers indulging in high jinks aboard a liner, where Hale Garrison, fresh from a shooting trip in the jungles, makes Gloria Manner's acquaintance, is wedded to her in a mock ceremony and afterwards decides to hold the girl to her vows, because a marriage performed on the seas by a ship captain is considered legal.

Gloria is very much flapper and pleasure-made, Garrison kidnaps her, hikes to the mountains with his prey and proceeds to tame her by Stone Age methods. There are some lively combat scenes, such as the fight between Garrison and a stoker aboard ship, but the film flops considerably in the middle and does not speed up again until the closing reel, when Gloria's fiance and his gang come after her. Then furious battling ensues, the hero being chucked into the water by force of superior numbers, the fiance taking a death-header over the cliff in an auto, while the girl escapes—a series of realistic thrills well staged and leading up to a satisfactory climax. For of course, the hero wins ashore all right and Gloria finds that she loves him.

William Fairbanks is a sufficiently dashing and gallant hero, Ora Carew registers well as the pretty heroine and Joseph Kilgour and Robert McKim give clean-cut, forcible performances in their respective roles.

The photography includes a number of good marine and mountains views.

To exploit this picture as by the author of "The Storm" might be a good selling argument, but a bad move, for you would be leading patrons to expect a screen masterpiece, which "The Torrent" is far from being. Better play up William Fairbanks and Ora Carew, Frank Elliott and Joseph Kilgour, and tell them it is a lively mixture of jazz and melodrama. But don't go too far in praising the story.

"CHEAP KISSES" ROLLICKING FILM

This Picture Will Prove Good Box-Office Attraction

"CHEAP KISSES", an F. B. O. Photoplay. Author, C. Gardner Sullivan. Directors, John Ince and Cullen Tate. Length, 6538 *Feet.*

CAST AND SYNOPSIS

Ardell Kendall	Lillian Rich
Donald Dillingham	Cullen Landis
Kitty Dillingham	Vera Reynolds
George Westcott	Phillips Smalley
Jane Dillingham	Louise Dresser
Gustaf Borgstrom	Jean Hersholt
Maybelle Westcott	Bessie Eyton
Bill Kendall	Lincoln Stedman
Henry Dillingham	Sydney de Grey

Having become suddenly rich, Henry Dillingham, past fifty, starts to "go the pace." His daughter, Kitty, falls right in line with the wild life, while the son, Donald, with artistic inclinations, falls in love with Ardell Kendall, a show girl with high ideals. Dillingham at first turns his son down, but receives him with open arms when a noted Swedish artist selects Ardell to paint her portrait. Donald and his wife are invited to one of the wild parties at the Dillingham home, where Donald becomes enamoured of an adventuress. Ardell buys her off and Donald, ashamed of himself goes off alone to his little cottage. Ardell also goes there and the young couple are re-united.

By Richard B. O'Brien

A ROLLICKING good comedy is "Cheap Kisses," lively, entertaining and at times uproarious. The piece is well cast, intelligently directed and moves in a spirit of speedy mirth from beginning to end. This is a picture that is well calculated to set the house in a roar and the only time it will not be met with a ripple of laughter is when the audience is convulsed and holding their aching sides. If this doesn't send them home in good humor, they could have a riotous good time at a funeral. "Cheap Kisses" is surely a real find for any exhibitor.

In one sequence, the elder Dillinghams after disowning their son because he disgraced the family by marrying a chorus girl, reads in the paper that the newly acquired wife has been selected by Borgstrom, a famous Swedish artist as a worthy subject for his brush, and immediately decide to cultivate the recently discarded youngsters. When they arrive at the modest cottage of the two young doves, a stranger opens the door, towel in hand and garbed in an apron.

The social climbers become all flustered when they learn that the great artist is visiting the younger Dillinghams, and become almost nonplussed when Donald calls the eccentric artist out of the kitchen. where he has been engaged washing dishes.

Mrs. Dillingham naively remarks that she just loves to wash dishes, and the erratic Borgstrom, taking her at her word, with a gallant bow, ushers her into the kitchen. This sort of humor is generously sprinkled throughout the film.

The picture is played in a spirit of light comedy thas is delightfully refreshing by a cast of uniform excellence. Cullen Landis as the infatuated young husband gives a performance noteworthy for its sincerity and understanding. Lillian Rich is charming as the bride, while Jean Hersholt gives a faithful impersonation of the eccentric artist. Other pleasing performances are given by Phillip Smalley, Vera Reynolds, Louise Dresser and Lincoln Steadman.

The title has drawing attraction from the box-office standpoint and Cullen Landis and Lillian Rich should be featured. Balloons and colored streamers will help out as a lobby decoration, and give the keynote to the story. Mention the fact that it is an Ince production.

"OH. DOCTOR !" BOX-OFFICE DELIGHT

First of Universal's "White List" Will Succeed Anywhere It Is Shown

"OH, DOCTOR!" Universal-Jewel. Adapted by Harvey Thew from the Saturday Evening Post Story by Harry Leon Wilson. Director, Harry A. Pollard. Length 6,587 Feet.

CAST AND SYNOPSIS

Rufus Billops, Jr. ..... Reginald Denny
Dolores Hicks ..... Mary Astor
Mr. Clinch ..... Otis Harlan
Mr. McTosh ..... William Mong
Mr. Peck ..... Tom Ricketts
Aunt Beulah ..... Lucille Ward
Buzz Titus ..... Mike Donlin
Dr. Seaver ..... Clarence Geldert

Rufus Billops, son of wealthy parents, has been reared to manhood in the belief that he is delicate and ill. He inherits a huge fortune which is tied up so that for some years he will have only a small income. Needing coin he borrows from three elderly loan-sharks who wish him to live long enough to obtain his principal. They supply inspiration in the form of a beautiful nurse. Rufus falls in love with her, and finding that she admires daring men, he does some reckless stunts that cause his creditors to almost die from anxiety. Dolores, the nurse, schemes out a plan to gain the release of his fortune from the lenders, and Rufus finally wins her affection.

By Herbert K. Cruikshank.

FROM start to finish "Oh, Doctor!" is a vivid comedy, teeming with laughs and thrills. If the rest of the "White List" are as good as this introductory production, Universal has indeed bestowed a boon on showmen. There can be do doubt as to the money-making qualities of the film, for it will please any audience anywhere.

Reginald Denny has built up a fine fan following for himself, and this adaptation of Harry Leon Wilson's *Saturday Evening Post* story seems to have been made to order as a vehicle for him.

As the sufferer from a thousand imaginary ills who develops into a reckless daredevil who insists on painting flag-poles, driving racing cars, and so on, Denny renders a superb characterization. Every instant he is in the picture, he is contributing either a laugh or a thrill. And he is in the picture practically all the time.

To mention the funny situations would be to go over the film foot by foot. There is no time when your audience will not be smiling, and most of the time your playhouse will reverberate with real roars of laughter.

There are times, too, when folks will hold onto their seats in suspense. For instance, in the climatic scene, where Denny is perched high aloft gilding the ball on the top of a high flag-pole. While he is painting it, the three old men who will lose money if he dies, order the pole taken down. Alternate flashes of Denny clinging to the pole, and the men loosening the pole at its base, will make the most blase crowd sit up and take notice.

Mary Astor is beautiful as ever in the nurse's uniform she wears as Dolores Hicks, and she does her share to make the picture what it is. As the three money lenders, William V. Mong, Tom Ricketts and Otis Harlan add to the merriment, and are practically good when they approach apoplexy watching Denny on the flag-pole, and arguing at the same time for their "pound of flesh."

Exploitation should feature the star, and the *Saturday Evening Post* story that has been read by thousands of people. There are numberless incidents in the picture that may be adapted for ballys. You might have a man in a racing car accompanied by a doctor and a nurse. Or you might have a man and a nurse parade about town in such a manner as to attract attention. Teaser ads may be built around the fact that Denny answers an ad for a man to paint the flag-pole. Special invitations for all the doctors in town to see the show as your guests will also help.

"CLASSMATES" WILL MAKE MONEY

Barthelmess and West Point Combine to Produce Audience Appeal

"CLASSMATES," Inspiration Pictures Production released through First National. Adapted from the stage play by Margaret Turnbull and William DeMille. Scenario, Josephine Lovett. Director, John S. Robertson. Length 6,800 Feet.

CAST AND SYNOPSIS

Duncan Irving ..... Claude Brooke
Duncan Irving, Jr. ..... Richard Barthelmess
Bert Stafford ..... Reginald Sheffield
Mrs. Stafford ..... Charlotte Walker
Sylvia Randolph ..... Madge Evans
Bobby Dumble ..... Beach Cooke
"Silent" Clay ..... James Bradbury, Jr.
Jones ..... Antrim Short

Duncan Irving, Jr., poor youth from a small southern town, receives an appointment to West Point. In his final year at the Academy, Bert Stafford, the caddish cousin of Sylvia, the girl Duncan loves, also enters West Point. Bert resents discipline, especially from Duncan. He flagrantly insults Duncan, and the latter strikes him. Duncan is dismissed from the Academy, heartbroken. He endeavors to explain to Sylvia, but she believes Bert's story of the fight. Bert goes to South America and gets lost in the jungle. Duncan heads a rescue party and saves bim. Upon their return to U. S. Bert tells the true tale, Duncan is reinstated at the Academy, and upon graduation marries the girl.

By Herbert K. Cruikshank.

THE name of the star, memories of the stage play, and the authenticity of the West Point background, put this picture in the money-making class. The picture really tells two stories in one. Perhaps half the footage is consumed in depicting the life at West Point; the other half transplants the action to Amazonian jungles. Both sequences are well done and sustain interest. But the part dealing with life at the military academy is by far the more interesting.

There is great fascination in seeing for oneself just how America's military men are moulded, and, thanks to the officers in charge of the Academy, "Classmates" gives accurate, intimate insight as to just how the feat is accomplished.

The jungle sequences fail to sustain the impression of reality created in the earlier scenes. The arm of coincidence is stretched to the breaking point, and the situations seem entirely too artificial.

The big scenes in the drama are those in which the heartbroken Duncan receives his dismissal from the Academy; the rescue scene in South America, and that in which Duncan finally triumphs.

Barthelmess is ideally cast as the boy from the southern sticks who is all bound up in his military career attained against great odds. His wistfulness lends itself well to this type of romance, and he never for an instant will fail to measure up to the high standard set for him by his many admirers.

While the work of the star is one of the outstanding features of the production, due credit must be given his support which could scarce have been improved upon.

Madge Evans makes a splendid sweetheart; Reginald Sheffield, a villain who earns all the hisses he should receive, and the characterization of James Bradbury, Jr. as "Silent" Clay, proves him worthy to bear the name of that excellent character actor who is his father.

For exploitation, feature the name of the star, the fact that "Classmates" was a successful play, and by all means stress the West Point atmosphere. Invite the local cadet corps to see the show; decorate the lobby in military manner; have your congressman point out that West Point is attainable to the youngsters in your vicinity; cooperate with the American Legion; and wave the Stars and Stripes.

NEGRI GREAT IN LUBITSCH'S LATEST

Paramount's "Forbidden Paradise" a Triumph of Artistry

"FORBIDDEN PARADISE." A Paramount Picture. Adapted from the stage play "The Czarina" by Lajos Biro and Menyhart. Scenario by Agnes Christine Johnson and Hans Kraly. Director, Ernst Lubitsch. Length, 7,543 Feet.

CAST AND SYNOPSIS

The Czarina ..... Pola Negri
Alexei ..... Rod La Rocque
Chancellor ..... Adolphe Menjou
Anna ..... Pauline Starke
French Ambassador ..... Fred Malatesta
General ..... Nick De Ruiz
Lady-in-Waiting ..... Mme. D'Aumery

Alexei, a young officer, saves the Czarina of a small European kingdom, from revolutionary conspirators, and is rewarded with her love. Infatuated, he deserts his sweetheart, Anna, the Czarina's lady-in-waiting, only to discover that his Queen is far from true to him. Desperate, he joins the revolutionists and plots against her. The Czarina pleads that she loves only him, and he swears no harm will befall her. Meantime the chancellor nips the revolution in the bud, and the Czarina orders Alexei's arrest. But she causes herself such unhappiness in doing so that she releases him from prison, relinquishes him to Anna, and seeks solace in a new affair with the French Ambassador.

By Herbert K. Cruikshank.

FORBIDDEN PARADISE" offers decidedly sophisticated entertainment. Its theme is scarcely suitable for an audience of Epworth Leaguers. But it is a fine picture finely directed, finely enacted. And the great names connected with it, plus the fact that it is an adaptation of the famous stage success, and has been given the alluring title, lend the production decided box-office value.

Despite the fact that the story is based on sex, it has been presented with such deftness and skill that there is no incident that may in any manner give offense. And if any slight shock is registered, it is immediately followed by a touch of subtle comedy that denotes the hand of a master.

The picture possesses all the elements of audience appeal. It has some deeply dramatic moments, a spice of comedy relief, a fascinating love story, suspense, intrigue, mystery—and the happy ending that is so dear to the public. In addition, the setting, the costumes, the atmosphere, and the cast are superb.

There are real thrills in Alexei's ride to save his Queen; in the revolutionary episodes in the scene where the all-powerful Czarina is reduced to suppliance for life. The love incidents between the regal ruler and her dashing favorite are sure winners, and there is always a leavening of laughter ending with the succession of the French Ambassador to Alexei's place in the Queen's heart.

It would have been impossible to improve upon the cast. Pola actually *is* the Czarina—no one will deny it. And Adolphe Menjou certainly should have been a Chancellor if his mind really works as each slightest gesture registers. He can get a through 'across' with the lift of an eyebrow or a twirl of the mustache. And he never had a better opportunity to display his exceptional talents. Rod La Rocque is ideal as the Queen's favorite. He is humanly romantic, and never crosses the border-line where realism ends. Pauline Starke makes Anna just what she should be—a sweet, wistful girl, whose pale charms are entirely overshadowed by the fire and depth of passion radiating from her mistress.

In your exploitation by all means feature the cast and Ernst Lubitsch, the director. Tell them that this is the first picture Lubitsch has directed for Pola in America. Feature the fact that "The Czarina," the play from which "Forbidden Paradise" has been adapted, was an outstanding success, in the field of drama. Make the most of the title, and Pola's wonderful gowns.

"CORNERED" A SURE BOX-OFFICE CARD

Sensational Thrills and Farce Comedy Combined in Entertaining Feature

"CORNERED." Warner Brothers Photoplay. Adopted From Stage Play by Dodson Mitchell and Zelda Sears. Director, William Beaumont. Length, 7,200 Feet.

CAST AND SYNOPSIS

Mary Brennan
Margaret Waring ..... Marie Prevost
Jerry, the Gent ..... Rockliffe Fellowes
Nick, the Dope ..... Raymond Hatton
George Wells ..... John Roche
Updike ..... Wilfred Lucas
Lola Mulvaney ..... Cissy Fitzgerald

Mary Brennan, bearing an extraordinary resemblance to wealthy Margaret Waring, is induced by her crook confederates to pass herself off as the latter, and they gain admission to the Waring residence during Margaret's absence. She meets George Wells, admirer of Margaret, who falls in love with her. Mary's pals, about to force the safe, are disturbed by Margaret's unexpected return. Margaret is shot, slightly wounded and rendered temporarily unconscious. The other crooks escape. Mary remains and endeavors to trick the detectives who arrive. Wells discovers Mary's identity. Later it is established that the girls are twin sisters, separated in infancy. The case is dropped by the police and Wells wins Mary.

By George T. Pardy

AS a stage attraction "Cornered" had a great run on Broadway. The film version is brimful of punch, snap, and pep, and should prove a fine drawing card for any theatre, large or small. It's a bully crook melodrama, charged with breathless suspense, thrills galore, and, thanks to excellent direction and flawless acting, convincing, even if the plot revolves on the time-honored theme of the mixed identities of twin sisters.

What makes the picture stand out in bold relief among others of its type is the brilliance of its comedy relief. Ever now and again when the melodramatic action is in full, feverish stride and the tension strongest, a cleverly interpolated bit of farce slides smoothly into the situation and sweeps the audience along in a gale of laughter. The film is liberally sprinkled with these crisp humorous bits and it is this sudden changing from grave to gay and back again that makes it such good all-around entertainment.

The sub-titles throughout are capital, the original stage dialogue having been adopted with fine effect and helping amazingly in swinging the action along. There are many big dramatic moments, such as the attempted robbery in the Waring home, which culminates in the shooting of Margaret, and that exceedingly well-played, breath-catching scene where Mary Brennan matches her wits against the detective as she poses as the heiress.

Marie Prevost handles the dual role of Mary and Margaret like the clever actress she is, alternating between emotional stress and mirth-provoking comedy, Wilfred Lucas scores as the enquiring detective who gets in a delightful mental tangle when he tries to puzzle out the identity problem. Rockliffe Fellowes and Raymond Hatton contribute heavily to the fun by their crook characterizations, John Roche is an acceptable lover and splendid support is provided by others in the cast. The photography throughout is faultless and remarkable for the fine lighting effects which materialize.

You need have no hesitation in praising the story values of this film. Make it plain in your exploitation that "Cornered" is not only a crook melodrama of tremendous suspense and good heart interest, but has a farcical bent which is guaranteed to amuse the most hard-boiled fan. The cast is rich in talent and besides Marie Prevost, the names of Rockliffe Fellowes, Raymond Hatton, John Roche, Wilfred Lucas, Cissy Fitzgerald and Vera Lewis are well worth advertising.

"THE WHITE SHADOW" TRITE AND TIRESOME

Film Possesses No Commercial Value Outside of Star's Name

"THE WHITE SHADOW." Graham Cutts Photoplay. Released by Selznick. Author, Michael Morton. Director, Graham Cutts Length, 5,250 Feet.

CAST AND SYNOPSIS

Nancy Brent .. .. Betty Compson
Elizabeth Brent
Robin Field ..... Clive Brook
Maurice Brent ..... A. B. Imeson
Louis Chadwick ..... Henry Victor

Nancy and Elizabeth Brent are twin sisters. Weary of rustic life, Nancy leaves home and disappears. Her father endeavors to trace the runaway and also vanishes. The death of Mrs. Brent leaves Elizabeth heir to her parents' fortune. Robin Field meets Elizabeth and believing her to be Nancy, pays her attention. Elizabeth falls in love with him. Events lead to the finding of Nancy in Paris and Field and Elizabeth go there. Field, bewildered by the resemblance between the sisters, accuses Nancy of having deceived him. A quarrel takes place and later Elizabeth, who is very ill, has Nancy impersonate her. Elizabeth dies. Her sisters demise influences Nancy to settle down and quit her wandering life. She weds Field.

By George T. Pardy

THE nearest approach to praise that can be given this picture is that it stars Betty Compson, whose name possesses considerable advertising value. But the film is so poorly directed, its plot so tangled, tiresome and unconvincing that not even Miss Compson's undeniable talents and physical charms can convert it into a valuable box office asset. In theatres where a daily change of bill is scheduled "The White Shadow" might possibly manage to "Get by" without incurring a treasury deficit, but under any other conditions exhibitors will do well to steer clear of it.

The story is based on the faithful old screen formula of twin sisters who resemble each other so closely that a lover can't tell "t'other from which," and makes love impartially to both without being aware that he is participating an a double event. Their personalities differ widely, Nancy being disposed to roam afar in search of adventures, which she finds in generous quantity in the underworld of Paris, while Elizabeth is a quiet stay-at-home sort of bird.

The complications which ensue are so crookedly entwined that during the film's latter stages, the spectators are as badly mixed up as the hero, so far as the sister identities are concerned. It's an awful example of ragged continuity. The feature was made in England, and the director's main idea seems to have been the keeping of Miss Compson before the camera in a sort of continuous performance as one or the other sister. His situations are queerly involved, the kinks of the yarn are never really straightened out, but finally a climax is reached by Elizabeth's death, Nancy's belated reformation, and her tie-up with the man in the case.

The photography includes some pleasing shots of rural England, a few handsome interiors, cabaret stuff, and attractive views of Swiss mountain scenery, with adequate lighting effects.

Betty Compson, always a finished artiste, plays the dual role assigned to her with alluring grace and a good deal of emotional force. Clive Brook gives a clean-cut portrayal of the hero lover who "doesn't know where he is at" until the windup, and the support is well balanced.

Undoubtedly Betty Compson's name will draw in most communities, but don't promise much as regards the story, for in that case you will be likely to hear unpleasant truths from your patrons later on. The title means little or nothing and can be of but scant service for exploitation purposes.

The other players are all British and their names carry no weight with American fans.

UNIVERSAL APPEAL IN "TROUPING WITH ELLEN"

Fascinating Tale of Theatrical Life Should Please All Patrons

"TROUPING WITH ELLEN." Producers Distributing Corp. Photoplay. Author, Earl Derr Biggers. Director, T. Hayes Hunter. Length, 6,452 Feet.

CAST AND SYNOPSIS

Ellen Llewellyn ..... Helen Chadwick
Lil ..... Mary Thurman
Andy Owens ..... Gaston Glass
Tony Winterslip ..... Basil Rathbone
The Old Man ..... W. Riley Hatch

Ellen Llewellyn, chorus girl, finds an ardent admirer in wealthy Tony Winterslip, of aristocratic family. Andy Owen, orchestra leader, proposes to her but is refused. Ellen is stricken with pneumonia and Tony provides a nurse and other comforts for her. He persuades her to go to his folk's home to recuperate. Ellen is well received but finds life at the Winterslips frightfully dull. Tony's grandmother, who realizes that the girl would never be happy as his wife, gets Andy on the phone and arranges a meeting between him and Ellen. The result is that she marries her faithful lover.

By George T. Pardy

THIS picture possesses universal appeal and should do satisfactory business wherever it is shown. A peep behind the scenes in theatrical life always has a certain amount of fascination for the average person and "Trouping With Ellen" offers one of the best back stage views the writer has ever seen, as well as developing a story replete with human interest and uncommonly well sustained suspense.

As a general thing the chorus girl of the screen is represented as a distinctly jazzy type with an extremely artificial personalty, so much so that it comes as quite a surprise when one of the profession is exploited as something entirely different. And Ellen, heroine of this tale, wins sympathy and admiration just because, although "of the stage," she is far from being "stagey" and impresses you as delightfully natural.

The picture swings right into a lively gait in the opening reel, no time being lost in getting the real story started. Ellen pays a visit to her home town and mother, stays over for a Sunday dinner and consequently lands in Boston late for rehearsal. She is saved from the stage manager's wrath by her devoted swain, Andy Owens, the orchestra conductor, who delay the game in indulging in an argument with the boss, which lasts until Ellen is safely in place, a very neat touch which gets Andy in right with the audience and makes everyone hope he will win the girl in the end.

The rehearsal shots are wonderfully true to life and bound to make a great impression on the fans. Other interesting situations are those in which Ellen walks through a rainstorm when Tony's auto stalls, catches pneumonia and is nursed back to health, finally going to her wealthy admirer's home to recuperate. Her aristocratic surroundings prove unbearably dull, but despite this, events are so cunningly shaped that one is never sure that honest Andy will be the successful lover, until the finale.

Helen Chadwick gives a fine performance and looks extremely atractive as Ellen, Mary Thurman contributing a clever characterization of her chum, Lil, and Gaston Glass adding fresh lustre to his laurels by a clean-cut, appealing portrayal of Andy.

You can exploit this as an absorbingly interesting story of theatrical life, with a strong romantic angle. Miss Chadwick wears some remarkably handsome gowns which should please your women patrons, besides furnishing a tie-up angle with modiste stores. Besides the star, Mary Thurman, Gaston Glass and Riley Hatch, should be advertised.

CONSTANCE TALMADGE GAINS NEW LAURELS

"Her Night of Romance" Sparkling and Vivacious Comedy

"HER NIGHT OF ROMANCE." A First National Photoplay. Author, Hans Kraeli. Director, Sidney Franklin. Length 7,211 Feet.

CAST AND SYNOPSIS

Dorothy Adams ..... Constance Talmadge
Paul Menford ..... Ronald Colman
Joe Diamond ..... Jean Hersholt
Samuel Adams ..... Albert Gran
Prince George ..... Robert Rendel
Professor Gregg ..... Joseph Dowling
Dr. Wellington ..... Templar Saxe
Dr. Scott ..... Eric Mayne

Samuel Adams and his beautiful daughter, heiress to $10,000,000, sail for England, where she resorts to a disguise to ward off fortune hunters. Lord Paul Menford is in the clutches of Diamond, a money lender, who agrees to assist him in marrying the wealthy heiress. Paul, posing as a famous doctor, is called in by her father to relieve her nervous distress. She falls in love with him and is no longer a sufferer from nerves. Paul sells his house to the Adamses, and one night, intoxicated, comes to the house where Dorothy is stopping alone. Humorous complications arise, but Paul finally wins the girl in the end.

By Richard B. O'Brien.

WHEN Constance Talmadge and Sidney Franklin combine their respective talents, the result is bound to be a success, and they have done themselves full justice in "Her Night of Romance." It is a comedy that fairly scintillates with mirth and is brimful of spirited action and delightful humor. This is a picture that we would unhesitatingly recommend to the most discriminating exhibitor, for it will prove a delight to any audience.

One of the most amusing incidents takes place when the heiress' father summons a new specialist, and Lord Menford answers the call. He goes about his examination of the patient with the pardonable embarrassment of any layman and in order to get his bearings walks over to the physician's case to see if he can find any assistance from that source. Much to his chargin, he discovers that it contains a motley assortment of men's clothing, hair brushes and a shaving set.

The photography is especially fine, the direction is flawless and the continuity is smooth and unbroken. This combined with a cast that realizes all the possibilities contained in the script results in a picture that, of its kind, is in a class by itself.

Miss Talmadge has done some excellent work in the past, but has never been cast to better advantage than in this film. She plays the part of the young heiress with an ingenuousness that is really refreshing and a finesse that shows a big advance over her former screen efforts. Ronald Colman, who sprang into fame over night for his work in "The White Sister" is well cast as the bankrupt young Earl and is an excellent foil for Miss Talmadge's winsomeness and lovely charm. As the greedy money-lender Jean Hersholt is the very embodiment of a grasping modern Shylock. The remainder of the cast is unusually strong.

In addition to starring Constance Talmadge, Ronald Colman should be featured and mention should be made of the fact that Sidney Franklin was at the megaphone.

A WEAK STORY FOR BARBARA LA MAR

"Sandra" Proves to Be Poorly Adaptable to the Screen

"SANDRA." A first National Production. From the novel by Pearl Doles Bell. Arthur Sawyer, Director, 7,794 Feet.

CAST AND SYNOPSIS

Sandra ..... Barbara LaMarr
David ..... Bert Lytell
Mait Stanley ..... Leila Hyams
Stephen Winslow ..... Leon Gordon
Rev. William Hapgood ..... Leslie Austin
Mimi ..... Lillian Ten Eyck
Francois Molyneaux ..... Morgan Wallace
Henri La Flamme ..... Arthur Edmund Carewe

Sandra Waring has two personalities; one home loving, the other adventurous. She leaves her husband, David, and goes to France where she becomes the toast of Europe. She becomes involved in several incidents that make her repent her actions and after a time returns to her husband.

By Len Morgan

IN "Sandra" a lightweight story has cramped the work of a good cast, excellent directing and gorgeous sets. The story deals with a woman's temperament and 7700 feet of temperament is a trifle too much for any audience.

This does not mean to imply that the picture will not make money. Barbara La Marr and Bert Lytell will draw crowds everywhere they appear, and the fact that Barbara never appears in the same gown twice will please the feminine portion of the audience.

The story is the weak part of the picture. Temperament is a matter of mind and cannot be photographed. The story deals with a woman who is struggling between two forces, one to be home loving and the other to become an adventuress.

Director Sawyer has done his best to make this picture entertaining but it simply doesn't have the necessary qualifications to be made a photodrama of other than ordinary merit.

Miss La Marr has little opportunity for acting. She has many, many closeups, and evidently spent most of her time in changing gowns but she does well with what little bits of drama that are supplied her.

Bert Lytell, as Barbara's husband, is called upon for most of the dramatic acting and he does exceedingly well. He appears in only half of the picture.

Wallace Morgan and Arthur Edmund Carewe, as Frenchmen, are well cast and portray the parts well.

One of the outstanding features of the production is the sets. Some of them are magnificent, especially that of the grand ballroom in which the annual costume ball takes place.

There are scenes in gambling palaces and aboard wonderful yachts and no expense was spared to give the picture a good supporting background

The photography is flawless and is a delight to the eye.

In advertising the picture lay stress on the names of Barbara La Marr and Bert Lytell. You might arrange a tie-up with a woman's wear shop and have them give a display of gowns during the run of the picture, announcing that Miss La Marr appears in all the latest Paris creations in her picture.

You might also purchase a number of "Sandra" novels and loan them to your patrons.

SOCIETY DRAMA BOX-OFFICE FILM

"Gerald Cranston's Lady" Will Prove Popular Screen Fare

"GERALD CRANSTON'S LADY." A Fox Photoplay. Author, Gilbert Frankau. Director, Emmett Flynn. Length, 6,674 Feet.

CAST AND SYNOPSIS

Gerald Cranston ..... James Kirkwood
Hermione, ady Gerald Cranston .... Alma Rubens
Gordon Ibbotsleigh ..... Walter McGrail
Rennie ..... J. Farrell McDonald
Stanley Tillotson ..... Lucien Littlefield
Ephriam Brewster ..... Spottiswood Aitken
Lord Rawley ..... Templar Saxe
Angela ..... Marguerite de la Motte
Mrs. Cranston ..... Lydia Knott

Gerald Cranston is a wealthy captain of industry who has risen from the ranks. He enters into a compact with Hermione, an Earl's daughter, for a loveless marriage to give social prestige to himself, and the opportunities of wealth to Hermione's young son. Ibbotsleigh, a mining engineer, is in love with Hermione, and Angela, a cousin of Hermione, is in love with Gerald. Hermione goes on a vacation with her son, and Angela in her absence tries to win Gerald without success. Through a series of misfortunes, Cranston loses the great part of his fortune, but his wife returns to nurse him back to health and happiness.

By Richard B. O'Brien

A GOOD story well told, a film faultlessly directed and lavishly cast combine to make "Gerald Cranston's Lady," a picture that will surely register with the great army of screen fans as popular entertainment, and will prove an oasis in the desert for thirsty exhibitors. You will make no mistake by booking "Gerald Cranston's Lady" for an extra day's engagement.

The story deals with a lady of noble birth, who impoverished, enters into a marriage of convenience with Gerald Cranston, a financier. But they reckon without considering the hand of Fate, and Cranston finds himself dashed upon the rocks of financial disaster. It is then in a big, gripping climax that Gerald Cranston and his lady find love together as they face the humiliation of poverty.

One of the most moving and subtle situations in the picture is attained when Cranston, after recovering from the effects of the assault by his disgruntled workmen, discovers it is too late to ward off the impending catastrophe of financial ruin which has taken root during his illness. Distraught and on the verge of a collapse, he makes a desperate effort to leave for the office but falls prostrate into the arms of his now penitent wife. In this scene in particular James Kirkwood rises to fine heights of dramatic passion.

The performance of Mr. Kirkwood throughout is splendid, revealing a fine appreciation of the exacting requirements of the role, and at the same time keeping properly restrained a character which might easily have been overacted by a less experienced player. Miss Alma Rubens is Lady Cranston gives a telling interpretation of the titled aristocrat, and wears her magnificent gowns as if to the manner born. Marguerite de la Motte plays a vampire role in a key somewhat different from the usual, but true to life.

Feature James Kirkwood, Alma Rubens and Marguerite de la Motte. The book by Gilbert Frankau is one of the season's best sellers and a book tie-up could be arranged with benefit to both the exhibitor and the bookman.

BOX OFFICE REVIEWS

They mean just what the title implies. Your reviewers are not so much concerned with the artistry of a picture—with its background—with its direction—with the acting of the cast—with its photographic superiority, as they are with the one question—

"Will it make money for exhibitors?"

This is the query that they ask themselves throughout every foot of film—and from their reviews you derive valuable information as to whether or no the picture in question is suited to your patronage. "Box Office Reviews" are designed to aid you to ring up profits on your cash register.

News of Exhibitor Activities

Longview Theatre Near Completion

The Columbia Theatre Co., of Longview, Wash., has under construction a 1,200 seat theatre which will be equipped to handle both road-shows and pictures. The theatre will be in a building containing several stores and thirty-six apartments. Building alone will cost $125,000. Wesley Vandercook, chief engineer of the Long Bell Lumber Co., is at the head of the enterprise. Longview is a brand new city, just over one year old, and is quite famous in this section of the country for the permanent quality and size of its buildings, its paved streets, etc. The newly projected theatre and apartment building is in line with the policy of doing things right, which has marked all the early stages of Longview's development.

* * *

Buxbaum's Daughter Injured

Betty Buxbaum, the daughter of Eastern District Manager Buxbaum of the First National forces, was run over by a motor truck at Lawrence, Long Island on Thursday evening, November 13. The girl, who is four years of age was seriously injured and was taken to St. Joseph's Hospital in Long Island City. It is expected that she will recover.

* * *

Mattice Says It With Apples

John Mattice, of the Novelty theatre in Middleburg, N. Y., paid a bet last week when he sent C. R. Halligan, of the Universal exchange here a big box of apples. Mr. Mattice promised Mr. Halligan a hat several weeks ago provided it did not rain on one of the big days at the Binghamton Fair, at which Mr. Mattice had a hot dog concession. Owning a couple of hats, Mr. Halligan informed Mr. Mattice that he would prefer the apples.

* * *

Kansas City Dues Schedule

A schedule of dues for Kansas City, Mo. theatres, affiliated with the M. P. T. O Kansas and Missouri, has been worked out by a special committee. Individual zones have been defined for each member theatre. The basis of dues for the entire organization previously was fixed at 1½ cents per capita. The committee which arranged the assessment basis for Kansas City consisted of H. H. Barrett, J. W. Watson, Edward Burgan, Jay Means and R. Finklestein.

* * *

Morning Openings for Kansas Theatres

It was necessary to arrange a new opening hour at the Newman theatre, Kansas City, this week, for the showing of "Feet of Clay", Cecil B. DeMille's lengthy production. The opening hour Sunday morning was 10.45 o'clock and the week-day openings at 9.15 o'clock. Auxiliary features were limited because of the length of the feature.

The overture, arranged by Leo Forbstein, orchestra leader, not only drew praise from patrons, but was worth a special story in daily newspapers. The overture, called "Herbertania," was arranged from some of the best known of Victor Herbert's music, including "Rose of Algeria", "The Velvet Lady", "Panamericana", "Century Girl", "Natoma", "March of Toys" and "Kiss Me Again".

* * *

Amplified Laughs Attract

Amplified laughs, produced by audiences attending "Hot Water" at the Royal Theatre, Kansas City, last week made the picture sound like a riot. Two ordinary sized phonograph horns were extended out to the sidewalk, catching the crowds going and coming. The horns protruded through the mouth of a large cardboard head of Harold Lloyd. The efficiency of House Manager William Jacobson was responsible for the unusual success of the venture.

* * *

New Theatre for Portland, Ore.

W. E. Graeper's new Egyptian theatre at Union Avenue and Russell, Portland, Ore., was opened to the public on September 27. It is a beautiful house, Egyptian to the smallest detail, and beautiful in the extreme. There were exhibitors and film men present from all over the Northwest. to congratulate Mr. Graeper. Although the house is in a suburban district, it seats 1,200 people and no expense was spared to make it the finest house this side of Los Angeles. Mr. Graeper arranged an attractive prologue for "Wanderers of the Wasteland", his opening attraction. A short program, including an address by Mayor Baker, a soprano solo and a welcome by the management, were given. Following the public showings a trade screening of "Barbara Frietchie" was given for the film men present. Complete contracts for carpets, drapes, furnishings, lighting effects, and Heywood-Wakefield opera chairs were handled by B. F. Shearer, Inc., of Seattle. Mr. Graeper is a Shriner, and his temple honored him during the evening performance by marching to the house in full regalia. The Egyptian is one of the group known as the Multnomah Theatres, consisting of: the Alhambra, Bob White, Gay, Multnomah, Tivoli and Graeper's Egyptian.

Ludwig Schindler, popular Chicago exhibitor, who is wide awake to the exploitation of his pictures. He also takes a very keen interest in the exhibitor organization.

* * *

Newman Stages Annual Follies

So great has Frank L. Newman's annual Thanksgiving Follies progressed at the Newman Theatre, Kansas City, in the last five years that this year's performance, which begin's Sunday, is looked forward to by theatre goers with equally as much enthusiasm as the coming of a Winter Garden production. In fact the Newman will compete against Ziegfeld's Follies at the Shubert next week and the result will be interesting to watch, as only three blocks separate the two houses. The Newman's fifth annual production will include a cast of twenty-five, obtained at no small cost. Comedy, singing, dancing and acrobatics; in fact everything which goes to make up a large musical revue will constitute the program. A special feature of the revue will be a series of tableaux, relating the struggles of the New England settlers. The departure of the Pilgrims from England, their battle with the storm at sea, their landing and the romance of John Alden and Priscilla will be depicted. The Newman orchestra has arranged special numbers for the tableaux. The revue is in addition to the regular feature picture and news reels.

* * *

Whittaker Puts Blame on School Head

Manager Ray Whittaker of the Shubert theatre, Kansas City, spared no words in telling the public, through the columns of the *Kansas City Star*, where Kansas City's public schools should "head in". An article appeared in the *Star*, written by one of the teachers, who deplored the fact that Shakespearian were too costly for pupils to attend Whereupon thirty thousand slips, announcing reduced prices for students, were printed by the Shubert Theatre and the Fritz Leiber organization and mailed to teachers for distribution among students. Then Superintendent I. I. Cammack of Kansas City public schools stepped in and forbade distribution of the slips. In the following paragraph of Mr. Whittaker's story, which was half a column in length, he asks:

"When a condition exists where such obvious advantages for school children of Kansas City are so coldly received, particularly after being sought for in a public column, it is time for the parents to inquire into the reason and decide wherein the fault lies."

* * *

Ben Apple Is Host to Kids

Ben Apple, of the American theatre in Troy, N. Y., proved a jovial host last week to about 100 boys from Rensselaer county who had entered the potato raising contest engineered by the Kiwanis Club. Last spring the boys had each been given a bushel of seed potatoes which they planted. Samples of their respective crops were shown at the Kiwanis Club luncheon, and prizes awarded, after which Mr. Apple had the boys as his guests.

* * *

George Hyt Killed in Auto Accident

The death occurred at Cranbrook, B. C. in an automobile accident of George Hyt, well known as a moving picture theatre proprietor at Lethbridge, Alberta, in his 33rd year. It was only 12 years ago that Mr. Hyt arrived in Western Canada as an immigrant from Greece but in a very short time he attained a state of affluence because of keen businss judgment.

* * *

Junior Movies a Success

Junior movies are assured for Troy, N. Y. through the success of the first one a week ago when over 2,300 children attended. The movies will probably be held twice a month at the Troy theatre on Saturday mornings, when a ten cent admission will be charged for a program that will include a feature, a news reel and a comedy.

* * *

Warns Against Fake Collectors

C. E. Cook, business manager of the M. P. T. O. Kansas and Missouri, has issued a warning against fraudulent revenue collectors now operating in Kansas. The men, who are said to be swindling exhibitors in the collection of alleged incomplete income taxes, have old revenue collectors' badges, which are believed to have been forged.

Round Table Briefs

Just in order to "high hat" the boys. "Curley" Wilson, former Pathe booker of Kansas City, and now manager of the Seeley Theatre, Abeline, Kas., drove along Kansas City's movie row the other day in his new Studebaker "chariot."

* * *

'Tis whispered about that there was cider on tap at a party attended by members of families of Vitagraph employees at the office of the Kansas City branch Saturday night. But there was no "proof" as evidence.

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Fire destroyed one of the Gould theatres in Lawrenceville, Ill., several days ago.

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L. C. Crowe is now in charge of the Star Theatre, Paris, Mo., formerly operated by J. E. Hurley.

* * *

The O. H. Theatre, Metropolis, Ill., was destroyed by fire, according to advice received from that city.

* * *

Among the theatres in St. Louis territory that are closed at present are: J. & J. Theatre, Hume, Ill.; Essex Theatre, Essex, Mo.; Whiteway Theatre, Peach Orchard, Ark., and Alton Theatre, Alton, Mo.

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The Grand Theatre, Edinburg, Ill., is now under the management of W. J. Etherton. It was formerly known as the Edinburg Theatre.

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Friends of Dr. C. A. Tetley, exhibitor of Flat River and Farmington, Mo., have extended their condolences to him in his sorrow. Death claimed his mother and brother in one week.

* * *

Clarence Lazarus, of the First National home office organization and Walter Lindlar publicity man for First National, were among the St. Louis visitors of the past week.

* * *

Truly B. Wildman, manager of the Kansas City Enterprise office, has been spending most of his time of late in the territory. Two weeks ago he sought the smaller towns and he has not yet returned.

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A new fall catalogue has been issued by the Economy Film Exchange, Kansas City's mail order exchange. Twenty new features have been added to the list.

* * *

Harry Kirshbaum, P. D. C. representative in Southern Missouri says that business in that section is progressing by leaps and bounds.

* * *

"Hurry Up" Rube Melcher of the Kansas City A. H. Blank office, dropped in long enough last week to be assigned to a new territory. He now is working in Southern Missouri.

* * *

The Majestic, Utica, which has been running pictures, will go into stock within the next two or three weeks.

* * *

H. E. Flack, of Potsdam, N. Y., will spend considerable money redecorating his theatre and installing a new ventilation system.

* * *

Firemen of Carthage, N. Y., are working like Trojans these days, cooperating with the Strand theatre of that place in an advance sale of 500 tickets for "The Fire Patrol" which will be shown on December 3, 4 and 5.

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The Schine brothers, of Gloversville, with fifty-one houses, through J. Berkowitz, of Buffalo, who was in Albany last Monday, booked the "B 9" for their theatres. Mr. Berkowitz representing the First Graphic.

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Bob Wagner, of the Gateway in Little Falls, N. Y., has a trick dog which can turn on the water faucet, enabling it to get a drink without bothering its owner.

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William Shirley, of Schenectady, is back from a trip which included Buffalo, Pittsburg and New York.

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Organist LeMay, of the Lincoln Theatre in Troy, N. Y., was married two weeks ago to Naomi Bumstead, of Troy, and is once more back on the job following a trip to Montreal and New York.

* * *

Jack Underwood, manager of the Enterprise Distributing Corporation, has returned from a very successful swing through the territory adjacent to Quincy and Hannibal.

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Gerald Akers has resigned as district manager for Universal. He has been succeeded by Ned Marin who will work out of the New York office.

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Out-of-town exhibitors seen along St Louis Picture row during the week were: J. Bollinger, Elvins, Mo.; James Reilly, Princess Theatre, Akron, Ill.; Green Luttrell, Jacksonville, Ill.; C. E. Brady, Cape Girardeau, Mo.; Bob Cluster, Johnson City, Ill.; Billy Shuckert, Opera House, Chester, Ill.; Charles Horsfield, Union, Mo.; Messrs. Leber & Hirth, Royal Theatre, Pacific, Mo., and Tom Reed, Duquoin, Ill.

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Manager George Rotsky of the Palace Theatre, Montreal, a big Famous Players house, has adopted the plan of conducting a series of Monday night symphony concerts by an augmented orchestra of 40 musicians. The concert lasts half an hour.

* * *

Kansas City exhibitors were surprised to learn last week that William Darnell, former popular Vitagraph salesman in the Kansas City territory, now is an exhibitor, managing the Liberty Theatre at Heldsburg, Calif. "Bill" couldn't resist forwarding the news to his exhibitor friends.

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A. J. McAllister, special representative for Lee-Bradford Productions, was in Kansas City last week with his 1924-25 product, which is to be released on the state rights market. Deals with local exchanges still are pending.

* * *

Manager G. E. McKean, of the St. Louis Fox offices has returned from a sales conference held in Chicago last week.

E. L. (Eddie) Alperson is back in St. Louis from a sales conference held at the Universal home offices in New York is filled with "pep" concerning the future outlook for "U". He is instilling some of his enthusiasm in the local sales organization.

* * *

The new board of arbitration of the St. Louis Film Board of Trade is now on the job. The members are: C. E. Alperson, Universal; Bill Barron, United Artists, and J. Banke, Vitagraph, representing the film offices and Joe Mogler, Oscar Lehr and W. O. Reeves, representing the exhibitors.

* * *

Accessory sales in the Kansas City territory continue to serve as a barometer to a prosperous winter. Sales last week include two new Motiograph DeLuxe projectors in the Main Street theatre, Kansas City, a first run down-town house, and a Simplex Mazda lamp unit to the Victory Theatre, Stover, Mo.

* * *

Theatres Close

Reported by Harry Weiss, First National Exchange Manager at St. Louis.

The Theatres at McKittrick and Warrenton, Mo., owned by V. R. Anderson have been closed.

The following has been reported:

Brooklyn, Ill. Brooklyn Theatre, closing as of November 7.

Carrier Mills, Ill., Nox Theatre, closing on account of poor business conditions.

Farmersville, Ill., Victory Theatre, closing for the season.

Hollow Rock, Tenn., Star Theatre, closed indefinitely.

Lake City, Ark., Royal Theatre, sold by W. L. Johnson to D. C. Frew.

Silex, Mo., Myers Theatre, closing.

Hume, Ill., J. & J. Theatre, have decided not to close. Wife of owner will operate theatre.

Piedmont, Mo., Princess, changed ownership. Geo. Fissell and Robt. Tague new owners.

Paris, Mo., Star Theatre, L. C. Crow advises he has taken over this theatre from Mr. J. E. Hurley, former owner.

Essex, Mo., Essex Theatre, closed.

Peach Orchard, Ark., Whiteway Theatre closed.

Hume, Ill., J. & J. Theatre, closing after November 15.

Alton, Mo., Alton Theatre, closed.

Metropolis, Ill., O. H. destroyed by fire.

The management of the Aldine theatre, Pittsburgh, showed how to exploit "The Navigator," Metro-Goldwyn's feature, when he dressed two of his ushers in sailor costumes and had them pass out 12,000 life savers during the Furniture Show.

Without Bull or Bluster

WE don't shriek in superlatives about the Famous Forty Paramount Pictures. We don't hurl things like "It's the Smashingest Wow Ever Wowed !" at you in big black type. The box-office facts speak so much more loudly and convincingly !

Take four typical Famous Forty releases like "MANHANDLED," "MONSIEUR BEAUCAIRE," "WANDERER OF THE WASTELAND," and "CHANGING HUSBANDS," for instance.

From all sizes and kinds of towns the reports come in daily proving that exhibitors are making barrels of dough with these four pictures. The reports agreed that "MANHANDLED" is Gloria's greatest, that Rudy is more popular than ever in "BEAUCAIRE," that "WANDERER OF THE WASTELAND" is a road-show at regular-feature prices, that "CHANGING HUSBANDS" is a comedy clean-up. And they give cash figures to prove it.

You don't have to strain your lungs when you talk facts. *The facts are that there's nothing on the market or in sight approaching the Famous Forty*

Paramount Pictures

Tried and Proved Pictures

DO YOU BELIEVE IN SANTA CLAUS?

It's Christmas Every Week If You Use Tried and Proved Pictures

Says Harry Kerry

REMEMBER the jolt you received when you were a kid and someone told you "there ain't no Santa Claus"? Well, there is a Santa Claus and he is the person who makes it possible for you to get your share of prosperity.

In the motion picture industry, the producer is Santa Claus. He makes it possible for you to make money if you will use a little ingenuity and take advantage of the many methods open to showmen.

The most promising method is to use Tried and Proved pictures. You know their value before you book them. There is no catch-as-catch-can in this system. You choose a picture that has already made a record as a money maker and after it has established itself, you may book it cheaply and give your patrons a treat and incidentally make your bankroll look like an acre of lettuce.

If I were operating a theatre I'd choose a picture such as Metro's "The Red Lily." It has exploitation value, which is one of the requirements of a Tried and Proved feature. It has well known stars, and it has entertainment value.

I WOULD book the picture far enough in advance to allow me time to work out an exploitation and publicity campaign. I would obtain oodles of posters and I would get all the data possible on how the picture was put over on its first runs.

The picture is one of Metro's best. It tells a story of two lovers who live in a small town in France. They go to Paris to be married and in the crowd they lose each other. The girl after many attempts to find her lover gives up and follows the line of least resistence.

The man after failure to locate his sweetheart becomes an apache and one of the greatest crooks in Paris.

After years they find each other. She has sunken to the lowest level of humanity while he is a crook with a price on his head. Through their love they become converted and return to their small town home and live happily ever after.

In exploiting the picture I would dress a man in an apache costume and have him parade the streets with a sign giving the date of the picture at my theatre. I would arrange with a woman's wear store to give a display of Paris gowns.

The poster shown above is a good example of paper to use in putting over this picture. They are colorful and will surely attract attention of patrons.

I WOULD make a batch of red tissue paper lilies and place them in the lobby along with the cut-outs of Ramon Novarro and Enid Bennett.

I would arrange a contest for an apache dance to be given at each performance and would offer prizes for the winners.

I would arrange a contest for the best male and female apache costumes and have several city officials act as judges.

A large red lily cutout placed in the lobby, bearing no notice whatever, will create a mystery for several weeks. Finally I would replace it with cutouts and an announcement of the picture.

It would be easy to arrange a tie-up with a florist. Choose some of the best stills for exhibition in the florist's window. Have him make a display of flowers and in a prominent position have a card bearing the legend, "We do not sell 'Red Lilies' but we have every other kind of flower. See 'The Red Lily' at the... .....Theatre."

IT would be a good stunt to have a thousand stickers printed, each sticker having a picture of a red lily—nothing more. I would paste these in every available place. It would arouse the eternal curiosity.

I would tell the world that "The Red Lily" was a wonderful picture and I would feel confident that my patrons would appreciate the fact that I was giving them one of the best entertainments available and it would build good will for my house.

I would make it a point to inquire whether or not my patrons liked the idea of having the Tried and Proved pictures return for run and if they felt kindly toward them I would continue the Tried and Proved method at least one week in each month.

And I'd make money on 'em!

STUNTS *That Are Building Patronage*

"TEN COMMANDMENTS"

There is a new splash of color on the Great White Way at 44th Street caused by the huge electric sign of the chariot race covering the front of the Criterion theatre. One of the biggest punches from the Cecil B. DeMille picture, "The Ten Commandments" is the chariot race which appears on the screen in natural colors. This has been reproduced in colors in the sign executed by the Norden Company.

It was Mr. Adolph Zukor's idea that this very colorful scene be reproduced in colors in front of the theatre, and his ideas were carried out with considerable ingenuity by the Norden Company.

The sign is 65 feet long and 30 feet high. Across the top are electric lighted letters 30 inches high reading "Cecil B. DeMille's Paramount Production" and in the letters 5 feet high 400 50 watt opal nitrogen lamps spell out "The Ten Commandments." The projected horse is 22 feet high. The painting was made by Mr. Joseph Frondel, some of whose painting have been awarded the highest honors at the Royal Academy in Paris. The effect of his painting is heightened by flood lights from the front of the marquee, consisting of a battery of eight duplex lamps of a new design, each containing two 1500 watt special nitrogen lamps. This lights up the entire sign without a shadow. Color frames are used in front of each lamp so that changing effects may be produced.

* * *

ARAB BALLY

A girl on horseback in Arab costume escorted by a mounted companion, recently rode through the most crowded thoroughfares of Baltimore at rush hours, thereby attracting enormous attention to the forthcoming exhibition of Rex Ingram's Metro-Goldwyn photoplay, "The Arab," at the Century Theatre. This young woman carried a banner announcing that Alice Terry and Ramon Navarro were featured in the production, and gave the date and place of exhibition. Business well over the usual mark was attributed to the management of the Century partly to this exploit.

This ballyhoo, directed by Exploiteer H. S. Ansley, was backed up with a lavish display of stills from the picture and photographs of the stars in jewelry shop and drug store windows.

RUN A PARADE

Manager G. P. Bannaza of the Strand Theatre, Nashville, Tenn., and W. R. Arnold, Nashville's energetic exploitation man, gave to the First National picture "Torment," one of the most successful exploitation campaigns in the history of the city. A ten-foot banner was hung in front of the entrance. A cutout of the 24-sheet was mounted in the lobby. This showed a volcano belching fire and smoke. Two high-powered, red electric lamps, flashing on and off, underneath red tissue paper, gave the effect of fire.

Mr. Arnold arranged for a parade in which the United States Marines under the command of Sergt. Charles Scott, with a thirty-piece band furnished through the courtesy of Col. George H. Morgan of the Reserve Officers' Training Corps, of the Hume-Fogg High School. The parade had numerous small boys carrying banners for the marines, for the Strand Theatre showing of "Torment," and United States flags. The parade marched through the principal business streets, stopping in front of the offices of the city's two newspapers while the band serenaded them.

Selected Headliners

As Disclosed By Their Past Performances in the Box Office Hall of Records

Paramount

ON THE HIGH SEAS—Sea thriller. Reviewed January 12. BECAUSE the story is full of romance and fascination and the tang of adventure and the sea.

THE LITTLE MINISTER—Romantic Picture. Reviewed January 5. BECAUSE James Barrie's story is known wherever books are read, and this is a fine picture of it.

BURNING SANDS—Sheik Story. Reviewed January 5. BECAUSE the public hasn't had enough of the Sheik pictures yet and are ready to eat a few more of them alive.

BLOOD AND SAND—Spanish Love. Reviewed January 5. BECAUSE after it finished an exceptional run on Broadway it played at the smaller towns and drew the crowds out in all sorts of weather.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonia Moreno and Mary Miles Minter have made this picture a highly interesting and entirely absorbing story that it liked everywhere.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a Cruze picture that has been phenomenal ly successful in large cities and small towns and it has still a strong appeal.

TO HAVE AND TO HOLD—Reviewed Marcch 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the subsantial class which never goes out of style.

PRODIGAL DAUGHTERS — Flapper Picture. Reviewed January 10. BECAUSE it is the type of story of youth that is becoming more popular every day, but is sufficiently different to hold the interest.

THE GREAT IMPERSONATION — Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

MY AMERICAN WIFE — Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

EXPERIENCE—Symbolic Play. Reviewed January 19. BECAUSE it is a morality play that won the public esteem when it played on the legitimate stage, and its theme is always a welcome one everywhere.

THE EXCITERS — Dramatic Thriller. Reviewed January 19. BECAUSE Bebe Daniels and Antonio Moreno are in the cast and the story is a timely one concerning the flapper problem.

GRUMPY—Garden Mystery. Reviewed January 19. BECAUSE it has a cast of exceptional box office power including Theodore Roberts, May McAvoy and Conrad Nagel and a story that holds interest throughout.

RACING HEARTS—Auto Picture. Reviewed January 12. BECAUSE it is a speed picture of the type that goes over big with audiences everywhere.

"SEA HAWK" IN LONDON

No better example of the way in which they have used elaborate effects to exploit worthwhile productions is found than the way "The Sea Hawk" was first shown in London. Royal Albert Hall was engaged for the occasion and much time and money was spent in preparation for the opening night. Incidently, the premiere showing was attended by those only who held invitations from the First National Company, and the entire audience of six thousand was made up of trades-people, newspaper critics and a great number of London's social elite.

Some idea of the very worthy presentation accorded the picture, arranged and carried out by Kessler Howes, of Albert Hall, and Horace Judge, publicity chief of First National, may be had in a more detailed description of the prologue which is considered throughout the British Isles and by many outside, the greatest forepiece yet put on in presenting a motion picture.

As will be seen from the accompanying photograph, the giant set covers the entire stage, approximately 3000 yards of canvas being utilized. The backcloth alone weighed over a quarter of a ton, and had to be suspended from the girders of the roof by 32 sets of steel cables. The prow of the specially designed ship was 32 feet in length, 24 feet wide and sixteen feet high was securely enough constructed to hold a number of the Royal Welsh Choir and 27 effects men and electricians in the hold. The complete set of the ship and sails measured 104 by 130 feet. In order to allow a clear vision from the front seats, the deck cabin of the boat was designed to sink, and eight men were employed in this movement alone.

To provide the screen of light necessary to act instead of curtains and conceal the ship from the audience until the psychological moment, approximately 100 amber sunrays were used to to diffuse a soft "blinder" glow throughout the auditorium. The set was later illuminated by six searchlights, with seven sunrays to pick up the headlights of the ship and sail. Additional lanterns were required to achieve the movement of the boat and the rolling sea effects. A total load of over 85 amperes was required solely to light the set, three miles of wire and a staff of 27 men.

Those who witnessed the presentation and those who can let their imagination clearly depict the massiveness of this "Sea Hawk" introduction, will agree that it is a fit tribute to the initiative and enterprise of anyone, imaginative enough to foresee the effects such a prologue would have toward the success of a picture.

DOING IT RIGHT

In order to convince the City of New York with the importance of the engagement of Cecil B. deMille's production for Paramount, "Feet of Clay" at the Rivoli theatre, September 20, Harry Reichenbach, special representative, contracted with the Hartford Insurance company for $10,000 rain insurance for the opening day. The policy is arranged so that there is a five thousand dollar premium in the event that it rains from 1 P. M. to 4 P. M., and five thousand dollars covering the three hours from seven to ten in the evening.

In the week before opening all the New York papers carried daily insertions:

IF IT RAINS

Knowing the eagerness of the public to view any Cecil B. deMille production and appreciating its disappointment in the event of rain during Sunday, we have secured a

RAIN INSURANCE POLICY

to protect our patrons against disappointment. You can purchase tickets now for admission next Sunday. In the event of rain from one to four or seven to ten P. M. Sunday, return the ticket to the box-office of the Rivoli theatre and receive not only your purchase money back, but in addition a ticket free of charge good for any day during the engagement of

"FEET OF CLAY"

Rivoli Theatre

This is the first time that publicity has been made of rain insurance in New York. The point which makes it especially strong exploitation is the rebate clause which makes a sporting proposition out of the matter with the public wagering nothing. The moment that an exhibitor or a promoter puts a sporting angle on any event it commands public interest more rapidly than through any other medium.

The theatre itself gave co-operation to the newspaper effort by framing the rain insurance policy on a large beautifully decorated three sheet card which was placed in front of the theatre. The same copy text that was used in the newspaper advertising was used on the three sheet calling attention to the original policy framed on the board.

In the advance sale the Rivoli used a special ticket which was printed with the number of the insurance policy on it so that each ticket was a claim on the premium in the event of rain.

Half the city of New York was wondering on Saturday night if it was going to rain on Sunday during the hours prescribed.

* * *

BEAUCAIRE PROLOGUE

The latest song hit of the season, "Red, Red Rose'" composed by Mel Shauer and Fred Rath of the Paramount Famous-Players organization was broadcasted from station W J Z one night last week. The song which was sung by the clever Radio Franks made quite a hit with the radio fans. "Red, Red Rose" was written for and dedicated to Rudolph Valentino in "Monsieur Beaucaire."

This sure-fire ballad has been used to great effect in prologues for "Monsieur Beaucaire" throughout the country in conjunction with the presentation of the picture.

An ideal lobby display that brought increased patronage for Universal's "Fight and Win" starring the world's heavyweight champion, Jack Dempsey.

Theatres of the World

Paris Sets a Style All Her Own

AS the third of this series on the photoplay houses of the world, Paris differs but little from the playhouses of the larger cities in the United States. We wish to state for those who have not read any of the preceding articles in the series that the information contained herein is absolutely authentic, having been furnished by the American Consuls at the request of Exhibitors Trade Review

The condition of the motion picture industry in Paris is in a very flourishing state both from a standpoint of production and exhibition. The Establissements Aubert with headquarters on the Avenue de la Republique, Paris, operate fourteen motion theatres in the city of Paris alone, and are also engaged in the extensive production of film as well.

Most of the theaters of this concern are constructed of stone, and are of recent date. This seating capacity varies from 500 to 900 in those located in the prominent boulevards of Paris, and 1,500 to 2,000 in theaters removed from the center of the city. The minimum price of seats ranges from 1.50 to 5 francs, depending on the location of the theater, and the maximum price is 12 francs.

The Gaumont Palace in Paris, circular in shape, has a seating capacity of 3,600. This picture shows the facade and main entrance.

All photo-play theaters in Paris are equipped with two projecting machines generally of French manufacture. The Aubert company employs a Pathe Machine, with mirrors which concentrate the light.

Salle Marivaux, situated on the Boulevard des Italiens, Paris, is classed as one of the best motion picture theaters in Paris. The building is modern in every way, having been constructed of stone and cement in 1919, and its location is central.

THIS theater specializes in exclusive feature films, and the same program is shown during six to eighteen weeks. "Koenigsmark," a French picture, had the longest run, eighteen weeks. "Robin Hood," "The Hunchback of Notre Dame de Paris," "Violettes Imperiales" each had a run of twelve weeks. Among other pictures which were shown may be mentioned "Way Down East," "The Exciting Night" and "Dream Street." At the present time "The Thief of Bagdad" in being exhibited. It is thus seen that American films enjoy considerable popularity in Paris.

The "Colisee," 38, Avenue des Champs-Elysees, located in a residential section of Paris, is one of the most attractive motion picture theaters in Paris. The facade of the theater is an exact reproduction of the Amiens theater, constructed by Rousseau under the reign of Louis XIV. The city of Amiens gave the necessary permission to have the facade thus reproduced.

The seating capacity of this theater is 500. There are boxes in the rear of the theater on the ground floor as well as in the balcony. Seats are priced at 5, 7 and 10 francs.

THE "Gaumont Palace" is the largest motion picture theater not only in Paris but in Europe. The building was constructed in 1900, and was used first as a hippodrome, without success, however. It was subsequently used as a skating rink but that venture also failed. In 1911, it was purchased by the Societe des Establissements Gaumont and remodeled for use as a motion picture theater.

THERE are 1,760 orchestra seats, 940 in the balconies, 900 in the galleries, making a total of 3,600 seats. There is also standing room for 1,800 persons.

Beneath the principal entrance to the theater there is a reading and rest room. Directly opposite this room at the other end of the theater underneath the stage, there is a refreshment room, where coffee and various other beverages may be obtained during the intermission which covers two periods of fifteen minutes each. Music is provided by a jazz band.

Paris is one of the art centres of the world, and sets a pace in almost every line of activity which its neighbors are wont to emulate. It is not surprising therefore that in the motion picture industry, she is well among the leaders, and that in exhibition she sets a style all her own, for it has been the custom for Paris to set the style for some years back and for other countries one at a time to fall in line with the parade.

One of the luxurious rest rooms in the magnificent Gaumont Palace. This room is handsomely appointed, catering to the comfort of patrons.

Projection Hints

Optics Practical Ideas and Electricity

By WESLEY TROUT

Good Reels are Necessary

A VERY big amount of *unnecessary damage to film* is done by placing them on a *poor reels that has bad edges and hubs.* Reels with very small hubs are a bad thing to use. I recommend that the projectionist use at least five inch hubs when ever he can as it will make less pull on the film. The film exchanges should see to it that all the reels they send out should be in as good condition as possible, and that the reels are NOT in bad condition as to bad edges, warper, bad hubs and sharp edges on the out side of the reel.

It is the duty of every projectionist to help keep these reels in the best shape that he possibly can. Use a five-inch hub reels while you are projecting the picture and you will have less trouble. It is almost impossible to use reels sent out by the exchanges as the hubs are TOO SMALL and will cause the film to break much quicker if it is old and has bad sprocket holes, etc. You can purchase 2,000 foot reels with a five-inch hub at very reasonable prices.

The "Filmfast" reel is wholly for the use in the projection room. It is very substantial, very well constructed reel from every viewpoint. It is sold by most all leading theatre supply houses at a very reasonable price. The dimensions of the reel are 14¾ inches outside measurement, with a barrel (hub) diameter of about 4¾ inches. The sides of the reel are made of very heavy steel which will greatly prevent bad warping.

Another good make of reel for the projection room is the Bell and Howell, made in Chicago, Ill. It is well made and will last a long time with proper care. These reels are made with a five-inch hub for 1,000, and also 2,000 foot of film. They are nickle plated throughout. These reels are very reasonably priced and they are shipped promptly.

* * *

Film Cement

Jake P. Jones, projectionist, Cincinnati, Ohio., sends a very good formula for making your own film cement, as follows:

This cement is for non-inflammable stock, ½ pound of acetic ether, ¼ pound of acetone merch, in which dissolve 7 feet of non-inflammable film from which you have very carefully removed all emulsion.

Here is one for the inflammable film stock which the readers of your department will find to be very good; a piece of film 4 inches long dissolved in 1 ounce of acetic ether is a very satisfactory cement, I have found. *Be sure and remove all the emulsion and then cut it in strips.*

We thank you very much for the film cement formulas friend Jones. We would be glad to hear from other projectionists that may have a good cement of their own making. *Let us hear from you.*

* * *

Removing Emulsion

There may be some projectionists that do not know how to remove the emulsion from film, easily just a few minutes work. You can very easily remove the emulsion by simply soaking the film in warm water, to which ordinary washing soda has been added. This method will remove the emulsion quickly and cleanly. Be sure and wash the film in clean, warm water after this so that it will be good and clean.

* * *

New Carbons

Charles W. Phellis and Company, New York City, have just placed a new brand of carbons on the market under the name of "Phelco" carbons. *The writer recently made several tests for this firm and found their carbons to be very good for both direct and alternating current.* The light seems to be more steady and brighter from these carbons than some I have tested out from time to time. The carbons are well made and contain a good *core that will NOT DROP OUT*, and this *core will retain the crater very good.* The carbons for the *negative* are *copper coated and cored.* I am sure that most projectionists and exhibitors will find these carbons of very high quality in every respect.

* * *

New Part List Catalogue Published by Nicholas Power Company, New York

I have recently received the new catalogue listing parts for the Powers projectors. The catalogue is very neatly compiled.

In this new edition of the catalogue on parts and accessories, a new system of numbering and grouping has been adapted which the Power's people feel will be much more convenient and satisfactory than the old plan which was used for a number of years by this company.

Under this new system the parts have been re-arranged and regrouped on the basis of group assembly and this has necessitated the assignment of new part numbers to all parts except in some special instances. In the majority of the mechanism parts in which the 600 and 700 series are used, no change has been made. This new system may at first cause some slight inconvenience to exhibitors and projectionists accustomed to the old system of numbers, but the advantages of the new plan will soon be very apparent to exhibitors, dealers and projectionists.

The classification under group assembly is a more logical system than the old method.

* * *

THEATRE NEWS

The Majestic Theatre, Clarksville, Tenn., has just reopened, having undergone a complete overhauling and re-equipped to the extent of $15,000.

* * *

A. Martini recently opened his new Martini Theatre at Galveston, Tex.

* * *

Plans have recently been completed for the Lufkin Amusement Company, Lufkin, Texas, for the erection of a new $100,000 theatre for this city. The new house will seat about 1,200 people. Will contain the very latest equipment throughout.

* * *

J. D. Howard is the new manager of the Neptune Theatre at Seattle, Wash.

* * *

The Liberty Theatre, Stanwood, Wash., has been leased by Prof. Stoddard who will reopen same in a few weeks.

* * *

Fred Glass has purchased the Electric Theatre at McCook, Nebr., from W. T. Newbold and will conduct same as a first class motion picture theatre.

* * *

Many very important improvements are being made on the Empress Theatre, Waitsburg, Wash. Will reopen in a few weeks.

* * *

A new picture theatre is soon to be erected at Las Cruces, N. M.

* * *

The new Ritz Theatre at Fort Worth, Texas, recently opened under the capable management of Sam Bullman.

* * *

The New motion picture theatre, Lancaster, Ky., will open its doors in a few weeks with motion pictures as the opening policy.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

Flower Baskets

If there is one thing that makes an impression on the average theatre-goer, it is the little artistic touch which an enterprising exhibitor will make sure that his theatre possesses. One way to bring about this result is by arranging an attractive decoration at either side of the screen in the form of electric flower baskets. With red bulbs in the basket a distinctive note will be given to the theatre that could not possibly be had by any other means however costly. The Oscar Leistner makes a specialty of these baskets which may be secured upon application. The baskets may be either electric or not according to the taste of the exhibitor.

* * *

Glass Shutters

When the wintry December blasts set in have a little consideration for the cashier who is forced to sit out in the cold with a gale blowing in through the t cket window. Sliding shutters will avoid this and secure comfort for the cashier. When a patron appears at the window the slide is opened, and when the sale is over, the glass slide falls back into place.

* * *

Music Stands

If you feature an orchestra in your theatre, you realize that next to your screen, it commands more attention than any other adjunct. The new Gallagher music stands are so richly ornamental in appearance that they will make a favorable impression on the most critical of audiences. These stands are of material assistance to the musicians. Each stand has three flash signal lights, controlled from the conductor's stand. They enable the conductor to give quick, silent directions to all players at once.

The stands are finished in a lustrous, gold glaze, and carved in relief. Their deep, box-like construction and hooded lamps keep the reflected glare of music sheets off the screen, and completely shade the light from the audience.

Additional information may be had by communicating with Gallagher Orchestra Equipment Co.

FOR the benefit of the exhibitor THE EXHIBITORS TRADE REVIEW will be pleased to co-operate in obtaining equipment information. We will answer any questions relative to the theatre equipment and accessories, and will secure catalogs for readers upon request.

This department is for your benefit.

Use it!

Door Closers

Is your theatre noted for a cozy atmosphere or is it a place of draughts when the wind begins to howl? For a nominal cost you can install automatic closing devices that will keep the doors closed. Many people are thoughtless, and have a habit of leaving the doors open much to the discomfort of the other patrons. Some people are very susceptible to draughts, and a chill breeze blowing across their shoulders will keep them away. Now that the cold weather is here install these door closers, and add to the comfort of your patrons.

* * *

Cameras

Something indispensable to every theatre manager is a camera, for photographing theatre fronts, novel exploitation stunts, a line up at the box-office and numerous other things which may be used advantageously for advertising the house. The Kodak is as good a camera as there is on the market, and may be operated by any amateur. Make these snapshots a feature of your theatre, and place them in frames for lobby display.

* * *

Seat Signal

It is very awkward in a darkened motion picture house to have your patrons falling over each other in search of seats, or for the usher to raise his hand to indicate the number of vacant seats. There is a device on the market that will do away with this inconvenience. The Better Service Film Co. has a vacant seat indicator for sale. It has

many advantages, for it shows the waiting patrons in the rear of the theatre the exact number and location of the vacant seats; it keeps the ushers forward in the aisle where they belong, preventing obstruction in the aisle by the usher running back and forth; it does away with the usher's frantic efforts to attract the patrons' attention by arm and finger gestures.

This seat indicator is durable, being made of all metal, and without glass is not easily broken.

* * *

Organs

Most small exhibitors cannot afford a large orchestra, and in the small theatres where the space is limited it is doubtful if an orchestra is desirable. However the old-fashioned idea of a piano is fast becoming obsolete for moving pictures while a good organ is not only a substitute for, but in some cases an improvement upon a mediocre orchestra. Every exhibitor should realize the important part that music plays in the presentation of a film, and the organ is the answer to the problem of appropriate musical accompaniment for the photoplay house. The W. W. Kimball Co., manufactures an organ that will answer any want, and has a range of prices that reaches all.

* * *

Radiator Valves

When the cold weather sets in it is time for the theatre manager to inspect the heating equipment of his theatre. An important point is the radiator valves.

It is very annoying and distracting for a hissing sound or a jangling noise to disturb the patrons of your house when the whole thing could be avoided by installing radiator valves that will do away with this disagreeable annoyance, and at the same time save money on your fuel bill.

The valves need no special fitting. They are made in standard sizes and may be easily adjusted in a few minutes. There are many such valves on the market, but the Hoffman valve is one of the best and is used extensively in theatres.

* * *

Flashers

There is really nothing more important to the theatre owner than the display of electric signs in front of the house. Pulsating effects are quick to catch the eye, and such flashing on and off of electric signs is obtained by staggering the contacts on the flasher and flashing circuits alternately. For any information on this subject of flashers, get in communication with the Reynolds Electric Co., who make a specialty of flash signs.

* * *

Fire-Proof Film Rewinder

Your projectionist will appreciate the ease in which the Miller automatic rewinder is operated. It is cast in one piece, there are no joints to rattle, no sheet metal to warp out of shape and no troublesome braces in the way. The cutout arm is counterbalanced so that the roller rests very lightly on the film and the motor will stop immediately, should the film break.

Gold Fibre a Work of Art

Minusa Cine Screen Co., of St. Louis, Mo., make what they call, "The Screen for the Purpose," which is built to specifications, specializing the color and color tones in accord with the internal and operating conditions of the theatre. Their aim is to produce the screen best suited to your individual requirements, whether a cozy neighborhood house or a screen temple of today.

* * *

Special Illuminating Ideas

Kliegel Brothers of New York offer the exhibitor's a varied assortment of electric sign devices, either in suspension effect from a marquee, or built into a wall. They also have a service for cooperating with architects when theatre projects are intended. The concern has a department devoted wholly to special illuminating effects, with which all theatre managers, motion picture directors and prospective clients are invited to consult.

* * *

Stage Lighting in Detail

Edison Lamp Works have a bulletin of lighting data concerning stage lighting that covers the field in every detail, from switchboard and wiring, "effect" apparatus, production or colored light, footlights border lights, bunch or flood lamps, spot lamps, to the effect of color on appearance of objects. To make your atmospheric prologues a complete success it would be well to read what they have to say concening colors best reflecting light and lights best to use for said colors.

A Tip to the Theatre Manager

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for Holiday Gifts

Are Quick Sellers and Big Money Makers For Every Theatre

Here's a dandy way to sell theatre tickets by WHOLESALE! Parents will buy $3.00 Coupon Books to give their children for Christmas gifts!

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George Fulwell's
HOTELS

* * *

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—Mother or Sister
—and Dad

* * *

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Miscellaneous

THE SMALL SUM that it costs to insert an advertisement in the Classified Section of EXHIBITORS TRADE REVIEW enables you to place your desires in the minds of men who are always interested in a good proposition.

PROJECTION EQUIPMENTS INSTALLED. Plans drawn for Projection Rooms. Consult me when you purchase projection and electrical equipment. Let me plan your Projection Room and Equipment. WESLEY TROUT, Consulting Projection Engineer, Exhibitors Trade Review, 45 West 45th St., N. Y. City.

WILL EXCHANGE GARAGE IN CITY of 800 for a theatre; garage doing very good business; invoice about $2,500; building 30x90; wood; will trade separate or both. Address Thoms Motor Co., Hurley, So. Dak.

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By C. GARDNER SULLIVAN

WITH WALLACE BEERY, JACQUELINE LOGAN AND BESSIE LOVE

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Can a man who was born a coward, and has lived a coward, force himself to fight against overwhelming odds?

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And doesn't love do just that sort of thing?

A real big picture that is being eagerly booked by big showmen; among them this week is I. Libson for Cincinnati, Louisville and Dayton.

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EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

RICHARD DIX
goes over with a
bang
in
"MANHATTAN"
— N.Y. EVENING WORLD

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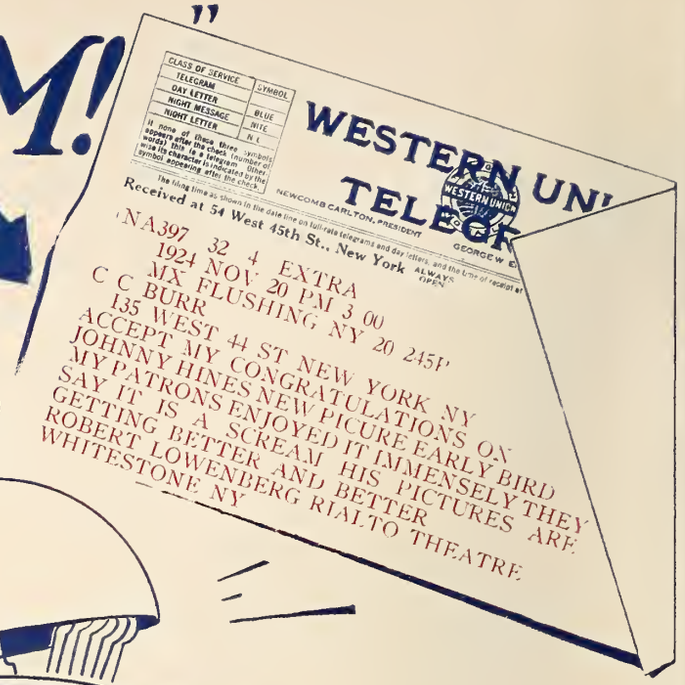

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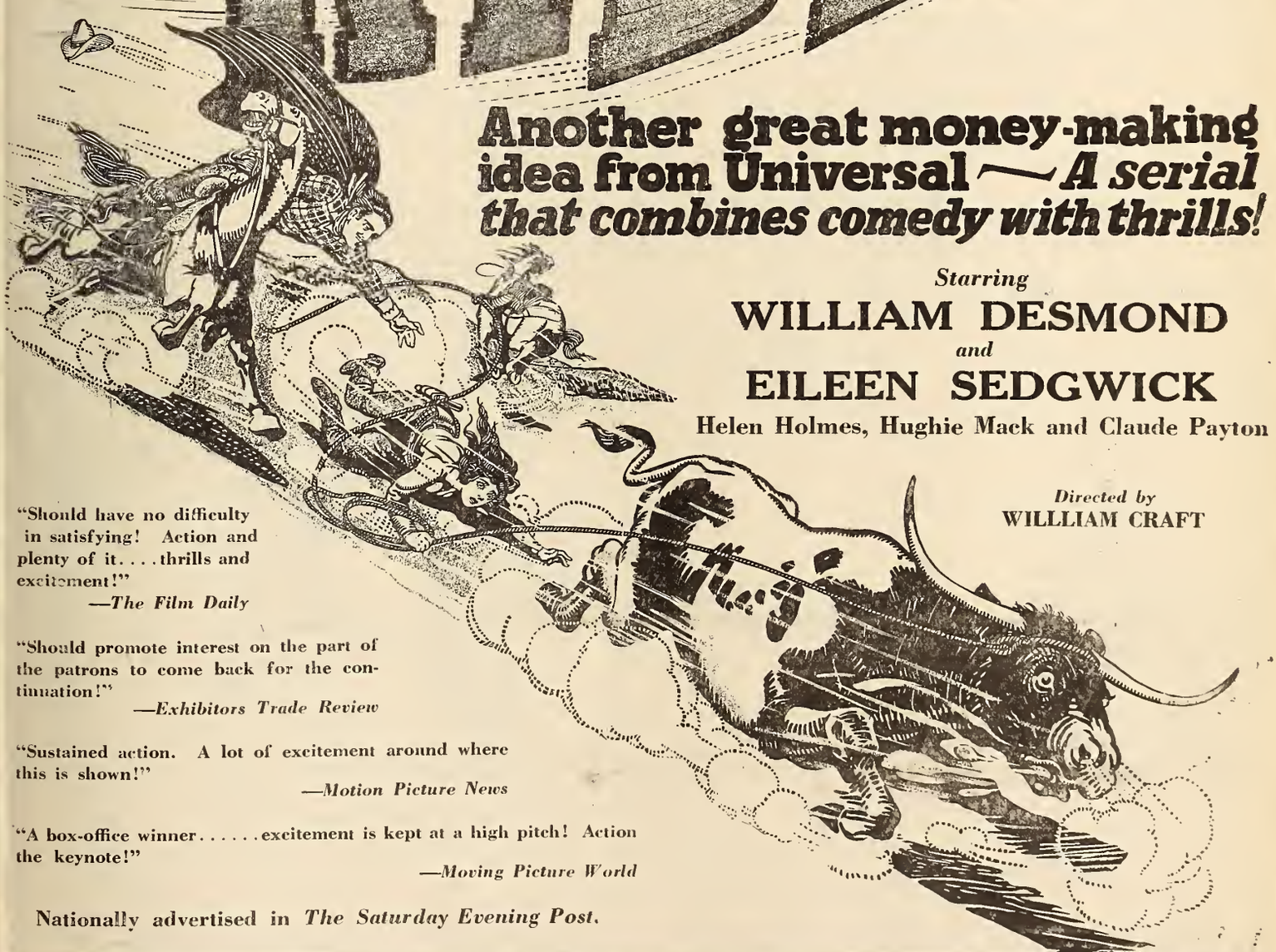

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in "The FLAMING FORTIES"

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Directed by Tom Forman

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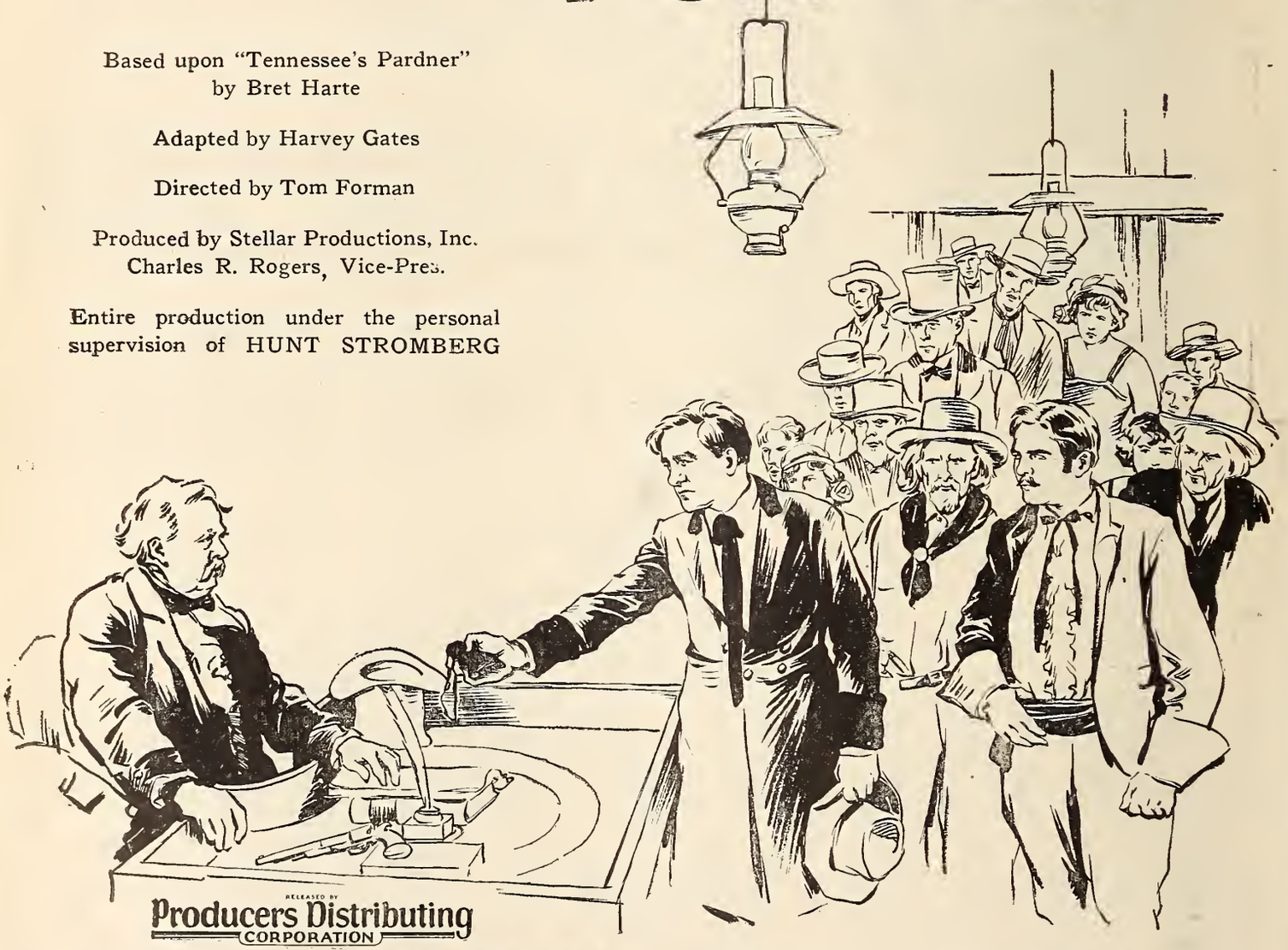

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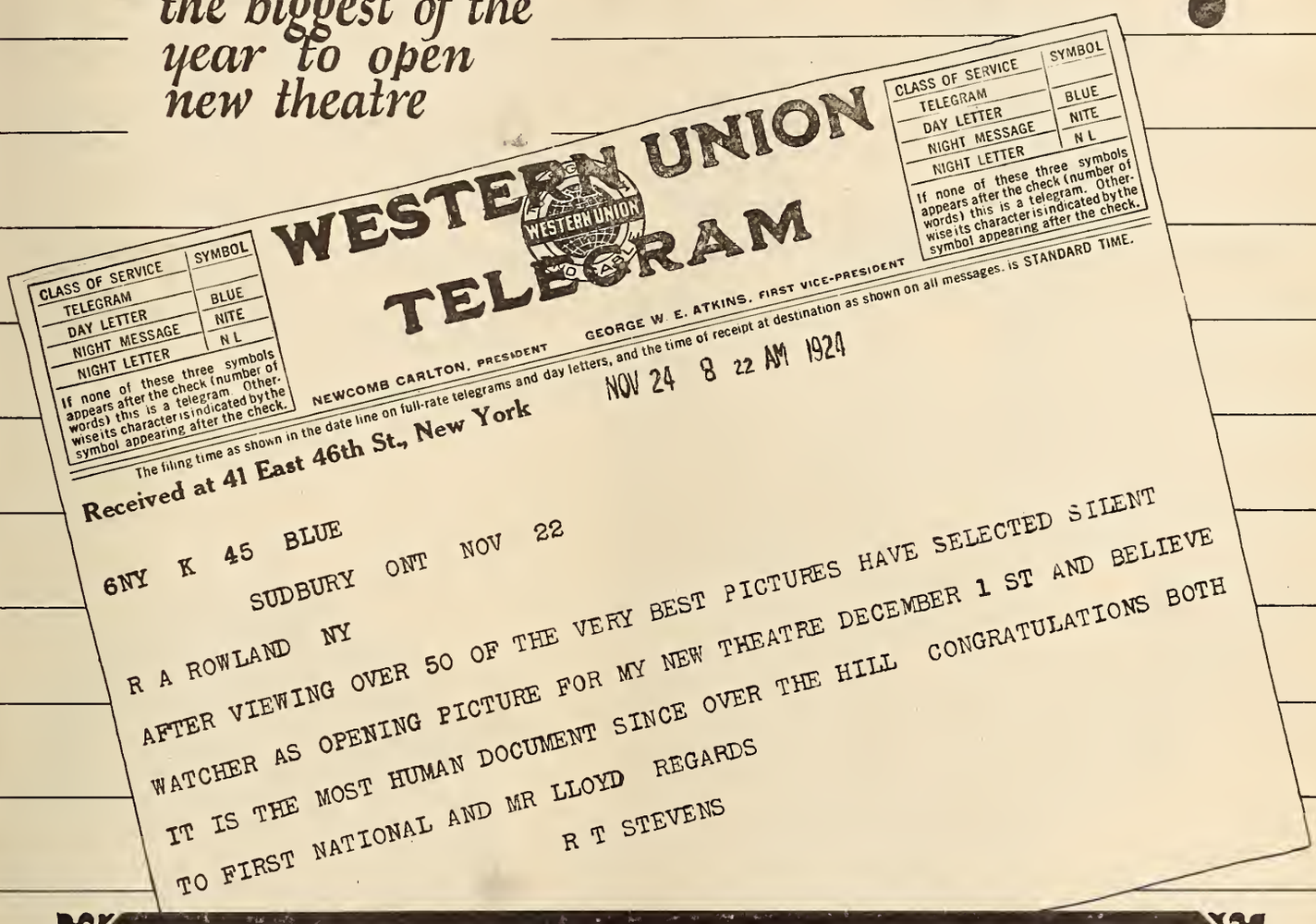

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What's the argument? Your box-office tells you—FIRST NATIONAL LEADS

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The unusual!

The gorgeous Barbara La Marr in a story of a woman with two personalities, has a picture they'll *all* talk about –

ASSOCIATED PICTURES CORPORATION *presents*

SANDRA

with

Barbara LaMarr *and* Bert Lytell

Under the personal direction of ARTHUR H. SAWYER
From the novel by PEARL DOLES BELL

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
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383 Madison Avenue, New York

Big ones are the rule, never the exception – and that makes –

FIRST NATIONAL LEADERSHIP

DEC 11 1924
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EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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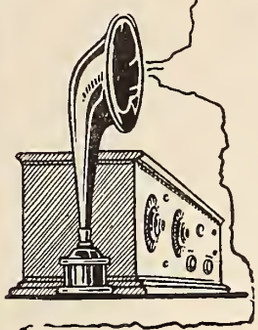
WEST COAST REPRESENTATIVE,
GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R. 45 West 45th Street, New York, broadcasting the importance of keeping alert for every opportunity to put over your theatre and the pictures you present. To keep alert learn to meet opportunity rather than wait for it.

Don't worry over trifles. You wouldn't shoot ants with cannon balls; worry devours energy, and you need all your energy in putting over your stock-in-trade.

Harriman, the famous railroad magnate, died fifteen or twenty years before his time. He was a brilliant and talented worker—but work didn't kill him. What really did bring about his end was thinking when he should have slept. Be sure and prepare yourself for a constructive day's work by getting the proper amount of slumber. Then, once up, do your level best to put over your personality, your theatre and the pictures you play.

"It can't be done!" is not in the Showman's dictionary—so be sure it isn't in yours. YOU only can plant your house on the map of prosperity!

Years ago Disraeli said: "The most successful man in life is the the man who has the most information." Showman, there is nothing to stop you from making your house "an institution." Study your community. Digest ideas created by Producers; in short overlook not a single source of information to make you better for it at the end of the year.

Give yourself the periods of relaxation you need—and deserve. You cannot do your best work unless you play square with your self. The man who is always talking shop is defeating the very purpose he seeks—and that is Increased Efficiency.

There are three routes in business, whether it be presenting photoplays or whatnot. They are—*up, down, out!*

"Know Thyself!" By "knowing thyself" you are placing yourself in a position to know others. It is through cooperation that men rise above the heights. No man can accomplish best results single-handed. Together many men "mount the ladder," each helping the other.

Don't take yourself too seriously! Be serious, but always have that saving grace—a sense of humor plus cheerfulness.

At Universal City they are making a wonderful photodrama. It is called "The Phantom of the Opera," and is expected to rival "The Hunchback of Notre Dame" in grandeur. The film is an adaptation of the widely-read novel by Gaston Leroux. The director is Rupert Julian, and Lon Chaney, Mary Philbin and Norman Kerry are in the cast.

Above is one of the brilliantly colorful scenes from Universal's "The Phantom of the Opera." It is one of the masked ball sequences in which laughter is turned to tragedy. The Parisian Opera House has been reproduced in sets featuring the grand foyer, the auditorium, and the labyrinth of underground passages and moats.

Mary Philbin, who gained sudden fame with her fascinating characterizations, plays the leading feminine role in this spectacular production, and adds cubits to her histrionic stature. The film depicts many tense episodes and she has proven herself equal to the task of registering the entire gamut of human emotions before the camera.

Norman Kerry plays a dashing officer with a penchant for the ladies of the ballet. The scene shows a faithful reproduction of "back-stage" in the Parisian Opera House. More than three thousand extras are being used at Universal City in making the striking sequences which abound in this latest Universal master-piece picture.

"The Phantom of the Opera"

Universal Is Filming a Photodrama Which is Confidently Expected to Equal the Famous "Hunchback" in Sensational Grandeur

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Walter Hays, of Buffalo, well known New York state exhibitor, was elected president of the New York M. P. T. O., to succeed Michael J. Walsh, who resigned owing to illness. The election took place at a special meeting in Albany on December 3.

* * *

Joseph M. Schenck, chairman of the board of United Artists and Sid Grauman, well known Coast exhibitor, will establish a chain of 20 theatres in key cities. The theatres will be Egyptian in architecture and follow closely the Hollywood Egyptian. They will play United Artists pictures.

* * *

Samuel Suckno, prominent Albany exhibitor, and one of the vice-presidents of the New York M. P. T. O., died in New York City on Thanksgiving Day, following a brief illness.

* * *

Sam Sax, independent distributor, bought in the assets of the bankrupt Selznick Corporation for $66,500. It includes all assets except those taken over by Associated Exhibitors and F. B. O.

* * *

Louis Sagal, National Treasurer of the M. P. T. O. A., was honored on the Coast by a "Louis Sagal Week" in which most of the Coast celebrities joined to do him honor.

Sydney Kent, in an interview to Paris newspapermen, offers to finance a committee of Frenchmen to come to America and study American tastes in order to aid the French producer.

* * *

T. D. Soriero, prominent Baltimore showman, has been chosen as general manager for Universal's theatres. It is understood that a campaign will be made for high class presentations from Coast to Coast of Universal's features.

* * *

The week ending November 15 proved to be the greatest in history for the Southern Enterprises, which company controls 120 theatres scattered throughout the Southern States. The South is now in the midst of a prosperity boom and all theatres are doing well.

* * *

Joseph Plunket, New York Strand; J. A. Partington, Rothchild Theatre, San Francisco; Fred Meyer, Palace Theatre, Hamilton, Ill., Frank L. Newman, Kansas City; Harold Franklin, Famous Players Theatres, and Harry C. McArthur, West Coast theatres, Los Angeles, have been chosen as judges for the best short subject of the year, the winner to receive the Hugo Riesenfeld Medal.

* * *

The Thomas H. Ince studios will close down for a month, beginning December 11, at which time a future policy will be adopted. There are four productions now being made.

* * *

Kansas-Missouri M. P. T. O., is staging a drive for new members and expect to increase the membership to 500. There are 840 exhibitors in the states.

Nation-wide Clean-up
Of Fraudulent Film Projects

Associated Advertising Clubs Cooperate for Benefit of Picture Industry

THE American public is interested in motion pictures. It is more interested in motion pictures perhaps than any industry or any form of entertainment with which it has yet come in contact.

It is so interested in motion pictures that it has come to feel itself a part of them. The closeup and other mechanical agents, the universal human appeal which most writers, actors and directors try to infuse into their productions and the fact that movies every week reach virtually the entire population of the United States, tend to accentuate this familiarity.

The motion picture has become part of the American people. Almost to the extent that the public schools provide their education, the movies provide their entertainment.

Have you ever sat through a motion picture twice? And the second time, instead of watching the screen, have you ever watched the audience?

What you saw on the faces of those people perhaps revealed to you how deeply the "movies" have become woven into American life. As the lovers of the story embraced in the final fade-out, there was not a woman in the audience but felt herself the heroine of the screen. Not a man but felt himself the hero.

NEARLY all of us at one time or another have wanted to participate in this great American institution of the "movies." For here, either as actor, author or director, lay fame and wealth. And here, too, lay the mysterious machinery which could build wondrous dream worlds for us all. Small wonder it was we wanted to learn to operate machinery.

And so, when the doubtful film company promoters, the acting and scenario school agents came along, they found a fertile field for their efforts.

In the stock selling line these promoters, using the confidence which the American people felt in the great motion picture industry as a lever, were able to enlist the support of business men of unquestioned honesty and integrity in many cities.

Sometime the bait employed was that local talent would be used partly or entirely in the production. No business man with an attractive daughter could be expected to object to aiding her to fame in the motion picture field. Perhaps many of these business men themselves cherished a secret ambition to appear before the camera.

ADD to that the fact that the home town and its attractive environs would be advertised far and wide through the films, and the local business men were more than willing to lend their names and influence to such projects.

Often they did not ask for the promoter's credentials, nor for any evidences of his ability to put over such a difficult enterprise. They did not ask him to show them how he would make the pictures nor what arrangements he had made for releasing and distributing them after they had been made.

Perhaps in their great loyalty they felt that anything made by their home people in their home town *must* be of interest to the rest of the world. Their own Sally Green, who was leading woman in the High School Dramatic Club was another Mary Pickford, while Johnny Burke, who worked in Jenkins Grocery Store could think up more ingenious plots that C. Gardner Sullivan or Booth Tarkington.

And the same type of people who encouraged the fraudulent stock salesman also encouraged the motion picture scenario and acting schools. Sally Green was convinced that the only difference between her and Mary Pickford was training. No matter how dumb or how awkward Sally was, somebody's course in ten or twenty lessons—for the payment of $50 or $150—would make up for all her shortcomings.

Similar frauds along this line which have been exposed by the Committee, were those of the old "D'Artagnan" film, the title of which was changed to "The Three Musketeers" to coincide with the Douglas Fairbanks release, and of a foreign production of the "Two Orphans" to coincide with the advertising of the Griffith picture of that name.

Questionable advertisements for "partners," "extras" and others, usually where the applicant must make a deposit have also been weeded out. One man, Frank G. Terwilliger, collected $40,000 through help wanted advertisements.

One of the most recent instances of advertising fraud halted by the Vigilance Committee was in Bicknell, Indiana, in October, where a certain J. P. Lynch is said to have endeavored to produce a local picture to be called "The Darling of Bicknell," without the approval of the Advertising Committee.

Lynch is alleged to have ordered a double page spread in a daily paper and sold spaces in this spread for $25 and $35 which was to include the right of making a few feet of pictures of the merchant's store. Each merchant after the showing of the picture was to receive that part of the picture pertaining to his store. The spread was not printed, due to the fact that Lynch was asked to pay for it in advance.

Mr. Lynch also secured applicants for the motion picture cast, collected the money from the subscribing merchants and before the first rehearsal was to be held, left town.

These are but a few examples of the kinds of frauds and deceptions with which the National Vigilance Committee of the Associated Advertising Clubs and forty local Better Business Bureaus have had to deal.

And all such irregularities in the motion picture field are but a few in contrast with the very great amount of honest transactions.

THE Vigilance Committee has a greater purpose than merely to expose fraud. It has a greater purpose than to secure the arrest of a few short-sighted individuals. Its purpose is to protect the motion picture industry and its $1,500,000,000 investment from the tampering of these few.

Its purpose is to protect the public confidence in the motion picture industry. A contrast of conditions today with those of only a year ago will show that it is protecting that confidence. And in this work it has the support of all the far-sighted and honest men and women in the industry.

Through the efforts of all of these, the time is not far off when the motion picture industry will stand purged of these contaminating few. It will stand in all respects worthy of the public confidence which will be placed in it.

Box-office receipts will reflect—indeed they are already reflecting—that confidence.

Fox Anniversary Week Starts On January 25

FOX FILM CORPORATION will celebrate its twenty-first anniversary during the week beginning January 25, 1925 and ending on January 31.

The anniversary finds this corporation in the midst of releasing the most important product in its entire history and strongly intrenched in the theatres of the world.

An idea of the magnitude of the Fox product and its immense growth can be gleaned from a summary of the current season's productions which includes five giant specials, 26 specials, 21 star series, 17 Imperial Comedies and 20 Sunshine comedies, 7 monkey comedies, 8 Van Bibber comedies, 26 one-reel Educationals and 104 issues of Fox News reel.

Keeping pace with the production has been the demand and "the coming of age" of the corporation finds 28 branches in the United States, 6 in Canada, and 60 others scattered all over the universe distributing this product to theatres of every race.

That the sun never sets on the product of Fox Film Corporation is literally true. The company is represented in every country in the world except Russia.

Appropriate, therefore, is Fox Anniversary Week and the plans to celebrate it in thousands of theatres throught the world.

As the first step in this direction it has been announced that Fox Film Corporation will give free paper and accessories to all exhibitors playing 100 per cent Fox pictures during the anniversary period.

By this it is meant that any exhibitor who plays some Fox picture, a feature, program, comedy or short subject, on each day of the week celebrating the eventful period in the life of the corporation, will be given free of charge, all the accessories he would ordinarily buy to exploit the particular film in question.

This offer also holds good for houses playing only three days a week, but who on each day during the anniversary celebration, play one Fox picture or another.

In addition to this a special spinner card has been designed by the firm for use by the 100 per cent Foxities. Other plans for the proper celebration of the "coming of age" are being discussed by the officials of the company. They will be announced from time to time through the trade press and the dailies.

The "coming of age" of Fox Film Corporation is not only eventful for the firm itself but is of special significance to the entire industry and Fox officials are looking to the exhibitors to impress the public with this fact and aid in whatever way they can to show the great strides the industry has made since its inception, a period through which an overwhelming majority of the public have lived.

Bessie Love is looking to see if she has time to do a little Christmas shopping between scenes in First National's prehistoric feature "The Lost World."

BISCHOFF TAKES OVER GRAND STUDIOS

Just back from the East, Samuel Bischoff announced today that he had arranged with the mortgagees of the Grand Studio property to assume complete control of the plant and on December 1st it will be rechristened "California Studios."

"I have severed all connections with Grand-Asher," said Mr. Bischoff, "and will devote my efforts towards the production of feature pictures for Independent and National release organizations."

Mr. Bischoff stated that he had several contracts pending and would shortly commence production.

The plant covers three acres and is considered one of the finest equipped studios in Hollywood. The stage covers 27,000 square feet and Mr. Bischoff plans building another stage in the near future so that there will be ample stage space facilities for five or six producing units.

HOBART HENLEY IN EAST TO CELEBRATE

Hobart Henley, who has come east to "celebrate" the completion of "The Square Peg," his third picture for Metro-Goldwyn-Mayer this season, is spending an exceedingly busy vacation in New York, where he is searching for new screen material, and interviewing players. "The Square Peg" is a picturization of the Lewis Beach stage success, adapted to the screen by Agnes Christine Johnston.

Henley has brought with him a print of his previous production, "So This is Marriage." This is a picturization of the ultra-modern story by Carey Wilson, adapted for the screen by John Lynch and Alice D. G. Miller. Conrad Nagel, Eleanor Boardman, Clyde Cook and Lew Cody have the principal roles.

Henley's "Sinners in Silk," from the story by Benjamin Glazer as adapted by Carey Wilson, has proved one of the biggest money getters produced this season by Metro-Goldwyn-Mayer. Adolphe Menjou, Eleanor Boardman and Conrad Nagel have the principal roles in this popular picture.

Studio authorities predict that both "So This is Marriage" and "The Square Peg" will exceed in popularity even "Sinners in Silk." Claire Windsor, William Haines, Emily Fitzroy, Lucille Ricksen, Robert Agnew, Edward Connelly, Vivia Ogden and Bert Roach all have important roles in "The Square Peg."

Hobart Henley has built up a reputation for himself as a producer of sure-fire box-office attractions as is proved from the phenominal run that "Sinner in Silk" has had not only in New York but in other territories. "So This is Marriage" and "The Square Peg" are said to possess the same essentials of popular appeal and box-office value that made "Sinners in Silk" one of the outstanding Metro successes.

T. D. SORIERO HEADS UNIVERSAL'S THEATRES

Carl Laemmle, president of the Universal Pictures Corporation, this week announced the appointment of Thomas D. Soriero prominent Baltimore theatre manager, as general manager for Universal's theatres. The appointment becomes effective immediately.

When Malcom Strauss, Pathe director, decided that he was in the market for a type of girl to develop into a serial star, he advertised, with the above results. Each one is a potential star. There were 400 applicants and the chosen one gets a small part.

The above is a reproduction from a Red Cross picture, in which Frances Howard, the Famous Players star, is holding aloft the torch. 4,250,000,000 prints were made for the Christmas Seal drive.

Warner Bros. Speed Up Production

Hope to Complete 1924-5 Program by February 1

SO well have the released pictures in their 1924-25 program been received by exhibitors and the public, that Warner Bros. have determined to make a special effort to keep their promise made early in the season that all of the twenty Screen Classics in the current program would be finished by February 1, and ready for release early in the Spring.

In order to accomplish this, a complete re-arrangement of the publication schedule has been necessary, and after a conference at the Hollywood studio between H. M. and J. L. Warner, the New York office announces that the entire output of the company will be completed on the date first announced.

Increased activity at the western studio marks the first step in the "speed up" program, and high pressure will be in order from now on. The first signs of the new schedule arrangement is an announcement that "Eve's Lover," which Dorothy Farnum is adapting from the novel by W. K. Clifford, to be directed by William Beaudine, with "My Wife and I," adapted from the novel of Paul Bern by Julian Josephson to be directed by Millard Webb, and Robert Keable's "Recompense," adapted by Dorothy Farnum, and directed by Harry Beaumont, will be the next three big scripts to be put into production.

"The Lighthouse by the Sea," with Rin-Tin-Tin, "The Dark Swan" from Ernest Pascal's sensational novel, and "A Lost Lady," adapted from the best-seller of Willa Cather, have just been completed, and there is in production at the present time nearing completion, "The Bridge of Sighs" and "A Broadway Butterfly" with "Thin Ice" and "The Man Without a Conscience" just starting.

M. P. T. O. A. Secretary Honored on Coast

"Louis Sagal Week" Proved a Great Success

WORD has just come to the National Headquarters of the Motion Picture Theatre Owners of America of the big reception being accorded National Treasurer Louis M. Sagal in Los Angeles, where he is now the guest of the Motion Picture Theatre Owners of Southern California and Arizona.

November 28 to December 5 was designated as "Louis Sagal Week" in which to do him honor. Among the things that were planned were trips to nearby places of interest, visits to the studios and the Annual High Jinks on December 4.

On December 1, luncheon followed by a monster mass meeting was tendered him at the Hotel Biltmore. There was a very interesting program of prominent speakers and entertainment and Mr. Sagal read an official message of greeting and organization to the Motion Picture Theatre Owners of Southern California on behalf of R. F. Woodhull, Chairman of the Board of Directors of the National Organization and another on behalf of National President M. J. O'Toole.

The following committees were appointed to take care of the arrangements for the week:

Honorary Committee:—Adolph Ramish, Claude Langley, Michael Gore, A. H. Emenhiser, B. E. Loper, Sr.

General Committee:—Fred Miller, President of M. P. T. O. of Southern California as Chairman; A. P. Michael Narlian, Secretary Film Board of Trade; C. L. Theuerkauf, President Film Board of Trade; Dave Bershon, A. L. Gore, Harry Arthur, W. J. Quinn, H. N. Berinstein, Glenn Harper, Secretary M. P. T. O. of Southern California.

Banquet Committee:—Sol. Lesser, Chairman, Harry Arthur, W. W. Whitson, B. N. Lustig, James Samms, J. L. Swope, D. B. Vanderlip, A. E. Walker, H. J. Siler, J. S. Lustig.

High Jinks Committee:—J. H. Goldberg, W. H. Collier, Lou Golden.

Amusement:—Peral Merrill, Joe Rubinstein.

Publicity:—Jack Retlaw, Art Meyers.

Reservation:—Jake Cone, B. N. Berinstein, Glenn Harper, Henry Charles.

Alice Joyce, one of the best known picture actresses in the world, who has just returned to the screen in J. B. Schulberg's "White Man," a jungle feature.

Harold Lloyd, Pathe star, sneaks home with an armful of groceries to his little wife, Jobyana Ralson, but later Harold's mother-in-law breaks up the happy family.

* * *

Samuel Suckno Called By Death

Pioneer Exhibitor Was Vice-President of N. Y. M. P. T. O.

FOLLOWING an illness of several weeks, Samuel Suckno, of Albany, N. Y., one of the pioneer exhibitors in New York State and one of the vice-presidents of the Motion Picture Theatre Owners of New York State, died on Thanksgiving Day at the Mount Sinai Hospital in New York City. Mr. Suckno was fifty-five years of age and had been an exhibitor for about twenty years or more. He came to Albany originally from New York City, and opened a clothing store. Later on he realized the possibilities of the motion picture theatre, and converted his store into a theatre.

As the years passed, Mr. Suckno took over other theatres in Albany with the result that a year or so ago he was operating two residential houses and two downtown places. The latter two he was operating at the time of his death, having leased the others some months ago.

Few exhibitors in New York State were better known than Mr. Suckno by reason of his activities in the state association. He was a member of the Albany zone committee, as well as the Albany Theatre Managers Association.

The funeral was held in Albany and was largely attended. Many exhibitors were present from other places. There were many beautiful floral tributes from exhibitors and exchanges. Mr. Suckno is survived by his parents, several brothers and sisters, as well as his wife, two daughters and three sons.

Yes, You Can Get the Facts

IN a recent challenge addressed to executives of motion picture enterprises, *Moving Picture World* urged the importance of getting "the facts" about the trade papers, as a means of determining (more to the liking of the *World*, of course) how advertising appropriations should be spent and where space should be bought.

Primarily this would seem to be a subject of relatively little interest to the rank and file of the readers of motion picture trade papers, since most of them have no earthly need of trade paper advertising of any sort. But since we are all frankly engaged in hanging the trade paper wash on the line, this space will be as properly used as the several pages Mr. Welsh has devoted to his shriek about advertising "facts."

The "facts" which Mr. Welsh so earnestly begs you to absorb are readily obtainable. But, in order that those few of you who have any real interest in the subject may be saved the trouble of a great deal of digging, I am going to set down a few facts, some of which I fear Mr. Welsh will not like:

1. There is no motion picture trade paper which covers the field as an advertising medium.

2. There are no two motion picture trade papers which, combined, cover the field as advertising media.

3. There are no three motion picture trade papers which, combined, cover the field as advertising media.

Probably I would better stop there. I have no desire to make any admissions that may later be used against me, but I may add that an acquaintance who is charged with the spending of a lot of motion picture advertising money recently told me most emphatically that he knows that all the motion picture trade papers combined, regionals included, do not completely cover the field. I tried to talk him out of that opinion, but probably did not succeed. And possibly he is right, since it is quite possible that some exhibitors refuse to read any trade paper.

Inasmuch as most of the current fuss arises over the four weekly papers of national distribution, it is safe to narrow our consideration to these. The *Film Daily*, to its credit, isn't in this party. And it has plenty of reasons for its existence that no one is in position to challenge if he would.

The four weekly papers have a combined circulation, net paid, of a little more than 30,000 copies, if the latest available A. B. C. reports on all of them are to be trusted. If it be assumed that there are about 15,000 worth-while exhibitors in the United States, these four papers combined have approximately two paid subscriptions for each exhibitor.

In other words, if a distributor places the same page advertisement in the four weeklies, and if every exhibitor reads every copy of every paper he receives, the advertisement will be read, on the average, nearly twice by all exhibitors in the list. Not fully twice, because some of these paid subscribers are people who have nothing to do with the exhibiting branch of the business.

Let's see how the figures bear out these statements.

None of the papers has a net-paid circulation greatly exceeding half of the total number of exhibitors. And in the net-paid circulation of each is included a lot of non-exhibitor distribution. So it is fairly safe to assume that as matters stand, any paper which is reaching half of the total number of exhibitors is doing fairly well with respect to circulation. On that basis, two such papers, if there were no duplication of circulation between them, would cover the field. But there's the rub. There *is* duplication, between any two or any three you may select.

As to how great the duplication may be between any two papers selected for consideration, no one can tell except by actual comparison of their mailing lists. But on the basis of averages it is possible to arrive at some fairly satisfactory conclusions. For example:

Take a paper that reaches half of the worth-while exhibitors. With every exhibitor receiving two papers (on the average, remember) it is clear that the other three combined must duplicate its circulation. One-third of the circulation of any of the other three will be duplication of the circulation of the first. It doesn't require much in the way of mathematics, then, to prove that when two such circulations are added together, you don't get 100 percent, by a long way. And when you get down to actual facts, it is possible to prove the same thing of any three of them combined, since there are a very large number of exhibitors who, in fact, take only one trade paper. That one may be any of the four.

All of which leads to a simple conclusion that even Mr. Welsh, with lots of large type, can not upset, which is that anyone who wishes to cover the field completely needs all four of the weekly trade papers to do the job.

The "fact" which towers above all the rest however, is that these four publications can be worth millions of dollars to the motion picture industry when they get down to business, to constructive work; when they stop slinging harsh names at each other and begin building for the future of the motion picture business.

In his initial talk on the subject of "facts" Mr. Welsh remarked that one of the motion picture papers had "started to slip" and that one of them "never got started." He did not quite have the courage to call them by name, but in order that his intent may be made clear, and his ideas of competition may be defined, I am going to explain, in his behalf, that he was referring to *Motion Picture News* and *Exhibitors Trade Review*. Of course neither statement was true or in good taste.

Had Mr. Welsh confined himself to a discussion of the merits of *Moving Picture World*, I would have been with him heartily. Under his editorial management it is a distinct credit to the business it represents. Why spoil the picture with unseemly efforts to detract from the standing of others in the field?

Willard C. Howe

Next Week:—"Are There Too Many Trade Papers?"

"The Bandolero"

Pedro de Cordoba as the outlaw chieftain in the Metro picture "The Bandolero." The cast includes Renee Adoree, Gustav von Seyffertitz and Manuel Grenado.

Below is a glimpse of the Metro film "The Bandolero." It is true to life, for it was screened in Spain, the scene of the action.

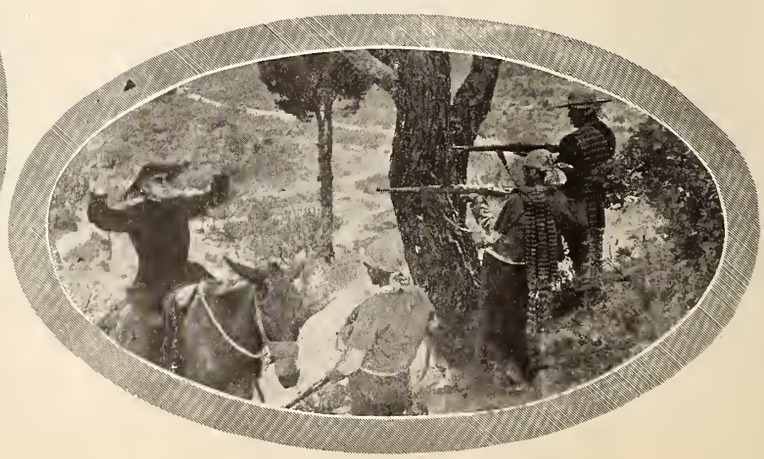
THE BANDOLERO" is a thrilling love story with a vivid background, the atmosphere of sunny Spain being faithfully depicted, for the picture was filmed in Granada, Spain. The scene at the left shows the wounded young matador who has been injured in a bullfight being separated from his beloved. It is a romance of old Seville, black-eyed senoritas, daring picadors and an outlaw chief. All the glamor of Spanish love, all the thrill of a real bullfight are there.

"The Bandolero" is a Metro-Goldwyn production adapted to the screen and directed by Tom Terriss with a notable cast that includes Pedro de Cordoba in the title role, Renee Adoree and Gustav von Seyffertitz, and in this production they are ideally cast.

While Tom Terriss and his company were making exterior scenes in Spain they were most warmly received by the Spanish people, were entertained in Madrid by Ambassador Moore, had lunch at the palace of the Duke of Alba, and attended a garden party at which the guests of honor were the King and Queen of Spain, the King and Queen of Italy and the Queen Mother of Italy. Forty-one servants waited upon them at the ducal luncheon. They were marvelling at this display of wealth when they were told that the pay of this retinue about equalled the earnings of one American barber.

One of the members of the cast, Manuel Grenado, who makes his screen debut in this picture, will carry a scar for life as a result of being gored by a bull when he was in the arena at Cordoba, Spain, during the filming of "The Bandolero." The young Argentine was anxious to go into the bullring for the fight scenes and refused Terriss' advice to let a professional bullfighter double for him. During a brief moment of distraction, the bull charged the actor, and lifted him off his feet, badly ripping his thigh.

At the left is shown one of the highly emotional scenes from this romantic Spanish drama. This picture shows Dorando, "The Bandolero," sending his own son to almost certain death in the bloody arena. In the picture below the outlaw band of the notorious Dorando is shown at work. This absorbing romance of an Andalusian Robin Hood is gripping and enthralling enough for any audience. There are nights of gay revelry in the ancient Moorish Palace, the Alhambra; all the thrills of the real Spanish bullfight arena; the magic power of love; there is romance that inspires, beauty that enthralls, a spectacle that astounds with its magnificence.



Harry Rapf Enthusiastic Over Metro Star Lineup

THAT exhibitors playing Metro-Goldwyn-Mayer products will not show their patrons the same familiar faces in all pictures, but will have to offer in forthcoming productions a variety of players drawn from throughout the industry, was the statement by Harry Rapf in an interview this week.

Mr. Rapf, associate executive at Metro-Goldwyn-Mayer's Culver City studios, who is in New York at present "scouting" for new screen material, added his opinion that exhibitors have a right to expect a variety of different faces in the pictures they play, and that Metro-Goldwyn-Mayer in casting its productions this season is keeping this clearly in view.

"We have a stock company of about thirty featured contract players," Mr. Rapf said,

The above shows an exploring crew on an unnamed river in First National's "The Lost World," which deals with prehistoric people, animals and jungles.

"not including of course our stars. But rather than choose our casts for new productions entirely from our stock company, we are going outside our own studio and selecting other players for particular productions. By doing this we hope to give our product a continuous variety and freshness which the public will respond to at the box-office more quickly than if they are given the same faces over and over again.

OUR contract players include such popular favorites as Alice Terry, Conrad Nagel, Claire Windsor, Norma Shearer, John Gilbert, Elcanor Boardman, Aileen Pringle, Lew Cody, Mae Busch, ZaSu Pitts, William Haines, Renee Adoree, Edward Connelly, Frank Currier, Huntly Gordon, Gertrude Olmstead, Mathew Betz, John Boles, Helena D'Algy, Nigel de Brulier, Paul Ellis, Cecil Holland, Irving Hartley, Kathleen Key, Paulette Duval, and Evelyn Pierce.

"But our new pictures include many other well known players not regularly in our casts, who have been engaged for special roles for which we think they are particularly suited.

"Thus we have Lewis Stone appearing in two of our productions, Bob Leonard's 'Cheaper to Marry' and Mr. Seastrom's 'Kings in Exile,' which also has John Bowers in the cast We have Ronald Colman supporting Blanche Sweet in Mr. Neilan's 'The Sporting Venus,' and both Frank Keenan and Lloyd Hughes in Reginald Barker's production of 'The Dixie Handicap.'

"In 'The Great Divide,' Conway Tearle appears opposite Alice Terry, and Wallace Beery and Allan Forrest are also in the production.

MATT MOORE, another popular favorite, is the leading man in Mr. Vignola's production of 'The Summons.' Walter Hiers was engaged for a comedy role in Rupert Hughes' 'Excuse Me.' Tully Marshall has been engaged for 'The Merry Widow.'

"Monta Bell has a new leading man in his next production in Malcolm McGregor, appearing opposite Miss Shearer. I could go on indefinitely and name additional players, equally popular with motion picture audiences, who have been especially engaged for roles in our new pictures, such as Francis X. Bushman, May McAvoy, Carmel Myers and Claire McDowell for 'Ben Hur.'

"There has never been in the history of the picture business so many popular players appearing at the same time under one banner as at present are appearing in Metro-Goldwyn-Mayer pictures," Mr. Rapf added.

"In the following our present method in regarding to casting our productions we are quite sure that we are guaranteeing exhibitors attractions of unquestioned box-office strength."

Pola Negri is shown in a haughty attitude in this Famous-Players production, which has old world settings and is a magnificent picture. Miss Negri is admirable.

Schenck and Grauman To Establish Theatre Chain

WHAT promises to develop into one of the biggest theatre deals in the country was consummated last week when Joseph Schenck, newly elected chairman of the board of directors of United Artists, and Sid Grauman, prominent Coast exhibitor announced plans for the construction of 20 picture theatres in key cities of the country.

The theatres are all to be of the Egyptian type, similar to Grauman's Hollywood Egyptian, which is claimed to be a model of beauty and utility.

Construction will start shortly in twenty key cities and each theatres will be known as "The Grauman" and will be operated on a two a day policy as is now in operation at Grauman's Hollywood Egyptian Schenck represents the financial end while Grauman will act as general manager of the circuit.

The houses will act as an outlet for United Artists product and each picture will be staged with an elaborate prologue such as Mr. Grauman is noted for. Other pictures will be used to fill such periods as the United Artists are unable to occupy, unless their program is enlarged to such an extent to keep the theatres running on straight United Artists' programs.

It is understood the new company will maintain offices both in New York and on the Coast and that Mr. Schenck will make his headquarters in the Eastern office.

The announcement of the cities in which the theatres are to be built will be made soon and it is expected work on the construction of the theatres will be started soon after the first of the year.

Advertisers Warn of Fake Companies

Vigilance Committee Says Better Films Assoc. Fraud

VARIOUS facts called to our attention have shown the need for an investigation into the activities and standing of the BETTER FILMS ASSOCIATION, formerly of 505 Fifth Avenue and 245 West 45th Street, New York City, and more recently of Jacksonville, Florida. In its literature this organization represented itself as working toward the development of moving pictures designed principally for children. This statement appears in a form letter:

"There are groups in the moving pic-

Irving Cummings is telling M. C. Levee, of United Studios, a story before taking up the megaphone for a First National picture. Mr. Cummings is on the left.

ture industry that are a financial power but we have organized the great moral forces of this country to build up a higher standard of films generally and especially for children. Educators, mothers' associations, welfare systems, music and dramatic clubs, having a nationwide membership among the social, intellectual and spiritual leaders of every community have pledged themselves to work actively with us for the accomplishment of the most moral and humanitarian work given to this generation."

To further the illusion of stability and nationwide scope there is listed in the concern's literature the names of various welfare organizations as comprising the "Advisory Board." Included in the list are the Boy Scouts of America the Girl Scouts, Salvation Army, Y. M. H. A., National Federation of Women's Clubs, Educators Association and others of national reputation. However, an inquiry adressed to three of these organizations elicits the information that the use of the Boy Scouts' name is unauthorized, that the Y. M. H. A. Board of Directors have never acted on such a proposition, although the Girl Scouts' organization over a year co-operated with the concern through the "American Girl" and a Miss Evans of the Better Films Association wrote an article for the Girl Scouts' Magazine on the subject of good films for children.

Our attention was first directed to the activities of this concern by a news article appearing in the Tampa, (Fla.) *Times* reporting that representatives of the Better Films Association of New York were seeking a site for the establishment of headquarters for the production of films for children.

Selznick Assets Go for $66,500

Selznick Pictures Corporation assets were sold on December 3 to Sam Sax, independent distributor for $66,500. It was impossible to reach Mr. Sax before going to press, to determine whether or not he will retain the assets or make an effort to sell them at a higher figure.

The Selznick Corporation was declared insolvent some time ago and a receiver appointed. It was finally decided to receive bids on the assets and Mr. Sax's bid was the highest.

The assets include play, story and book rights, leases, furniture, players contracts, etc., and are valued greatly beyond the figure paid by Mr. Sax. The purchase not only includes assets in the United States, but those existing in all parts of the world.

OHIO M. P. T. O. MEETING

The Ohio M. P. T. O. A., will meet at Columbus, O., on December 16-17 at which time considerable important business will be taken up.

Mr. and Mrs Clarence Brown as they descended from the train at Grand Central station, in New York. Mr. Brown is a Universal director specializing on Jewels.

There will be a banquet at Fort Hayes Hotel on Tuesday evening, the first day of the convention.

A large attendance is expected.

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C. C. EZELL WITH ASSOCIATED

C. C. Ezell, a member of the Selznick executive forces since the organization of that company, has joined the Associated Exhibitors organization in the capacity of special representative.

Mr. Ezell's duties with the Associated will keep him actively in the field supervising special sales.

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CELEBRITIES SEE KING'S "ROMOLA"

Before one of the most distinguished audiences that ever attended a motion picture world premiere, Lillian Gish's long-awaited appearance in Henry King's Inspiration production of "Romola," with Dorothy Gish, occurred Monday evening this week at the George M. Cohan Theatre in New York. "Romola" is a Metro-Goldwyn picture, based on George Eliot's greatest novel, and it was acclaimed by metropolitan critics with praise that has seldom been showered on motion pictures.

Leading people of prominence in the social and motion picture and theatrical worlds composed the premiere audience.

There was a large delegation of film stars, and Marcus Loew, Adolph Zukor, Joseph M. Schenck, Edward M. Bowes, William E. Atkinson, Jesse L. Lasky, Harry Rapf, Hiram Abrams, Nicholas M. Schenck, David L. Loew, Leopold Friedman, Charles K. Stern and Arthur M. Loew.

Virginia Brown Faire is shown as a pre-historic flapper, in First National's "The Lost World," from Sir Conan Doyle's novel.

Walter Hays Succeeds Walsh As N. Y. M. P. T. O. President

Organization Will Ask Repeal of New York Censorship Law

WALTER HAYS, of Buffalo, was chosen as president of the M. P. T. O., of New York state, succeeding Michael Walsh, of Yonkers, who recently resigned on account of illness. The meeting was held at the Hotel Ten Eyck in Albany, on December 3. Mr. Hayes operates theatres in New York, Brooklyn, Albany, Troy and elsewhere, and has long been identified with the state association.

Walter Hays, of Buffalo, prominent New York exhibitor, who at a recent meeting in Albany was elected president of the New York M. P. T. O., to succeed Michael Walsh, who resigned owing to ill health.

The headquarters of the state association will hereafter be maintained in Albany. A clerical force will be engaged and quarters opened at once. Mr. Hayes will spend two or three days each week there.

The Albany Zone Committee was also organized Wednesday. Meyer Schine, of Gloversville, was chosen as chairman; Benjamin Apple, of Troy, secretary, and Uly S. Hill, managing director of Strand houses in Albany and Troy, as treasurer. In addition to the three persons named, the committee will also have on its board of directors Louis Buettner, of Cohoes; Rae Candee of Utica, William Benton, of Saratoga Springs, and W. W. Farley, of Albany.

Announcement was also made that a fight would again be staged in the New York State Legislature to repeal the present motion picture censorship law. A committee consisting of W. W. Farley, Jules Michaels and John Manheimer, was authorized to draft a bill calling for the repeal, and which will be introduced in January. One exhibitor will be named in each assembly district to carry on the fight.

Announcement was also made that Rochester exhibitors would once more affiliate with the state association.

It was decided to name a rotating committee from the exhibitors of the entire Albany zone to serve on the board of arbitration. These exhibitors will sit for two sessions and then will be replaced by others. It is expected that this will bring about greater cooperation on the part of exhibitors and cause a more widespread distribution of the work involved. There were about twenty present at the meeting.

* * *

JUDGES NAMED FOR SHORT SUBJECT MEDAL

The following exhibitors have agreed to act as jurors in determining the best short subject of the year, the producer of which is to get the gold medal offered by Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion Theatres, New York City:

Joseph Plunkett, Strand Theatre, New York; J. A. Partington, Rothschild Theatres, San Francisco; Fred Meyer, Palace Theatre, Hamilton, Ohio; Frank L. Newman, Kansas City; Harold B. Franklin, Famous Players Theatres; Harry C. McArthur, West Coast Theatres, Los Angeles.

Inasmuch as the medal will not be awarded until the end of the current season, the jurors will have ample time to consider any changes in the suggestions under which the donor of the medal hopes that it will be awarded. Except to carry out his ideas on broad lines, Mr. Riesenfeld states that he has no desire to interfere in the slightest degree with the wishes of the jurors, and will not be connected in any way with the decision.

It is his hope that the awarding of the medal will prove a stimulus to the producers of short subjects. That, he says, is his sole interest. He hopes soon to inaugurate a contest for the best original design to appear on the medal, which will be awarded yearly.

LON YOUNG ENTERS PHOTOGRAPHIC FIELD

Lon Young, until recently the head of Warner Bros. publicity, advertising and exploitation department, is now associated with Edgar Scott Spargo, the well known photographic illustrator.

Pretentious studios equipped with the latest camera and lighting devices are now under course of preparation at 131 W. 45th Street, where a specialty will be made of advertising and fiction photographic illustrations together with portrait photography of the higher grade.

An innovation in camera work is promised by the aid of an entirely new type of Goerz lens recently imported from Europe at a cost of $2,500 and which is said to be the only article of its type in this country.

In conjunction with the photographic studio Mr. Young will also conduct a publicity bureau for the personal propaganda of a few well known screen personalities.

Mr Young has been appointed publicity representative of Miss Marjorie Daw the popular photoplay emotional ingenue who has just been signed up as a featured player for First National's new production "One Way Street" which is now in preparation at the Biograph studio under the direction of Jack Dillon.

His photographic work will be carried on in addition to his activities as publicity representative for prominent motion picture players and his connections in the cinema world should help him to build up a clientele which will be of inestimable value in this new line.

Sidney Olcott, Famous Players director, and Joseph Schenck, prominent producer and chairman of the board of directors of United Artists, discussing the motion picture situation in California.

Film Stars Strongly Advocate National Reforestation

MOTION picture stars through their work on location, probably appreciate the beauty of the forests more than most people. In the Nation-wide drive against the destruction of American forests the stars have come forward and issued statements voicing their views on the subject.

Without exception they go on record as being opposed to destruction of forests and advocate reforestation to assure a supply of trees for future generations.

Following are the opinions of the well known stars:

Antonio Moreno

Who Is One of Famous Players' Stars

My love of forests was born in old Andalusia. It is part of the fabric of my being. I have stood among the giants of the Northern California forest preserves and have bared my head. No cathedral with its lofty naves and arches, has ever exceeded the impression of sanctity made upon me by those mighty forest aisles with the top of the trees lost to vision among the branches and blue sky.

Charles Chaplin

Has Just Completed "The Gold Rush" for United Artists

The vital subject of Reforestation is to be seriously considered by every citizen of the United States. The American Reforestation Association is doing a great work and every man, woman and child should join this association and give it their support.

Harry Langdon

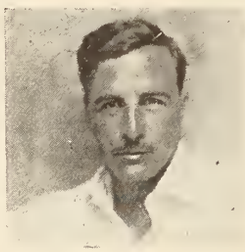
One of Pathe's Greatest Fun-Makers

Never until my recent trip to Big Bear Lake on location during the filming of "Boobs in the Woods," have I thoroughly appreciated the grandeur of our national forests. One needs to live among the trees for awhile to understand their beauty and majesty.

The Ameriean Society of Reforestation has a fine work ahead of it—one that should have the unqualified support of every thinking person in the United States.

Milton Sills

Whose Work in First National's "Sea Hawk" Will Long Be Remembered



No man who has stood in the heart of a virgin forest can help but feel the deepest sorrow when news reaches him, as it has of late, of the wholesale destruction of timber by fire. We of the pictures, who are often taken to out of the way places in our pursuit of locales befitting stories being filmed, can realize what a monster asset these woods are to the government and the people. The forests must be saved and the folks of the films are ever ready to lend the forestry service every help.

Rudolph Valentino

Whos Is Making a Series of Pictures for Ritz Carlton

From the train windows we saw miles and miles and miles and miles of ghastly stumps. Here and there in the sea of desolation an island of green trees, that has escaped the axe of the lumberman. The contrast is heartrending. To be impressed by the vital need for reforestation one need but look out of the train windows as one travels for hours and hours through the desolate logged-off lands which were once magnificent western forests. I believe the screen can do a great deal for reforestation and would personally like to help if it be within my power.

Bert Lytell

Who Has Just Finished "Born Rich" for First National

Only prison is good enough for anyone who deliberately destroys a tree. Man has not better friend than this useful growth. He owes his habitation to the tree. Sweltering thousands in the big cities can thank the tree for their only relief from oppressive heat.

The sight of a tree has been like an omen of Paradise to the tenement dweller. All this is forgotten, perhaps, by ourselves, who dwell in the midst of abnormal opulence. But let us take warning lest our beautiful Hollywood some day become as the veriest dustladen, pavement-broiling, unsheltered simmering city, the kind which many tens of thousands at present escape from by taking trains California-ward.

Percy Marmont

Who Scored a Triumph in Vitagraph's "The Unclean Heart"

The whole spirit of the campaign instituted by the American Reforestation Association is plainly expressed in its name. This reforestation problem is too large to ignore and deserves the intelligent and enthusiastic support of every thinking person.

Man has been the worst enemy of forests in America since the discovery of the continent, and it goes without saying that when a full realization of the danger the nation is facing is brought home to them, the whole country with characteristic energy will come to the aid of this splendid organization and its movement in its efforts to save the magnificent forests of America.

Lloyd Hamilton

Who Is Now Under Educational's Banner

Reforestation is an imperative need for the State of California. The serious forest fires that devastated a great portion of this State the past summer should make it plain to our Governor and Legislature that compulsory laws are enacted at once to reforest the entire State. Wake up California before it is too late.

Mary Pickford

Who Broke Box-Office Records With "Dorothy Vernon of Haddon Hall"

The need of trees was first called to my attention with the wholesale destruction of the beautiful shade trees, of Hollywood. At first I thought only of the beauty that was being despoiled. Then I found there was a practical side to it all—especially to the wiping out of our great forests. I learned that every tree has a reason for its being; that with its destruetion we all suffer a very definite loss.

Nearly fifty years are required to grow a tree to its maximum of beauty and usefulness. Think what the destruction of one means! Multiply this by millions, for millions are destroyed annually for commercial purposes or by the ravages of fire.

Unless some organized effort is made to replace these trees, we may find ourselves a treeless nation within another hundred years. What will happen then? With our mountains naked, with nature's great water reservoirs—the forests—gone, we will stand in eonstant danger of devastating floods and followed by parehing summers. Our country will beeome arid and an arid country is one which quickly becomes depopulated and poverty-strieken.

J. Stuart Blackton

Who Directed "The Beloved Brute" for Vitagraph

The first requirement of human nature is food; the second shelter; the third is clothing. All of these are direct products of the soil, even to the wool which is only possible when the sheep have feed which comes from the earth.

The majority of the foods might be called farm products, for most of that which we eat is grown or entirely dependent on what is grown annually. The farmer represents the system. He plants each spring, reaps each fall and does the same thing the next year.

One we have carefully studied and nursed; the other has been treated with what might be called blind destructiveness.

Our forests deserve as much consideration as our farms. Our homes are as important as our food.

John Bowers

Who Is Now Playing Leads for Chadwick

In order to more efficiently cooperate with the forestry service, if it is sought to enlist our active cooperation, I would suggest and be glad to join an organization to serve as an adjunct of the regular arm of the government in preventing forest fires. We of the movies are constantly on the alert to prevent conflagrations when we make scenes on location, and all actors and technical staffs would gladly give time to receive a thorough, practical term of instruction from government experts so as to more efficiently cooperate with them in the future.

Conway Tearle

Starring for Associated Exhibitors in "The Ultimate Good"

Whoever lays an axe to the root of a tree, takes life. Whoever kindles a fire that chars a forest personifies a pestilence that like any other pestilence, is best localized and eradicated for the good of humanity. I have enough faith in my fellowman not to credit anyone with malicious intent in causing forest conflagrations, and I certainly know that such an unholy purpose has never actuated anyone connected with the picture industry. Yet fires will break out, and means must be found to check them at their inception.

I know that members of the picture profession, to a man, are willing and anxious to join hands with the accredited government forces in fighting this menace and may be counted on, either officially or voluntarily, to exert their best efforts to check such blazes where they have cognizance of them.

Louise Fazenda

Warner Brothers Star Who Appeared in "The Lighthouse by the Sea"

I feel so strongly on the question of the preservation of forests that ruthless destruction of trees, in my opinion, is the worst kind of vandalism and should be so recognized by legislation. In my opinion, moreover, such action should be made a penitentiary offense, for it is a crime against one of the most beautiful adornments as well as the most useful with which nature has bestowed our world. It is wanton desecration and so I cannot commend too highly the work of the American Reforestation Association. Let me also add that whatever influence I may have will be gladly given in cooperation with the association in any way and at any time to make this matter of the preservation of our forests a concern of conscience and the highest type of loyal American citizenship.

Pat O'Malley

Who Appears in "The Mine With the Iron Door" for Principal

As a transplanted citizen of these parts, with a home of my own shaded by palms and pines, firs and eucalypti, peppers and acacias, giving grateful shade to me and mine, I feel a personal interest in the preservation of the monarchs of our forests. And I will go further and say that preservation of our forests is not enough. I believe in reforestation where time or catastrophe had denuded woodland tracts. I also believe in a systematic, governmentally controlled system of tree extension in the cities, making it a misdemeanor to destroy a tree and making it obligatory on a citizen to obtain a permit where it is desired to remove a tree for reasons of improvement. The system in vogue in Germany in this respect, where every tree must be accounted for by citizens on whose property they may stand, and replacement is exacted for every tree destroyed, would be an ideal one for this carelessly beautiful country which is being so rapidly despoiled of its resources.

Corinne Griffith

Who Is Now Making "Love's Wilderness" For First National

Since early childhood I have been interested in the preservation of our forests. Now that I am conversant with the splendid work of the American Reforestation Association, I am optimistic that our trees are protected. I consider the "murder of trees" in exactly the same class of criminality as the cruel slaughter of song birds. We need public opinion and there is nothing like a powerful organization such as the American Reforestation Association to accomplish it.

Harold Lloyd

Pathe Star Whose Latest Is "Hot Water"

Only those, perhaps, who have been raised in communities where big trees and timber abound, can appreciate the deplorable rate at which the United States is being deforested. I spent a good part of my younger days in Colorado, where I learned to appreciate thoroughly the value and the necessity of tree life. Trees are more essential to a country than money, and it is not going to be many years before this country will be as treeless as China, unless we all get busy on behalf of reforestation.

Bobby Vernon

Star in Educational Comedies

As an ardent admirer of the great outdoors I feel that the work being done by the American Reforestation Association should have the support of every citizen of the United States. I do not believe anyone would purposely be the cause of devastating our wonderful forests by fire but precaution must be taken to preserve them as they are our greatest asset—without the trees we would be deprived of the necessities of life such as water, birds, transportation, in fact most everything we use for manufacturing traces back to the tree. We, of the motion picture industry, stand ready to do our share to help with this great work.

Victor McLaglen

An English Actor Who Appeared in Vitagraph's "The Beloved Brute"

The speed mania complex in most Americans, often called hustle, is primarily responsible for much of the national success. It is the faculty which gets our citizens into position which are so often envied by foreigners.

The speed mania complex is solely responsible for the ruthlessness being applied to our forests. It takes only a few minutes to cut down a tree which has required a few centuries to grow. It takes only a few days to transform that same tree into commercial lumber and a few weeks to get it into direct use whether it be for a building or packing cases. This all means that there is speed in transforming a forest into profit, and therein lies the trouble.

Douglas Fairbanks

Who Scored So Decisively in "The Thief of Bagdad"

I dare anybody to enquire into the real value of the tree and not do something toward the preservation of our forests.

Sydney R. Kent Suggests French Study Our Markets

Offers to finance committee of French authorities to make American investigation

SYDNEY R. KENT, General Manager of the Famous Players-Lasky Corporation told representatives of all the French Press last week that he would like to take a Committee of French distributors, theatre owners and journalists to America, to study the needs of the American market, with a view to adapting French films to the American taste.

Mr. Kent arrived in Paris recently from New York to study European motion picture conditions. His offer was announced at a large gathering of the French Press in Paris.

The idea met with instant approval and the journalists asserted that such a move would surely lead to a better feeling between the French and American cinema worlds.

Mr. Kent, accompanied by William R. Fraser, General Manager, and John F. Ragland, General Sales Manager for Harold Lloyd pictures, left Paris a few days ago for a tour of most of the countries of Europe. He will return to Paris after Christmas, and sail for America early in January.

Following is Mr. Kent's statement to the French newspaper representatives:

I WOULD like very much to see the establishment of a committee composed of representatives appointed by the French movie industry, artists, journalists, etc., who would come over to America and study on the spot the situation in our country," said Mr. Kent.

"I feel certain that if this suggestion were carried out it would end the misunderstanding which seems to exist these days, between American producers and exhibitors on one side and the French productions on the other.

"It must not be forgotten that at a certain early period of the Cinema business in the United States, the American programs were mostly made up of French productions. The war broke out and stopped the French motion picture industry, while the American industry, well supported, progressed at a tremendous pace.

"There have been too many examples of foreign films having met with success in America, for anybody to pretend that the way is barred to foreign productions in our country. This is not the case. But just as many American productions are not suitable for France, a number of French films do not please the American taste.

"Consequently French producers should make a great effort to study the taste of the American public, in order to discover the productions suitable to our point of view. The question rests exclusively with the audiences, and not with the producers or exhibitors, and for our part, we would willingly accept a Committee intelligently organized, who would get in touch with the American movie industry and study it, in connection with the French Cinema business.

WE have just invested large sums of money to carry out one of our biggest productions in your country, and for this purpose, we have sent to France one of our greatest stars, Miss Gloria Swanson. She is supported by French artists. This gives you an indication of our state of mind towards films made in France.

"On the other hand, Mr. Allan Dwan is in France, in order to undertake a second production with Miss Gloria Swanson, and according to our future plans, we intend to send other artists to your country.

"We have the impression that it is more profitable to make one fine production with original backgrounds, rather than attempt to make several ordinary pictures, among which there might be some failures.

"We realize that the very natural wish of the French producers to protect their interests in their own market as well as in ours, but we are of the opinion that this problem cannot be intelligently solved until French producers and artists have personally studied it, the American field.

"This, we are certain, will do much more for the French cinema business than would any other endeavor.

"We feel sure there is nothing in the future plans of Paramount which will receive anything but the high approval of the "brains" of the French industry.

"We will willingly accept an investigation made by your own countrymen about the exact situation of the American industry.

THE real possibilities of the movies in France have hardly been conceived of, and will not be reached as long as there is no proper development of the cinema in your country. We do not want to criticize, but there is much to be improved in the presentation, the exploitation, the musical accompaniment, as well as in all the phases of the movie presentation in France. We believe that the serious people of the French industry will work in complete cooperation.

"To improve the French cinema theatres in France is a duty that will be of equal benefit to producers of French films, and American companies alike. We think that any endeavor to build theatres should be encouraged by everybody, no matter who is making them.

"If an Investigation Committee, such as the one I have suggested, is formed, we would propose that at least one or two of the most important cinema managers, chosen by the "Chambre Syndicale" should be members. The aim would be to study the motion picture development of America. And for this purpose, Paramount will have the pleasure of cooperating in every way in order to make this plan possible.

"Although this is not an invitation made by Paramount alone, our company is willing to carry out any plan of this kind, properly organized, at our expense."

DURING the course of the interview, many interesting points were brought out. The newspapermen were encouraged to voice their opinions on the subject and they did so with a will and Mr. Kent was given some valuable information regarding the foreign attitude toward American pictures.

The members of the press appreciate the fact that American productions being made in France help the French industry. It makes it possible to publicize the French actors and make them known to American audiences and gradually build up a following that will create a demand for French films.

The press representatives admitted that their producers had not made it a point to study American tastes and had tried to break into this market in a haphazard way, and they thanked Mr. Kent for pointing out the weaknesses.

The greatest fear of the French film people is that their productions will be gradually eliminated from the field by the Americans. They complain of lack of funds to make big pictures but they have some ambitious plans for the future.

Sydney R. Kent, general manager of Famous Players-Lasky, is met at the Gare Nord, in Paris, by Adolphe Osso, Paris representative for Paramount. Left to right they are, Adolphe Osso, Mrs. Osso, Sydney R. Kent and John Regland.

Kansas M. P. T. O. Starts Drive For New Members

IN the course of a few days Kansas City's movie row probably will see a huge 7-foot thermometer in front of the M. P. T. O. Kansas and Missouri headquarters. But it will not be for registering temperature. It will represent Business Manager C. E. Cook's idea of forcing exhibitors to take more interest in the membership campaign, which is about to start.

With more than two thirds of the $7,000 pledged at the recent Topeka convention, for the purpose of defraying expenses of sending men into the territory to "sell" organization to exhibitors, already in, the biggest and most important membership campaign ever staged in Kansas or Missouri is on the verge of starting.

In Western Missouri and Kansas, the territory included in the new merged organization, there are 864 motion picture theatres. The goal of the organization is a minimum of 500 theatre owners—active members, not honorary or conditional members.

"The running of slides alone will not constitute membership," said Mr. Cook. "The day of slip-shod organization is past. Each theatre owner who becomes a member of this body must be paid up on his dues and be an active worker. We want no drones. That is the reason we have not set our membership goal at a higher mark. It's not the number of members, but the spirit and loyalty of the men we are emphasizing now."

A man efficient in organization work will be employed to visit each exhibitor in Western Missouri, where organization has been lagging for the last several years. Mr. Cook probably will take care of Kansas, making intermittant trips into the state.

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EXHIBITORS USING MORE ACCESSORIES

More of the accessories prepared by distributing companies for each release are being used by exhibitors—at least in its own case—is the report made by First National.

"Exhibitors have become educated to a more liberal and discriminating use of accessories," says E. A. Eschmann, of First National. "During our recently closed sales drive, the biggest thing of the kind the industry has yet seen, the sale of accessories naturally kept pace with the sale of pictures, as the drive included sale of accessories as well as sale of pictures.

"But in the two weeks that have elapsed since the close of the drive, the sales of accessories with our product has continued unabated. This is due in part to the care, intelligence, artistic taste and mechanical proficiency which goes into the making of the posters, heralds and other accessories which First National is preparing, but in greater degree to the results which exhibitors have been getting from using these accessories more freely. Each of our releases is studied carefully as to its drawing qualities and emphasis laid on the 'pull' in each picture in preparing the accessories for it.

"It is gratifying to find the increase in the sales of accessories continuing at such a high figure, for it means increased income on our product, both to First National and to the exhibitors showing it."

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ST. LOUIS WILL BE SCENE OF FILM BALL

Elaborate preparations are being made for the first annual joint ball under the auspices of the Motion Picture Theatre Owners of St. Louis, and the St. Louis Film Board of Trade, to be held at Arcadia Dance Hall, West End place and Olive street, on the evening of December 12.

The general admission fee will be $1 for each gentleman and 75 cents for ladies. Many surprises are promised for those who attend but the details are being withheld so that there will be no last minute slip up on the plans.

A distinct feature of the affair will be a prize beauty contest. Prior to the day of the ball the various theatres throughout the city will hold individual beauty contests and the winners of the neighborhood competitions will then be entered in the grand finale. It is possible that a trip to Hollywood will be the prize given to the big winner, but this has not been decided upon.

C. D. Hill, president of the St. Louis Film Board of Trade, and Joe Mogler, of the exhibitors' organization, have named the following joint committees to handle the big ball.

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NEW RAY PICTURE WILL BE "PERCY"

Pathe announces this week that the second Charles Ray production made at the Thomas H. Ince Studios under the working title of "The Desert Fiddler," has been definitely titled "Percy."

The story is an adaptation from William Hamby's novel, "The Desert Fiddler," with the scenario written by C. Gardner Sullivan. The cast consists of Don Marion, Louise Dresser, Joseph K. Kilgour, Clyde McAtee, David Winter and Charlie Murray.

* * *

"BAGDAD" MUSICIAN KILLED IN ACCIDENT

A sad accident occured at Hamilton, Ontario, on November 25 when Hamer Dornheim, of New York City, a musician with the orchestra in the "Thief of Bagdad" road show, playing at the Grand Theatre, Hamilton, was struck and killed by an automobile. The car skidded 92 feet on a dry pavement before it came to a stop and the driver was arrested on a charge of criminal negligence.

The deceased was 60 years of age.

The local Musicians' association took charge of local arrangements for the funeral.

Buster Keaton, star, is shown in a reflective mood in his latest hilarious comedy, "The Navigator," for Metro-Goldwyn.

Reginald Denny doesn't look ill in this picture. Perhaps Mary Astor, the nurse, is the answer to his pretending. It is a scene from Universal's "Oh! Doctor."

What did Potiphar's wife say to Joseph ---

"Is Love Everything?"

An Associated Exhibitors Release

Editorial

"Isn't Life Wonderful?"

IT has taken D. W. Griffith to raise more sharply than it has been raised before the question, Can the American people be made to appreciate a picture created as a work of art, with the ordinary petty box-office angle subordinated?

"Isn't Life Wonderful?" qualifies as an artistic masterpiece. It impresses itself as the type of picture which a great producer might make on royal mandate. It is one of the fine examples of real integrity in production the screen has seen.

In the face of this fact, generally admitted by those who are competent to judge, the question is being asked, "Will it go over at the box-office?" And to that question, unfortunately the answer must rest with time and trial.

This, however, is a word to the exhibitor. If you permit your own imaginings to bar this picture from your house; if you are so certain your customers are wholly lacking in appreciation of the better things that you don't dare risk showing them a really great picture, for fear they won't understand it, then it is high time to stop talking about better pictures and to get down to cheerful acceptance of factory-grade stuff that will go over with folks of one-syllable intelligence.

"Isn't Life Wonderful?" is not the only picture of the season around which this question arises, but it is an outstanding example of the sort of picture which some people say can not be made profitable. Let's hope they are wrong. Let's assume, for the present, that there are not quite so many swine in our part of the world as some of our wise friends would have us believe.

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Do Prices Need Adjusting?

BANKING authorities, industrial leaders and the press are unanimous in asserting that general business is showing substantial improvement throughout the country. The general upward trend has come, which means that higher prices on most commodities will follow.

There can be no doubt that many exhibitors are suffering because they have failed to keep their prices in line with the increased cost of doing business. Those who are so situated should watch the business trend right now and make their adjustments in admissions while the upward turn is in progress. The public always resents price advances, but it resents them least when they are general.

Film Congress Postponed

FROM present indications it is likely that the International Film Congress may develop into something of considerably more scope and interest than at first seemed probable. The latest official advices are that it will convene in London the latter part of January, but unofficial reports are that the actual date is likely to fall in February.

Meanwhile, liberal promises of American co-operation have been secured from some of the distributors and it is understood that Messrs. O'Toole and Cohen have agreed to co-operate in behalf of American exhibitors. So there is little likelihood that the affair will degenerate into an anti-American fiasco as seemed probable from the first meagre and more-or-less garbled reports to reach this country.

If such a conference can be made fairly representative of the countries that ought to participate, it will have an opportunity to do some very helpful things.

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Jury to Award Shorts Medal

THE jury which is to award Dr. Hugo Riesenfeld's medal for the best short subject during the coming season has been named and can now proceed to determine the conditions under which the award will be determined.

This project was initiated by Dr. Riesenfeld with the hope that such an award will stimulate the production of better short subjects, other than comedies, which are not included in the competition.

Just how much consideration producers will give to going after the medal remains to be seen.

The whole subject of short subjects deserves greater consideration throughout the industry. There is too much tendency, perhaps, on the part of exhibitors to feel that this class of product ought to be obtainable for next to nothing, and, on the other hand, the distributors are not bearing down as hard as they might on the importance of exploitation in connection with this class of material. A relatively few aggressive exhibitors have shown what can be done by way of utilizing short subjects to build larger audiences, but this sort of treatment can be developed to a very much greater extent by forceful presentations of the possibilities of such product. Which is a matter for the consideration of a number of sales departments.

The Pessimist's Window

The election of Walter Hays to the presidency of the New York M. P. T. O. is an indication that the organization will go forward under sound guidance. So much depends on the leadership in New York territory that the selection of a sound executive is a matter of serious business, not merely the conferring of an honor. Mr. Hays will do things, fittingly replacing M. J. Walsh, whose illness made his retirement necessary, to the regret of many friends.

* * *

The last rites were performed over the Selznick business this week when the receiver sold the assets to Sam Sax for $66,500. It would look as if the merchandise creditors are not going to have a riotous time spending their dividends from the bankrupt estate, but there's one consideration. The deal with Associated Exhibitors was a splendid one for the producers and will provide exhibitors with a lot of good product that, otherwise handled, would probably have gone on the shelf regardless of the fact that it has large possibilities.

* * *

The Ufa delegation, which returned to New York some days ago after inspecting most of the studios on the Coast, is reported to have decided against affiliating with any of the American concerns that showed an interest in handling the German product in this country. Meanwhile F. Wynne-Jones, American representative of Ufa, has invitations out for a special screening of "The Last Man," Friday night of this week. A number of New Yorkers will probably have something of a surprise when they see this production. Erich Pommer is staying over for the showing, sailing Saturday morning. It is understood that he will not be able to attend the International Film Congress in London.

* * *

"North of 36" seems to have rung the bell with all the critics, professional and otherwise, as a picture with big box-office possibilities. There can't be any question that it represents one wholesome type of picture which has strong public appeal. And this one is particularly well done. So there isn't much left for the exhibitor to do but play it and give it the exploitation it deserves.

* * *

If there's any particular danger in giving a picture that sort of send-off when it is deserved, it lies in the fact that some exhibitors may get the notion that the picture will take care of itself. Which it generally won't. The best of pictures will flop, under some circumstances, when the exhibitor forgets the need of showmanship. In the case of "North of 36" there's a limitless range of exploitation possibilities and the exhibitor who takes advantage of them will be the one to cash.

* * *

Another picture shown this week raises interesting opportunities for speculation as to what the public is capable of appreciating. "Romola." It falls in the small and select group of finer and better pictures. Something to flaunt in the faces of those who say motion pictures are seldom worth while. Combining remarkable beauty with the artistic handling that a George Eliot story ought to have. That such entertainment can be delivered to the whole people is an indication of the progress we are making. Will they appreciate it? Just give them a fair chance and see.

* * *

We saw Warner Bros.' "The Lighthouse by the Sea" the other day. Then we went home and asked our Airedale his opinion of Rin-Tin-Tin. From his reply we gathered that he regards the latter as slightly above the human average, but not quite in the Airedale class. Anyway, for several million very human folks that love dogs there's a compelling picture. And it isn't entirely dependent on the dog, by a long way.

* * *

This Sidney Olcott person (he's a director for Famous, you know) had the crust to send us a pay voucher for our services at the Long Island studio as more fully reported in last week's issue. We spent a half day on the job and how much do you suppose they allowed us as compensation? Five dollars. Something like $1.25 an hour. Now, compare, if you please, with the stipends of any of the other stars and you can see how Sidney rates us. Under the circumstances, the only thing to do is to frame the voucher. Some day we may need evidence to prove that we once actually earned five dollars. And, permit us to add, Mr. Olcott, that any time you need our services, we will lend tone to your pictures, absolutely without charge.

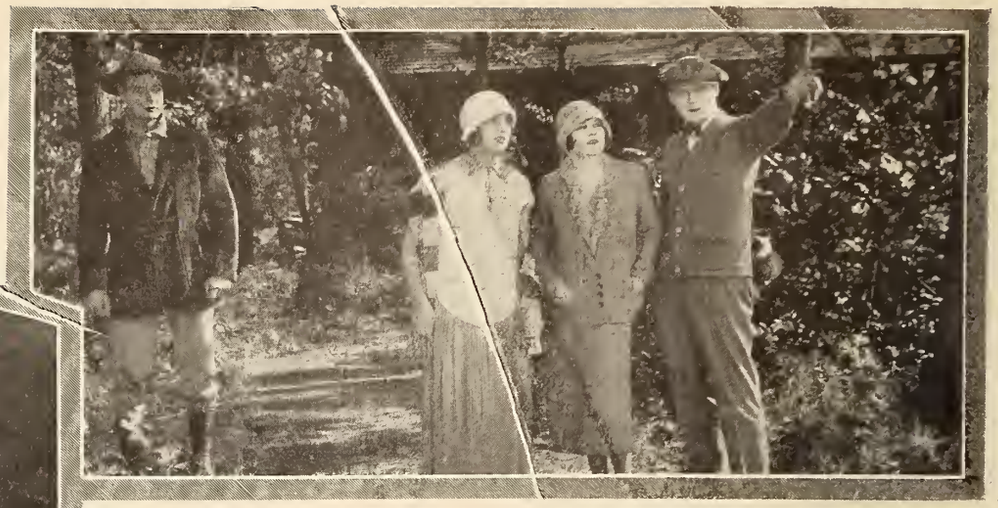
* * *

News reports indicate that there is a lot of Sunday legislation threatening in various parts of the country. It's a curious phase of our politics that the man who goes to a legislature for the first time frequently makes his first bid for fame by sponsoring some sort of move for further restriction of personal liberty. Just why that sort of thing is good politics nobody seems to know. Perhaps it isn't. But we have the hard facts to face. And the exhibitor who sees anything of the sort threatening should get on the job in a hurry. Intrinsically, there's nothing in this business that can't be most effectively defended. But there are still many people who are thinking of the motion picture theatre in the terms of the nickelodeon. And what they need is education. The exhibitor who faces a local fight against Sunday entertainment must educate his public or take his medicine.

* * *

Sydney Kent is doing a good job in Paris. He has told the French motion picture people that the way to get their pictures across in the American market is to come over and study the market. Famous stands back of the suggestion, but apparently is anxious to have the cooperation of other American organizations in a cooperative effort to bring a suitable delegation across for this purpose. Right now there seems to be rather serious misunderstanding in France of American ideas and aims, with respect to pictures. Mr. Kent's method of approach is sound and ought to go far toward clearing up an unfortunate situation.

The Jans Production, "Playthings of Desire," numbers Mahlon Hamilton, Estelle Taylor, Mary Thurman and Walter Miller in its cast. Each of these popular screen artists contributes a share of the talent that helps make this picture a box-office joy for states-righters.



In the oval is Dagmar Godowsky, shown entertaining the unwelcome guests forced upon Gloria by the hated man to whom she is married.

At the foot of the page Estelle Taylor repels the unwelcome advances of her worthless husband while Mahlon Hamilton looks quietly on.

Here is the talented Estelle Taylor, as Gloria Dawn, in the mighty Jans production "Playthings of Desire."

"Playthings of Desire"

A Jans Production That Tells a Real Story and Features a Cast That Is Dazzling in Its Stellar Magnitude

With THE INDEPENDENT DISTRIBUTORS

IN the article below, Jesse Goldburg, president of Independent Pictures, complains of unethical methods employed by some of the exchanges throughout the country and suggests a blacklist to remedy this evil.

It doesn't seem possible that the same exchange could work the game twice on the same company, and would, therefore, put itself out of business in a short time.

There should be a list of unfair exchanges published and placed in the hands of every independent producer in order that the evil might be stamped out.

Shun Unreliable Exchanges For Protection

Says JESSE GOLDBURG

IT is no secret to anyone who knows the motion picture game, that in spite of an apparently binding contract there is at present no way of restraining unscrupulous exchanges and distributors from disregarding the terms of that contract. The greatest offenders, now, are the exchanges.

Of course, there is less tendency to do this sort of thing now than there was even so recently as two years ago, but the practice of calling off a contract after it has been confirmed by both parties, or refusing to live up to its terms, is in no wise unusual today.

Jesse J. Goldburg, president of Independent Pictures Corp., and a man who is actively interested in raising the standards of the film industry in general and the Independent market in particular, speaks for all the established and recognized Independent producers and distributors when he says they have long been trying to use their influence to make a contract between distributor and exchange more binding by refusing to do business with unreliable exchanges or men who consistently disregarded the rules of good, clean business.

Exchangemen Fair

Mr. Goldburg has been trying through personal observation to help the industry attain its goal in this direction, and while on his way to the Coast recently, he had the opportunity of meeting many of the men with whom his concern does business. He found all of them to be fair-minded men willing and anxious to do business on a strict ethical basis, but he also had the opportunity of meeting some of the sharks who are out to make money at any cost and will take advantage of every loophole to increase their own return. They respect no business principles which they are supposed to observe and yet they continue in business.

Meeting these people again made Mr. Goldburg feel the necessity for stringent measures as a means to forcing these men out of the industry and upon his arrival at the Coast, the producer wrote the home office advising them of his desire to avoid doing any business with firms that did not appreciate the full importance of a contract or with anyone who in anyway indicated unreliability or a lack of business ethics.

There are exchanges which book pictures for specified dates and then without a second though refuse to accept them at the stated time, or accept them at all without a reduction in price. And this despite the fact that they have contracted in writing. Unless these firms are willing to stand by the terms of their contracts and do business according to the same principles as regulate other industries, they should not be tolerated and they would not be allowed to exist except that there are distributors who are willing to stand for this sort of thing in order to do as much business as possible.

Blacklist

The only way to force the undesirables out of business, according to Mr. Goldburg, and by so doing raise the status of the industry as a whole, is to blackball those exchanges and distributors who insist upon resorting to unscrupulous methods. Goldburg says that it is his intention, as it is also the intention of other reliable firms, to do business only with properly established exchanges who are ready to recognize the validity of a contract and adhere to its terms.

This trio of cameramen has been chosen by Director Jim Young to shoot "The Price She Paid," for C. B. C. They are among the best known crankers on the Coast. From left to right, Norbort Brodin, Dewey Wrigley and Edward Henderson.

With THE INDEPENDENT DISTRIBUTORS

RICHMOUNT CLOSES FOREIGN DEAL

Dave Mountan, President of Richmount Pictures Inc., announces one of the most important foreign deals that have been consummated this year. Mr. Mountan claims that it is the largest deal ever consummated by an Independent Distributor, and in fact there are very few of the national organizations that have contracted for the same number of pictures to be used within a period of one year.

The deal is with Co-operative Film Exchange Ltd. for the territory of Australia and comprises a minimum of fifty-two subjects to be taken within a period of twelve months. This will comprise practically the entire Rayart product and other pictures for which Richmount control the foreign rights.

Another deal of importance is that of the "Battling Brewster" Serial and a second serial to be produced by Rayart Pictures to Universal Pictures Corporation for the Far East and South America and twenty-four features for Japan and the Philippine Islands. Also six features for India, Burma, and Ceylon.

The above is a scene from Chadwick's "Flattery," with John Bowers, Marguerite de la Motte and Alan Hale in the leading roles. It is one of the "9" Series.

* * *

RAYART CLOSING TERRITORY

Mr. Ray Johnston, President of Rayart Pictures, announces two new deals which Rayart has just closed.

The Exhibitors Film Exchange, Washington, D. C., of which Harry Crandall is President and Edward Sherwood is General Manager, last week purchased from Rayart for Washington territory, the six Harry J. Brown Productions starring Reed Howes, the Arrow Collar boy, which are to be released through Rayart.

The second deal is one closed with Eltabran Film Company, of Atlanta and Charlotte, through its manager, Thomas A. Branon, by which Eltabran has secured the Rayart Series of six Metropolitan Melodramas, featuring George Larkin, the well-known "stunt" actor, for the South Eastern States. This Exchange also closed for the 101 Ranch Production, "Trail Dust," for the same territory.

* * *

C. B. C. CLOSES DEALS FOR TWO SERIES

Congratulatory telegrams are now passing between Joe Brandt and Jack Cohn. The reason is that they have closed two important territories on their picture in the past week. They have sold to the Independent Film Co., of Kansas City, the eight Columbia Pictures and the eight Perfection Pictures for the territory including Western Missouri and the State of Kansas.

So far only four of the Columbias have been released. They have all proven big box-office winners. They are, "The Price She Paid," "The Foolish Virgin," "The Midnight Express" and "One Glorious Night." The Perfection series are eight thrill action pictures featuring William Fairbasks and Eva Novak. In addition to the above they also sold the same concern the rights to "Yesterday's Wife," "Pal O' Mine," "Discontented Husbands," "Why Women Remarry" and "Traffic in Hearts."

Ready Soon!

5TH OF THE

CHADWICK 9

Dorothy Devore
and
Herbert Rawlinson

in

THE TOM BOY!

THE TOM BOY!

THE TOM BOY!

THE TOM BOY!

THE TOM BOY!

THE TOM BOY!

THE TOM BOY!

Produced by Mission Film Corp.

Directed by David Kirkland

SET YOUR DATES NOW AT THE LEADING INDEPENDENT EXCHANGES

729 Seventh Avenue, New York City
J. E. Chadwick, President
Foreign Rights Controlled by Summonds-Kann Enterprises, Inc. 220 West 42nd Street, N. Y. C.
Tech Production in Achievement

Beauty~Accuracy

8 Reasons Why

Columbia Productions

Are Box Office Pullers

A PLAN—rigidly executed

AUTHORS—four novelists
four journalists

BOOKS—well known stories
ready-made audiences

STARS—Box Office Names

DIRECTORS—men with records for success

PHOTOGRAPHERS—the best in the craft

MONEY—Every dollar spent shows on the screen

THE PRODUCERS INTEGRITY—and a hand picked organization

—o—

Titles That Mean Money
The Foolish Virgin
The Price She Paid
Fighting the Flames
A Fool and His Money
After Business Hours
One Glorious Night
Who Cares
The Midnight Express

—o—

BOOK THEM NOW

Columbia Productions

1600 Broadway

With THE INDEPENDENT DISTRIBUTORS

HEPWORTH PREVIEW ON DECEMBER 10

Wurlitzer Hall, New York City, will be the scene of the first American showing of Cecil Hepworth's "Comin' Thro' the Rye" at three o'clock Wednesday afternoon, December 10. The photoplay has scored a great success abroad, the *London Daily News* saying, "it will appeal to Americans just as their own, 'The Covered Wagon' and 'Way Down East' appeal to us." *The Daily Chronicle* said, "it is poetry in motion pictures" and the *Star* opined that "it is a picture of all that is best in human nature."

The American press and trade are cordially invited to the preview by Producer Hepworth, who made the long jump from London this week especially to be present. Tickets for Wurlitzer Hall will be available at the offices of Bert Adler, 723 Seventh Avenue, New York City, phone Bryant 9636.

Important executives in the exhibiting and distributing field, who have read the advance notices on "Comin' Thro' the Rye," have assured Mr. Hepworth of their desire to be present at Wednesday's preview.

* * *

NEW PERFECTION

C. B. C. announces a new cast, to make the last of the perfection series of eight. Eva Novak and William Fairbanks will be featured as in the others of the series. They will be supported by Tom Kennedy, Lydia Knott, Arthur Rankin, Ruby Lafayette and Frankie Darrow.

The picture will be released under the title of "The Fearless Lover", and will be a story adapted from one published in a popular magazine. Scott Dunlap will be the director.

Elaine Hammerstein, the C. B. C. star who gained wide recognition through her work in the melodrama "The Midnight Express." She was splendidly cast in this production.

CHADWICK PLANNING NEW PRODUCTION

I. E. Chadwick, president of Chadwick Pictures Corporation, now on the coast, is making preparations for the production of two more pictures to be part of the famous series he is now releasing on the independent market—the Chadwick 9. They will be productions of "The Romance of an Actress" by Langdon McCormack, famous author of "The Storm," and "Sunshine of Paradise Alley" by Denman Thompson, author of "The Old Homestead."

Before leaving for the coast two weeks ago, Mr. Chadwick completed all preparations for the filming of the sixth Chadwick picture "The Street Singer" under the direction of John Gorman in the east, and the third Lionel Barrymore special, details of which will be announced soon. Also he announced the signing of George Walsh to a long term contract for a series of Chadwick pictures, and for one chapter-play, and has several more important deals with players and directors on hand which he will most likely announce on his return.

The Chadwick organization is planning a big schedule of productions for next season.

C. & C. CUT FEATURE

Messrs. Cranfield & Clarke announce that the cutting of their latest release, "A Soul's Awakening" is completed, and that prints are now being sent out. This production stars Flora le Breton and David Hawthorne, the scene of which is laid in the underworld of London.

Messrs. Cranfield & Clarke are very enthusiastic about this film, and assure us that it will be a breaker of box-office records right throughout the country.

WILLIAM STEINER

Presents his galaxy of regular stars in regular pictures at regular prices. Every one a box-office attraction that stands or—

Exhibitor Independence!

If You Play One Series—

You Will Play 'Em All!

CHARLES HUTCHISON
"The Dare-Devil Thrill Creator"
A Series of 6 Sensations

EDITH THORNTON
"The Screen's Most Regular Girl"
A Series of 4 Big Dramas

LEO MALONEY
"The Centaur of the Movies" in
A Series of 8 Big Thrillers

NEAL HART
"America's Pal" in
A Series of 6 Big Westerns

PETE MORRISON
"Cyclonic Pete" in
A Series of 8 Daring Deeds

ALL FIVE REEL DRAWING CARDS THAT PILE UP MONEY!

Get in touch with your nearest state right exchange handling these sure-fire series NOW and become INDEPENDENT!

Nationally Distributed by

WILLIAM STEINER PRODUCTIONS

220 West 42nd St. New York City

RAYART PICTURES
723 Seventh Avenue
New York

Foreign Distributors
RICHMOUNT PICTURES
723 Seventh Avenue
New York

With THE INDEPENDENT DISTRIBUTORS

Radio figures largely in Rayart's Del Henderson serial "Battling Brewster," which is filled with thrills and excitement. The picture is in 15 episodes and is the first serial for Rayart distribution. The picture is made with an excellent cast.

PLANS SUBMITTED FOR INDEPENDENT STUDIO

Having purchased the property and determined on the general idea of what he wanted his new studios to be like, Jesse J. Goldburg, president of Independent Pictures Corp., upon his arrival in Hollywood, announced that he was ready to see architectural plans and estimates for the new Independent studios which will be located out in the same section as that in which the Fox and Harold Lloyd units now work.

Before coming to New York on his last trip, Mr. Goldburg had asked several architects to submit plans for a thoroughly modern and perfectly equipped studio with several stages to accommodate about six units, and for the past eight weeks three firms have been planning blueprints. Of the various plans submitted none has as yet been accepted and it is expected that in the end the studios will be built on a combination of ideas so that every desirable feature will be included.

The reason assigned for the building of the new studios at this time is that the rapid growth of Independent Pictures Corp. demands more room in which to work and although the Hollywood studios which the concern has been renting have proved entirely satisfactory up to this time, they are not large enough to accommodate the new program which, in addition to fifty-two features will include fifty-two one reel films to be known as "The Screen Book of Knowledge".

* * *

JANS MAY TAKE OVER EASTERN STUDIO

If a deal now pending goes through H. F. Jans will take over the controlling interest in one of the large studios in the East. It is located in the Metropolitan district, within easy traveling distance of Times Square and has been the home of many big production units of late years.

Jans Production Inc., have outlined an extensive production schedule which is to be carried out within the next several months and Mr. Jans feels that he can use a studio of his own to good advantage, both from a production and financial standpoint.

Since he severed his connection with the distribution of pictures to devote his entire time to producing Mr. Jans has decided to go through with even a larger production schedule than he at first intended. At the present time, he is dickering with several well known stars and directors and has already purchased several stories in addition to "The Mad Dancer" and "Ermine and Rhinestones" which are to be his next two productions following "Playthings of Desire".

"WIZARD OF OZ" STILLS REACH NEW YORK

Production stills on "The Wizard of Oz", Larry Semon's new feature comedy for Chadwick Pictures Corporation, were received at the Chadwick offices in New York from the coast last week, and as a result the Chadwick office and sales personnel is highly elated.

The stills are of rare beauty showing that the production has been mounted with excellent taste and in frequent cases, genius. The costuming of the cast is as extraordinary an achievement as the production itself.

Larry Semon and his supporting cast, —Bryant Washburn, Mary Carr, Dorothy Dwan, Virginia Pearson, Oliver Hardy, Josef Swickard, and Charlie Murray—appear in strange and beautiful dress, appropriate to this greatest of all fantastic comedies. And there is a variety of action, comedy and thrills that make "The Wizard of Oz" one of the most eagerly anticipated pictures in recent times.

* * *

ANOTHER FOR BUDDY ROOSEVELT

"Gold and Grit", seventh of the rapidly moving Buddy Roosevelt series of eight high class action features, distributed by Weiss Brothers' Artclass Pictures Corporation, has just been completed on the Coast, according to telegraphic advices received early this week from Lester F. Scott, Jr. producer of this popular series, and prints are now on the way East.

The wire also advised Weiss Brothers' that Mr. Scott expects to arrive in New York about December 15, with the completed print of the eighth and last feature of the Buddy Roosevelt series, at which time plans will be taken up and discussed for producing a new and elaborate series of romantic Western features with this popular star as head-liner during 1925.

There Never Was and Never Will Be a Melodrama as Popular as

GEORGE R. SIMS'

"The Lights of London"

WANDA HAWLEY

and

NIGEL BARRIE

Supported by

HARDING STEERMAN
H. R. HIGNETT
MARY BROUGH
JOHN HARRIS
WARBURTON GAMBLE
CECIL MORTON YORK
JAMES LINDSAY
MARY CLARE

An A. C. and R. C. Bromhead Production

LEE-BRADFORD CORP. ARTHUR A. LEE, PRES. — 701 SEVENTH AVE. NEW YORK CITY

Cranfield and Clarke, Inc., 729-7th Ave., N. Y. ARE PRESENTING **Cranfield and Clarke, Inc., 729-7th Ave., N. Y.**

A SOUL-STIRRING STORY
BUILT UPON THE IDEA
THAT LOVE IS SUNSHINE
EVEN IN
DRAB SURROUNDINGS

SEE

Flora Le Breton

in

"A Soul's Awakening"

An Emotional Melodrama

CRANFIELD & CLARKE, Inc.
729-7th Avenue New York City

With THE INDEPENDENT DISTRIBUTORS

Moon-Beams

A red headed hobo with a harelip and a cowslip mosied into the e itorial rooms of this here now office and after removing a cigar butt from a vest pocket and lighting it carefully, allowed that he was a mean guy on poetry, rimes and general literature.

Inasmuch as he sort of stuck a chip on his shoulder, verbally speaking, and inasmuch as we have a reputation of our own to maintain as regadr poetry, rimes and whatnots, this pink sunset naturally roused our sporting blood a notch or so up and we spoke as follows:

"We have a column to get out in the next hour and we also need one first class haircut. While we are getting our hair cut it might be well for you to focus that wad of gum you call your brain on the problem of writing five limericks on those five persons. If you're the speed hopper you say you are here's a chance to air your intolerable grandeur and strut your stuff."

Did he weaken?

He DID NOT ! ! !

Coming back with a haircut placed firmly on our head we found the following limericks lying on their backs on the top of the editorial desk.

Read on and weep!

A Firm named Cranfield & Clarke
In Pictures one day did embark
And the fun that they've had
Keeps them constantly glad,
In fact to them it's a Lark.

He is known as Samuel Briskin,
In Pictures his dollars he's riskin'.
And he Keeps at the Top,
Never puts out a "flop,"
But it sure does keep him afriskin'.

Miss Sloan's first name is Henri
With the accent strong on the "i."
She can turn out "copy"
Most clever and toppy
More nicer than you or I.

Will Steiner is "Bill" to his friends
When he loosens up and unbends
But it isn't denicd
That he gets dignified
When to do so best serves his ends.

Boone Mancall's a man of fine vision;
Last week made a great big decision.
He said: "I'll get rash
And remove my mustache!"
Which he did with verve and precision.

We looked over the foregoing alleged verses and having nothing better to do we throwed them in the waste basket, from which they were plucked out by the printer, who liked them so well he sobbed right out loud!! To quiet him and get the rest of the paper out we agreed to print them, and here you are.

* * *

We have hired this "Red" person to handle this page hereafter and while we pay him just as little as possible we hope he can't get along on it. What we want him to do is quit this stuff. If it wusint for the printer liking him so much we wouldn't allow him around.

Thematic Music Cue Sheet

M. J. MINTZ PATENTED JULY 31, 1923

IS FURNISHED WITH THE FOLLOWING INDEPENDENT PRODUCTIONS:

Chadwick Pictures — Columbia Pictures
East Coast Films — Perfection Pictures
Banner Productions — Lee-Bradford Pictures
Principal Pictures

Get Some Ready Cash Quickly With

"THE LAW And THE LADY"

First of a Series of Six

Another Winner From

Aywon Film Corp.

729—7th Ave., New York

N. HIRSH, President

Where To Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Street.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 10 Piedmont St.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 So. Wabash.

CINCINNATI, Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Enterprises, (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods. Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Tex.
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Av.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St., Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mex.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANAPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY, Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—I Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist., Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 So. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—1 Dependable Pict. Corp., 729 7 Ave., N. Y. C.
NY—3 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine Street.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service, 1026 Forbes Street.

SALT LAKE CITY, Utah
SLC—1 Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF— All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Ave.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Ave.

TORONTO, Can.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprises, 220 W. 42nd St.
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

PRODUCTION HIGHLIGHTS

Harry Garson has completed "The No-Gun Man," second of the series of F. B. O. pictures starring Lefty Flynn. He is preparing to shoot again within a week or two, when he completes the final touching up on the new Flynn story, which is as yet untitled.

* * *

Lewis Stone will appear in a leading role opposite Alice Terry in Victor Seastrom's next Metro-Goldwyn-Mayer production of "Kings in Exile", it was announced this week. Eugenie Besserer has also been added to the production, on which filming has already been started. It is the first time Stone has appeared with Miss Terry since Rex Ingram's sensationally successful "Scaramouche".

* * *

Actual shooting on Rupert Hughes' Metro-Goldwyn-Mayer production of "Excuse Me", directed by Alf Goulding under Hughes' immediate supervision, has been completed. The film is being edited under the supervision of the author, and a print shortly will reach the East.

* * *

Will M. Ritchie is preparing the screen-script version of "The Plastic Age", the remarkable novel of college life which has elevated Percy Marks into unusual prominence in the literary world, in collaboration with Melville Brown.

* * *

At least eight airplanes, two of which are equipped with pontoons, will be used by Van Pelt-Wilson Productions during the filming of "The Cloud Rider", their second aviation stunt melodrama for Film Booking Offices, according to Ernest Van Pelt, under whose supervision the Wilson productions are being made.

* * *

Bob Custer, F. B. O.'s recently signed Western star, returned with his company from Palmale where "Flashing Spurs" has been under production. The company expects to complete Custer's second starring vehicle some time this week.

A fantastic allegory has been added to the story of "The Swan", now being produced at Paramount's Long Island studio by Dimitri Buchowetzki. An entirely new set of characters is required for the allegory, as well as several picturesque settings.

* * *

An outstanding feature of "The Bridge of Sighs", now nearing completion at the Warner Bros. Hollywood studio, is the big Ice Palace scene in which several hundred extras in ice skating costume take part with exhibitions by several fancy ice figure artists from the Orpheum Circuit.

* * *

Alan Hale, well known actor of heavy parts for the screen, will forsake the grease paint and become a member of the directorial staff of Fox Film Corporation, according to an official announcement.

* * *

The Cosmopolitan Corporation's company which is filming the picturization of Peter B. Kyne's popular story, "Never The Twain Shall Meet", one of the world's best sellers, returned to Los Angeles last week from a nine weeks' trip to Honolulu.

* * *

Wallace Beery and Frank Campeau have arrived from Hollywood to appear with Thomas Meighan in "Coming Through", the Paramount star's next production. They will start work at the Long Island studio Friday of this week.

* * *

Phil Rosen has finished direction of "The Bridge of Sighs" from Charles K. Harris's famous song of the same name, and the picture is in the cutting room. This is Rosen's fourth picture for Warner Bros., he having been responsible for "Being Respectable", "A Lost Lady" and "This Woman".

* * *

William Powell has been signed by Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation in charge of production, for a leading role in support of Richard Dix in his next picture, "The Maker of Gestures". Paul Sloane, who directed Dix's last picture, will start production next week at the Paramount Long Island studio.

* * *

Renee Adoree has been added to the cast of "Parisian Nights", the second Gothic Pictures special now in course of production for F. B. O. at that company's studios in Hollywood, according to B. P. Fineman, supervising the production.

* * *

The rainy spell which deluged New York seemed to have touched Hollywood, too, because it enabled Paul Bern to finish the Paramount production of "Tomorrow's Love" a day ahead of schedule. The entire production had been finished with the exception of a sequence that had to be played in the rain. The weather man accommodated.

* * *

Another addition to the large cast of Eric von Stroheim's Metro-Goldwyn-Mayer special starring Mae Murray, "The Merry Widow", has been announced. Roy Gusti, a popular musical comedy player, formerly of "The Clinging Vine", has been signed for a role in the screen version of the Lehar operatic success, which von Stroheim and Benjaman Glazier have adapted to screen purposes.

* * *

Universal announces the release of a new serial this week. It is "The Riddle Rider", a rapid-action serial starring William Desmond, popular western and serial star, and made by William Craft, who is responsible for many successful Universal pictures. Eileen Sedgwick, one of the best known feminine stars in the serial field, is featured in it.

* * *

Lawrance D'Orsay, who has been identified with the legitimate stage in England and America, has been cast as "Colonel McKaig" in "Miss Bluebird", starring Bebe Daniels for Paramount.

* * *

A wire from J. L. Warner to Tom Moore three days after his arrival in New York stating that the script for "Thin Ice" was completed, caused the popular Warner Bros. player to take the next train for Los Angeles. The picture will be placed in production under the direction of Mal St. Clair on the day of Mr. Moore's return.

* * *

Three excellent character artists handle the character roles with Miss Valli in "Up the Ladder," her current Universal-Jewel starring feature, directed by Edward Sloman. They are Lydia Yeamans Titus, George Fawcett and Holmes Herbert.

* * *

Following a party at the Long Island Paramount studio where he is General Manager, Edwin C. King left for a six weeks' trip to California, his first vacation in two years. Mr. King left on the S. S. President Harding of the Dollar Line. In his absence J. J. Gaine will handle Mr. King's work.

* * *

"Uncommon Clay", the Fox Educational Entertainment to be released December 7, shows the unusually diverting process of manufacturing decorative pottery. The film was taken at the Rockwood Potteries, which because of the high standard of its product, has now become allied with the Cincinnati Art Museum.

* * *

Betty Compson has begun work today in "New Lives for Old" under the direction of Clarence Badger, who makes this his first production for Paramount. Wallace MacDonald is Miss Compson's leading man.

Nazimova returned to the screen recently in First National's "The Madonna of the Streets," in which she was supported by Milton Sills. The above is one of the of the scenes from the picture which is full of emotional acting.

By a contract just signed, John M. Stahl and Louis B. Mayer have renewed their business association of five years' standing for an additional two years. In the five years that Stahl has been producing under the Mayer banner he has become recognized as a master of the comedy-drama film. His last two efforts, "The Dangerous Age" and "Why Men Leave Home" have been hailed by critics as some of the most brilliant directorial work of the screen.

* * *

Lila Lee has been selected to play opposite Thomas Meighan in his next starring picture, "Coming Through" it was announced by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation in charge of production.

* * *

Filming of Beale Davis' Novel, "One Way Street", was started in First National's new eastern quarters in New York, with John Francis Dillon handling the megaphone and Ben Lyon and Anna Q. Nilsson the co-featured players.

* * *

B. P. Schulberg has purchased an original screen story entitled, "Free to Love", which will be the first Preferred Picture to be directed by James P. Hogan under the long term contract which he has signed.

* * *

May Allison is the latest addition to the cast of "The Interpreter's House", which is being made at the First National studios in New York, by the Earl Hudson unit which recently moved east from Hollywood.

* * *

Louise Fazenda took her talents over to Metro-Goldwyn-Mayer's studios at Culver City this week where Robert Z. Leonard is directing "Cheaper to Marry", recognized by the title as Mr. Samuel Shipman's very pronounced Broadway success of last season.

* * *

B. P. Schulberg has secured a group of important box-office names to comprise the cast of Gasnier's next Preferred Picture, "The Parasite". Madge Bellamy, who recently received much exploitation for her work in "The Iron Horse", "Love and Glory" and other big pictures, will play the heroine of this screen adaptation of Helen Martin's novel.

* * *

All interiors on Harold Bell Wright's "Recreation of Brian Kent" have been completed —and the cast, headed by Helene Chadwick, Kenneth Harlan, and ZaSu Pitts left for Truckee where the exteriors for the picture are to be filmed.

* * *

"Gold Heels", Fox Film Corporation special production announced for release December 7, will be held up until December 21, according to an announcement made this week by officials of that concern.

* * *

Tom J. Geraghty, one of the best known executives and writers in the motion picture industry, has occupied the last seven or eight weeks of his "incarceration" at home with a broken leg in preparing the screen version in script of "I'll Show You The Town".

* * *

Helena D'Algy, one of the Metro-Goldwyn-Mayer's recently signed contract players, and rated by the producers as a "find", will make her first appearance for the company in Frank Borzage's production of "A Man's World", due to start shortly.

* * *

The policy of Warner Bros. recognizing talent and holding on to it, was exemplified this week by the signing of Hope Loring and Louis Leighton, talented scenarists, for another year in recognition of the good work they have done since going with the firm about six months ago.

* * *

Marion Orth, writer of screen plays and magazine stories, has been selected by Earl Hudson to prepare the adaptation of Elinore Meherin's dramatic novel, "Chickie", which First National will produce. Miss Orth recently arrived in New York, from Hollywood, to join Hudson's staff. Her selection for "Chickie" was made from a field of leading men scenarists as well as women.

Frank Mayo is very busy discussing politics during the filming of "The Lawful Cheaters" for Associated Exhibitors.

* * *

A special two reel studio trailer, entitled "The Firing Line" and showing the inner workings of the Film Booking Offices' studios in Hollywood has been completed by Weed Dickinson, of the F. B. O. West Coast press department under the general supervision of B. P. Fineman, studio manager.

* * *

Ben F. Kline, photographer of "A Chapter in Her Life", "The Third Degree" and twenty other Universal pictures of 1922 and 1923, has returned to Universal City as first cameraman with the William Desmond Unit, directed by Ernst Laemmle. The company is making "Red Clay".

* * *

Owing to the inclement weather on the Pacific coast, Emory Johnson has decided to abandon the plan of producing a sea story as his seventh production for Film Booking Offices. Instead he and his mother, Emilie Johnson, are at work on the final scenes of a drama based on mother and son love. Casting will begin in two weeks.

* * *

Gerald Beaumont, whose pen has given glowing human interest stories to magazine and film screen, advanced to the highest eminence he has yet reached in photodrama by closing with Earl Hudson yesterday for the screen rights to his story, "The Making of O'Malley", which First National will picturize.

In the William Fox production, "Purchased Women," Alma Rubens and Walter McGrail carry off the honors. They are shown above in one of the scenes.

Hollywood Closeups

Jane Murfin, the owner of Strongheart, and Lawrence Trimble, his director, have dissolved their producing partnership, and in the future Strongheart pictures will be made under the personal supervision of Mrs. Murfin. Since Mrs. Murfin imported the famous European champion, with his rare record of police, field, Red Cross and war service, and utilized his intelligence and ability in motion pictures, he has become an international celebrity and one of the most valuable dogs in the world.

* * *

Laugh this off—Edwin Carewe declares that buying things on time is such a habit these days that he heard a man even ask a bootlegger: "How much down?"

* * *

Ruth Clifford, film star, announced her engagement this week to James A. Cornelius, formerly vice-president of the Beverly State Bank of Beverly Hills, California. The actress stated that the wedding would take place sometime during the holidays, and that immediately after the ceremony they would sail for an extended honeymoon to Honolulu and the South Seas.

* * *

Edwin Carewe and his company plan to not only work but live in the Portuguese fishing village being constructed near San Francisco for the director's production of "My Son" for First National Pictures. More than a month will be spent on location.

John D. Schulze, technical director, and his assistants have more than thirty houses completed and are now preparing the super-deluxe hut for the star—Alla Nazimova.

* * *

Patsy Ruth Miller finishes the feminine lead opposite Antonio Moreno in Frank Lloyd's "Judgment" this week and is considering four new offers of starring roles, one of them in New York.

* * *

The attack is declared not to be a severe one and the star is expected to be back on the set to begin work on "One Year to Live," under the direction of Irving Cummings, at the United Studios, in a few days.

* * *

Virginia Lee Corbin is playing the lead opposite Al Wilson in his second picture to be distributed through F. B. O. Miss Corbin no sooner finished her engagement with Ben Verschleiser in "Three Keys" than she was engaged to play the lead opposite Al Wilson

* * *

Louise Glaum may make her re-appearance on the screen, after her two years' illness, in Germany.

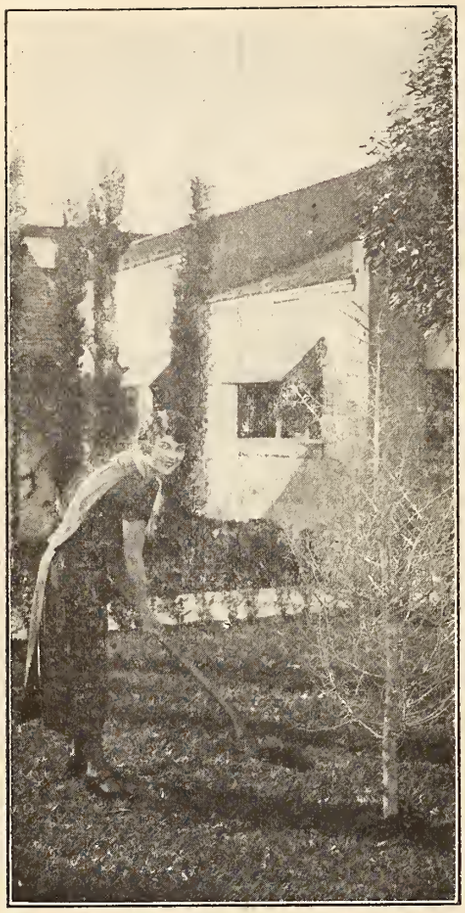
Following the announcement of her return to Hollywood and good health recently, Miss Glaum received an attractive offer from one of the leading film producers in Germany yesterday.

* * *

John Patrick is surely at home in his role as a stealer of hearts in Warner Bros.' production "The Man Without a Conscience." It seems that John is building up a reputation as a young rounder and although this does not appeal to him in real life he must have at some time in his career been at a few great parties, for in the party scenes of this picture he needs no direction—he is "just himself."

* * *

Gertrude Short, the gay little comedienne of the screen, comes naturally by her histrionic talent. Her father and mother were both old troupers on the legitimate stage, the former, Louis W. Short, now being a prominent character actor in the silent drama.



Every star that works at Principal Pictures Corporation's Hollywood Studios has a tree planted in the studio grounds bearing his or her name. Here is Helene Chadwick making sure that she has hers to celebrate her fine work in "The Re-creation of Brian Kent," Principal's recent production of Harold Bell Wright's novel.

Lots of Hollywood stars joined the bread line at United Studios for "Golden Rule" day of the Near East Relief Fund. The menu consisted of bread, soup, a drink of water and a long walk—and the money saved went to the fund. From the left: Louise Glaum, John Bowers, Dorothy Mackaill, Pat O'Malley and Marg de la Motte

The young comedian named Chaplin who worked for United Artists in a picture called "The Gold Rush," seems to be quite popular with some really important people. Gathered about him are Hiram Abrams, Director Raoul Walsh, "Chuck" Reisner, Manager Sam Horowitz and the screen's matinee idol, Bennie Leonard.

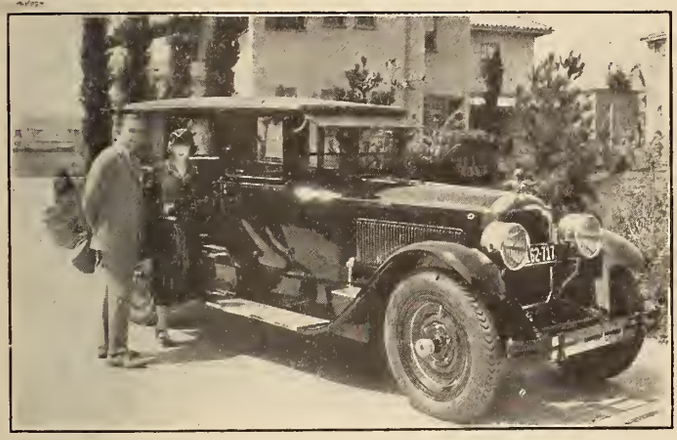
A little celebration was held at Warner Brothers studio when Director Phil Rosen put the crowd to work on the new covered stage measuring 230 by 130 feet in producing "The Bridge of Sighs." Jack Warner is "crowning" Phil, while H. M. Warner says "Hold it," and both Dorothy Mackaill and Willard Louis stand by.

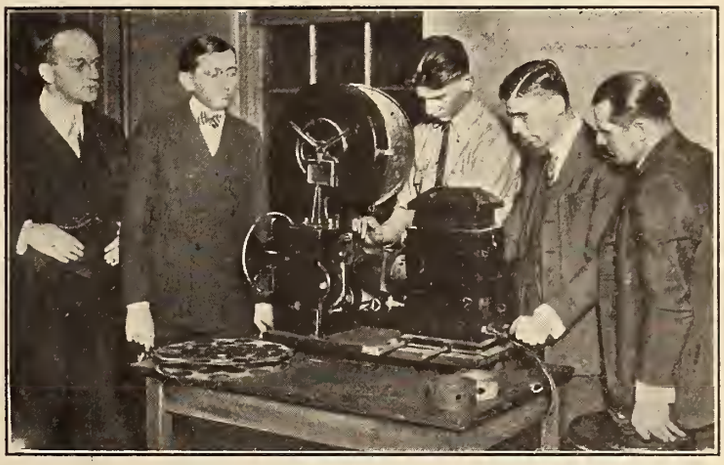
"Who the.....wants to be one?" says Sid Grauman to Director Fred Niblo, as they pose with a Camel background in Rome for the Metro-Goldwyn production of "Ben Hur."

Milton Sills, starring in First National's "The Interpreter's House" tells the prop boys, electricians, and location men, that one about Pat and Mike, Milt is as popular off-stage as he is on-stage because he's never up-stage.

"This would soften the heart of any traffic cop," said Director Sam Wood when Kenneth Harlan, playing the title role in Harold Bell Wright's "Re-creation of Brian Kent" for Principal Pictures, showed him the interesting new method of carrying Mrs. Harlan's picture.

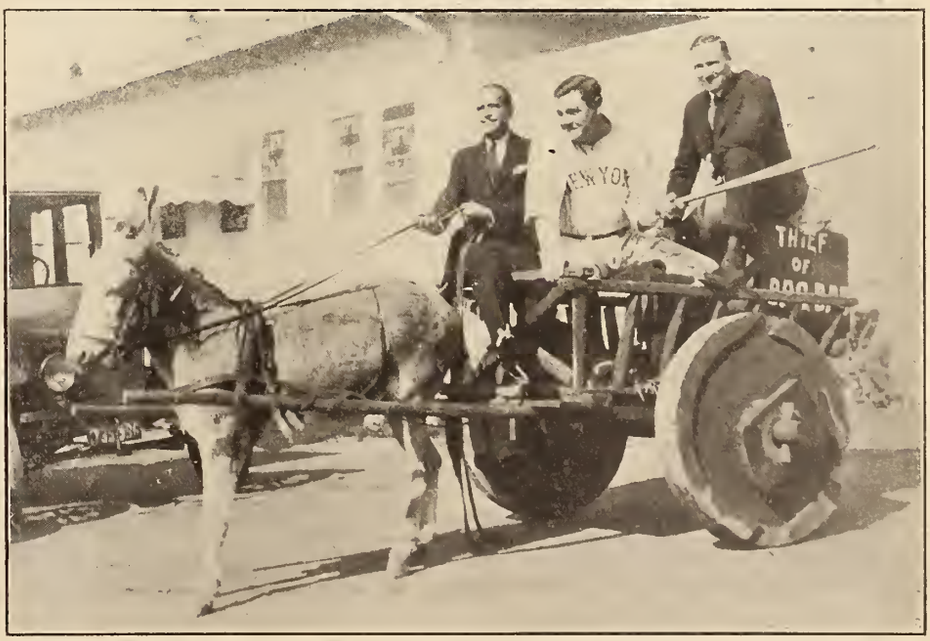
All dressed up and some place to go and a nice new car to go in! No wonder John McCormick, Western Representative for First National, looks so happy. His "g'rl fren'" is no other than Colleen Moore, the ever popular First National star.





F. C. W. Munroe, President of Producers Distributing Corporation, and will H. Hays visit the Institute for Crippled and Disabled Men in New York City. Mr. Munroe is a director, and saw to it that the unfortunates are instructed in motion picture projection.

When Rex Ingram and Blasco Ibanez get together the film world may expect a great picture. Here they are discussing the filming of "Mare Nostrum" for Metro-Goldwyn.



All Fortune's favorites! United Artists "Thief of Bagdad" takes the "King of Swat" and Walter Johnson, the Great, for a short spin in his new touring car. It all happened when Walter and the "Babe" recently visited "Doug" in Hollywood.

News of Exhibitor Activities

Purchase Contest

Arthur L. Skinner, manager of the Victoria theatre, Buffalo, has tied up with the merchants and community newspaper in his part of the city, in a contest in which prize certificates are given to purchasers in the various stores. These certificates are given with each purchase of 25 cents. The prizes go to the person who holds the largest number of certificates each week and 200 dollars in gold will go to the holder of the largest number at the close of the contest in December.

But here's where the Victoria comes in. Art has arranged to display all the prizes from the various stores in the lobby of the theatre. There are a hundred or more of them. Also the winners must present a letter given them notifying them of their success, to Mr. Skinner at the Victoria where the prize is given out. Of course to get into the Victoria one buys a ticket. Also everyone in the neighborhood is interested and the prize display has aroused no end of comment.

* * *

New Sign For U's Buffalo Theatre

Strauss and company of New York are erecting a new 30 foot electric sign on the front of the Olympic theatre, Universal's Buffalo house in Lafayette Square. The same company is also installing three marque signs in the form of changeable letters. Manager E. O. Weinberg put over some fine window displays on "Butterfly," in the form of toilet article tie-ups. He was assisted in this work by Irwin Zeltner, exploitationist for "U" in the Buffalo and Albany districts.

* * *

Buffalo Movie Ball

A "Movie Ball," is to be held Thursday evening, January 29 in Elwood Music hall under the auspices of Buffalo Zone, Motion Picture Theatre Owners of New York, Inc.

Jim Wallingford is chairman of the arrangements committee. The event promises to be one of the most successful of its kind ever staged in this neck of the woods.

New Angola, N. Y. Theatre

Mr. and Mrs. Frank Wiatrowski opened their new Angola theatre in Angola, N. Y., on Tuesday evening, November 25 with "Barbara Frietchie." The Angola has a seating capacity of 550 and a Link orchestral organ. A delegation of Buffalo exchange men attended the opening.

* * *

E. O. Weinberg Resigns

E. O. Weinberg has resigned as manager of the Olympia theatre, Buffalo. This house is operated by Universal Pictures Corporation. During his regime as manager Mr. Weinberg put over some excellent exploitation stunts as well as many publicity campaigns on tie-ups with the newspapers. His resignation came as a surprise to local theatre circles. Mr. Weinberg has not as yet announced his plans for the future.

* * *

More N. Y. Censors

The New York State Motion Picture Commission wants more money from the state in order that it may be in a position to add to its employees. Its budget request of $117,695 represents an increase of $18,925 over what was granted the past year. If the increases are allowed, it is the intention of the commission to add another deputy who will receive $4,000 a year, an assistant secretary receiving $2,000, a couple of reviewers, each of whom will receive $1,800, and a stenographer at $1,500.

* * *

Competition In Gowanda

Judge John W. Schatt whose famous Gowanda Opera House was burned to the ground a few weeks ago, has opened the Gowanda Gardens as a motion picture house and with Mrs. Weston as manager. But the judge now has competition. F. C. Hager has turned his garage into a picture theatre with a seating capacity of 550 seats, which he purchased from the Abbott theatre, Buffalo, and held a grand opening this week with "The Hunchback of Notre Dame."

Al Becker of the Becker Theatre Supply company of Buffalo installed the booth equipment. There is a report, however, that the town will soon have a new and elaborate theatre to be built on Jamestown street on a site 80 by 130 feet and in which Judge Schatt will be financially interested. It is reported that a Buffalo architect is now at work on plans for this new theatre.

* * *

K. C. Visitors

Among the out-of-town exhibitors in Kansas City on business last week were: Mrs. Charles Barron, Kansas theatres, Wichita and Pratt, Kas.; H. Elliott, Elliott theatre, Independence, Mo.; H. Gaston, Standard theatre, Mankato, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; M. G. Kirkman, Strand theatre, Hayes, Kas.; E. T. Dugeon, Orrick, Mo.; E. W. Balderston, Kansas theatre, Pratt, Kas.; C. B. Kelley, Legion theatre, Waukeenay, Kas.; R. Winship, Majestic, Phillipsburg, Kas.; Roy Burford, New Buford theatre, Arkansas City, Kas.

* * *

H. C. Bissell Honored

H. C. Bissell has been named as president of the Film Salesmen's organization in Albany, N. Y., succeeding James Rose who has become an exhibitor through the purchase of the Bijou theatre in Troy. Mr. Rose's associates presented him with a pen and pencil as well as an honorary life membership in the organization.

* * *

Censors In Bad

Mandamus action may be taken against the Kansas censor board by the Kansas City Film Board of Trade, following a request of C. C. Vaughan, Pathe branch manager in Kansas City. A so-called "censored" comedy was shipped under the wrong tag to a Belleville, Kans., exhibitor, who ran it. Censor officials demanded the film and shipped it to headquarters of the board, Mr. Vaughan charged. The censor board has no right to demand any picture, it being necessary for the board to act in accordance with regular court procedure in such matters, Mr. Vaughan contends.

* * *

Kelso Exhibitors Unite

The Kelso, Wash., exhibitors have consolidated. This move is reported to include The Liberty, Vogue, Auditorium in Kelso, and the Blue Mouse, in Kalama. Joe Praggastis, former owner of the Liberty, has retired from the organization. The newly formed company plans to build a new modern theatre in place of the Vogue, which will be torn down.

* * *

Kansas Booming

If there is to be any "slip-up" in Kansas City's much heralded theatre boom, it not yet has arrived. Due to a record wheat crop in Kansas this fall, Kansas City theatre owners looked up with expectancy. And they were not disappointed. A check-up last week of down town houses and several of the larger suburban theatres revealed that the first three weeks of November averaged 20 percent more business than the same period last year.

* * *

Competition In Albany

Proctor's Grand in Albany, N. Y., managed by Joseph Wallace, is offering sharp competition with the motion picture theatres of the city by showing some of the best pictures obtainable. In the past the house depended to a large extent on its vaudeville bill, rather than its pictures.

Loew's Columbia theatre, in Washington, D. C., staged a novel ballyhoo for the Metro-Goldwyn picture "Chu Chin Chow." The girl dressed in a Chinese costume was carried about the busiest streets of the Capitol and created great interest.

Theatre Incorporations

During the past week, eight motion picture companies, or companies erecting motion picture theatres, incorporated in New York state, representing a capitalization all told of $105,000. This is about the usual number of companies of this sort that incorporate week by week in New York state.

* * *

Kansas Censor Resigns

Mrs. Eleanor Tripp, a member of the Kansas State Motion Picture Censor Board, will resign December 1, she has announced. She will be married to James Winship Scott of Junction City, Kans., at her home, 630 Nebraska Avenue, Kansas City, Kans., November 27.

* * *

Stuart Asks Opinons

Herschel Stuart, managing director of the Missouri Theatre, Grand boulevard at Lucas avenue, the big Paramount first-run house in newspaper advertisments, asks patrons of the house to write him letters telling just what they like and do not like about the Missouri and its programs. "Lend us your brains and a two cent stamp," Stuart asks them. The letters enable him to keep in touch with his patrons and hold the Missouri up to a high standard.

* * *

Franklin a Prince

When all the theatre arrangements at Ottawa, Ontario, for the concerts of the band of the Princess Patricia's Canadian Light Infantry on November 17, collapsed because no one had been engaged to man the theatre, Manager J. M. Franklin of the B. F. Keith Theatre earned the everlasting thanks of the band as well as making a big hit with local theatre goers by voluntarily transferring the concert to the Keith house for the evening.

Mr. Franklin recognized the concert tickets which had been bought for the other theatre, although he could not derive any revenue from them, it was stated, and gave the band a chance to play at the Keith house in a prolonged evening's performance in addition to the moving pictures and vaudeville. Regular patrons at the Keith house also enjoyed a surprise without extra cost.

* * *

Toronto Strand to Start Operations

The Strand Theatre, Toronto, a long established downtown house, is once more on the map after being dark for a number of months. It is now on a popular-price basis, the admission being only 10 and 15 cents, with programmes being changed every three days, Sunday excepted. The first presentation under the new regime was "If Winter Comes."

The Toronto Strand has had many ups and downs. For years it was operated by Jerry Shea until he built two new downtown theatres Then it was directed by Clarence Robson, now supervisor of theatres for Famous Players, and later by Mr. Marvin who eventually left for the United States. Famous Players Canadian Corp. acquired control of the theatre for a time, after which it was leased by the Allens when it was renamed the Piccadilly Theatre. The theatre has been closed, except for odd engagements, for months.

* * *

All's Well Now

Mike Resnick, Dependable exchange salesman, had a most embarrassing experience just before the start of the Buffalo Film Board of Trade ball, Mike wired his sister in another town to send him his dress suit. She did—but, alas, the trousers were missing. Mike was in a quandary. He knew that folks were not attending balls this season sans trousers. His lady fair was waiting. After calling up 4567 tailors in town he located a pair of pants that were not working. He arrived at the ball late—but happy.

That the English exhibitor is not far behind his American cousin in presentation is shown by the above presentation to accompany First National's "The Sea Hawk." The staging was done at Albert Hall, London, one of the leading theatres.

Jack Roth Makes Hit

It was quite a price to pay for publicity, but Jack Roth, who has the management of the Strand theatre, Kansas City, profited by it. With the annual Kansas City Allied Charities Campaign in full swing, Mr. Roth announced that the proceeds of both shows Tuesday night would be given to charity. Through stories in daily newspapers he won the good will of the community surrounding his suburban house and played to good crowds.

* * *

Kansas Crooks Are Caught at Last

The figurative mouse-trap was opened through carlessness and the "mice" scurried out, only to be driven right into another trap in Iola, Kans., last week. Two men, alleged to have swindled exhibitors and merchants out of hundreds of dollars on a fraudulent theatre program advertising scheme, had been arrested and were in jail at Iola.

Through a misunderstanding of the date of the preliminary hearing, not a witness appeared on the day the case was set and the men were released for want of prosecution. But there were other warrants—many of them—awaiting the defendants, who were rearrested and taken to Paola, Kans., where they are being held for trial. Prosecution will be pushed by Kansas exhibitors.

* * *

Round Table Briefs

Among the out-of-town exhibitors in the Kansas City market last week were: W. E. Ward, Strand, Sharon Springs, Kas.; D. J. Michael, Liberty, Kirksville, Mo.; Stanley Chambers, Palace, Wichita, Kas.; C. A. Rehm, Majestic, Baxter Springs, Kas.; R. V. Turner, Panama, Burlingame, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; W. S. Owen, Russell, Brunswick, Mo.

* * *

Ruben Spivak is now operating the Chouteau Theatre. He also owns the Famous Theatre on Franklin avenue.

* * *

Samuel Norman formerly manager of the New Lindell Theatre has succeeded Maurice Stahl as manager of the Tivoli Theatre. John Weaver moves over the New Lindell from the Gravois while Harry O'Brien goes to the Gravois from the Moffitt. All of the houses are owned by the St. Louis Amusement Company.

* * *

Charles Martina, manager of the Family theatre in Mount Morris, N. Y., is sure giving his patrons some super-excellent entertainment these days. For the week of November 24, Charlie had the following features booked: "The Sainted Devil," "The Last of the Duanes," "The Female," Who says these small town folks are not getting the big ones?"

* * *

And now they are laughing at W. H. Weber, Great Bend, Kas., who booked "Roaring Rails" for his Echo theatre, accusing him of being a monopolist on "amplified exploitation.'

* * *

It is fortunate that the "Bandolero," Metro-Goldwyn features, was screened for the office in Kansas City last week. Now they all know it isn't a hankerchief.

* * *

Even though he is so stiff he hardly can walk about, Leslie Durland of the Kansas City Vitagraph branch insists he had a good time on a duck hunt last week.

* * *

Several Seattle exhibitors are working hard to promote an interest in bowling. We have two or three crackerjacks, and with the proper amount of enthusiasm displayed, there should be no trouble in working up a good team, tournament, etc. H. W. Bruen and Frank Edwards are two of our city champs, as the contest now stands.

* * *

R. K. Dunham has sold his Manhattan Theatre, Charleston, Wash., to E. O. Gabrielson who at one time operated the Oak in Seattle.

* * *

The Potters of Portland, owners of the Clinton, are building the Moreland, in the Moreland district. They have purchased a Robert Morton organ as part of the equipment.

* * *

Jensen & Von Herburg are expected to have an announcement to make relative to securing theatres in Olympia, Wash., according to a recent report.

* * *

Ed. Myrick, of Billings, Mont., has sold his Myrick theatre to Lloyd A. Pennington.

* * *

James Mareius has changed the name of the Happy Hour in Springville, N. Y., to the Pantheon. He has redecorated the house inside and out and erected a new front to the theatre.

* * *

Vincent McFaul gets hell! Yep, he has booked "Dante's Inferno." for early presentation at Shea's Hippodrome.

* * *

Charlie Hayman is staging a popularity contest at the Strand, Niagara Falls, offering to send to Hollywood on a trip through the studios, the two young women who receive the most votes in the Cataract City.

* * *

Leo Daloney plans to open his new theatre in Brunswick, Mo., early in December. He now operates houses in Monroe City and Shelbina.

* * *

W. K. Jenkins district manager for Enterprise Distributing Corporation, was a visitor of the week. He announced that Enterprise will devote more attention to straight feature pictures beginning in December. On December 1 the old Triangle Film Corporation contract expires and will not be renewed. That contract covered many Westerns.

SHOWMANSHIP

Adding the *"Ad"* To Showmanship

By IRVING M. LESSER

Vice President Principal Pictures Corporation.

Three of the high voltage "live wires" in the showmanship game in motion pictures are Sol Lesser, President of Principal Pictures, his brother, Irving M. Lesser, and Mike Rosenberg, secretary of the organization. Sol Lesser developed Jackie Coogan as a star and Irving stood at his right swinging the exploitation campaigns. Their record stands exceptional in motion pictures.

EDITOR'S NOTE.

A THEATRE OWNER came into my office the other day and said: "I've got a good picture and I'm going to clean up on it." He then mentioned the name of a production which has been one of the outstanding successes of the year.

"How are you going to handle it?" I asked him.

"How?" was the reply. "I should worry! Everybody knows about the picture. Why should I spend money putting it over?"

"You've got a pretty good reputation for spending money," I said. "You've made a lot of money out of pictures, and you've done some good advertising and exploiting. Why shouldn't you spend money on this picture?"

"Listen," he said, "when I spend money to put a picture over I do it because I believe I've got a 'lemon' to sell the public."

"You've got the best house in your territory," I told him. "You've made money on pictures and you've lost money. I don't know what your net profits have been, but I'll guarantee that if you had followed the policy of buying good pictures and smashing them hard with your advertising, publicity and exploitation your books would show twice the profits they do."

MAYBE you know how to run my houses," he replied. "Maybe I know. But in my town newspaper advertising isn't worth anything, except readers, and as for this exploitation business, if I ever tried to follow the press sheets I would be sitting up in a lunatic asylum counting my money in a straight jacket. My policy is to exploit the poor pictures and let the good ones take care of themselves."

"Suppose Washburn & Crosby did that with their flour," I said. "Suppose the National Biscuit Company followed that policy. Suppose the Gillette Razor people refused to advertise their product because they thought they were selling enough to the public. You don't have to figure on what would happen to them. All you have to do is to figure on what has happened to other firms. I know a man out in St. Louis who had an eye salve which yielded him a net income of $50,000 a year. He was satisfied with that. He quit advertising. His eye salve has gone out of existence.

CAN'T we apply the same reasoning to motion pictures? It is true that the motion picture is an entertainment, but it has become even more than that—it has become a public institution, a necessity. It is an interlocking organization, beginning with the raw film and going right down the line, with producer, stars, cameramen, directors, sales force and exhibitors linked together like a chain. Break one of those links and your whole organization goes to smash. The producer and selling organization advertise their pictures primarily to bring the attention of the exhibitors to them. The mission of the exhibitors is to advertise their pictures so as to reach the public.

"Producers and distributing organizations work together to help the exhibitor sell the public. Why? Are they doing it for love? No. They are doing it because they know that if the exhibitor makes money they are bound to make money. The success of the entire industry depends on the exhibitor. It also depends on the producer and the distributing organization, on directors and stars. If one of this group fails in its duty a general failure in the industry ensues. And such a failure applies as much to one picture as it does to the entire output of the industry.

SUPPOSE I sat here and told you we were going to turn out cheap pictures because they would save us money and the public wouldn't know the difference. What would you say? You'd fight shy of my pictures. Suppose I told you we could save money by not supplying you with advertising material on our pictures. What would you do? You'd look up the company that could give you what you wanted. On the other hand, suppose I put out a terrible picture, advertised it extensively, sold it to you as a big special and that it 'flopped.' What would you think of me?

"Hasn't the public got the same intelligence? Can't they tell the difference between a good picture and a poor one? Aren't you only kidding yourself when you drag the public in to see a poor picture and then let them come if they dare to see a big picture? That's your policy. What do you think of it?"

HE didn't like that argument much. He showed his big picture without advertising it and had only a fair attendance. But still he believes his policy is right.

Nathaniel C. Fowler, a leader in advertising thought, said: (These words apply to motion pictures as well as other merchandising:)

"The unsuccessful merchant claims his advertising doesn't pay and his experience seemingly speaks reasonable truth. His advertising didn't pay because he didn't make it pay. As well might the farmer complain that his poor seed brought a poor harvest.

"The fault was in the farmer and the seed, and not in the principle of advertising."

GOOD showmanship means good buying of pictures, good house management, good advertising, good exploitation, good publicity. And good exploitation doesn't mean sensationalism, any more than it does with the picture itself. It means the proper 'punch' at the proper time—the punch that interests the picture-going public. Working such ideas out are like trying to solve cross word puzzles. That's why good exploitation men are scarce.

Here's your big special exploitation section on

C. Gardner Sullivan's

Sensational Photodrama

"CHEAP KISSES"

IT'S AN **F.B.O.** PICTURE

In the illustration above is shown a fair sample of the sort of parties old man Dillingham staged when, after his fiftieth birthday, he became suddenly wealthy. It took his son Donald, and the boy's show girl bride, Ardell, to show him the errors of his ways. Cullen Landis and Lillian Rich, who play the roles of the young couple in F. B. O.'s "Cheap Kisses," in the illustration at the right.

Below we have one of the ludicrous situations that makes "Cheap Kisses," a late F. B. O. release. rank high among the funniest box-office farces of the season. The story tells the tale of hypocritical jazz-age parents who disown their son because of his marriage to a "chorus lady." Later they are only too happy to cultivate the beautiful bride whose portrait is painted by an eccentric world-famous artist

"Cheap Kisses"

F. B. O. Has Released a Remarkably Attractive Box-Office Comedy Played by an Exceptional Cast Headed by Lillian Rich and Cullen Landis

NATIONAL Tie-Up SECTION

QUICK MONEY *in* "CHEAP KISSES"!

A BOX-OFFICE film with a box-office title is what F. B. O. offers showmen in this week's National Tie-Up picture! It's just jam full of fun and action—life and the joy of living—love and laughter!

Figure it for yourself. Old boy Dillingham, past fifty, suddenly finds wealth. And starts in to spend it. He has imbibed the spirit of the jazz-age, and finds that the singing of the saxophones, the tinkle of ice in tall glasses, and "Cheap Kisses" hold great appeal for him.

Kitty, his daughter, is a real chip off the old block, and she falls right in line with dad—and goes him one better. But Donald, the son, is made of more serious stuff. This, however, does not prevent him from falling in love with the beautiful Ardell Kendall, and marrying her. Ardell is a wonderful girl. She possesses good looks, good morals and good ideals—but—she is a show girl.

So Ma and Pa Dillingham are horrified. Hypocrites that they are, their house is denied to the young couple—until—

GUSTAF BORGSTROM, an artist of international fame, selects Ardell as the most beautiful woman in the country, and beseeches her to accord him the honor of sitting for her portrait. The papers are full of her triumph, and the Dillinghams experience a sudden change of heart toward the youngsters.

They call at the humble cottage of their son, and are welcomed by the great artist clad in an apron and newly come from the kitchen where he has been drying dishes. Here is a wealth of comedy. Mrs. Dillingham insists that she 'just adores' dish washing, and Borgstrom with a polite gesture, ushers her into the little kitchen.

Subsequently the children are bid to one of the wild parties which the jazz-age parents run on schedule. The fun is fast and furious. And beside that there creeps into the picture the heart interest without which no film may be complete. Donald meets "the vamp." And falls. Who wouldn't? At least temporarily.

BUT soon she is disclosed in her real colors. Her escutcheon should have borne the sign of a grasping hand and a dollar mark. She is a veritable love-pirate, ranging emotional oceans in search of prey, playing the game for all there is in it. Then comes disillusionment, regret, remorse.

This is a sample of the exceptionally attractive paper put out by F. B. O. for the fast moving comedy "Cheap Kisses." The picture holds universal audience appeal, and reams of exploitation that may be utilized effectively and inexpensively by exhibitors.

Beside conveying the humor that is rampant in F. B. O.'s "Cheap Kisses," still No. 79 will tie-up with kitchen utensils, bungalow aprons, dishwashing machines, and similar articles.

Still No. 89 may be used as an atmosphere still for F. B. O.'s "Cheap Kisses" and also in connection with your window displays of men's clothing, dresses and house furnishings.

Ardell, with sweet understanding, senses the situation. She pays the tribute demanded by the adventuress, and Donald, heart-sick, crawls away to his little home—alone. But Ardell follows, and in the end, all is well.

So goes the story. It has been finely directed and wonderfully enacted. Among the cast are Lillian Rich, Cullen Landis, Vera Reynolds, Louise Dresser, Bessie Eyton, Jean Hersholt, Lincoln Stedman—and other names that contribute each one its share to make "Cheap Kisses" a film that will prove a box-office blessing.

IN considering the serious matter of exploitation, remember that this picture is a rapid-fire comedy. Therefore your publicizing ideas should be in keeping. Your advertising copy, stunts, bally, lobby-dress, prolog, should all be in lighter vein. There should be a mirth provoking thought behind every bit of material you use to put the picture one hundred percent across to your public.

No. 110 will do nicely in window displays of gowns, negligees, cosmetics, beautifiers, hair tonics, and so on, in connection with F. B. O.'s photoplay, "Cheap Kisses."

The title of the photoplay will prove of help in this respect, as will the many humorous situations which help to make the film the furious fun-maker that it is. There are ample opportunities for the creation of witty window cards that will cause the passerby to smile and to remember the name of your attraction. And the window displays should also be appropriate to the basic idea of the film.

FOR ballys select any of the outstanding figures and situations in the story. For instance, the eccentric artist, the jazzy parents, the gold-digging vamp, or the young couple who stick to their ideals of love in a cottage.

The artist might appear in the streets with his easel, or even paint a portrait in your lobby. The dizzy parents might be represented by an elderly couple in conspicuously youthful attire. The vamp idea may be used in a hundred different stunts, and the honeymoon couple will make a fine bally on foot or in motor cars.

There are tie-ups for pearls, feminine apparel, millinery, cigarettes, cosmetics, hairnets, and many other articles in still No. 37 from F. B. O.'s big comedy picture, "Cheap Kisses."

Here again is a tie-up for negligees, interior furnishings, bedroom furniture, quilts, etc., for window displays in connection with your showing F. B. O.'s mirth-play "Cheap Kisses."

Newspaper copy might advise the young folks to bring their parents so that the parents might profit by the "horrible example" of old age gone wrong as in the case of the elder Dillinghams. Contests along the line of "Do the Parents Set the Pace?" will attract interest to your attraction and increase circulation for the newspaper.

Read this section carefully, preserve it for future reference, adapt the ideas contained to apply particularly to your own community, improve upon them, add to them, let them suggest others to you—in a word get behind "Cheap Kisses" with an ounce or two of real showmanship, and you'll cash in big.

One of many attractive stills from F. B. O.'s "Cheap Kisses" which may be used for tie-ups on tea-wagons, lounge chairs, lawn umbrellas or clothing. The photograph, used in windows, also convey the atmosphere of the photoplay to passersby.

THE photographs from the production shown in this section are indicative of the quality and value of the many stills you may procure for use in window display. The national manufacturers selected for the tie-ups will be happy to cooperate with you in every way. And each of them has been selected because their product is peculiarly adaptable for use in connection with a mutual publicity campaign on "Cheap Kisses."

This is still No. 20 from F. B. O.'s "Cheap Kisses." It is good for a laugh in any window, and may also tie-up with displays of saxophones, bathing suits, or capes.

—every one of them has tie-up value, and while your picture is boosting sales for the local merchants—their windows will sell tickets for your show.

Beside using these National Tie-Ups, and securing every bit of local window cooperation available, you may be able to get still further publicity assistance by communicating with other big firms, or the merchants in your city handling their products.

FOR instance, the DuPont de Nemours Co., Arlington, N. J., manufactures "Pyralin" toilet articles. This product will tieup nicely with stills of the various boudoir and dressing room scenes in "Cheap Kisses." The Western Clock Co., La Salle, Ill., manufacturers of the famous "Westclox," will send their dealers additional window material for a display, and a card telling passersby that "'Big Ben' says it's time to see 'Cheap Kisses'" will help business for both.

The Palmolive Company, Milwaukee, Wis., advertises: "Why Not Accept This Test Now? Find Out If This Shaving Cream is All Men Claim!" Add stills from your picture to a Palmolive window display, and a card signed by you saying: "See if 'Cheap Kisses' is Not Better Than I Have Told You."

Get in touch with G. I. Sellers & Sons, Elwood, Indiana. They manufacture Sellers Kitchen Cabinets, and merchants handling their line will gladly tie-up with the kitchen pictures from "Cheap Kisses."

In Still No. 36 Cullen Landis offers a fine tie-up for F. B. O.'s "Cheap Kisses." The picture will secure cooperation from the local dealer in billiard tables, cues, etc.

THERE are stills to tie-up with every article; "Amami" Shampoo, Aubry Sisters Cosmetics, "Vogueform" Brassieres, "Fashionette" Hairnets, "Jantzen" Swimming Suits, "Nell Brinkley" Hairwavers, "Richelieu" Pearls, Westphal's "Auxiliator"

This one, No. 28, from F. B. O.'s "Cheap Kisses" may be used for a tie-up on lingerie, hosiery, cosmetics of various sorts, powder puffs, hairnets, and many different articles constantly utilized by the women of every community.

With extraordinary
FILM BOOK
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C. GARDNER
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Starring
CULLEN LANDIS
and
LILLIAN RICH
"CHEAP

HERE is the first production and greatest scenario of the world's greatest scenario genius—
C. GARDNER SULLIVAN.

Here is a picture that glitters like a diamond. Here is a picture that millions will talk about for weeks after they have seen it. Here is a production that stands head and shoulders above the so-called "super specials" of the season.

It took the Metropolitan Circuit of LOEW'S two minutes to book it for their entire metropolitan circuit after they had seen it in the Home Office projection room in New York, and reports coming in from our 34 exchanges announce a flood of play dates already set for "CHEAP KISSES" in the finest first run theatres throughout the country.

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SULLIVAN'S
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Directed by JOHN INCE

KISSES

FILM BOOKING OFFICES is proud of "CHEAP KISSES." We are proud to have been selected as distributors for C. GARDNER SULLIVAN'S first and greatest story.

Thousands of exhibitors will be proud to play this picture. It is clean, fine, most wonderfully done. Trade papers, reviewers, dramatic critics and exhibitors are shouting its praises.

We predict the smashing of house records in hundreds of cases. Watch for the trade paper reports. Read them. Act on them, or, better still, SEE this picture yourself so that you may understand fully what we mean when we say that "CHEAP KISSES" is one of the greatest productions ever distributed by F. B. O. Elaborate advertising material. Gorgeous posters. Startling exploitation.

"CHEAP KISSES"

BIG MONEY

This beautiful photograph still No. 95 for F. B. O.'s "Cheap Kisses," can be used for tie-up with feminine apparel shops.

MR. SHOWMAN, it isn't always the expensive stunts that brings in your profits. The following are examples of inexpensive methods of free advertising:

TO start with you've got a title which is exceptionally easy to play around with, and one which, from a box-office viewpoint, is perfect from every angle. It is short, for one thing — which means you can put it up in lights, inexpensively. Eleven letters constitute the entire title. Window space, teaser campaigns, exploitation stunts of all kinds—are all possible, for "Cheap Kisses" hits the bell for "possibilities." Questions can be asked "What are 'Cheap Kisses'?" "Who said Kisses are Cheap?" and others along this line. This can compose part of your newspaper campaign, and should become part of your house organ at least two weeks before you play this C. Gardner Sullivan production.

Merchant Tie-Ups

The potentiality of reaping a harvest of free window space from the merchants is great indeed. You have candy, flower, dress, hat and many other shops to cooperate with. The candy shops can feature Special CHEAP KISSES, ten cents a bag, etc. You can have a lot of fun and at the same time get the space you want by getting the florists to give you space on the strength "that the Kisses *She* gives you will be CHEAP KISSES, if you get her a bunch of violets, etc." The same idea, executed with different copy can be used among the dress and hat and gown shops. This, of course, is more or less freak publicity, but then anything unusual attracts the attention and creates comment you need to attract them to a good picture. Lillian Rich is popular, and her photographs in these shop windows will do much to add to the general appearance.

Newspaper Cooperation

The newspapers, especially the ones you advertise in, should fall in with your idea of running a community contest to find the answer to "What are Dear Kisses and what are CHEAP KISSES?" Not only that but one of the newspapers can run a contest to find the best second and third lines for the following:

There were several young Misses
Who longed for kisses,

.....

.....

But the KISSES they gave were
CHEAP.

This should create interest among Limerick and Poetry lovers and can be put over very cheaply, in most cases the newspaper supplies the prizes, and later prints the information that "Cheap Kisses" is playing at your theatre. Stories in your newspapers of the cast, the author—C. Gardner Sullivan, who was responsible for many of the early Thomas H. Ince stories—and a brief glimpse of your story, of course, is always a good policy. Be sure that your local F. B. O. exchange supplies you with photos for the newspapers.

Advertising Throwaways

In preparing your own literature, and it need not cost very much, make your copy short and sweet. An idea of how this can be accomplished can be gained from the following: Is 25 and 50 cents too much for CHEAP KISSES? Or—Bargain prices of CHEAP KISSES — Matinees 20c, Evenings 25 and 50 cents. Or the few words CHEAP KISSES at the Strand theatre, week of so and so. Your throwaways can also be used for the above Poetry Contest, winners of the ten best two lines receiving theatre tickets, or prizes which you can obtain from merchants who may cooperate with you. Automobile tags with the reading matter, "Don't drive with one hand—that means Expensive Kisses. Go to the Strand for 'CHEAP KISSES.' Another throwaway is one which can have "BEWARE OF——" on the front page and "Cheap Kisses," on the inside of the booklet, using the back page for your an-

Still No. 107 can be used effectively to put over F. B. O.'s "Cheap Kisses." Window space can be obtained from the department stores, negligee shops, furniture dealers or interior decorator.

will MAKE FOR YOU

nouncement as to when it is coming to town.

Editorial Publicity

You may be successful in even breaking into the editorial pages of local newspapers, through the following idea. Have a few girls apply for permission from the local officials to organize an Anti-Cheap Kisses Society. The idea can be that the girls are much opposed to the promiscuous "cheapness" of petting parties, and the founders of this Society feel that if they can get enough girls interested in such a movement Cheap Kissing will become taboo. If you should try to "break" with this one it would be wise to do this before you announce your production as having been booked for your theatre, otherwise some alert newspaperman or country official may catch the significance of such a movement. You can also break into the section dedicated to letters received from the public. In this instance you can write letters in which you, under an assumed name, are amazed at the cheap kissing which so many young folks resort to. Write your letter in an "old crank" vein, for this has and will always prove a means of gaining a few free lines, for this theme is discussed to some extent by people who are opposed to love-making on busses, cars, etc. If you are friendly with the local editors they may even comment on this very theme, thereby saving you the trouble of writing in anonymous letters

An ideal still for tie-up on F. B. O.'s "Cheap Kisses" is No. 31. It may be used in displays of all sorts of beautifiers, cosmetics, powder puffs, lingerie and other articles manufactured for feminine use.

Balllyhoos Help

Ballyhoos, when not too expensive—as many are — always bring in business. One that can be used for almost any picture, but which should do much to bring the name of the picture before the public eye, is one in which a truck and a Ford car can be used. The truck bedecked with banners reading "This is one of the scenes in 'Cheap Kisses,' has several people sitting or lounging around. The interior of the truck, which should be an open one, or glass-enclosed, should be dressed as near as possible like the scene from the picture. The other car can have a driver and a cameraman, who is cranking a motion picture camera. This latter car is following directly behind the truck, and since everyone likes to see pictures taken such a stunt should attract attention and create word-of-mouth comment.

Other ballyhoos can be men dressed up in cardboard dollar signs with reading matter running through the dollar marks—"Can Kisses be considered in the sense of 'Cheap' or 'Dear'?"

Another ballyhoo which will attract the name of the picture, and that is what you want, is an old wrecked flivver, which you can get from a junk dealer, mounted on truck. Have a large sign announcing it is the result of "Cheap Kisses"—and one hand driving. Of course, you will then follow with your announcement where it is playing and the dates of the run. This might be a good stunt to work a week before you play the picture, and possibly the first half of the run—switching to some other ballyhoo, possibly one of the others here mentioned, so as not to overdo it.

Another ballyhoo—and one which shouldn't cost very much, can be worked in cooperation with the leading candy merchant, or a candy factory. You can get several young ladies, and the prettier the better, standing on busy corners handing out candy kisses wrapped in paper announcing "Cheap Kisses," the name of the theatre, the name of the merchant—and the dates of the showing. This will attract young and old alike, for everyone likes candy —and at the same time you can put this over very cheaply on the strength of getting most of your merchandise gratis from the merchant.

Cullen Landis and Lillian Rich in still No. 114 offer fine tie-up with F. B. O.'s "Cheap Kisses" window display of gas ranges, kitchen utensils, etc. It also will create interest in the story "the film tells."

Miscellany

Arrange a tie-up with an art store for a display of pictures in which the principals are shown kissing. Place a card in the window announcing that "Cheap Kisses" will be shown at the .....theatre.

A drug store tie-up displaying the latest cosmetics, especially the new brand of kiss-proof lip stick. Feature this and place a card in the window announcing the coming of the picture "Cheap Kisses."

Remember that the bigger exploitation campaign you stage the bigger your receipts

will be for this or any picture. When you have a good one like 'Cheap Kisses" don't hesitate to shout the fact from the house-tops. It is your business to get 'em in—the business of the picture is to please 'em after they deposit their coin at the ticket office. "Cheap Kisses" will do its part if you will do yours.

Merchant Friends

Again it is well to bear in mind that your merchant friends are just as anxious for publicity as you are and where you can tie up with special sales that they may have in mind, do so without fail. There are many stunts that have been put over on the spur of the moment, such as probably through an annual meeting of the Lions or Rotary Club or any big local society. Then there are baby parades and many other local affairs that may present some opening for you. Keep your eyes and ears open, therefore for in "Cheap Kisses" you have an idea that should make it easy to "sell your ideas" to other merchants.

Women's Clubs

Women's Clubs are not always easy to cooperate with and not always eager to cooperate with the showman, but in this instance—due to the broadness of the title—it may not be difficult in gaining their cooperation in being opposed to "Cheapness in petting and kissing" or some such subject. Remember although they may realize it will be publicity for your theatre; at the same time this subject is one they are always interested in and for this reason feel them out and see what they say about it. There are very few titles that present themselves so well for such a tie-up.

Another good plan and one which will get you some advance publicity—besides your regular allotment if you are sending material to your Sunday papers every week—is a preview for your local clergyman, important women and members of such clubs as the Rotary, Kiwanis, etc. Show them the picture some morning, or after your regular show at night, and hand them printed forms as to how they like F. B. O.'s "Cheap Kisses" and your local exchange may even get these tickets for you, for the writeup will also help them to sell their theaters later. So discuss this idea with them and do not fail to invite newspaper men at the same time. Never leave them out of anything. When you get these forms filled out you get something to talk about for you can either run extra in your ad., or have special one or three sheets printed. Comment by well known people always carries weight. In wording your display or lobby card you can say "What prominent people say about 'Cheap Kisses'. Do you agree with them?"

Here is a tie-up for silverware, more especially the type shown in the picture. There are lots of others equally useful for publicizing F. B. O.'s "Cheap Kisses."

Summary

In getting back to cooperation with merchants we should judge that if your town has an orange drink stand, it may make a good tie-up with "Cheap Kisses." The kisses, of course, being candy kisses. One of the stills in the picture shows a leading player holding a cocktail shaker. Your local department store would be glad to feature this and other pictures in connection with display of their merchandise. Window cards will always prove effective and the title of the picture offers you wonderful opportunities for clever wording.

Get Together with Your F. B. O. Exchange

and have them lay out your ads, if you need any help; call on them for lithography, lobby displays, slides, cuts, press books and press stories. They'll be glad to get together with you, and you can make "Cheap Kisses" a box-office winner from every angle. The picture warrants plugging—and it'll pay you to get behind it.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" column and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

This is a reproduction of the exceptionally handsome oil painting put out by F. B. O. as one of the accessories that will be seized by every alert showman for use in the "go-getter" exploitation of the spectacular comedy production "Cheap Kisses."

Window Display Material For National Tie-Ups On "Cheap Kisses"

WHEN you book "Cheap Kisses" call immediately on all merchants carrying the nationally known products listed below. They will all lend hearty cooperation in a mutual publicity campaign conducted through their windows. Then write Exhibitors Trade Review stating your playdates and the number of sets of window display material you require on each National Tie-Up. Your communication will receive our prompt attention.

PRITCHARD & CONSTANCE
New York City

Product: "Amami" Shampoo

Display Material: Cards, Posters

Tie-Up: Druggists, Department Stores, Beauty Shops, Barber Shops

JANTZEN KNITTING MILLS
New York City

Product: "Jantzen" Swimming Suits

Display Material: Cut-Outs, Posters

Tie-Up: Department Stores, Sporting Goods, Specialty Shops

AUBRY SISTERS CORP.
New York City

Product: Cosmetics

Display Material: Posters, Cards

Tie-Up: Druggists, Department Stores, Beauty Shops

HAYES-MESEROLE MFG. CO.
New York City

Product: "Nell Brinkley" Hair Wavers

Display Material: Cards, Posters

Tie-Up: Department Stores, Beauty Shops, Specialty Shops, Druggists

VOGUE BRASSIERE CO.
Newark, N. J.

Product: "Vogueform" Brassieres

Display Material: Posters

Tie-Up: Department Stores, Specialty Shops

JOS. H. MEYER BROS.
Brooklyn, N. Y.

Product: "Richelieu" Pearls

Display Material: Cut-Outs, Shadow-Boxes

Tie-Up: Jewelers, Department Stores, Specialty Shops

SAMSTAG & HILDER BROS.
New York City

Product: "Fashionette" Hairnets

Display Material: Cut-Outs, Posters

Tie-Up: Druggists, Department Stores, Specialty Shops

PAUL WESTPHAL
New York City

Product: Westphal's "Auxiliator"

Display Material: Cards, Posters

Tie-Up: Beauty Shops, Druggists, Department Stores, Barber Shops

24 Sheet

6 Sheet

3 Sheet
Style "A"

3 Sheet
Style "B"

POSTERS

One Sheet (Style "A")

One Sheet - Style "B" Also Window Card

The Big Little Feature

"Off His Trolley"

Pathe-Mack Sennett 2 reels

The difficulties that come up in the life of a car conductor furnish the laughs in this Mack Sennett comedy. A debt-burdened street car employee falls in love with two girls at once, but one turns out to be a gold-digger. He returns to his first love in the end, but the debts still cling.

Mack Sennett and Ralph Graves are a winning combination any way you look at it, and they have both surpassed themselves in "Off His Trolley." The rotund motorman and the handsome young conductor decide to go out and paint the town red. Graves falls for the charms of a dancer in a cabaret and she gets him into no end of trouble in spending the money that he hasn't got. He finally loses the gold-digger, but by that time he is swamped with debts. In order to help things along he also loses his job. In a tight jam, he enters an amateur boxing contest and wins $500. All looks happy for the future until the creditors crowd around the ring with bills. Evidently Graves is no Ponzi for he is just as badly broke in the end as he was in the beginning, with no job in the offing. However this does not deter him from a clinch with the girl in the fadeout. He is indeed an undaunted though a bankrupt hero.

All of this is treated in such a light and humorous vein that the fun is continuous. Really amusing and worth while best describes this Mack Sennett release. If an exhibitor has not been in the habit of exploiting comedies and short subjects he might do worse than to start with "Off His Trolley."

* * *

"Ten Scars Make a Man"

Pathe 2 reel serial

This episode is the final installment of the series and everything is cleared up to the satisfaction of all concerned. Jack finds his father, secures the chart to the treasure and needless to say wins the girl. Also the villains are routed which makes things complete.

It is really remarkable how the mysteries and complications that it took eighteen reels to bring about are unravelled in two reels to the satisfaction of all without leaving any loose threads. However this is just what is accomplished in the tenth and concluding chapter of this series under the title of "The End of the Quest." Jack Mower as O'Day finds his father in the Indian cave, clears up the mystery surrounding the strange disappearance of Jean, rounds up the two villains in the fashion of our best melodramatic heroes, and of course works in the fadeout with the girl he has fought so had to win. All of which let it be understood is a good day's work. He also gets the chart which gives the location to the long lost treasure, which paves the way to their future bliss.

Margaret Cloud appearing in comedies under the Mack Sennett banner. No wonder this Ziegfeld of the screen is noted for his bathing beauties.

The House of FEATURETTES

Week of November 30

Rivoli, N. Y.—Plays "The Cure" (Out of the Inkwell).

Loew's Circuit, N. Y.—Plays "Peeps in Puzzleland" (Gem of the screen).

Fenway, Boston—Plays "Thru Three Reigns" (2-reel novelty specialty).

120 First-Run Novelties.
1924-25

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

Wherever serial pictures are popular, an exhibitor cannot do better than to book this Pathe picture, for it abounds in action, thrills and the other incidents that are sure-fire stuff with all lovers of melodrama.

* * *

"The Mysterious Mystery"

Pathe-Hal Roach 2 reels

In this film "Our Gang" follows in the footsteps of Sherlock Holmes, solving the mystery of the disappearance of a wealthy boy who has been kidnapped. They save the father the trouble of paying the ransom and quite accidentally run the kidnappers down.

This latest "Our Gang" comedy is not quite up to the high standard that Hal Roach has set for himself in the previous releases of the series, but is nevertheless very entertaining as short subjects go. All of these comedies are at least that, and in some instances a great deal more.

As the title suggests "The Mysterious Mystery" concerns itself with the movements of an amateur detective agency that is engaged in solving the mysterious disappearance of a kidnapped boy. The reason in our opinion that this film is not quite as entertaining as the preceding ones is because the director and scenario writer have gone somewhat far afield in search of material. The stunts are scarcely the kind of tricks that would originate in a juvenile brain with the result that the incidents lack the spontaniety that was so convincing in other gangster comedies.

In spite of this fact there are a good many laughs in the two reels and no exhibitor wil make a mistake in booking this Hal Roach product. Like Tiffany, the director's name stands for something; it carries a guarantee, and a wise showman will make the most of it.

* * *

"All Wet"

Hal Roach-Pathe 1 reel

Charley Chase receives a wire telling him to meet a train for some dogs, and on the last minute rushes to carry out orders. Every possible difficulty is in the way and what follows is laugh provoking in the extreme.

Hal Roach has done it again. With the assistance of Charley Chase he has put out a one reel film crowded with laughs and humorous situations. When Charley receives the wire asking him to meet some pups at the station he starts off in a mad rush. It is the old story of "the more haste, the less speed," and plenty of difficulties lie on the road to the station. In towing a friend's car out of the mud, he gets submerged himself, and sinks deep into a muddy pool. An entertaining Hal Roach comedy is "All Wet."

"A Fat Chance"

Christie-Educational 2 reels

The attempts of a fat man to win a girl is the theme of this story, and Walter Hiers certainly makes a desperate effort, even donning a pair of corsets to reduce his wais line. This does not work so well, and when he bends over, his suit rips up the back.

Walter Hiers in this latest Christie comedy is the living example of the old adage that "nobody loves a fat man." Because his waistline has the proportions of a young hippo, his chances are slim of winning the hand of the fair lady.

It cannot be said that Walter is a victim of faint heart and he certainly does his best to measure up to requirements. When he is invited to his girl's party, he resorts to the subterfuge of corsets under his dress suit. The desired effect of a more romantic figure is obtained, but he finds out that he cannot sit down or bend over which proves embarrassing. He finally stoops to pick up a lady's fan and his coat splits down the back, whereat Walter is forced to beat a hasty retreat.

* * *

Prince in Chase Comedy

One of the most ingenious pieces of film splicing in which an ordinary piece of news film was made part of a comedy is released in a recent Charley Chase comedy, delivered last week from the Hal Roach Studios to Pathe. The title of the picture is "The Rat's Knuckles" and the news film was that of the Prince of Wales.

In the story of the comedy Martha Sleeper, who plays opposite Chase is conjuring up wonderful visions of sudden wealth as the result of a new rat trap that Chase has invented. She dreams they are riding along the street in their high-powered car and they pass the Prince who turns and smiles at her. The news-reel insert is tied up so cleverly by means of a sub-title with the general trend of the comedy action that it appears to be an intrical part of the subject and involves a big laugh.

* * *

Lions in Sennett Comedy

A troupe of trained lions will play a principal part in the forth-coming Mack Sennett comedy which Del Lord has started to direct since his return from his vacation spent in New York.

The cast of this production, which is a two-reeler for Pathe distribution, will consist of Billy Bevan, Madeline Hurlock and Andy Clyde. J. J. Richardson and Sunshine Hart are also prominent in the cast.

* * *

Century Has Two Specials

Abe Ster, Vice-president of Century Comedies, announces this week that his company will release through Universal Exchanges two special two-reel comedies for Christmas week. These will be "My Baby Doll," starring Edna Marian and "Jack and the Beanstalk," featuring Baby Peggy.

One of the "Moving" scenes from the Universal picture "Fight and Win" in which the pugilistic Jack Dempsey is the star. Here's Jack, the champion, at the camera.

"My Baby Doll" is reported to be a great surprise in two reel comedies. Edna Marian, who was recently elevated to stardom by Julius Stern, president of the Century organization, because of her unusual beauty and distinct comedy sense, plays the part of a doll in a toy store. So well, it is said, does she enact this role, that she appears to be a dummy rather than a real live actress.

"Jack and the Beanstalk," featuring Baby Peggy is one of the special series of two-reelers made by the dimunitive star for Century through which she portrays various characters of well known fairy tales. These comedies will be on the regular program for Christmas week, as they are especially adapted into the Yuletide season.

The postman makes a delivery in the Educational picture "Dirty Hands." This is one of the entertaining juvenile comedies which Educational is offering.

* * *

New Century Comedies

"Too Young To Marry" and "The Doll Baby," two two-reel comedies are on the way from the Century studios.

Charles Lamont directed "Too Young To Marry," with Buddy Messinger and Beth Darlington. "The Doll Baby" was directed by Edward I. Luddy and stars Edna Marian, Century's newest star. This will be a Christmas special and will be released during Christmas week with a special Baby Peggy two-reeler, "Jack and the Beanstalk."

"Too Young to Marry" is scheduled for release early in the new year.

* * *

Bacon Sennett Director

Lloyd Bacon, son of the late popular comedian and author, Frank Bacon, is now directing two-reel comedies at the Mack Sennett Studios. Mr. Bacon is well known as a two-reel comedy director, having handled a megaphone on this type screen production for many years. He is at present engaged in directing Ben Turpin's latest Sennett

This is real democracy. Here are King George and Will Rogers arm in arm in a scene from the new Pathe comedy "The Truthful Liar." Will looks happy.

burlesque. Trilby Clark and Jack Cooper, have important parts in the new comedy.

* * *

Steamship in New Century

In making the next Buddy Messinger comedy for Century, "Sailing," Charles Lamont, director found that the script called for a passenger steamship. Figuring that he would not be able to secure the proper steamboat atmosphere in the studio, Lamont took his entire company to San Pedro, Port Los Angeles, and secured permission from the owners of the "Waimen," a passenger ship plying between this port and Honolulu, to film those scenes in which a boat was needed.

* * *

WANDA WILEY A FIRE FIGHTER

Wanda Wiley, Century star comedienne, can fight fire as well as she can act before the camera, it was learned the other day when her company returned from location while making her latest picture, "Comin' Down."

It seems that an airplane used in the making of the picture was blown up with blasting powder causing the brush, in which the machine was standing, to catch fire. Wanda Wiley was the first to discover the blaze, and realizing the rapidity with which brush fires spread, lost not even the time it would take to call others who were in the midst of taking a scene, but attacked the flames.

Grabbing some of the wardrobe from the prop truck, she saturated them with water and began beating the flames. It wasn't long before she had them pretty well under control and then the rest of the company came up and made short work of the fire.

Wanda was congratulated, on her bravery and quick action in preventing the fire from becoming serious, by the rest of the company.

* * *

"Chronicles of America"

Unusual nation - wide publicity has attended the release of "Chronicles of America" by Pathe. Editors as a whole have turned over many pages of their publications for the exploitation of this series of films that cover the history of the United States from the discovery of Columbus to the end of the Civil war.

Magazines and semi-monthly publications have been lavish in the space they have given these subjects.

News Reel Briefs

International News No. 97

Cairo, Egypt.—Grave crisis in Egypt as Britain avenges slaying. Sidelights on the menacing situation along the Nile following assassination of British official. 1—One of the great political demonstrations which preceded the present upheaval. 2—Cessation of demonstrations like this ovation to Premier Zagloul is one of the British demands. 3—The Egyptian parliament in session with King Fuad on the throne and Premier Zagloul, who has now resigned, outlining "Home Rule" policies. 4—Lord Allenby, British High Commissioner in Egypt, who has been given full power to exact complete satisfaction. 5—British forces on guard in the Sudan which is now claimed as exclusively British territory.

Seattle, Wash.—Captive polar bears retain fishing skill. Live salmon provide Joe and Hannah with old fasnioned dinner a la Arctic. 1—Like some human fishermen Joe gets excited and loses some of the "biggest." 2—But very few get away.

Interesting Snapshots from the News of the Day, Chicago, Ill.—Prohibition forces war on beer ring by burning thousands of kegs. 1—N. Y. City.—Dick Ward, champion baby boxer, leads Manhattan cops in their "daily dozen." 2—Philadelphia, Penn. —In training for the Zoo lightweight championship of the world—Mike, Spike and Ike—they look alike. 3—Washington, D. C.—Howard M. Gore is sworn in as Secretary of Agriculture in Pres. Coolidge's cabinet. 4—St. Petersburg, Fla.—(Jacksonville Only) The Gandy Bridge across Old Tampa Bay—longest automobile span in the world—is opened to traffic as Governor Hardee cuts the rope. 5—Gov. Hardee presents a cup to George S. Gandy, whose wonderful vision is now fulfilled.

Los Angeles, Cal.—Here's the latest stunt for flivver drivers. Try this on your Lizzie but take out insurance first. 1—Up six flights of the steepest stairs—a mountain goat couldn't do any better. 2—Going down! Northampton, Mass.—Champion canine jumper sets new high record. Baby, $5,000 greyhound, soars over 13 ft. obstacle in competition with his comrades. 1—If at first you don't succeed. 2—After his pals fail, Baby makes the 13 ft. leap like a bird.

New Haven, Conn.—Football teams battle in oceans of mud. 70,000 loyal fans brave downpour to see Yale crush Harvard as the heavens weep. 1—Yale crushes through to 3 touchdowns. The football fan—male or female—is the gamest of all sport followers—none left the big Bowl despite the unceasing torrent. 2—Easton, Pa.—Swimming and diving played a large part in the desperate game between La-Fayette and Lehigh. 3—La-Fayette's 7-point victory was a triumph in seamanship. 4—Palo Alto, Cal.—Stanford college boys build the biggest bonfire on record before their annual gridiron struggle with California. 5—Celebrating.

Kinograms No. 5035

Vast Throng Sees Coast Teams Tie—Berkley, Cal.—California and Stanford play before crowd of 98,000, a record for the U. S. 1—Nip and tuck till last minute of play. 2—Most thrilling game ever played in California ends in 20 to 20 tie.

Carthage Yields Up Her Treasures After Two Thousand years.

Hazel Williams and Marceline Day in an unusual pose. These two personable actresses are appearing in Mack Sennett-Pathe films.

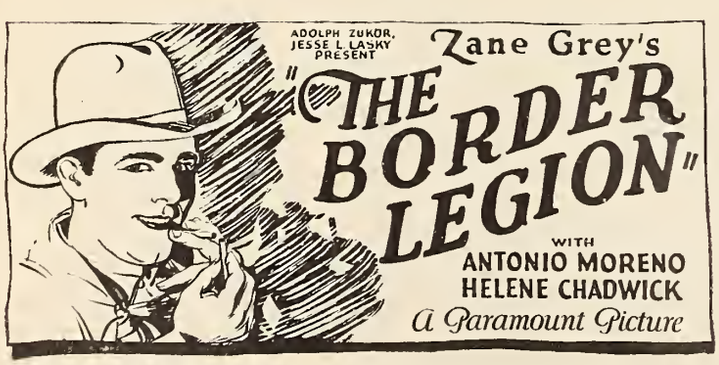
They yelled for Meighan in a he-man story. They've got it here. And how they're packing in! "Consider this a very fine picture," reports John H. Wetz, Rialto Theatre, Middletown, Ind., in *Exhibitors Herald.* "Pleased fully 100%. No kicks, but many favorable comments."

No De Mille picture since "Manslaughter" has been pulling 'em in like "Feet of Clay." It's built exactly right to get the dough. "The biggest De Mille ever. It has everything the public craves," writes Liberty Theatre, Sayre, Okla. "You can advertise it as the biggest thing you ever had."

Paramount Pictures

THAT ARE OUT THERE GETTING THE REAL MONEY

You know what they say of Paramount's Westerns! "On outdoor pictures Paramount starts where the others leave off." And Paramount never made a better Western than "The Border Legion." "Like all Zane Grey's it's a knockout," reports the Colonial, Washington C. H., O. (All Zane Greys nowadays are Paramounts.)



Boy, how they're cleaning up with this one. We honestly don't believe there's a picture this year that's rung the b. o. bell with such a wallop. "Outdrew 'Alaskan,' 'Feet of Clay' and 'Her Love Story,'" enthuses Ben Morris, Ohio exhibitor. "Got an advanced price for it. A very satisfactory booking."

Tried and Proved Pictures

The above is an example of the paper issued on Goldwyn's "Reno" which was directed by Rupert Hughes and contains a cast with such names as Helene Chadwick, Lew Cody, George Walsh and Carmel Myers. It makes an excellent Tried and Proved proposition for the wide awake exhibitor who aims to please.

MONEY! MONEY!! MONEY!!!

For the Exhibitor Who Will Use Tried and Proved Pictures

By HARRY KERRY

IF I were running a theatre, I would certainly look at my business from an angle of money making. I would not conduct a theatre with a philanthropic view, but I would try to give value received and build a patronage that come to my theatre with the knowledge that every performance would contain entertaining value.

With this in mind, I would try Tried and Proved pictures and be assured that my patrons would get their money's worth and would go away satisfied.

There are innumerable Tried and Proved pictures that can be booked cheaply and I would scan the list in an effort to choose the best. By the best, I would include those with a strong exploitation value, and I would exploit to the limit.

I would take, for instance, the Goldwyn production "Reno," directed by the well known author Rupert Hughes.

This picture deals with the divorce problems and the complications that can arise from the fact that each state has different laws. Mr. Hughes handles the situation in his usual interesting manner and has made an excellent production.

The cast includes Helene Chadwick, Lew Cody, George Walsh and Carmel Myers, which is an exceptionally strong line-up and contains box-office value.

The title "Reno" gives a world of advertising and exploitation values. Everyone knows that Reno is synonymous with divorce and this in itself will arouse curiosity and line them up at the box-office.

I would print a number of divorce certificates and use the names of the principals in the picture. These I would mail out to my patrons with the announcement that "Reno" would be shown on a certain date.

I would run a newspaper contest and get the attitude of the public on the divorce question. This could be done by writing a letter to the paper stating your views on divorce. Others would take up the question and in a few days a controversy would be under way. I would publicize the argument in favor of the picture.

I WOULD arrange an ad reading "All those contemplating divorce should see 'Reno' at the.....Theatre. It will save carfare." I would have cardboard signs printed bearing the word "Reno" with an arrow pointing ahead. I would attach these to posts and billboards so the arrow would point toward the theatre. I would paint an inscription on the sidewalk, in front of the theatre, "'Reno'—Last Stop."

I would have pasteboard tickets printed to resemble railway tickets with the inscription "This ticket, with fifty cents, entitles the holder to one trip to 'Reno' via the.....Theatre." I would obtain the most dilapidated flivver in the country and attach a sign "On my way to Reno." I would send this through the principal streets of the city.

IT might be possible to interest the newspapers to start a campaign against divorces or at least give the figures on divorces in this country and abroad.

I would arrange with a book shop in the city to put on a display of Rupert Hughes' novels and would arrange a neat tie-up.

There are some excellent posters available for this picture and I'd plaster the town with the most colorful of the paper and make a great shout as to the wonderful entertainment value of this picture.

I would spread the advertising pretty thick and expect the newspapers to give me my quota of publicity.

I would work with a vengeance to put the picture over and when the box-office returns were announced to me I'd expect a record breaking account.

STUNTS *That Are Building Patronage*

EXPLOITING "THE ARAB"

Two thousand samples of Mavis powder were recently distributed to ladies on the streets of Birmingham, Ala., by a dark young man in Arabian costume in exploiting the showing of Rex Ingram's "The Arab" at the Strand Theatre so effectively that the house reported exceptional business throughout the week.

This effectively costumed chap wore a shield announcing that Ramon Novarro, in "The Arab," was to be seen at the Strand. Women eagerly besought the samples, which were enclosed in envelopes on which were printed—"Use The Enclosed Sample and Keep That School-Girl Complexion Like Beautiful Alice Terry, who is starring in 'The Arab' with Ramon Novarro at the Strand Theatre, week of October 13." The Adams Drug Co., which was induced to distribute these samples, advertised its specialties on the reverse side of the envelope, and also contributed a window display of Mavis and Vivaudou wares to the cause. Two thousand "Arab" puzzles, to be filled in with colored crayons, were also distributed to the children of Birmingham during this campaign.

In return for passes to the picture the Birmingham Awning Co., volunteered the use of a small tent, which was set up in the center of the lobby. This tent was surrounded with sand, and in the opening were placed cut-outs of Ramon Novarro and Alice Terry. A number of small cut-out camels completed this attractive lobby display.

On Saturday, October 11, the Arab paraded across the local football field between halves of a game which was viewed by five thousand spectators. This unexpected feat brought applause from the grandstands and was doubtless responsible in a large measure for the vast business registered throughout the following week by the Strand.

* * *

"ABRAHAM LINCOLN"

When First National's "Abraham Lincoln" was shown in London recently, when the politics of the country was occupying much public attention, the manager of the Princess Theatre, where the picture was being shown, sent sandwich men, wearing masks, through the streets in the vicinity of the Parliament Buildings.

The advertising on the boards carried by the men was simple; it made no reference to the motion picture or the theatre where it was showing. It read as follows: "We want an Abraham Lincoln to settle the people's business."

The sandwich men attracted more than the usual amount of attention because of the wording on the boards. The picture had received such unanimous praise on the part of the critics and had commanded so much space in the press that everyone seeing the sandwich men had it brought home to his mind that the photoplay was being shown.

* * *

COUGH DROP TIE-UP

A. J. Sosnosky manager of the Colonial Theatre at Aberdeen, South Dakota put over a novel stunt in connection with his showing of the Al. Christie feature "Hold Your Breath." A tie-up was effected with a candy company advertising cough drops in which several thousand envelopes containing samples of the candy were distributed. Each envelope contained this admonition: "You can't cough and laugh at the same time.—Eat malt cough wafers and laugh at 'Hold Your Breath' at the Colonial Theatre."

Mr. Sosnosky says that it cost him only $6.25 for this "sure-fire" exploitation which means that the stunt undoubtedly pulled big business at the box-office.

Selected Headliners

As Disclosed By Their Past Performances in the Box Office Hall of Records

Paramount

ON THE HIGH SEAS—Sea thriller. Reviewed January 12. BECAUSE the story is full of romance and fascination and the tang of adventure and the sea.

THE LITTLE MINISTER—Romantic Picture. Reviewed January 5. BECAUSE James Barrie's story is known wherever books are read, and this is a fine picture of it.

BURNING SANDS—Sheik Story. Reviewed January 5. BECAUSE the public hasn't had enough of the Sheik pictures yet and are ready to eat a few more of them alive.

BLOOD AND SAND—Spanish Love. Reviewed January 5. BECAUSE after it finished an exceptional run on Broadway it played at the smaller towns and drew the crowds out in all sorts of weather.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made this picture a highly interesting and entirely absorbing story that is liked everywhere.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

PRODIGAL DAUGHTERS — Flapper Picture. Reviewed January 10. BECAUSE it is the type of story of youth that is becoming more popular every day, but is sufficiently different to hold the interest.

THE GREAT IMPERSONATION — Mystery Drama. Reviewed February 23 BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

MY AMERICAN WIFE — Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

EXPERIENCE—Symbolic Play. Reviewed January 19. BECAUSE it is a morality play that won the public esteem when it played on the legitimate stage, and its theme is always a welcome one everywhere.

THE EXCITERS — Dramatic Thriller. Reviewed January 19. BECAUSE Bebe Daniels and Antonio Moreno are in the cast and the story is a timely one concerning the flapper problem.

GRUMPY—Garden Mystery. Reviewed January 19. BECAUSE it has a cast of exceptional box-office power including Theodore Roberts, May McAvoy and Conrad Nagel and a story that holds interest throughout.

RACING HEARTS—Auto Picture. Reviewed January 12. BECAUSE it is a speed picture of the type that goes over big with audiences everywhere.

BOX OFFICE REVIEWS

GRIFFITH FILM AN ARTISTIC JEWEL

"Isn't Life Wonderful" Presents Simple But Starkly Realistic Story.

"ISN'T LIFE WONDERFUL." United Artists Photoplay. Author, Major Geoffrey Moss. Director, D. W. Griffith. Length, 9,080 Feet.

CAST AND SYNOPSIS

Inga	Carol Dempster
Hans	Neil Hamilton
Grandmother	Helen Lowell
Professor	Erville Alderson
Brother	Frank Puglia
Aunt	Marcia Harris
Strolling Player	Lupine Lane

At the conclusion of the World War Hans comes back to his family, camped on the outskirts of Berlin. They are all in dire poverty, but each tries uncomplainingly to get along as best they can. Theodore, a student son, works as waiter in a night club. Inga, an adopted daughter, works nights mending chairs. Hans and Inga have been childhood sweethearts. She nurses him when he falls ill, as a result of having been gassed. The family consent to their marriage. Hans raises many bushels of potatoes on ground allotted to him. He is held up and beaten by robbers who steal his precious carload of potatoes, but Inga comforts him and they agree that life is still wonderful, despite its misfortune.

By GEORGE T. PARDY

DAVID WARK GRIFFITH has chosen a sombre subject for the theme of this picture—the struggle of Germany's poor folks for bare existence during the starvation days of 1923—and shaped it with rare directorial cunning into a genuine screen jewel. Every now and then Mr. Griffith revolts against established film tradition, breaks down conventional fences and goes right ahead on a trail blazed out by himself.

He did this when he produced "Broken Blossoms," with its bitter-sweet memories, blighted love and tragic ending, a masterpiece of artistry, but entirely different from anything the silent drama had known. In "Isn't Life Wonderful" he has disregarded all the recognized rules of plot values, carefully built-up suspense, etc., and given us another innovation—a picture of straight narrative simplicity, just the plain record of a few humble lives, devoid of melodramatic complications, but starkly realistic and irresistibly compelling in its power of awakening emotional response.

It is impossible to refrain from opening the very floodgates of pity as the love idyl of Hans and his Inga developes, and the spirit of romance arises amidst the threatening clouds of hunger, privation and lowering death. For these people seem so absolutely real, their sufferings so poignant, that the full horror of the thing grips you and strikes home to the heart. Who ever dreamed of combining pathos with eggs and potatoes?

Yet we dare say many an eye will fill with tears when Inga is seen depriving her failing self of a poor little portion of potatoes, so that she may nourish sick Hans, and who can forget her rapture when the precious hen lays a precious, solitary egg? And that wistfully effective climax—Hans beaten by thieves, his only carload of vegetables stolen. The pathetic pair sit by the roadside and Inga says—"But I have you still, they didn't take you from me!" And Hans solemnly admits that life is still wonderful.

You can exploit this as a wonderfully emotional, tremendously realistic story of life in post-war Germany. Mr. Griffith's name will draw the crowds and Carol Dempster, Neil Hamilton and Helen Lowell are each worth featuring.

VITAGRAPH FEATURE HAS POPULAR APPEAL

"Greater Than Marriage" an Interesting Version of Vance Novel

"GREATER THAN MARRIAGE." Vitagraph Photoplay. Adapted From Novel by Louis Vance. Director, Victor Hugo Halperin. Length, 6,821 Feet.

CAST AND SYNOPSIS

Joan Thursday	Marjorie Daw
John Masters	Lou Tellegen
Maizie de Noovan	Peggie Kelly
Mother	Effie Shannon
Father	Tyrone Power
Nella Gardrow	Dagmar Godowksy
Venetia	Mary Thurman
Vincent Marbridge	Raymond Bloomer

As a result of her father's opposition to her desire for a stage career Joan Thursday leaves home. She makes the acquaintance of and falls in love with playwright John Masters and they wed. Masters is also opposed to his wife entering on a public career, and when he is obliged to go to California to supervise the production of a play, leaving Joan behind, it is understood that she must remain at home. However, Joan accepts a leading part in a play and is successful. This brings about a temporary separation between husband and wife. But eventually, he rescues her from the attack of a wealthy backer who is infatuated with her. They are reconciled.

By GEORGE T. PARDY

DIRECTOR Victor H. Halperin has made a very interesting screen adaptation of Louis Joseph Vance's well-known novel, "Joan Thursday." The picture is handsomely photographed, well acted by a competent cast, its settings and atmosphere are excellent, and the story, dealing with the temporary yielding of a young wife to the footlight's lure, with a final throwback to the quiet happiness of matrimony, has a general audience appeal which should win the approval of any community.

Another factor which should aid materially in boosting the film's box-office value may be found in its brilliant array of dramatic talent. Besides Majorie Daw and Lou Tellegen, the names of several notable players appear in the cast, each one of which possesses undoubted advertising value.

Sympathy for the heroine, Joan, is piled up in generous quantity right at the start, when the girl drifts out into an unfriendly world from a home which has become impossible for her. Her meeting with Masters, their marriage and the complications which ensue, as a result of his temporary absence and Joan's triumphant stage debut, are neatly woven into a romance, freely packed with thrills, comedy and suspense, culminating in a satisfactorily happy climax.

Joan is a very human personage, not one of your faultless heroines who is always the victim of persecution and never in the wrong, she does just what nine out of ten people of either sex would do under similar circumstances, sacrifices ideals to ambition, for the time being at least, and consequently appeals more to the average man or woman than if she were unnaturally perfect.

The Broadway night scenes, the cabaret stuff and back stage shots are extremely attractive.

You can exploit this as a drama of startling contrasts in which the tinsel glory of stage life is opposed to domestic happiness and dreams of motherhood. Marjorie Daw, Lou Tellegen, Tyrone Power, Peggie Kelly, Mary Thurman, Dagmar Godowsky, Florence Billings and Effie Shannon, are all names worth featuring.

"THE WISE VIRGIN" AN ORDINARY FILM

Offers Conventional Plot and Registers As Average Program Attraction

"THE WISE VIRGIN." Producers Dis. Corp. Photoplay. Director, Lloyd Ingraham. Length, 5,951 Feet. Author, Elmer Harris.

CAST AND SYNOPSIS

Billie Farrington	Patsy Ruth Miller
Bob Hanford	Matt Moore
Count Ricardo Venino	Leon Barry
Mrs. John Farrington	Edythe Chapman
Effie Green	Lucy Fox
Thomas Green	Charles A. Stevenson

Count Venino, a fake nobleman, fascinated Billie Farrington and she resists her aunt's attempts to persuade her to marry Bob Hanford, foreman of the ranch. But the old lady becomes fatally ill, and in order to please her just before death, Billie becomes Bob's wife. The marriage is not a happy one, as Billie blames Bob for what has happened and treats him with chilly reserve. But it finally transpires that the so-called Count is really the obscure son of a native Burmese woman and Billie is disillusioned. However, Venino kidnaps her. Bob goes on his trail, overtakes him, rescues Billie and Venino shoots himself. Billie realizes that she loves her husband and a happy future opens before them.

By GEORGE T. PARDY

IT is impossible to rate this picture higher than an ordinary attraction. As such it may do fairly good business, but is certainly not adapted to the screens of theatres catering to very discriminating audiences.

The plot is cut on exceedingly stereotyped pattern, the same bogus nobleman, marriage of convenience, ruggedly honest lover and heroine who finally realizes that her affections are given to the man she wedded; all shopworn film factors are brought into service and the net result is not particularly entertaining.

Lack of story originality and piling up of conventional situations are frequently atoned for largely in features by rapid action of the kind which keeps events moving so quickly that the spectators are carried away on a thrill tide and overlook the film's deficiencies. But in the case of "The Wise Virgin," matters move with exasperating slowness until well toward the finish, when a hurry-up climax with quite a punch to it is attained by the hero's chase after his kidnapped spouse, and melodramatic demise of the villain.

The title seems to possess little or no meaning. If it refers to the heroine it is distinctly misleading, for that headstrong, flapperish young lady is decidedly more remarkable for her prejudices and impetuosity than mental balance. For all that, the character of Billie Farrington, as played by Patsy Ruth Miller, shines out as the most interesting personality in the picture, due to the leading lady's natural charm and spirited energy.

Look at it any way you want to, the tale isn't convincing at any stage. The fake Count who causes all the trouble wouldn't deceive a child or half-wit in actual life, but as he meanders around idiotically on the screen, one is expected to believe that he can make a simp out of a supposedly bright girl like Billie.

You can praise the scenic merit of the film in your exploitation, as it is very well photographed, and play up the names of Patsy Ruth Miller and Matt Moore, both of whom are popular with the fans. But soft-pedal the story-boosting, as it isn't strong enough to warrant enthusiastic praise.

"THUNDERING HOOFS" A BULLY WESTERNER

Fred Thomson and Silver King Score in Exciting Melodrama

"THUNDERING HOOFS." F. B. O. Photoplay. Author, Marion Jackson. Director, Al Rogell. Length, 5,033 Feet.

CAST AND SYNOPSIS

Dave Marshall ..... Fred Thomson
John Marshall ..... Fred Huntley
Carmelita ..... Ann May
Luke Severn ..... Bill Lowery
Duenna ..... Carrie C. Ward
Don Juan Estrada ..... Charles Mailes
Don Carlos ..... Charles de Revanna

Dave Marshall is in love with Carmelita, the daughter of a wealthy Mexican. She returns his affection but is sought by Luke Severn, leader of a daring band of border bandits. Carmelita's cowboy swee heart takes all sorts of chances in seeking the girl he loves. Severn plots against Dave and finally manages to have him immured in jail on a false charge. Incidentally, Dave's horse, Silver King, is taken from him. But Dave makes a getaway from the prison, is hotly pursued and reaches an arena where a bullfight is being held, just in time to save Silver King from being gored. Dave masters the bull in genuine American ranch fashion, by bulldogging the animal. Severn is arrested and Dave wins Carmelita.

By George T. Pardy

RIP-ROARING melodrama with a tremendous amount of buzzing action, manifold thrills and a wealth of good photography! Its title matches the story to perfection, for "Thundering Hoofs" proceeds at a rousing gallop through all the five reels, and Fred Thomson's horsemanship feats are alone worth the price of admission. This ought to be a certain money-maker in all theatres where Western features are in demand.

Credit must be awarded Director Al Rogell for having craftily extracted extraordinary suspense and strong "punch" situations out of a rather ordinary plot. Rogell's clean-cut technique contrasts brilliantly with the slipshod methods frequently employed in the average Westerner, and don't imagine for an instant that the patrons of Western films fail to sense the difference. They don't object to improbabilities, but want them ingeniously woven together.

Silver King, the screen equine wonder, and his master are, of course, the central figures in the narrative, not even excepting the pretty heroine for whom cowboy Dave Marshall runs such prodigious risks and lands in a Mexican jail, only to break out again and reach an arena where bullfighting is going merrily on. The big scene comes into view here, for Dave not only takes a hand in time to save his beloved steed from being gored, but does a bull-dogging turn that scores a great hit.

Another breathlessly exciting bit of work transpires when Dave rescues his girl from a coach hurtling headlong to destruction in the wake of four terror-sticken horses. His escape from the prison and flight over the housetops with a gang of Greaser soldiers after him, his sensational riding stunts are all staged with telling effect and cannot fail to satisfy the demands of the most ardent adventure-seeker.

The camera offers a number of beautiful out-door views, with fine long shots in evidence. Fred Thomson excels all his previous efforts in the role of gallant lover and daring athlete. Ann May is a pleasing heroine, Silver King, an intellectual four-footed marvel, and the support is capital.

You can boost this as an unusually high-class Western, a great stunt picture and good romance, with thrills and suspense galore. Play up Fred Thomson and the wonderful Silver King and mention Ann May and Fred Huntley. The bullfight scenes are worth advertising and where possible a prologue with matadors and Mexican senoritas, songs and dances might be arranged.

"TRIGGER FINGER" IS TRUE TO ITS TITLE

Shooting Westerner Should Please Admirers of Wild Border Romance

"TRIGGER FINGER." F. B. O. Photoplay. Author, William Lester. Director, Reeves Eason. Length 4,775 Feet.

CAST AND SYNOPSIS

Sergeant Steele ..... Bob Custer
Dr. Deering ..... George Fields
Ruth Reering ..... Margaret Landis
Sheriff Mackhart ..... Bill Dyer
Wetona ..... Fontaine La Rue
Bob Murtison ..... Joe Bennett
Mackhart's Deputy ..... Max Asher

The Black Hawk, a notorious bandit, is badly wanted by the authorities, all attempts to capture him having failed. Sergeant Steele of the Texas Rangers is finally ordered to get the outlaw, with promotion to the rank of captain if he proves successful. Steele disguises himself and succeeds in gaining the bandit's confidence, even to the extent of assisting him in a holdup. Steele at last rounds up the gang, the Black Hawk gets the drop on him, but is killed by Wetona, an Indian girl. Steele also wins Ruth Deering, the girl he loves.

By George T. Pardy

WITH such a significant title and a Texas Ranger hero stirring things up, the average fan will naturally expect "Trigger Finger" to provide plenty of exciting episodes, and will not be disappointed in this respect. It isn't the sort of picture likely to appeal favorably to critical audiences, but undoubtedly there is a steady market for these open-air, fast-riding, hot-shooting films or producers wouldn't keep turning them out in large quantity, and this particular feature ought to draw well in houses where wild melodrama is constantly kept to the fore.

It is much to the credit of Director Eason's judgment that he saw fit to limit the attraction to five reels. In that space he manages to preserve interest and suspense while hero Sergeant Steele is destroying his enemies and amazing both foes and friends by performing apparently impossible feats of horsemanship. Superflous footage, stringing out a plot of thin, well-worn texture, has spoiled the box-office value of many a Westerner, but here the story, however familiar its general lines may be, is vigorously pepped-up, seasoned with thrills and entirely free from any suspicion of padding.

Sergeant Steele makes his debut by dragging into the law's embrace a ruffian whom he has subdued, a good start and prophetic of what is to come, for presently the hero goes upon the Black Hawk's trail, himself disguised as a desperado. From then on, adventures come thick and fast. Steele is received as one of the outlaw band, even bluffs at aiding in a hold-up session, and plays his cards so cleverly that he ultimately corrals the whole outfit.

The climax is a whirl of dynamic action and adminsters a surprise jolt, when Black Hawk, about to shoot Steele, is neatly bumped off by Wetona, an Indian maid. Another surprise is furnished by the discovery of the dead bandit chief's identity. He turns out to be the father of Ruth Deering, the girl Steele loves, but this is no bar to the lovers' happiness.

Bob Custer is certainly at home in the saddle, rides with magnificent recklessness, fights like a wild-cat, and generally speaking, lives up to the traditional idea of a bold border hero. Margaret Landis is an attractive figure as Ruth Deering and gives an excellent performance, Max Asher provides timely comedy relief by his work in the deputy sheriff role, and Fontaine La Rue makes a favorable impression as the dark-browed Wetona.

Play this up as a Westerner full of ginger and go from start to finish. Feature the Texas Ranger idea, if possible, arrange ballyhoo with chap clad in frontier style and horse similarly adorned.

"MIDNIGHT EXPRESS" FILLED WITH THRILLS

This Railroad Story Will Please the Most Blase

"THE MIDNIGHT EXPRESS." A Columbia Pictures Production. Directed by George W. Hill.

CAST AND SYNOPSIS

Mary Travers ..... Elaine Hammerstein
Jack Oaks ..... William Haines
Joseph Davies ..... Lloyd Whitlock
James Travers ..... Edwin B. Tilton
Silent Bill Brachely ..... Pat Harmon
Arthur Bleydon ..... Bertram Grassby
Jessie Sybil ..... Phyllis Haver
Switch Hogan ..... Roscoe Karns

Jack Oaks, son of a railroad magnate is disowned by his father. Jack gets a job in the railroad shops and makes good. He falls in love with Mary Travers, daughter of an engineer. Jack becomes an engineer but when his engine kills a comrade he gives up and takes a post in a small station. One night he receives a message that a freight train has uncoupled and is rushing downhill on the main line, while the Midnight Express is due. He derails the freight and flags the Express. His father takes him back and he marries Mary.

By Len Morgan

IN the "Midnight Express" Director Hill had the box-office angle in mind, and as a result he has produced a melodrama that will please the most blase. The picture is crowded with thrills and will cause the audience to hold onto the seats, as was proven during the premiere at the Broadway Theatre, New York City.

The railroad always furnishes opportunities for thrills and "The Midnight Express" surpasses most stories of this kind in giving an entertainment that holds suspense every minute and ends with a climax that would be hard to improve upon.

There are fights galore. Regular heman, knock-down, drag-out affairs in which the hero swaps punches with the best of 'em. There is no sex stuff in the picture. There is nothing but clean wholesome action and it will please the most critical.

The highlight of the picture is the smashing climax in which the hero piles ties on the tracks and derails the freight train and flags the express just in the nick of time. In order to do this he first stages a rough and tumble bout with an escaped convict in which even the telephone is torn from the wall to be used as a weapon.

Elaine Hammerstein, as Mary Travers, does some of the best work of her career in this production. She shows that she can do other than society roles and do them well. In fact, we prefer her in the melodramatic roles. She is natural and at ease at all times and proves herself a talented actress.

William Haynes, as Jack Oaks, does noble. He is a very effective hero type and puts the villain to route in truly heroic style. He is called upon to fight and shows that he can swing a mean fist and do the heavy melodrama heroics with the best of 'em.

The rest of the cast are well chosen and work together to produce a truly clever picture chock full of heart interest and action.

If your patrons are partial to the thrill type of picture, "The Midnight Express" is sure to please. Don't be afraid to advertise it.

Give good publicity to the name of Elaine Hammerstein as she has a large following.

You might erect a "stop-look-and-listen" sign in your lobby and hang a few railroad lanterns for effect.

C. B. C. has issued an attractive press book that will give some good ideas on publicity and exploitation for this picture.

"THE DARK SWAN" WILL GROSS WELL

Warner Brothers Picture Depicts Plain Girl's Triumph Over "Vamp" Sister

"THE DARK SWAN." Warner Brothers. Adapted from the Novel by Ernest Pascal. Director, Milton Webb. Length, 6,700 Feet.

CAST AND SYNOPSIS

Eve Quinn	Marie Prevost
Lewis Dike	Monte Blue
Cornelia Quinn	Helene Chadwick
Wilfred Meadows	John Patrick
Sybil Johnson	Lilyan Tashman
Mrs. Quinn	Vera Lewis
Tim Fontanelle	Carlton Miller
Mary Robinson	Mary McLaren

Eve, a man-hunter, wins Lewis Dike, beloved of her less obviously seductive sister Cornelia. After their marriage Eve indulges in an escapade with Wilfred Meadows. Her husband remonstrates, but to no avail. Cornelia is about to sail to Europe, when Lewis meets her at the pier. He tells her that he has discovered his matrimonial error, and that he proposes to divorce Eve and wed Cornelia. Cornelia sails to await Lewis abroad.

By Herbert K. Cruikshank

THEY'LL like "The Dark Swan." It's a mighty good picture with plenty of audience appeal. The story is natural and interesting; the acting is right up to the mark, and the direction proves Milton Webb to be a real craftsman.

All girls are not beautiful—or vampish. And those who are not the reigning belles of their communities will certainly enjoy the spectacle of the less attractive sister emerging triumphant in the enternal feminine struggle for the attainment of "the one man."

If there is weakness in the film, it is that there is a superabundance of saccharine sentimentality, and that Eve is not decisively punished for her various villainies. Of course, she loses the man. But her character indicates that she will get along quite nicely without him. The end of the story finds her still playing around, with scarce a dark cloud to indicate the storm that should be gathering according to best picture tradition.

The suspense element is well sustained throughout, and the story never drags. It moves along at a right lively clip, especially in those sequences depicting the rapid-fire vamping of Cornelia's sweetheart by her selfish, sophisticated, fascinating sister Eve. There are a couple of good "battle" scenes—one between Eve and Lewis, and another between Lewis and Wilfred Meadows, to whom his wife has transferred her easy affections.

Audiences will feel that it's rather too bad Lewis couldn't have received his decree before Cornelia's departure for England. It would have been so much more satisfactory to them if Lewis might have been an ex-husband to Eve, and had the dominie firmly by the hand, when he dashed down the pier to tell Cornelia of his plans for their future. However, Director Webb apparently wished to leave something to the imagination. And not a single spectator will believe otherwise than that the divorce will be rushed through in record time, and Lewis will sail to Cornelia and happiness.

Monte Blue is entirely human, and Marie Prevost, as Eve, acts her role so finely that she will be well-hated by every woman in the house. It is a real tribute to Helene Chadwick to say that she is great as "Cornelia, the homely sister." For it takes real acting for this warmful beauty to play such a part. John Patrick does well as Wilfred Meadows, the playboy, and the rest of the cast is up to standard.

Exploit the cast, the title, the book, and the fact that this is the story of the triumphant romance of a plain girl.

"RIN-TIN-TIN" DOES IT AGAIN

"Wonder Dog" Wonderful in "The Lighthouse by the Sea"

"THE LIGHTHOUSE BY THE SEA." Adapted from the Stage Play by Owen Davis. Scenario, Darryl Francis Zanuck.

Directed by Mal St. Clair.

CAST AND SYNOPSIS

Rin-Tin-Tin	Himself
Flora Gale	Louise Fazenda
Albert Dorn	Buster Collier
Joe Daggett	Mathew Betz
Edward Cavanna	Douglas Gerrard
Caleb Gale	Charles Hill Mailes

Caleb Gale has kept the light for thirty years and loves it. He has gone blind but with Flora, his daughter, manages to deceive the authorities. Albert and his dog, Rin-Tin-Tin, are cast ashore near the light. Albert and Flora fall in love and he works in the lighthouse. Joe Daggett is the boot-leg king of the coast. To land his cargo it is imperative the light be out, as the revenue men are after him. He and his gang plan to that effect, but are frustrated by Rin-Tin-Tin. The gang is captured; Gale is retired; Albert keeps the light and marries Flora. And "The Wonder Dog" is responsible for it all.

By Herbert Cruikshank

RIN-TIN-TIN will drag 'em in off the streets wherever this Warner Brothers Classic is shown. It is sure-fire stuff for the box-office, and so satisfying that they'll "come again" to your theatre.

You remember Owen Davis' stage play, "The Lighthouse by the Sea." Well, it hasn't lost a single thrill through transfer to the screen. In fact, the introduction of a dog with a human brain adds materially to the dramatic stature of this ever-popular melodrama. Perhaps it is scarcely a compliment to Rin-Tin-Tin to say he has a human brain, for so great is the intelligence of this canine marvel, that it far eclipses the mental ability of many alleged members of the so-called human race.

The manner in which this animal responds to camera direction is uncanny. He certainly seems to know just what it is all about every moment. He is surely an ideal star—one with lots of ability and not too much "temperament."

The action of the picture streaks along as swiftly as the dog can run. There is not a dull or uninteresting moment. The eternal query is "What'll he do next?"

For instance, the bit where the blind lighthouse keeper strays away along the precipitious cliffs. He loses his stick, and stumbles to the very edge of oblivion. Here is suspense! Then he falls—and just as he does so, the dog dashes into the picture and to the rescue. Then, Joe Daggett and his gang have succeeded in overpowering the lighthouse crew and the light is out. Albert is chained so that only his feet are free. With these he ignites some cotton waste with a match, and Rin-Tin-Tin seizes the flaming mass in his mouth, dashes to the tower, and lights the light.

There is humor, too, as when the quick-moving police dog chases the "Yukon Killer," a pie-faced bulldog, until the bow-legged battler is run ragged.

The human part of the cast lives up to the fast pace set by the star. Louise Fazenda again demonstrates her ability in straight parts. Will Collier, Jr., is a realistic Albert; Caleb Gale does excellent work as the blind lighthouse keeper, and Joe Daggett takes another stride forward as one of the screen's most impressive roughneck villains.

In exploitation feature the stage play by Owen Davis, and stress Rin-Tin-Tin and all the other dogs in town. Have an amateur dog-show in connection with the picture; offer free admission to the kids who own dogs; interest all dog owners through personal letters.

FEATURE EXPLOITS STUDIO LIFE ROMANCE

"Inez of Hollywood" Colorful Attraction of Sure Market Values

"INEZ FROM HOLLYWOOD." First National Photoplay. Adapted From Story by Adela Rogers St. Johns. Director, Alfred E. Green. Length, 6,919 Feet.

CAST AND SYNOPSIS

Inez Laranetta	Anna Q. Nilsson
Stewart Cuyler	Lewis Stone
Fay Bartholdi	Mary Astor
Pat Summerfield	Laurance Wheat
Marie d'Albrecht	Rose Dione
Old Sport	Snitz Edwards

Inez Bartholdi, known to the screen as Inez Laranetta, plays vamp roles. In private life she is devoted to her younger sister, Fay, who is being reared in the East. One of her parties, given for publicity purposes, is raided by the police. Inez is admired by Stewart Cuyler, whose attentions she refuses. In the East Stewart falls in love with Fay, unaware that she is Inez's sister. Inez hurries to New York to protect Fay. Stewart convinces her that his intentions regarding Fay are honorable. They are wed. Inez finds consolation with her faithful manager.

By George T. Pardy

PLAYING up Hollywood has become quite a fad with producers of late, but the fans evidently like it and there appears to be every indication that this particular picture will be well received. It offers lots of good advertising possibilities, is skillfully directed, cleverly acted and suited to the needs of all classes of theatres.

Most patrons of the silent drama enjoy being given a peep into what they fondly imagine is the regulation wild night life of the world's great film center, and the opening reels of this feature, with the heroine and her associates gyrating joyously around a mad pleasure circle, is just of sort of thing calculated to make 'em sit up eagerly and take notice.

There's a jazz party, for instance, of the ultra-jazziest type, with swimming-pool beauties and other exotic trimmings, which, although kept safely within censorial limits, is about as breezy an affair as the most rabid sensation-seeker could desire.

But the point of the story is that all these speedy episodes are shown to have been staged for publicity purposes. Because the heroine plays vamp roles, her press agent wants to keep her under the realistic spotlight and manages to convey the impression that she is "the worst woman in Hollywood." Actually, her private life is irreproachable, and here the feature hits hard at the widely-circulated notion that an actress or actor behaves off the screen exactly as when posing before the camera.

The romance sequences are deftly handled, there is a good deal of pathos in the situations which bring about the admiration of Stewart Cuyler for Inez, his later infatuation for her little sister, and the hurried flight of the elder to New York to protect Fay from what she imagines to be the dishonorable intentions of that debonair man-about-town. But Stewart is on the level, weds Fay, and we are given a hint that Inez finds happiness with her faithful suitor, Manager Pat Summerfield.

The action is fast and enlivened by crisp comedy touches and excellent photography distinguishes the entire production. Anna Nilsson wins heaps of sympathy and looks charming in the leading role, Mary Astor is a wistfully pretty ingenue, Lewis Stone plays the hero with his usual artistic polish and the support is adequate.

You can exploit the Hollywood stuff big and tell your patrons it's all great entertainment, shot through with romantic appeal and bright comedy. Besides the principals, the names of Mary Astor, Laurance Wheat and Snitz Edwards are worthy of note.

Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Director and Length of Film.

MARCH

Title	Star	Distributor	Length	Release	Review
West Bound	J. B. Warner	Sunset		Mar. 15	
Slow as Lightning	Kenneth-McDonald	Sunset		Mar. 1	
Love's Whirlpool	Kirkwood-Lee	Prod. Dist.	6177	Mar. 2	
Try and Get It	Bryant Washburn	Prod. Dist.	5707	Mar. 9	
The Average Woman	Pauline Garon	Burr		Mar. 1	
My Man	Miller-Farnum	Vitagraph	7,000	Mar. 9	Feb. 23
The Hill Billy	Jack Pickford	Allied P. & D.		Mar.	
The Goldfish	C. Talmadge	First National		Mar. 30	
The Unknown Purple	Walthall	Truart		Mar. 23	
Drums of Jeopardy	E. Hammerstein	Truart		Mar. 1	
On Time	Richard Talmadge	Truart		Mar.	
Damaged Hearts	All-Star	F. B. O.		Mar. 3	
Yankee Madness	Geo. Larkin	F. B. O.		Mar. 31	
Galloping Gallagher	Fred Thomson	F. B. O.		Mar. 31	

APRIL

Title	Star	Distributor	Length	Release	Review
$20 a Week	Geo. Arliss	Selznick		Apr. 12	
Borrowed Husbands	Florence Vidor	Vitagraph	7,000	Apr. 13	May 10
Wandering Husbands	Kirkwood-Lee	Prod. Dist.	4695	Apr. 20	May 17
Miami	Compson	Prod. Dist.	6317	Apr. 27	June 14
The Covered Trail	J. B. Warner	Sunset		Apr. 15	
The Lone Wolf	Holt-Dalton	Asso. Exhb.		Apr. 27	
King of Wild Horses	Spec. Cast	Pathe	5,000	Apr. 13	
Girl Shy	H. Lloyd	Pathe	8,000	Apr. 20	Apr. 12
The Average Woman	H. Ford-Garon	Burr Pict.	6400	Apr. 15	
Pal O'Mine	Irene Rich	C. B. C.	6070	Apr. 18	June 14
His Forgotten Wife	Madge Bellamy			Apr. 14	
Silent Stranger	Fred Thomson			Apr. 21	
Beloved Vagabond	Carlyle Blackwell			Apr. 21	
A Girl of the Limberlost	Gloria Grey			Apr 28	

MAY

Title	Star	Distributor	Length	Release	Review
After A Million	K. McDonald	Sunset		May 1	
Behind 2 Guns	J. D. Warner	Sunset		Mal 15	
White Shadows	Betty Compson	Selznick		May 5	
What Shall I Do	D. Mackaill	Prod. Dist.	6111	May 11	May 31
The Lightning Rider	H. Carey	Prod. Dist.	5771	May 18	June 28
Between Friends	Calhoun-Telligen	Viagraph	6936	May 11	
Virtuous Liars	Powell	Vitagraph	5500	May 18	
One Law for the Woman	Landis-Harris	Vitagraph		May 25	July 5
The Desert Secret	Bill Patton	Madoc			
The Perfect Flapper	Colleen Moore	First National		May 25	July 5
The White Moth	LaMarr-Tearle	First National		May 11	June 28
Cytherea	Rubens-Stone	First National		May 4	May 3
The Circus Cowboy	Buck Jones	Fox	4000	May 11	May 17
Kentucky Days	D. Farnum	Fox	4508		May 11
No Mother To Guide Her	Spec. Cast	Fox	6650		May 24
High Speed	H. Rawlinson	Universal		May 25	June 28
The Dangerous Blonde	Laura LaPlante	Universal		May 19	May 31
The Chechahcos	Eva Gordon	Assoc. Exhib.		May 18	May 17
Unseen Hands		Assoc. Exhib.		May 25	June 7
The Spitfire	Blythe-Dexter	Assoc. Exhib.		May 4	June 14
Traffic in Hearts	Robt. Fraser	C. B. C.	5549	May 23	July 26
Ten After Ten	Chas. Hutchinson	Weiss Bros-Art-		May 15	
Untamed Youth	Ralph Lewis	F. B. O.		May 5	
The Spirit of the U.S.A.	Johnnie Walker	F. B. O.		May 18	
Dangerous Coward	Fred Thomson	F. B. O.		May 26	
Danger Line	Sessu Hayakawa	F. B. O.		May 26	

JUNE

Title	Star	Distributor	Length	Release	Review
For Sale	Windsor-Menjou	First National		June 15	July 5
The Self-Made Failure	Miller-Moore	First National		June 22	June 28
Every Woman's Secret		Lumas		June 1	
Lend Me Your Husband	Kenyon	Burr Pict.	6700	June 1	Oct.11
Another Scandal	Lois Wilson	Prod. Dist.	7322	June 22	
Daring Youth	Daniels-Kerry	Principal	5975	June 15	May 17
The Good Bad Boy		Principal	5198	June 29	June 7
Love of Women	Chadwick-Love	Selznick		June 30	Aug. 2
Wanted by the Law	J. B. Warner	Sunset		June 15	
The Lone Chance	John Gilbert	Fox	4385		June 21
Western Luck	Buck Jones	Fox	5020		June 28
Daring Love	E. Hammerstein	Truart		June 15	July 10
Broadway or Bust	Hoot Gibson	Universal		June 9	Jne 21
The Reckless Age	Denny-La Plante	Universal		June 17	June 7
The Fighting American	Astor-O'Malley	Universal		June 22	May 31
The 6th Commandment		Assoc. Exhib.		June 1	July 5
Law Demands	Chas. Hutchinson	Weiss Bros.		June 15	
Napoleon and Josephine	All Star	F. B. O.		June 2	
There's Millions in It	All Star	F. B. O.		June 9	
Swords and the Woman	Pedro de Cordova	F. B. O.		June 16	
Fighting Sap	Fred Thomson	F. B. O.		June 30	

JULY

Title	Star	Distributor	Length	Release	Review
Yankee Speed	K. McDonald	Sunset		July 1	Aug.16
The Hellion	J. B. Warner	Sunset		July 15	
Listen Lester	Moran-Fazenda	Principal	6242	July 6	May 10
The Masked Dancer	Chadwick	Principal	4720	July 13	June 14
Daugters of Pleasure	Prevost	Principal	5698	July 20	June 14
Girls Men Forget	Patsy R. Miller	Principal	5166	Sept.17	
Tiger Thompson	H. Carey	Prod. Dist.	4920	July 12	July 12
Her Own Free Will	Helene Chadwick	Prod. Dist.	5959	July 20	Oct. 4
Code of the Wilderness	Bowers-Calhoun	Prod. Dist.	6480	July 6	July 12
Fightin Thru	Bill Patton	Prod. Dist.			
Girl in the Limousine	Larry Semon	First National		July 20	July 5
The Arab	Navarro-Terry	Metro	6710	July 21	July 26
Revelation	V. Dana	Metro	8752	July 28	July 5
Romance Ranch	Gilbert	Fox	4741		July 1
In Fast Company	R. Talmadge	Truart		July 15	June 17
Behind the Curtain	All Star	Universal		June 21	July 5
Young Ideas	Laura La Plante	Universal		July 7	July 26
The New Schoolteacher	Mickey Bennett	C. C. Burr	5900	July 1	
Fatal Plunge	Chas. Hutchinson	Weis Bros.-Art.		July 15	
Rough Ridin'	Buddy Roosevelt	Weis Bros.-Art.		July 15	
A Woman Who Sinned	Mae Busch	F. B. O.		July 7	
Neglected Women	Seena Owen	F. B. O.		July 28	

AUGUST

Title	Star	Distributor	Length	Release	Review
Manhandled	Swanson	Famous P.	6998	Aug. 4	Aug. 9
Wanderer of the Wasteland	Jack Holt	Famous P.	7000	Aug.11	May 31
Changing Husbands	L. Joy	Famous P.	6799	Aug.11	July 5
Monsieur Beaucaire	Valentino	Famous P.	9100	Aug.18	Aug.23
Unguarded Women	Daniels-Dix	Famous P.	6051	Aug25	July 5
The Enemy Sex	Compson	Famous P.	7861	Aug25	July 5
Lily of the Dust	Negri	Famous Players		Aug25	Sept. 6
Bread	All Star	Metro	6726	Aug. 4	Aug. 2
Tess of the D'urbervilles	B. Sweet	Metro	7500	Aug.11	Aug. 9
Broken Barriers	All Star	Metro	5717	Aug.18	Aug.16
Little Robinson Crusoe	J. Coogan	Metro	6126	Aug.25	Aug.30
Unmarried Wives	M. Harris	Lumas		Aug. 1	
America	All Star	United Artists		Aug.15	
Coyote Fangs	Jack Perrin	Madoc			
Behold This Woman	I. Rich	Vitagraph	6425	Aug. 3	Aug.11
The Speed Spook	J. Hines	East Coast	6700	Aug.30	Aug.30
Youth For Sale	May Allison	Burr Pict.		Aug. 1	
The Fire Patrol	All Star	Chadwick	6600	Aug.15	May 31
Truth About Women	Hampton-Sherman	Banner		Aug.15	
Legend of Hollywood	Marmont	Prod. Dist.	5,414	Aug. 3	Aug.23
The Wise Virgin	Patsy Ruth Miller	Prod. Dist.	5991	Aug.10	
The Siren of Seville	Priscilla Dean	Prod. Dist.	6724	Aug.17	
Welcome Stranger	F. Vidor	Prod. Dist.	6618	Aug.24	
World Strugle for Oil		Selznick (Selc.)		Aug.15	
In High Gear	K. McDonald	Sunset		Aug.15	
Horse Shoe Luck	J. B. Warner			Aug.15	
Against All Odds	Buck Jones	Fox	4809		Aug.30
That French Lady	S. Mason	Fox	5470		Aug.30
The Heart Buster	T. Mix	Fox	4500		Aug. 2
The Desert Outlaw	Buck Jones	Fox		Aug.24	
Lash of the Whip	Ashton Dearbolt	Arrow		Aug. 1	
Two Fisted Justice	Dick Hatton	Arrow		Aug.30	
Circus Lure	Matty Mattison	Sanford		Aug. 1	
Three Women	Marie Prevost	Warner Bros.		Aug.18	Oct. 4
The Back Trail	Jack Hoxie	Universal		Aug. 8	
The Signal Tower	Virginia Valli	Universal		Aug. 3	
The Sawdust Trail	Hoot Gibson	Universal		Aug.10	July 26
Fighting Fury	Hoxie	Universal		Aug.24	Aug.23
Wine	All Star	Universal		Aug.31	
Lure of the Yukon	Eva Novak	Lee-Bradford		Aug. 1	
Stranger of the North	Richard Travers	Lee-Bradford		Aug. 1	
Who's Cheating	Montague Love	Lee-Bradford		Aug. 1	Aug. 2
Lights of London	Nigel Barrie	Lee-Bradford		Aug. 1	
Love, Life and Laughter	Betty Balfour	Lee-Bradford		Aug. 1	
Heart of Alaska	Maurice Costello	Lee-Bradford		Aug. 1	
For Woman's Favor	Owen-Dexter	Lee-Bradford		Aug. 1	
Never Say Die	D. McLean	Assoc. Exhib.		Aug.31	
The Battling Fool	Fairbanks-Novak	C. B. C.	4978	Aug. 1	
Foolish Virgin	E. Hammerstein	C. B. C.	5900	Aug.15	
Radio Flyer	Chas. Hutchison	Weiss Bros.-Art.		Aug. 15	
Battling Buddy	Buddy Roosevelt	Weiss Bros.-Art.		Aug. 15	
Radio Flver	Chas. Hutchinson.	Weiss Bros.-Art		Aug. 15	
Battling Buddy	Buddy Roosevelt	Weiss Bros.-Art		Aug. 15	
Fools in the Dark	Moore & Miller	F. B. O.		Aug. 24	
Messalina	Countess Liguoro	F. B. O.		Aug. 24	
American Manners	Richard Talmadge	F. B. O.		Aug. 4	

SEPTEMBER

Title	Star	Distributor	Length	Release	Review
Ramshackle House	B. Compson	Prod. Dist.	6257	Sept. 1	
Barbara Frietchie	F. Vidor	Prod. Dist.	7179	Sept. 7	Oct. 4
Chalk Marks	Marguerite Snow	Prod. Dist.		Sept.14	
The House of Youth	Jacqueline Logan	Prod. Dist.		Sept.28	Nov. 1
Sinners in Silk	All Star	Metro	5750	Sept. 1	Sept.27
The Red Lily	Navarro	Metro	6975	Sept. 8	Aug.16
Yolanda	M. Davies	Metro	10125	Sept.15	
Wine of Youth	All Star	Metro	6600	Sept.22	July 26
One Night in Rome	Laurette Taylor	Metro	5883	Sept.29	
His Hour	All Star	Metro	6300	Sept.29	Oct.11
In Every Woman's Life	Valli	First National		Sept.28	
Sideshow of Life	Torrence	Famous		Sept. 1	
The Covered Wagon	Lois Wison	Famous		Sept. 8	
Man Who Fights Alone	Lois Wison	Famous	5891	Sept.15	Aug.16
Sinners in Heaven	Danies-Dix	Famous	6768	Sept.15	Sept.27
The Alaskan	Taylor-Meighan	Famous	6757	Sept.22	Oct. 4
Feet of Clay	LaRocque-Cortez-R	Famous	9746	Sept.22	Oct. 4
The Female	B. Compson	Famous		Sept.22	
Dorothy Vernon	M. Pickford	United Artists	9500	Sept.15	May 17
Smoking Trails	Bill Patton	Madoc		Sept.15	
Captain Blood	Kerrigan	Vitagraph	10086		Sept, 21
Meddling Women	L. Barrymore	Chadwick	7000		Oct. 18
Man without a Heart	Novak-Harlan	Banner		Sept. 17	
Empty Hearts	Cara Pow			Sept. 15	
Captain January	Baby Peggy	Principal	6194	Sept. 15	
Bowery Bishop	Walthall	Selco		Sept. 1	
Dynamite Dan	K. McDonald	Sunset		Sept. 15	
Last of the Duanes	T. Mix	Fox	6942		Sept. 6
The Breath of Scandal	Tellegen	Schulberg	6940	Sept. 1	

Production Chart with Review Dates

SEPTEMBER—Continued

Title	Star	Distributor	Length	Release	Review
The Man Who Came Back	Geo. O'Brien	Fox	8293	Sept.28	Sept. 6
Honor Among Men	Edmund Lowe	Fox	4660	Sept.28	Oct.18
The Cyclone Rider	Spec.	Fox	6700	Sept.14	Sept.13
Dante's Inferno	Spec.	Fox		Sept. 7	Oct.11
Last Man on Earth	Spec.	Fox		Sept.28	
Oh You Tony	Mix	Fox		Sept.21	Oct.11
Painted Lady	D. Mackaill	Fox	6389	Sept.28	Oct.11
The Cowboy Prince	A. Dearbolt	Fox		Sept. 1	
Notch No. 1	B. Wilson-M. Daw	Fox		Sept.13	
Sell 'em Cowboy	D. Hatton	Fox		Sept.27	
The Ragged Robin	Matty Mattison	Sanford		Sept.15	
Reckless Ridin' Bill	Dick Carter	Sanford		Sept. 1	
Billy's Week-End	Bill Franey	Sanford		Sept.10	
Find Your Man	Rin Tin Tin	Warner		Sept. 1	Oct.25
Lover of Camille	Monte Blue	Warner		Sept.15	
This Woman	L. Rich	Warner		Sept.29	Nov. 1
Big Timber	Wm. Desmond	Universal		Sept. 7	Aug. 2
The Turmoil	All Star	Universal		Sept.14	June 21
The Family Secret	Baby Peggy	Universal		Sept.28	June 28
Wolves of the North	Wm. Duncan	Universal	Seria.	Sept.29	Aug.30
Passion's Pathway	Estelle Taylor	Lee-Bradford		Sept. 1	
Why Worry	Harold Lloyd	Pathe	6000	Sept.16	
The Call of the Wild	Spec. Cast	Pathe	8000	Sept.23	
Youth for Sale	Sigrid Holmquist	Burr Pict.	6500	Sept. 1	
Race for Life	Novak-Fairbanks	C. B. C.	4954	Sept. 1	
Price She Paid	Alma Reubens	C. B. C.	5957	Sept.15	
Fangs of the Wolf	All-Star	Weiss Bros.-Art			
Biff Bang Buddil	B. Roosevelt	Weiss Bros.			Sept.15
Vanity's Price	Anna Q Nilsson	F. B. O.		Sept. 7	
Life's Greatest Game	Johnnie Walker	F. B. O.		Sept. 28	
Stepping Lively	R. Talmadge	F. B. O.		Sept. 28	

OCTOBER

Title	Star	Distributor	Length	Release	Review
Virtue's Revolt	Edith Thornton	Wm. Steiner	5175		Oct. 18
Daring Chances	J. Hoxie	Universal	4543		Oct. 18
Story Without a Name	Moreno-Ayres	Paramount	5912		Oct. 18
Circe the Enchantress	M. Murray	Metro	6882	Oct. 6	Oct. 18
City That Never Sleeps	Cortez	Paramount	6097		Oct. 18
Tarnish	May McAvoy	First Natl.	6831		Oct. 18
Hearts of Oak	H. Bosworth	Fox	6337	Oct. 5	Oct. 11
Turned Up	Chas. Hutchinson.	Steiner Prod.	4990		Oct. 11
Life's Greatest Game	Johnnie Walker	F. B. O.		Oct. 5	Oct. 11
The Clean Heart	Marmont	Vitagraph	7950		Oct. 4
Fast & Fearless	Buffalo Bill, Jr.	Artclass	4600		Oct. 4
The Fast Worker	Denny-LaPlante	Universal	6896		Oct. 4
Cornered	Prevost	Warner Bros.	6400		Oct. 4
Measure of a Man	Wm. Desmond	Universal	4979		Oct. 4
I Am the Man	Lionel Barrymore	Chadwick	7460		Nov. 1
Ridin' Kid from Powder	River J. Hoxie	Universal	5727		Nov. 1
The Silent Watcher	G. Hunter	First Natl.	7575	Oct. 5	Nov. 1
Dangerous Money	Bebe Daniels	Paramount	6864	Oct.20	Nov. 1
The Bandolero	All-Star	Metro	5600	Oct.20	Nov. 1
Madonna of the Streets	Nazimova-Sills	First Natl.	7507	Oct.19	Nov. 1
Married Flirts	Pauline Frederick	Metro	6765		Oct.25
The Painted Flapper	Kirkwood-Garon	Chadwick	5551	Oct.15	Oct.25
Winner Take All	Buck Jones	Fox	5949	Oct.12	Oct.25
Roaring Rails	H. Carey	Prod. Dist.	5754	Oct. 6	Oct.25
Western Wallop	J. Hoxie	Universal	4611		Oct.25
Rose of Paris	M. Philbin	Universal	6320		Oct.25
Welcome Stranger	All-Star	Prod. Dist.	6700		Oct.25
Her Love Story	Swanson	Famous Play.	6750	Oct. 6	Oct.25
Walloping Wallace	Buddy Roosevelt	Artclass		Oct.15	
Millionaire Cowboy	Lefty Flynn	F. B. O.		Oct. 5	
Broken Laws	Mrs. Wallace Reed	F. B. O.		Oct.19	
Dangerous Flirt	Evelyn Brent	F. B. O.		Oct.19	
Thundering Hoofs	Fred Thomson	F. B. O.		Oct.26	
Pearls of Paris	Pearl White	F. B. O.		Oct.26	
The Border Legion	Moreno-Chadwick	Paramount	7048	Oct. 27	Nov. 8
The Warrens of Virginia	M. Mansfield	Fox	6536	Oct. 12	Nov. 8
Midnight Express	Fairbanks-Novak	Shipman Prod	4570	Oct. 1	
Let Him Buck	Carter	Sanford Prod.		Oct. 1	
The Captivatin' Cannibal	Franey	Sanford Prod.		Oct. 1	
Stepping Lively	R. Talmadge	Truart		Oct. 1	
Great Diamond Mystery	S. Mason	Fox		Oct. 5	
The Hunted Woman	Special	Fox		Oct. 5	
Midnight Secrets	G. Larkin	Rayart		Oct. 1	
Hit and Run	Gibson	Fox		Oct. 5	
Ridin' Mad	Yakima Canutt	Arrow	5778	Oct 11	
Christine of Hungry Heart	F. Vidor	First National		Oct. 12	
Dynamite Smith	Ray	Pathe	7000	Oct. 12	
Helen's Babies	Baby Peggy	Principal	6200	Oct. 12	
Empty Hands	Holt-Shearer	First National		Oct. 13	
The Diamond Bandit	Ashton-Dearholt	Arrow		Oct. 15	
The Navigator	Keaton	Metro		Oct. 15	
The Narrow Street	Devore	Warner Bros.		Oct. 15	
The Price of a Party	H. Hampton	Associated Ex.		Oct. 19	
Desert Hawk	Wilson	Arrow		Oct. 25	
Battling Orioles	Tryon	Pathe		Oct. 26	
Trooping with Ellen	Chadwick	Prod. Distrib.		Oct. 26	
Mrs. Paramor	All Star	Metro		Oct. 27	
Married Flirts	P. Frederick	Metro	6765	Oct. 27	

NOVEMBER

The Snob	Shearer-Silbert	Metro	4513	Nov 3	Nov. 8
Manhattan	Logan-Dix	Paramount	6415	Nov. 10	Nov. 8
The Only Woman	N. Talmadge	First National	6770	Nov. 3	Nov. 8
Border Justice	Bill Cody	Independent	5432	Nov.	Nov. 8
Flattery	De la Motte	Chadwick	6 reels		Nov. 8
Youth for Sale	May Allison	C. C. Burr	6100		Nov. 8
The Sunset Trail	Wm Desmond	Universal	4920		Nov. 8
The Rip Snorter	Dick Hatton	Arrow	4998		Nov. 8
The Tornado	House Peters	Universal	6375		Nov. 8
Worldly Goods	Agnes Ayres	Paramount			Nov 8
Dark Swan	Prevost	Warner			Nov.20
The Sainted Devil	Valentino	Famous Players.		Nov. 17	
Wages of Virtue	Swanson	Famous Players.		Nov. 10	
He Who Gets Slapped	Chaney	Metro	6600	Nov. 17	
Janice Meredith	Davies	Cosmopolitan	12000	Nov. 1	
The Silent Accuser	E. Boardman	Metro		Nov. 21	
Along Came Ruth	V. Dana	Metro	5161	Nov. 10	

Coming Productions

FAMOUS PLAYERS

Title	Star	Length	Released
Forbidden Paradise	Negri		Nov. 24
The Garden of Weeds	Compson		Dec. 8
Tongues of Flame	Meighan-Love		Dec. 15
North of 36	Holt		Dec. 22
Argentine Love	Daniels-Cortez		Dec. 29
Peter Pan	Betty Bronson		Dec. 29
Locked Doors	Compson		Jan. 5
Interlocutory	Ayres		Jan. 5
A Woman Scorned	Negri		Jan. 12
Miss Bluebeard	Daniels		Jan. 19
The Golden Bed	La Rocque		Jan. 19
Man Must Live	Richard Dix		Jan. 26
Bed-Rock	Meighan		Jan. 26

FIRST NATIONAL

Title	Star	Length	Released
Frivolous Sal	Spec. Cast		Jan. 18
Idle Tongues	Marmont-Kenyon		Nov. 9
Inez from Hollywood	Nilsson-Stone		Jan. 4
The Lady	N. Talmadge		
The Lost World	Stone-Love-Beery		
Sundown	Spec. Cast		Nov. 23
Husbands and Lovers	Vidor-Cody		Dec. 28
Wilderness	Corinne Griffith		Dec. 7
So Big	Colleen Moore		Dec. 14
If I Marry Again	Kenyon-Hughes		Dec. 21
As Man Desires	Spec. Cast		Jan. 11

ASSOCIATED EXHIBITORS

Title	Star	Length	Released
Barriers Burned Away	Spec. Cast		Nov. 30
Why Women Sin			Jan. 11
Children of the Whirlwind			Feb. 8

J. J. FLEMING PRODUCTIONS, INC.

Title	Star	Length	Released
Shackles of Fear	Ferguson-Conley	5000	
Trail of Vengeance	Ferguson-Conley	5000	

ARROW

Title	Star	Length	Released
Come On Cowboys	Dick Hatton		Dec. 6
Western Feuds	Edmund Cobb		Feb. 14
Horse Sense	Hatton-Mills		Nov. 8
His Majesty, the Outlaw	B. Wilson-V. LaPlante		Nov. 22
Branded a Bandit	Yakima Canutt		Dec. 20
Vic Dyson Pays	B. Wilson-N. Gerber		Jan. 3 '25
The Cactus Cure	Dick Hatton-Mills		Jan. 17 '25
Sand Blind	Ben Wilson		Jan. 31 '25
Where Romance Ends	D. Hatton-M. Mills		Mar. 28 '25

PRODUCERS DISTRIBUTING

Title	Star	Lengths	Released
A Cafe in Cairo	Priscilla Dean		Dec. 1
Flaming Forties	H. Carey		Dec. 7
The Mirage	F. Vidor		Dec. 21
On the Shelf	All Star		Jan. 4
Soft Shoes	H. Carey		Jan. 11
Off the Highway	Logan		Jan. 25

METRO

Title	Star	Length	Released
The Rag Man	Jackie Coogan		
The Beauty Prize	Viola Dana	5750	
Ben Hur			
The Charity Ball			
Cheaper to Marry			
Excuse Me			
Fast Life in New York			
A Girl's Rebellion			
Dixie			
Green			
The Prairie Wife	H. Rawlinson		

FOX

Title	Star	Length	Released
The Brass Bowl	Edmund Lowe		Nov. 2
Gerald Cranton's Lady	Alma Rubens		
My Husband's Wives	Sherley Mason		Nov. 16
The Wolf Man	John Gilbert		Feb. 17
Daughters of the Night	Special Cast		Oct. 19
Darwin Was Right			Oct. 19
Every Man's Wife	Special		
Dick Turpin	Tom Mix		
Flame of Desire	Tom Mix		
The Fool	Tom Mix		
Gold Heels	Tom Mix		
Hunting Wild Animals in Hollywood	Special cast		
In Love with Love			
Teeth	Tom Mix		
Thorns of Passion	Special		
Troubles of a Bride	Special		

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

Ben Goetz Talks About Motion Picture Prints

IT is what you deliver not what you promise to deliver that builds a successful business," asserts Ben Goetz, Go-Getter Sales Manager of the Consolidated Film Industries, Inc.

"There is no trick about selling Certified Prints", says Mr. Goetz or "Big Ben" as his friends call him; and every one in the trade is a friend of his, whether they do business together or not. "The trade had been waiting for someone to come along and put a dependable guarantee on film printing and service and that is just what the Consolidated has done and is doing.

"The consuming public today demands the article with an established trade-mark. From experience it has learned to view with suspicion the random product,—the unnamed offspring of the manufacturer who has neither the courage nor the ability to stand behind his goods. Whether it be chewing gum or cigarettes, ham or hair-pins, immediately there flashes into our minds some well known brand that we know we can rely on. The trade-mark that has made good is the best guarantee that the manufacturer can offer to the consumer."

Not until recent years has the technique of motion picture developing and printing been sufficiently perfected to insure the production of positive prints of a high and uniform standard of quality—a standard that can be maintained in every instance. The Consolidater Film Industries, Inc., have, at the cost of hundreds of thousands of dollars spent for developing automatic equipment and patented processes achieved a technical superiority that enables us to absolutely certify the high and uniform quality of every reel of film it turns out.

In the days when silverware was sold by unknown or itinerant dealers the Hall Mark of the London Guild of silver-smiths became the identification of the genuine article.

And just as "Sterling" is a guarantee of the Standard quality of the silver so Consolidated "Certified Prints" guarantee an unfailing high quality standard of film printing that can always be depended on for complete and lasting satisfaction in every instance.

Producers, distributors, and exhibitors all share in the benefits of this high grade standardization and the Box-Office tells the story of the actual value of Certified Prints to the entire motion picture industry.

Audiences of the silent drama are educated today to appreciate the various grades of motion picture photography. They are more and more insisting that only the best photos and productions that can be made be presented to them.

Certified Prints can be relied upon to satisfy this steadily growing demand on the part of moving picture audiences for film printing that reflects perfectly the photographic qualities of the picture.

Audiences are no longer patient with theatres showing defective prints and competition is so keen that exhibitors do not dare to take a chance of losing patronage with the inferior product of laboratories which cannot be depended upon.

The Consolidated has blazed a trail in establishing its Certified Prints on a basis of

Ben Goetz, Sales Manager of the Consolidated Film Industries, Inc.

supreme quality in every particular that it is impossible for other laboratories whose equipment and resources are unequal to attempt to follow. That is why Certified Prints are now selected for leading and important pictures.

The tremendous investments that are made today in leading productions depend so greatly for the realization of profits upon the adequate screen presentation, which in turn depends upon perfect prints, that the quality standards established and maintained by the Consolidated for their Certified Prints may be rightfully considered as conferring a genuine benefit on every factor in the entire Motion Picture Industry.

* * *

Theatre Lights

Anything that contributes to the comfort and convenience of your patrons is a good investment. Electric signs for interior use to designate aisles, rest rooms, smoking rooms, balcony stairways, etc., is certainly a big convenience in a theatre, particularly a motion picture house where everything is dark. They serve the purpose much better than painted signs, and at the same time are more decorative. These signs are being used in all the best theatres and are manufactured by the Frank E. Plowman Company.

* * *

Theatre Marquise

A canopy over the entrance or along the entire front of the building adds a note of dignity to the theatre's appearance, forms a convenient shelter for the patrons and posesses unlimited advertising possibilities. A sign mounted on either end or hung below can be read from a distance. These marquise or canopies can be wired for electricity and when fitted up in this manner make the theatre front stand out. They may be had in various prices and while they are not cheap, you will find them a good investment.

* * *

Clock Sign

Many people dislike to arrive when the feature picture is half over as in some instances it is almost impossible to follow the thread of the story. This inconvenience may be simply eliminated by placing a clock sign on display in the lobby to notify the patrons the time of beginning the next complete performance. These clocks are one of the many excellent theatre accessories manufactured by Ecker Bros. The face of the clock is painted on glass which is backed by tinfoil, and mounted in a neat, hardwood frame, nicely finished. The hands which are easily moved to any position are mounted on the face of the sign.

* * *

Coin Cashier

During the rush hour in the photoplay house great delay and inconvenience is caused the patrons by waiting on line while the cashier makes change from an assortment of coins scattered in a drawer. If you haven't among your theatre accessories an automatic coin changer, a good substitute is the coin cashier. It is a device which will increase the efficiency of the ticket office, and will assist the cashier in handling the crowds. It will also aid in eliminating the shortages which are common occurrences when coins of different denominations are not properly separated. This machine will deliver any coin from a cent to a dollar into the cashier's hand by merely touching the proper key. This is manufactured by Ecker Bros.

* * *

Plant Almost Completed

The large addition to the Rudolph Wurlitzer plant at Martinsville, N. Y., is rapidly nearing completion and already parts of the

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT 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

new building are occupied. By the first of the year the equipment will have been installed in all departments and the building in working order. The new structure will be the main entrance to the company's plant and will also contain the business offices. This is the plant in which many of the big organs for America's leading picture houses are made. The plant was inspected by delegates to the M. P. T. O., of N. Y., convention in Buffalo last summer.

* * *

Growth of Motion Picture Apparatus Inspires New Move

The increase in the business of the Motion Picture Apparatus Company's trade with the various branches of the Motion Picture industry has made it necessary for the Organization to concentrate entirely upon the development of that end of its business, and to relieve themselves of the responsibility of their business in still Cameras.

In order that the Motion Picture trade might get the service that they require, and that those whom they serve with still Cameras would be adequately cared for, the Motion Picture Apparatus Company has moved its quarters to 110 West 32nd Street, where it will be associated with the well known Camera House of Willoughby's.

By this move, the Motion Picture Apparatus Co., will be able to concentrate entirely upon the development of its Motion Picture business and the still Camera business will be in the able hands of an Organization for many years devoted to the exclusive sale of still Cameras.

* * *

Reproduction

A great deal of theatre weariness comes from the eye strain that goes with imperfect reproduction. There is no glare about the right screen—and no dimness to tire the delicate nerves of the eye. The architectural and operating conditions in each theatre are different, and different types of houses need screens of different construction. Any screen to effectively reproduce must have certain requirements. This is accomplished by the skillful blending of texture and color surface. Shadow boxes of soft black or gray velvet surrounding the screen are a great aid in giving to the picture a sense of greater distance. Minusa Gold Fibre is a specialized creation based on the characteristics of all sorts of internal conditions. Wherever these screens are used the results have been most satisfactory.

* * *

Patent Screen

Through the use of certain chemical preparations, the Premier Screen Co., can accentuate the shrinkage of original screen cloth, two or three times without the aid of a patent shrinking frame. The Premier Screen, as it is called, has a metallic surface and besides eliminating glare, distortion and flaring of lights and shadows, makes the first row of seats as desirable as any in the house. An unusual feature about the screen is that it can be washed. The fact that it does not require a patent frame is also one of the chief reasons laid to the popular acclaim which the screen has received.

Putty Knife

If you would save wear and tear on your disposition get yourself a putty knife. This instrument has as many uses as a whole tool chest if you know how to handle it..

It is a great invention for removing chewing gum from under seats or on the concrete or tile floors. It can be used in place of a screw driver in many instances and it will also pull tacks and clean lithographs from boards.

It can be used in place of a trowel for filling cracks in cement floors or walls. In fact, this one instrument is about as handy a piece of work as you can find and it will pay for itself in many ways.

* * *

Sidewalk Spot

Why let your sidewalk go to waste when you can throw a perfectly good advertisement there by the use of a spotlight and a painted slide?

There are several small spots that can be used for this purpose. They can be hidden in some obscure corner of the lobby and will throw the spot directly on the sidewalk with the theatre's message.

The spot cannot fail to attract attention and the cost of operation is extremely low. The cost of the spotlights is but a few dollars and will prove a good investment.

Buy Christmas Seals
and
Save Human Lives

Five thousand five hundred deaths this year from TUBERCULOSIS, in New York City alone, are **5500 too many.** The fight must be kept up!

We are sure you will help The effective way to do so is to BUY CHRISTMAS SEALS.

New York Tuberculosis Association, Inc. - 244 Madison Avenue

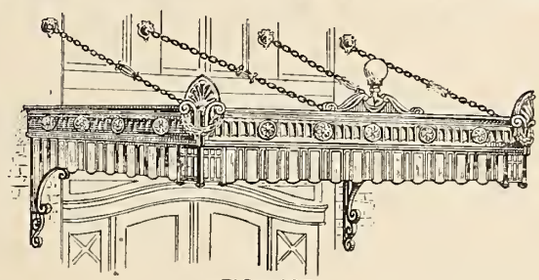


FIG. 405

"Mecco" Marquise

An artistic exterior is just as necessary to success as the right film inside the "house," and no one element adds so much attractiveness as a carefully selected marquise.

As manufacturers for years of structural, ornamental and sheet metal building specialties, we have the most comprehensive designs at inviting prices. We can provide a type to suit any architectural scheme, or design one to meet the individual taste of exhibitors or their architects.

Consider now the substantial increase in attendance you can achieve; write today for descriptive folder.—E. T. R.

The Moeschl-Edwards Corrugating Co.

BOX 564 CINCINNATI, OHIO.

Manufacturers of Mecco Ornamental Ceilings and Side Walls and Metal Projecting Booths

$85.00
(Easy Terms)

"Standing Room Only!"

It may make the theatre manager happy to have to hang out the "Standing Room Only" sign, but it doesn't please the man who arrives late. Neither does a long congested line at the box-office please your patron. You can keep the line moving with

A Brandt Universo

It makes rapid, accurate change by simply pressing a key. Patrons expect this modern service and they have confidence in the Brandt because they see it at their Bank and at modern theatres everywhere.

Let us send you a Brandt Universo to use ten days without obligation. Let it sell itself to you and your patrons. Pay for it in easy installments if you wish. Use the coupon.

Brandt Automatic Cashier Co.
Dept. U. Watertown, Wisconsin

TEN DAYS FREE TRIAL

BRANDT AUTOMATIC CASHIER CO.,
Dept. U. Watertown, Wis.

Please send me complete description and Free Trial Offer on a Brandt Universo.

Name .....

Address .....

Projection Hints

Optics Practical Ideas and Electricity

By WESLEY TROUT

The Installation of Projection Room Equipment

The matter of the correct installation of projection room equipment and also the electrical devices used in the projection room is of paramount importance. The exhibitor and projectionist should remember that this equipment must be properly installed to secure perfect screen results, and be sure and remember that IT PAYS TO INSTALL THE LATEST AND BEST IN GENERATOR SETS AND PROJECTION MACHINES IN ORDER TO SECURE PERFECT PROJECTION ON THE SCREEN. Better projection means a bigger patronage for your theatre. People will always go where the projection is the BEST.

It is of much importance that any auxiliary apparatus, such as spot lamps, rewind benches, motor generator sets and projectors should be given ample room for perfect ease in operation. The more room the projectionist can have the better will be his screen results and work in general.

A rewinding and motor generator room should always be provided for when you plan a new theatre. The housing of projection machines should so be arranged that a minimum amount of effort is expended in changing from one machine to the other, and for the operation of spot lamps, etc. The projectionist can do better repair work on his projectors if he has PLENTY OF ROOM TO DO HIS WORK IN.

* * *

Construction of Projection Room Walls

The walls of the projection room should be constructed of hard plaster or tile. The floor may be covered with a very heavy linoleum or rubber, as it is necessary to have some form of insulation for the projectionist to stand on while doing his work. The color of the walls of a projection room is also of paramount importance, as there SHOULD BE NO REFLECTION OF ANY LIGHT THAT MIGHT CAUSE A STRAIN TO THE PROJECTIONIST'S EYES. The front wall of the projection room should be painted a "dead black."

A battleship gray or a moderately dark green finish should be employed, as neither of these colors is too dark for physical comfort and yet they will not give any degree of reflection of stray light.

The projection room should always be kept neat and clean by the projectionist. Tools should be kept in neat order on a work bench.

The port holes should be of ample size so that the projectionist can have a good view of his screen at all times. Don't use too large port holes.

The film should be kept in a fire proof containers and not placed on the floor of the projection room.

A small pan should be placed under the head of each projector to catch the oil and keep it off the projection room floor.

* * *

Two Blade Shutter

Because of the heat storing capacity of the heavy filament wire, the light of the 900 watt lamp does not show alternating current flicker. Consequently, the two wing shutter with it's higher light transmission is recommended for use on Mazda.

Hard Spots in Carbons

Once and awhile the projectionist will secure a carbon that has some hard spots which is a source of very great annoyance to him until this hard spot is burned away. Such spots are caused by the lack of thorough mixing of the carbon dough in the early stage of the manufacture. But now, however, you very seldom encounter these hard spots as more careful attention is being paid to the manufacture of motion picture projection carbons.

Use a good grade of carbons and you will very seldom find any of them but what will give you very good screen results. The careful attention of the projectionist in setting the carbons is very important and it does not matter how good the carbons are you can't get good results without the proper setting and size for the amperage you are using at the arc.

* * *

Lamphouse Must Have Ample Ventilation

The projectionist and exhibitor must remember that the lack of proper ventilation in the arc lamphouse causes the exhibitor to pay out large amounts of money in the breakage of condensers each year. Every lamphouse must have proper ventilation in order that the rear collector condenser will not break every day. I have seen lamphouses that would break a condenser the minute that you put it in, this was simply due to improper lamphouse ventilation.

Be sure and see that the condensers fit very loose in their holders. A tight fitting condenser will not last very long—it must fit loose in its holder. Keep your condenser mount clean. See that the two condensers do not fit too close to each other. Remember that the holder and condenser will expand when it becomes hot. Do not install a condenser with a thick edge. 1-8 of an inch is the correct thickness for a condenser edge, any more than this is a waste of glass and light.

* * *

Advice As to Carbons and Cores

The projectionist should always examine the ends of corded carbons, and if too many of them show imperfection in the core they should be rejected. It is absolutely essential, as most high class projectionists know, that to secure high class projection on the screen that all cores in carbons should be continuous, also that the core of the carbon adhere to the wall of the carbon sufficiently well to prevent short section of same dropping out while the carbon is burning. A carbon with a section of it's core lacking is one of the worst things that can happen to a projectionist while he is trying to secure perfect screen results. The absence of a core in a carbon not only produces unsteadiness in the light whi e that section of the carbon is being burned away, but it also alters the tone of the light to a very great extent, the core being out will sometimes cause a dark spot in the center of your picture. It pays to be very careful in the selection of your carbons and the careful projectionist will examine the carbons he receives very carefully before using.

* * *

THEATRE NEWS

Fire recently destroyed property valued at $3,250 in the Victory Theatre at Harrison, Ark.

* * *

C. E. Colter has recently purchased the Victory Theatre, Clarendon, Ark., and will remodel the same at an early date.

* * *

The New Grand Theatre at Topeka, Kansas, reopened a few weeks ago to capacity business after having been completely remodelled into a first class motion picture theatre.

* * *

The Criterion Theatre, at El Reno, Okla., reports very pleasing business under the capable management of Mr. Loomis. Feature pictures will be the present policy of the new management.

* * *

J. L. Protheo, well-known theatrical and amusement expert of Tulsa, Okla., has just recently purchased the Orpheum Theatre at Okmulgee, Okla., and will present pictures and vaudeville as the new policy of this house.

* * *

C. N. Hilton, president of the Hilton Hotel Company and one of the incorporators of the Beaux Arts Amusement Company, of Dallas, Texas, announced that the latter has leased the Circle Theatre in Dallas, from G. G. Wright, and will present pictures as the policy.

* * *

The Victory Theatre at Fort Smith, Ark., was recently destroyed by fire a few weeks ago. Will be rebuilt at an early date.

* * *

The Empress Theatre at El Reno, Okla., is installing a new Mazda equipment in their projection room.

* * *

"Lord Chumley" was completed this week. This is the Paramount version of the famous play by Henry C. De Mille and David Belasco which Paul Iribe and Frank Urson have produced for Paramount.

Viola Dana, Raymond Griffith, Theodore Roberts, Cyril Chadwick and Anna May Wong are featured in the cast.

* * *

"Soft Shoes" the sixth subject in the Hunt Stromberg series starring Harry Carey promises to be something of a decided novelty. In this feature Carey will step forth as a comedian and contribute laughs as well as thrills in his portrayal of the stellar role.

CONSOLIDATED CERTIFIED PRINTS

—selected for leading pictures

Chadwick Pictures Corporation
presents
LIONEL BARRYMORE
in
"I AM THE MAN"
Directed by Ivan Abramson
Photographer Marcel Le Picard
CONSOLIDATED CERTIFIED PRINTS

Certified prints

"I am the Man," confesses Lionel Barrymore. We confess, we are proud of CERTIFIED PRINTS.

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The CONSOLIDATED FILM INDUSTRIES, Inc.

NEW YORK LOS ANGELES

THEATRE NEWS

L. W. Phillips has purchased the Palace Theatre at Greenwood, Ark.

* * *

It is reported that C. T. McFadden has recently purchased the Lyons Theatre at Lyons, Colorado.

* * *

E. Storie has purchased the Electric Theatre at Mulberry, Ark., and will present pictures as the policy.

* * *

The Rex Theatre, Holdeville, Okla., has opened under the management of A. O. Perkins.

Hotel Accommodations

Hotel Harding
54TH ST., AT BROADWAY
NEW YORK CITY
SINGLE ROOM WITH BATH $3.00
TWO ROOM SUITE $6.00
EXCELLENT RESTAURANT

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Positions Wanted

LIVE WIRE MANAGER DESIRES POSITION, first class exploiteer—Do own card and press work—Just disposed of interest in small town and would like to become connected with ambitious owner or chain, where the opportunity for advancement is the prime consideration. No objection to taking hold of a losing venture, providing the location, seating capacity and population are such as to give the theatre a fighting chance. Competition welcomed as it acts as a stimulus to better results. Will give exchange managers as reference as to ability. Right up to the minute on new releases. 8 years experience as manager and lessee, also nearly a year as salesman for one of the leading producers. Age 37—married—3 children. Total abstainer—never having touched intoxicants. Considered good mixer—good appearance and am able to take care of every angle in the business. Prefer a salary and commission if possible, but will take a flat rate salary provided there are REAL opportunities for advancement. Please be as frank in your reply as I have been and state fully size of town, number of seats, how many competitors, salary to start and do not be afraid to say your house is showing a loss if it is, as the returns eventually will probably be greater if made successful, than if the house is already a paying venture. Location no object but there MUST be a future of promise. Reply S, c/o Exhibitors Trade Review.

ORGANIST—First class reliable man. References from real men in the theatre world. Sight reader, cue pictures exactly same as large orchestra using the same high grade music. 40 years of age. Have had years of experience under some of the best directors in the business. Desire permanent location with a high grade theatre. Not a cheap man but guarantee 100 percent efficiency. Organist, care of Exhibitors Trade Review.

YOUNG MAN 23, strong, would like a job with a theatre, help movie operator, and learn this trade, willing to be useful in theatre, a few months' experience learning as movie operator, small salary. Work any part of New York State. Samuel Schlecker, 1703 President St., Brooklyn, N. Y., Slocum 1766.

M. P. OPERATOR—With 8 years' experience on Power's and Motiograph machines. Can furnish with union or nonunion. Address Dawes Luker, Pell City, Alabama.

ORGANIST AT LIBERTY—HIGH CLASS. Any make. Expert cuing pictures. Long experience, large library, best references. First-class theatres only. LEON YACKLY, 644 West Walnut St., Lancaster, Penna.

MOTION PICTURE PROJECTIONIST wants position. Seven years' experience. Will go anywhere. Thos. Heltne, Nelson, Wisc.

For Rent

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.

FOR RENT—5 Reel Feature. ED. MILANOSKI, 640 Fourth St., Grand Rapids, Mich.

FOR RENT OR SALE, Passion Play films. C. J. Murphy, Elyria, Ohio.

Miscellaneous

THE SMALL SUM that it costs to insert an advertisement in the Classified Section of EXHIBITORS TRADE REVIEW enables you to place your desires in the minds of men who are always interested in a good proposition.

Miscellaneous

PROJECTION EQUIPMENTS INSTALLED. Plans drawn for Projection Rooms. Consult me when you purchase projection and electrical equipment. Let me plan your Projection Room and Equipment. WESLEY TROUT, Consulting Projection Engineer, Exhibitors Trade Review, 45 West 45th St., N. Y. City.

WILL EXCHANGE GARAGE IN CITY of 800 for a theatre; garage doing very good business; invoice about $2,500; building 30x90; wood; will trade separate or both. Address Thoms Motor Co., Hurley, So. Dak.

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MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

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FOR SALE: DE FRANNE CAMERA. 3 400-foot magazines; clear, steady pictures; also pan and tilt tripod. $135.00 for immediate sale. Verner Hicks, Spring Valley, Ill.

ADDING MACHINES—American adding and listing, adds, subtracts, multipies. Visible, portable. Seven columns. A few left at $30.00. Verner Hicks, Spring Valley, Ill.

FOR SALE—The only motion picture theatre in northern Michigan town of 5,000 population; modern equipment; 400 seat capacity. Address Van Orden Brothers, Houghton, Mich.

FOR SALE—Two Motor Driven Simplex, Mercury Arc Rectifier, Screen, Stage Scenery, etc. Best offer gets it. A. Saulsbury, Ridgely, Maryland.

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GOOD PRINTING—250 Letterheads and Envelopes neatly printed $2.50—500, $4.50, delivered. 250 Business Cards $1.50—500, $2.50. Cash with order. Cole Brothers (Dept. K) 400 South Halsted St., Chicago, Ill.

PRINTING BY CRAFTSMEN—250 Lot Prices: Hammermill Letterheads $1.20; Envelopes $1.10 Business cards $1.10, cash with order. Samples 1c King's Press, Warren, Ill.

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More and more are your audiences coming to appreciate photographic quality on the screen. It is one of the factors that count in making your bookings box office successes.

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Look in the transparent film margin for the identification "EASTMAN" "KODAK" in *black* letters.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

HAL ROACH

presents

"The White Sheep"

A Novelty Feature

All he had was a bleat!

His father had licked every man in the place, was cock of the walk, and ran things with an iron hand. (He was a blacksmith, so it came natural.)

His brothers begrudged the time spent in slumber, for then they couldn't fight. They were called "the fighting Tylers," but not to their faces. Oh, no! It wasn't safe.

But he was like a pigeon in a hawk's nest, a lamb in a lion's cage, a gold fish in an acquarium with a bass. He couldn't fight but he could talk,—some and then more.

What happened to make those tough eggs, his father and brothers, proud of him? Well, it will thrill you just as it did them!

Pathépicture

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The Business Paper of the Motion Picture Industry

Playing Paramount's FAMOUS FORTY, *you get*

Rudolph Valentino

in

Rex Beach's

"A Sainted Devil"

That's REAL Service!

in the same month with such hits as GLORIA SWANSON *in "Wages of Virtue."— — —* POLA NEGRI *in* LUBITSCH'S *"Forbidden Paradise,* CRUZE'S *"Merton of the Movies", etc.*

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Don't be satisfied with less than what National Projector Carbons will give your house in noiseless, steady, brilliant but comfortable screen illumination.

For dependable projection, for light that always shoots over to the screen all that is in the film, use National Projector Carbons.

Our service engineers are always at your call.

Manufactured and guaranteed by
NATIONAL CARBON COMPANY, INC., Cleveland, Ohio—San Francisco, Cal.
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"THE PRICE OF A PARTY"

with Hope Hampton, Mary Astor, Harrison Ford, Arthur Edmund Carew and Dagmar Godowsky

She was too young to know;
She thought jazz meant joy,—
the bright lights of Broadway,
happiness!

HOPE HAMPTON

HARRISON FORD

MARY ASTOR

What a difference it makes when it's YOUR sister who is the price of a party!

A strongly dramatic picture, sumptuously produced, with a real star cast. Highly praised by every reviewer.

Directed by Charles Giblyn
Story by Wm. MacHarg

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Barriers Burned Away

From the famous novel by E. P. Roe

with

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You'll need superlatives.
It's really big.
The novel has been a best seller not for ONE year but for FIFTY.
A marvelous picturization of

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Marshall Field, Potter Palmer and other famous Chicagoites are in the story. A young man, tracing the theft of a masterpiece of art from his mother, finds it in the store of the father of the girl he loves. Obstacles to his love are burned away in the mammoth fire which sweeps Chicago.

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Founded on Thomas Dixon's story "The Clansman"

THE INEXHAUSTIBLE GOLD MINE!

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"D. W. Griffith's 'The Birth of a Nation' is the best, the biggest and the greatest of them all. Rented this outright for the biggest price I have ever paid for a picture and ***it packed them in like sardines and made five times more money than I ever have made on any picture before.***

"Buy this picture by all means for it is one that you can see again and again and enjoy. A good many of my patrons have seen it several times and ***yet they came again.*** They said it was the best picture they had ever seen.

"I think I will play it again as a return date soon.

"I thought we would go broke when I bought this, but I sure raked in the kale, and only charged 25c and 35c and ***could have gotten 50c just as easy as 35c.***

"I cannot say praise enough about this picture."

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From the popular novel by IZOLA FORRESTER

Presented by HUNT STROMBERG
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Entire Production Under the Personal Supervision of Hunt Stromberg

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the 52 best pictures for 1924 were selected by exhibitors from box office results

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December 27th Issue

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Motion Picture Projection
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"Her Night of Romance"

in

by Hans Kraly

Directed by SIDNEY A. FRANKLIN

Give yourself a worthwhile Xmas present

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Members *of* Motion Picture Producers *and* Distributors of America, Inc.—Will Hays *President*

Thematic Music Cue Sheets available on this picture.

A domestic comedy drama that'll go over with a bang!

Garrick Pictures Corporation
presents
WILL NIGH'S
PRODUCTION OF

BORN RICH

with

CLAIRE WINDSOR
BERT LYTELL
DORIS KENYON
CULLEN LANDIS

Adapted from the novel by HUGHES CORNELL
Personally directed by WILL NIGH
Photography by GEORGE FOLSEY
Art direction by CLARK ROBINSON

The interlude between the first marriage and the first divorce—

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

If you were not BORN RICH you can get that way with a FIRST NATIONAL CONTRACT

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

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The Business Paper of the Motion Picture Industry

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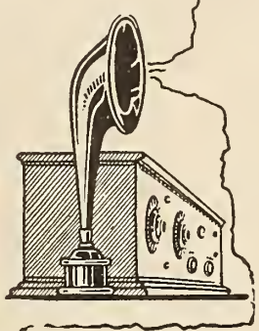
WEST COAST REPRESENTATIVE,
GRACE, M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R. 45 West 45th Street, New York, broadcasting the importance of transacting business with a Smile. Mind you — be sure the "smile" begins with a capital S!

Always let them leave your house smiling. Be sure your employes—every one of them—show your patrons the same consideration that you do. Be sure they too leave your patrons with a smile—for what you might build up they may topple down.

Paste this in your hat—or in your phone—or anywhere around the theatre.
It's as true as you're a Showman:—
If you're feeling sort of blue:—
TRY SMILING
If some friend has proved untrue—
TRY SMILING
If your trials are hard to bear,
Remember others have their share,
You'll find trouble everywhere—
TRY SMILING!

Be like that proverbial postage stamp: Stick to your work and your ideals until it's finished . . . and smile while doing it.

Remember you can do anything you want to do if you want to do it badly enough. Make up your mind that your patrons consider you one of the most likable exhibitors in the State.

REMEMBER, also, that you never know it all. And where your patron is concerned—he or she is always right. ALWAYS.

Work hard—and play hard. Smile hard and grin hard. Please hard—and look farther than the other fellow. Put friendship after *business. . . .but don't leave friendship out. One needs the other.*

Be fair and demand fairness. Teach your employes this code of success—and see that they live up to it. *They* and *you* will gain by it.

Business is truly a battlefield. The men who win are those armed with knowledge, new ideas, original methods, honesty—and a personality which is enhanced a thousand per-cent by a wholesome smile.

Believe in yourself and your interests. Believe in the success of yourself because of yourself. Love your work—and show it. Work, hope and trust. Keep in touch with TODAY. Teach yourself to make use of that tremendous Business Asset—Courtesy, and use it unsparingly.

And in conclusion—smile. Smile, SMILE!!!

Matt Moore resents the slighting remarks made by the village louts regarding the woman with whom he is deeply in love. In the Warner Brothers picture "A Lost Lady" she falls from grace and is last heard of in a garish foreign cabaret.

George Fawcett, the elderly husband, threatens the life of the man who declares he has won the affections of the youthful wife. However, the villain proves his claim that she loves him in the Warner Brothers picture "A Lost Lady."

Deprived of youthful companionship and the gayety to which she is accustomed Irene Rich gradually changes from a beautiful girl to a haggard, dissipated woman in the latest big Warner Brothers picture "A Lost Lady."

The final sequences in Warner Brothers "A Lost Lady" show the scenes in the foreign cabaret where Irene Rich is discovered by a traveller from her old home. After many vicissitudes she remarries and there is happiness.

Warner Brothers Produce "A Lost Lady"

This Late "Classic of the Screen" Presents Beautiful Irene Rich With Wonderful Opportunities to Portray Character

DEC 15 1924 /
© CIB646301

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

George Eastman, President of the Eastman Kodak Company, has extended his gifts to a grand total of $53,775,525 by his announcement a few days ago of his gifts of $15,000,000 to institutes of learning. Mr. Eastman is one of the world's greatest philanthropists.

* * *

According to government statistics there are 2,332 *fewer theatres in this country this year than in* 1922. *The figures show* 21,897 *places of amusement this year compared with* 24,229 *in* 1922.

* * *

A new $3,000,000 company has been organized by the United Amusement Company, of Montreal. It is understood Famous Players Canadian Corp. owns 30 percent. of the stock. Ernest A. Cousins is president.

* * *

J. C. Brady has been reelected president of the Ontario M. P. T. O. The election took place at the regular annual meeting held in Toronto on December 9.

* * *

A plan is being discussed on the Coast to build a huge studio to be used exclusively for Independent picture producers. The tentative plans call for working space for twenty companies at one time. A definite announcement is expected within the next few weeks.

* * *

Louis B. Mayers returned from his European trip on December 9 and will leave New York for the Coast within the next two weeks. He is highly pleased with the progress being made in the filming of "Ben Hur" in Rome.

Paramount will build a new picture theatre in Times Square, New York City. The theatre will have an entrance on Broadway with the theatre proper on Westover Court. The building will have 4,000 seats. It will be under construction by June 1.

* * *

Captain Edward Davis, one of the most prominent exhibitors in England, returned home on December 10, after spending several months in this country and Canada studying theatres and presentations.

* * *

Theatregoers in the United States paid the government $78,000,000 *last year according to figures made public by the Commissioner of Internal Revenue. New York state led with* $15,256,000 *with Illinois second with* $7,000,000.

* * *

It has been announced that Sam Sax, independent distributor, purchased the assets of the bankrupt Selznick Corporation for Universal. The purchase price was $66,500. The assets include everything but the pictures taken over by Associated Exhibitors and F. B. O.

* * *

Western Motion Picture Advertisers, at a recent meeting, went on record as opposed to unethical publicity. This was brought about by a publicity man placing a dummy bomb in a Los Angeles building, causing a panic in which several persons were injured.

A Rapid Fire Interview With Harry Rapf

Associate Executive of Metro-Goldwyn-Mayer Studios Sends a Message to Showmen

HARRY RAPF'S in town. Will be for ten days—and then back to the Metro-Goldwyn-Mayer studios at Culver City. He is very busy. Busy as the proverbial paper-hanger. But never too busy to be courteous. Never too much in a hurry to state clearly and concisely that which he wishes to say.

He has a message for exhibitors—a personal message for every showman in America. And it is one that merits a full measure of attention, emanating as it does from one of the Keenest minds in the industry. A mind that is devoted twenty-four hours each day to the box-office welfare of motion picture theatre men.

"It has always been my idea," said Mr. Rapf, "that the showmen of the nation are overlooking their own best bet in failing to give their very best efforts to the exploitation of the product they handle. To my mind the *exploitation* of a picture is of absolutely primary importance to the welfare, financially, of the exhibitor and his showhouse. And the more I investigate and check up on this thought the more I am convinced that I am correct.

IF there is one point, I would wish to stress to our exhibitor friends, it is to get behind the picture with every ounce of showmanship ability they possess. The producers are doing their utmost to lend co-operation along these lines—but unless the exhibitor will utilize the material placed so freely at his disposal our efforts are all in vain.

"Metro's 'yellow supplement' seems to have come nearest to supplying the exhibitor with an assortment of ideas and exploitation suggestions that will bring actual results if the easily understandable suggestions are followed or adapted to local conditions. If those who show our product will follow through with one half the enthusiasm with which these sheets are prepared, I will be willing to guarantee that the receipts will prove my contention regarding the importance of exploitation."

Harry Rapf, Associate Executive of Metro-Goldwyn-Mayer Studios at Culver City, California, who sends a message to showmen through Exhibitors Trade Review.

EXHIBITORS !

READ what Harry Rapf, Exploitation Enthusiast, has to say regarding the merit of telling the world about what you are selling!

The better the product the louder you should shout about it. The finer the picture, the more it deserves every ounce of showmanship energy you possess.

If you will work half as hard in getting behind your attraction as Harry Rapf does to give you exploitable product, your box-office reward will amply repay your effort. Try it—and be convinced!

"Metro is consecrated to the idea of producing box-office pictures—productions that will prove equally pleasing to exhibitor and public. There will be no Metro pictures that are propoganda. There will be none that are sordid. There will be none but what are especially designed and constructed to render the highest type of entertainment, and the greatest box-office results."

WHEN asked the type of picture he believed would be in greatest demand, Mr. Rapf said:

"The most popular type of motion picture has proven to be that telling a simple, life-like tale, replete with human interest, and featuring a player who has won merited approval from the public. With these ingredients and the proper degree of showmanship there will never be any doubt regarding the financial value of the film."

Mr. Rapf is enthusiastic regarding the studio exploitation which will be a feature of Metro photoplays. In place of depending entirely upon the efforts of the New York Metro exploiteering force, a special department will lend its cooperation by planning exploitation direct from the lot. Thus while the picture is in actual process of production exploitation features will be fitted to it. And these cannot help but be productive of greater returns at the box-offices of the country.

In speaking of "Greed," the late von Stroheim photodrama which has caused so much comment, Mr. Rapf spoke highly of the great artistry of the famous director. And this praise means much when it is considered that it comes from the man who cut "Greed" from the original ninety-nine reels to the present eleven reels, and left a story with as perfect continuity as has ever reached the screen.

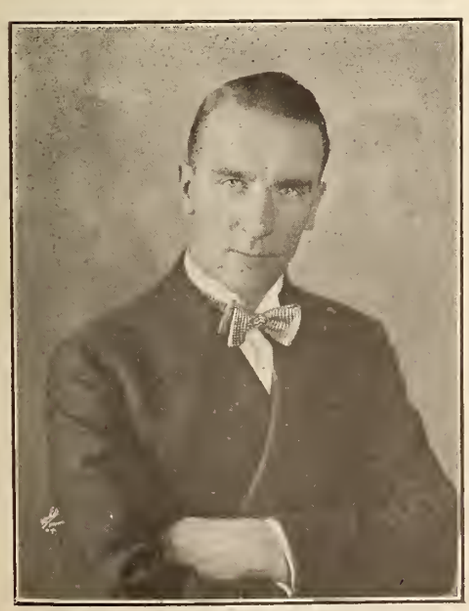
Film Congress Will Aid International Relations

By FRANK GREEN

AS REPRESENTING the Provisional Committee of the International Film Congress to be held in London in the early part of 1925, it is my pleasure to outline, as far as lies in my power, the principles, objects and progress of the Provisional Committee to date.

When stating the date of the Congress it is essential to bear in mind two important factors relative to same. Firstly, the suitability of any particular date to enable the entire American trade to be fully represented (because the Provisional Committee are fully aware of the fact that an International Congress must be thoroughly represented by a body that controls such a large proportion of the world's supplies) and, secondly, the date depends upon its suitability to H. R. H. the Prince of Wales, who, we all sincerely trust, will be its first President and its Patron at the banquet.

The objects of the Congress can easily be defined by anyone who will study in an unbiased manner the slogan "Cooperation—World Circulation of Films—Bigger Patronage." Quite personally, I should like to add to this slogan "To put the Film Trade on the Map in all Parts of the World". By this, of course, I refer to the fact that in this country the Film Trade is recognized by business men and financiers, and your potential audiences vary around 50 percent of the population; whereas in other parts of the world the Film Trade has no entry to financial circles, and generally, a potential cinema-going population of very much less than 10 percent. It is in these questions that America should be and is, doubtless, interested to an enormous degree. The Exhibitor or theatre owner of America is interested because if other countries of the world are made capable of paying a greater proportion of a film's cost, his, the American Exhibitor's proportion, would consequently fall in a fair ratio to the increased returns of other parts of the world.



Frank Green, American representative of the International Film Congress which will meet in London in January.

THE producer and distributor is equally interested on account of bigger world-wide sales or distribution, giving him a far greater proportion from outside sources towards the cost of production, and also a very much greater margin of profit.

These two references are, of course, purely financial, and concern only the Trade. But what of the public? The multitudes who actually *pay* every bill there is to be footed?

The primary object of the moving picture industry is to provide entertainment; it is not primarily concerned with anything else. The trend of entertainment value is ever on the increase. With few exceptions, bigger pictures mean more expensive pictures.

Two ways only present themselves to provide for increasing expense. By charging the exhibitor more, or by expanding world markets. The latter is the only solution.

YOU cannot sit down forever and draw inspiration from the blue, nor will the expense come from the same quarter, but by meeting peoples of all countries a knowledge of world markets may be gained, and outside prejudices, so great in parts of the world outside of America, may be overcome, and a better understanding of each country's individual tastes arrived at.

Variety is the spice of life, and a reasonable interchange of films creates variety. As in every other industry, America can sell her goods to the best advantage, where the industry is in a healthy condition.

It would be futile to set down a list of subjects for discussion, because such an agenda would be incomplete without American desires and aspirations but at the actual Congress the chief difficulty will be, not to find sufficient material for discussion, but to keep it within reasonable bounds.

One or two matters presents themselves very forcibly, however, and these concern, I presume, as far as America is concerned, the question of the imposition of tariffs, duties, etc., into foreign countries, and for that matter into this country. Censorship regulations throughout the world. The advisability of free admittance, into all countries, of all films. The question of interchange of films, and the combination of producing interests and efforts. National barriers, such as the German quota, and a host of other interesting matter so vitally important to us all, and so ripe for discussion.

It might be as well to state immediately that the complete backing and support of the whole of the British Film Trade is behind this movement. The French, German and Italian organizations representing exhibiting, distributing and producing interests are each and severally right solidly behind it, and are each and all sending a large number of delegates to the Congress.

Marion Davies as she appears in her latest Cosmopolitan production "Janice Meredith" which is now being shown throughout the country. It is released through Metro-Goldwyn.

At this very moment their suggestions are being tabulated and are arriving daily at the office of the Honorary Secretary.

The Swedish Government has taken the matter up through their Board of Trade, and the League of Nations has taken the initiative by writing the Hon. Secretary in the following words: "Your Congress may well be an event of the first magnitude internationally, and you may depend upon our cordial cooperation."

An indication of the importance of the event is the fact that the British Broadcasting Company has agreed to broadcast by wireless to the world the chief speeches at the Congress, together with the music at the banquet which will close this wonderfully beneficial world-wide Congress.

OUR list of Vice-Presidents includes the highest, most solid, and most notable names of the British aristocracy, financial and trade leaders, and is being rapidly added to by the addition of the names of powerful and far-thinking members of the trade on this side of the Atlantic, a complete list of which will be available in a short space of time.

It is my pleasure to thank the many leading members of the trade in this city who have so cordially received me, and so diligently accepted the excellent principles of the Congress, and to them and to the leaders of the film journals, I wish to offer my very sincere thanks.

Everyone who has the interests of the film trade at heart cannot have failed to realize that for years it has been necessary to hold such a Congress for the benefit of the trade throughout the world, and it is as well to bear in mind that all children born into the world take time to grow to manhood, and although this child, the International Film Congress, will attain its majority early next year, it will doubtless prove in course of years to be the greatest thing for good the film trade has ever known.

The time has come when the film people of every country must reach out across the seas to assist one another, and, believe me, the means of transit will be via the International Film Congress.

Louis B. Mayer Returns From Trip To Rome

Predicts "Ben Hur" Will Surpass Any Production of Its Kind in History

LOUIS B. MAYER, first vice-president of Metro-Goldwyn Distributing Corporation and in charge of the production of Metro-Goldwyn-Mayer, returned Tuesday (December 9) to New York on the Aquitania from Rome, where he has been for the past three months inspecting the progress of his company's mammoth production of "Ben Hur."

Returning with Mr. Mayer were Mrs. Mayer and their daughters, Miss Edith and Miss Irene Mayer. The party went abroad the last week in September. Since then Mr. Mayer has been on the scene of Fred Niblo's giant production. "Ben Hur," filmed from Lew Wallace's novel and play by arrangement with A. L. Erlanger, is being rushed ahead toward completion, Mr. Mayer said, and a print of the big special is expected in New York shortly after the new year.

"Ben Hur" will have a Broadway run in a legitimate theatre, and is expected by its producers to eclipse every record of motion picture success. Mr. Mayer, under whose supervision "Ben Hur" is being made, has watched every detail of the progress of the film, and stated that without doubt it is the greatest motion picture, both in quality of entertainment and in magnitude, that has been produced in screen annals.

WE started out to make "Ben Hur" a masterpiece that would stand as a monument, not alone to our organization, but to the whole industry, to the art of motion pictures, and that I am convinced is what we have succeeded in doing," Mr. Mayer told reporters.

"For the sea battle scenes of "Ben Hur", taken at Leghorn, Italy, Fred Niblo used the largest fleet of ships built for a photoplay. I do not like to use superlatives in describing any picture, but really, it is impossible to do justice to "Ben Hur" without talking press agents' language.

"The whole production has been filmed on that scale. The public heard a lot about the troubles of "Ben Hur", the difficulties that were run into before the production really got under way. But they are soon going to hear about the triumph of "Ben Hur". It is a picture that will outlive this generation, and future generations.

"In this connection," Mr. Mayer added, "I want to state that what seems to be an extravagance in production of 'million dollar pictures' is not extravagance when you consider that these motion pictures are going to be exhibited years, decades from now. The time is gone when really great pictures can be made for immediate consumption by its contemporary public. "Ben Hur" is costing a fortune, of course, but it is being made, not only for the present, but for all time. Under such circumstances, I believe that any expenditure, provided it creates a lasting achievement of art, is justified."

MR. MAYER was asked about the comparative advantages of producing such an elaborate spectacle here and abroad. He observed that the foreign extra players, of whom a stupendous number appear in the "mob scenes" of "Ben Hur," entered into the spirit of the story with enthusiasm that would have been hard to duplicate.

"In the battle scenes on sea they worked themselves into such a pitch of frenzy," Mr. Mayer stated, "that forgetting this was after all a sham fight, they went into the fray so fiercely, hacking at each other with their swords, that Mr. Niblo had to halt hostilities at intervals to have medical attention administered to some who suffered actual wounds in the fighting. I am quite sure that it needed the descendants of 'Ben Hur' Romans to give our production faithful realism," the producer added, with a laugh at his recollection.

Mr. Mayer stated that there is one other Metro-Goldwyn production unit abroad at the present time. Rex Ingram is in Europe preparing to film Blasco Ibanez' novel, "Mare Nostrum," on its locales in France and Spain.

Mr. Mayer's associate studio executive, Harry Rapf, who has been in New York several weeks looking for new screen material, will return with him to the Culver City studios of the company. Mr. Mayer will confer with Marcus Loew, president of Metro-Goldyn Distributing Corporation, and with other of the company's officials before returning to the coast, probably within the next fortnight.

* * *

COAST PREMIERE FOR "ROMOLA"

"Romola" starring Lillian and Dorothy Gish, was given its Coast premiere at Grauman's theatre, Los Angeles, on December 6, at which time the Gish sisters made personal appearances.

Sid Grauman arranged a colorful prologue for the occasion.

The picture was enthusiastically received by the large audience of picture stars and reviewers.

Mr. and Mrs. Louis B. Mayer, as they appeared on the deck of the Aquitania, on their return from Rome on December 9. Mr. Mayer is first vice president in charge of production for Metro-Goldwyn and will leave for the Coast in two weeks.

NEW BANKS SERIES FOR ASSOCIATED

Associated Exhibitors announce this week that Monty Banks, the screen comedian, has contracted to produce three feature-length pictures for the coming season. Work will be begun on the first picture January 1st on the Coast.

This announcement follows the incorporation in the state of New York of a producing company known as "The Monty Banks Pictures, Inc.," organized following Mr. Banks' recent return from Europe. The first picture Mr. Banks will make has been tentatively titled "Water Shy" and will be made with Howard Estabrook at the helm as general production and business manager for the company.

There is action aplenty in Producers Distributing Corporation's feature, "Let Women Alone." Above is shown Pat O'Malley signing on as a first class sailor while Wallace Beery, with the growth of beard, looks on with evident satisfaction.

Are There Too Many Trade Papers?

BELIEF in a few pet theories that "ain't so" is characteristic of American business. Someone who ought to know better utters a foolish statement with a convincing sound. Immediately others take it up and broadcast it as gospel. And thus it acquires the respect commonly accorded to traditional wisdom, to fundamental truths, chiefly because people are not disposed to take it apart and show the fallacy inside.

The motion picture business has its share of these silly theories. It wouldn't be a normal institution if it hadn't. And folks whose conversational limitations are about the same as those of a certain tropical bird would be sadly up in the air if all the foolish fallacies were blown up.

For the moment, however, the discussion centers on but one: That feeble old favorite, "There are too many trade papers."

Here is an industry which makes contact with the public through approximately 20,000 establishments, of which not more than perhaps 15,000 may be regarded as important.

To serve that number of exhibitors, plus its producing and distributing departments, it has five trade papers of national scope, a number of regional publications, and several periodicals that devote departments or sections to its affairs.

On the face of it, that looks like a possible overload. But is it?

One very simple way of getting at the question is to compare with a few other typical industries. Let's do it:

Dry Goods. Four trade papers of national distribution and six large regional publications devoted entirely to the retail end of the business. Ten recognized publications dealing with various phases of textile manufacturing. One national magazine devoted to glove merchandising. Three specializing in knit goods. Eight devoted to the manufacture and merchandising of men's clothing and furnishings. (This does not include the papers devoted to the tailoring trade.) Six dealing with the merchandising of women's wear. And on the fringe, for good measure, five papers devoted to the merchandising of furs. Most of these papers are aimed, directly or indirectly, at the dry-goods and department stores of the country. Some of them, of course, reach other classes of retailers also, and a few of them are published for manufacturers of goods sold in dry-goods and department stores. Count the number for yourself, if you have the time.

Drug Trade Merchandise. Eleven national trade papers devoted to the interest of the retail druggist. One for the salesmen employed by wholesale druggists. Fifteen regionals for retailers. One for manufacturers of proprietary medicines. One for manufacturers of pharmaceutical preparations. Two concerned with the retailing of toilet goods, chiefly through drug stores. Six revolving around the manufacture of chemicals and chemical products. That makes a fair list.

Hardware. Seven national publications aiming at the hardware retailer. Seven regionals of the same character. And if you start in to make a count of the publications devoted to the manufacture of goods sold in hardware stores, you will need more space than I have here.

These are fair samples of the situation as you will find it in any number of merchandise fields.

In professional circles investigation will yield similar results. For instance, there are approximately 5,000 worth-while architectural offices in the United States. Addressed to these offices are seven publications of national scope and several of sectional distribution. It requires nearly six pages of Standard Rate and Data Service to list the medical and surgical papers published in this country. And so the analogy may be carried indefinitely.

It is conceded that the exhibitor circulation of the motion picture trade papers amounts to approximately twice the number of worth-while exhibitors in the country; two to one, in other words.

Balance against that the fact that in some of these other fields the aggregate trade paper circulation among dealers reaches the astounding proportion of six to one!

Are there too many trade papers in the motion picture field? No. Not by any legitimate standard.

It might be true, from the standpoint of someone who wishes to submerge the exhibitor, to harness the exhibitor. Yes. For any exhibitor who reads his trade papers is more apt to be dangerous than the fellow who "has no time to read." One who reads is not so readily led around by the nose.

But we all know that the fellow who invented this bright remark about too many trade papers was some advertising manager who, dazzled by the prospect of seeing his copy in a national magazine, invented an alibi on the spur of the moment to "save" a little money that he otherwise would have spent in the trade papers. And, rotten as it was, it looked good to some of the predatory souls among the publishers. If they could squeeze a competitor out occasionally, there would be just that much more advertising to divide among the remaining pack.

If exhibitors generally are interested in seeing at least a vestige of competition retained in the motion picture business, they will realize that the trade papers are their best friends and that a decent amount of competition among the trade publications is essential to the maintenance of competition in the production and distribution of pictures. They will realize, too, that the trade papers are supplying a continuous flow of ideas that can be converted into cash at the box-office—ideas that are worth many times the subscription price of any publication.

As for the producers and distributors, they must eventually come to a realization of the fact that the advertising pages of the trade papers can be used far more effectively whenever they decide to buy and use this kind of advertising scientifically.

But that, of course, is "another story."

Willard C. Howe

Next Week:—"Two Ways of Reaching the American People"

If you think Rudolph Valentino has lost any of his popularity just take a look at the above picture which shows the crowd awaiting his arrival in Los Angeles where he will start work immediately on "Cobra" for Ritz-Carlton Pictures.

SCHULBERG ANNOUNCES NEXT FOUR PICTURES

Exhibitors will be able to secure playdates on the new Preferred Pictures by January 15, J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, has announced.

On December 15, the Schulberg-Preferred exchanges will release Gasnier's production, "The Triflers," a screen version of Frederick Orin Bartlett's novel adapted by Eve Unsell and John Goodrich.

On January 1 the widely heralded Schulberg special, "Capital Punishment" will be available for first runs. This production has just been completed on the coast and is now being cut and edited.

"Free to Love," now being made by Frank O'Connor, will be released on January 10.

January 15 will be the date upon which first showings of "The Parasite" can be had. Gasnier is now working toward completing this with an all-star cast that includes Owen Moore, Madge Bellamy, Bryant Washburn and Mary Carr.

* * *

FIRE DESTROYS ELMIRA THEATRE

Fire, believed to have started following a boiler explosion, caused approximately $75,000 damage to the Liberty theatre on East Erie avenue, Elmira, N. Y. last week. The loss is partly covered by insurance. The Liberty was the newest theatre in Corning, having been erected about three years ago by the Steuben Theatre Company It was sold a short time ago to the Berinstein interests, which held it a few weeks, later disposing of the house to Associated Theatres, Inc., of East Rochester.

About a month ago the Schine Theatrical corporation of Gloversville purchased the controlling interest in the Associated company from Harold P. Dygert of East Rochester. The janitor of the theatre was out of the building at the time of the fire. The interior was destroyed, while the roof and sidewalls were extensively damaged. The front of the building suffered the least damage, being constructed of brick while the side walls were of tile. The blaze continued throughout the morning. Adjoining property was protected by the firemen, who directed their efforts to prevent spread of the fire.

JUNE MATHIS MARRIES SILVANIO BALBONI

June Mathis, noted scenario editor for First National and other leading film producing companies, who has written so many romances for the screen, has a first rate romance of her own on hand just now, which culminated Saturday, according to a private message received in New York recently by Dixie Hines, Miss Mathis' press representative, in her marriage to Solvanio Balboni at the mission of St. Cecelia, Riverside, Cal.

The marriage was a surprise to even the most intimate friends of Miss Mathis, as she gave no hint of her intentions until the event had been consummated. Accompanied by some distant relatives she left Hollywood Saturday, was quietly married, returned, and none were the wiser. She will defer her honeymoon for the time being.

Blanche Sweet is shown as she stepped off the train in Los Angeles after a 14 weeks trip abroad. The large smile indicates her pleasure at being back with the movie colony. She is now at work on "A Sporting Venus" for Metro-Goldwyn.

Valentino to Make "Cobra" First

Must Sacrifice Flaming Beard for New Part

THE first picture that Rudolph Valentino is to make in his series of independent productions for Ritz-Carlton Pictures is to be a modern American drama. On the popular star's arrival on the Coast he discovered that much of the research and preliminary work required for the elaborate Spanish-Moorish story he was planning still remained to be done, and rather than delay the commencement of actual shooting, he determined to start work immediately upon a film version of "Cobra", the smashing New York dramatic success of last season which J. D. Williams of the Ritz corporation had purchased for his use some time ago. In "Cobra" Valentino will find a role that will remind many of his performance in "The Sheik." It is that part that lifted Louis Calhern to overnight celebrity when he played it on the stage. The story is one that culminates in a succession of unusual and powerful situations of the sort that are admirably adapted to the screen.

While the strong modern play is being screened, the preparations for Valentino's previously announced spectacular production "The Scarlet Power" will be pushed forward steadily, so that it may be commenced immediately upon the completion of "Cobra".

To make "Cobra" Valentino will have to sacrifice the beard he has been growing for his part in "The Scarlet Power" so that the public will never see the picturesque appendage that attracted so much newspaper attention both in this country and in Europe. It is supposed, however, that when "Cobra" is completed another beard will be raised to meet the requirements of the Spanish piece.

EASTMAN GIFT $15,000,000

GEORGE EASTMAN of the Eastman Kodak Company has given away the bulk of his holdings in that concern, conservatively estimated at $15.000,000. Of this sum the University of Rochester will receive $8,500,000, the Massachusetts Institute of Technology will receive $4,500,000, bringing Eastman's contributions to that institution close to $15,000,000. The remainder, approximately $2,000,000, will be equally divided between the Hampton Institute and the Tuskegee Institute, provided that these colleges are successful in raising a certain sum in the campaign now in progress. These generous gifts bring the total donations of Eastman for charitable and educational purposes and for government research up to $53,775,525.

Garsson Feature For Fox Circuit

"Is Love Everything?" Gets Heavy Bookings

FOLLOWING reports from the mid-west and the Coast states of the closing of arrangements for first run bookings in virtually every big city in those sections of the country, Murray W. Garsson announced this week that contracts had been signed for the presentation of his latest special production "Is Love Everything?" through practically every big circuit of theatres in the East.

Backed by a national publicity and advertising campaign of considerable proportions, this attraction, which is being distributed by Associated Exhibitors through the Pathe exchanges, gives promise of being one of the most widely exhibited pictures presented by an independent producer in some time.

One of the first units in the East to book "Is Love Everything?" is the William Fox Circuit of Theatres, including The Audubon, Academy of Music, Crotona, The Folly, Japanese Gardens, Nemo, Standard and the Terminal.

The Poli circuit also has booked the attraction for early presentation of such theatres as the Palace, New Haven, Conn.; Capitol, Hartford; Palace, Bridgeport; Palace, Meriden; Palace, Springfield; Poli's theatre, Worcester and the Palace, Waterbury.

The entire Loew theatre circuit also has been signed to play the production at an early date, as will the Harry Crandall circuit in Washington. Crandall's Metropolitan will give the picture its initial presentation at the nation's capital.

The Brill Circuit of theatres, which includes houses in Staten Island, Lakewood, Port Jervis and Far Rockaway also will present "Is Love Everything?" at their theatres in the near future. Arrangements are pending for the immediate booking of the attraction through one of New England's biggest circuits, which will be in addition to contracts already signed with more than a dozen key city theatres throughout this section.

* * *

Bert Lytell To Become Director

BERT LYTELL doesn't claim to be a prophet, yet he has set a definite time when the screen shall have seen the last of him, so far as future appearances before the camera are concerned.

Three more pictures will Bert make, and then his career as an actor will be at an end.

"All through the last year I've said to myself, 'this is my last picture,'" Bert explained yesterday, during a lull in the "shooting" of "Never the Twain Shall Meet" at the United Studios. "And then I've allowed myself to be won over and to sign for 'just one more.'

"But I realize that in taking up directing I am entering upon an entirely new career, and time is precious. So I've set myself a limit, and I'm going to abide by my decision. I've just three more—and no more."

* * *

Government's Share $78,000,000

THE Commissioner of Internal Revenue in his annual report made public on Saturday, Dec. 6, announces an increase of $8,500,000 in admission taxes in the fiscal year 1924 as compared with the preceding year despite the fact that there is a decrease in the number of amusement places in the United States. The number of amusement halls, theatres, etc., paying taxes in the fiscal year 1924 totaled 21,897 as compared with 23,075 in 1923.

New York is still the theatrical center of the country.

Nita Cavalier, one of the polo playing beauties in the George Fitzmaurice production "A Thief in Paradise" for First National. We are polo fans from now on.

Capt. Ed. Davis Returns Home

Noted British Showman Made Study of U. S. Theatres

CAPTAIN Edward Davis and his father, Israel Davis, returned to London on the Aquitania Saturday, after an extensive trip throughout the United States and Canada. As heads of a family of England's greatest showmen, they investigated conditions, while making the most of a semi-pleasure trip. The object of their visit, which was the first in over four years, was to acquaint themselves with the larger theatres which have been built during the past few years. They also visited Hollywood to see something of motion picture producing.

Their trip took them into every large key city, such as Los Angeles, Frisco, Denver, Salt Lake City, Chicago, Kansas City, Cleveland, Buffalo, New York and several others. They also made it a point to visit Canada's largest cities, and while there likewise studied Canadian showmanship. They were continually on the jump, and were here since October 10. They visited Mr. Eastman and expressed their keen delight in Mr. Eastman's ideals and his Eastman Theatre in Rochester.

While in Hollywood they spent several days in the company of Carl Laemmle, Marcus Loew and other executives of the biggest companies. American methods of lighting, directing, and other phases of film producing interested them greatly.

The Davis' studied lighting and exploitation, as well as management, of theatres they visited. They found lighting and building far ahead here than in their own country, but they report that building activities are going at full blast. Theatre conditions are almost the same in London as here, excepting that many of the houses carry on business on a larger scale, according to Captain Edward Davis.

New Income Tax Law Explained By Expert

M. S. SEIDMAN, C. P. A.

Seidman & Seidman, Certified Public Accountants

INCOME tax returns for 1924 will be filed under a new law that makes many changes over the last law. It will be the purpose of this series of articles, not only to point out and explain these changes, but also to unravel in as simple a manner as possible, the mass of technical language with which the law is worded, so as to assist the layman in the correct preparation of his tax return.

It will be, of course, impossible to discuss the particular problem that may be confronting any one reader. For that reason, in conjunction with the articles, a question and answer column will be maintained, where individual problems submitted to the writer will be answered.

The first question that naturally comes up in the consideration of the income tax, is the determination as to what persons are subject to the tax in the first place. Those who do not come under the law obviously have no incentive to become acquainted with its provisions. On the other hand, those who are subject to the income tax are charged with knowledge of not only every provision in the law, no matter how technical, but also the many regulations, rulings and court decisions that are constantly being issued in the interpretation of the law. It becomes very important, therefore, to determine who are deemed to comprise this latter group.

Residence

IN the first place, there is the citizen of the United States. It makes no difference where that citizen lives—whether in the United States or in a foreign country—he is subject to the income tax. Nor does it make any difference whether none of his income comes from the United States, he is still subject to the income tax. In other words, a citizen of the United States may reside in Africa and derive all his income from the exploitation of diamond mines in Africa, yet he and his income would be subject to the United States income tax, in spite of the fact that none of his income was derived from sources within the United States.

Next, comes the person who is not a citizen, but resides in the United States. For all practical purposes, such a person stands in the same position as does the citizen, for his entire income, whether derived within the United States or not, is subject to the income tax. In the case of a resident non-citizen, therefore, even though all of his income may be represented by dividends in a French corporation, he would be subject to the income tax on it. The important part is that he is a resident of the United States, and as such he becomes subject to our tax laws.

Non-Resident

But even the non-resident who never sets foot on the United States may be subject to the tax, for, to the extent that his income is derived from sources within the United States, he becomes taxable thereon. For instance, an Englishman is subject to an income tax on the interest of bonds of a corporation organized in the United States, or dividends on the stock of such a corporation. Likewise, rentals from property located in the United States would be subject to tax, even though the property is owned by a foreigner who has no actual contact or nothing to do with the collection of the rentals.

Aileen Pringle in her Japanese bathing robe, which she wears in a scene for "The Wife of the Centaur," for Metro-Goldwyn.

As a general proposition, therefore, it may be concluded that citizens of the United States and persons that reside here, though not citizens, are subject to tax on incomes from all sources, and that non-resident persons are subject to tax on incomes from sources within the United States only.

IT should be noted in this connection that wherever the word "persons" is referred to in a discussion of the income tax law, it is used to include not only individuals, but partnerships and corporations as well. In other words, the same rules are applicable to domestic corporations as to residents of the United States; that is, they are taxable on their incomes from whatever source derived. Likewise, the same rule is applicable to foreign corporations as to non-resident individuals, to wit, they are taxable only on their income derived from sources within the United States.

Partnerships, as such, are not subject to tax, as they are not recognized as an entity distinct from the partners who make up the partnership. The partners, however, would be subject to tax under the rules already outlined.

Estates and Trusts

Estates and trusts, on the other hand, are regarded as separate entities and hence are subject to the income tax.

Another point should be carefully noted. The fact that a person is subject to tax does not necessarily mean that he is required to file a return or to pay a tax. It merely means that such a person comes within the scope of the law. Whether a return must be filed or a tax paid is governed by a different and distinct set of rules. In other words, every one who must file a return would of course be subject to the tax, but it does not follow that every one who is subject to the tax must file a return. Likewise, every one who must pay a tax must file a return, but every one who must file a return must not necessarily pay a tax. These are three separate divisions, although one is contained within another. The broadest division consists of those who are subject to the tax. The next division is of those that have to file returns. That subject will form the basis of the second article of the series.

It is quite evident that Bert Woodruff does not take kindly to the corncob pipe of Charles Murray. It is a scene from Principal Pictures "The Mine With the Iron Door," by Harold Bell Wright, which is claimed to be a classic.

"Galloping Hoofs"

with

Allene Ray and Johnnie Walker

A George B. Seitz Production

The most thrilling horse races ever shown in a picture.

Splendid cast, with two money-getters in the leads.

Fine production by the same producer and director who made "Into the Net" one of the greatest clean-ups in motion picture history.

Filled with the dazzling, heart-stirring, throat-gripping scenes that you get when the greatest thoroughbreds of Kentucky thunder down the track with fortunes at stake.

A beautiful and stirring romance of a plucky Kentucky girl.

Just look at it. That's all!

Produced by
Malcolm Strauss

Story by
Frank Leon Smith

Pathéserial
TRADE MARK

Grantland Rice's Sportlights

One Reel Every Other Week

The Short Pictures That Have Made a Real Sensation

Never have one reel pictures been received with more real enthusiasm by exhibitors, reviewers and public alike than these Sportlights.

Nothing like them has ever been done before. A man who KNOWS sports from every angle, who is a nationally known authority, the country's most famous Sporting Editor, has shown that athletics and outdoor sports are more interesting than fiction, more thrilling than drama.

For sheer beauty and action you have never seen anything like them. For instance, just take a look at "Gridiron Glory," a recent and timely release.

Produced by J. L. Hawkinson

Pathépicture

TRADE MARK

Henry King, one of the greatest directors in motion picture ranks, whose latest picture, "Romola," is credited with being a masterpiece. It is a Metro-Goldwyn release.

British Film "Slump"

Make New Move Against U. S. Invasion

THE following is from the London *Daily Mail* and speaks for itself:

"'It is quite true that British films are in a desperate way,' said Sir Oswald Stoll, chairman and managing director of the Coliseum Syndicate, Limited, and other amusement companies, yesterday. He was discussing the almost complete standstill in the national motion picture making industry.

"'The Americans, by means of tremendous advertising and the employment of "spell-binding" salesmen, mesmerize many British exhibitors into the belief that certain of their films are masterpieces,' Sir Oswald said, 'and the Americans deliberately undersell to retain their grip on the world's markets. Take, for example, Bermuda. American film firms will send there pictures for £8 which cost £50 to print, thus keeping out all others.

"'In the interests of purely British pictures an idea—it appears to be a pretty good one—has been conceived whereby a 10s. stamp would be affixed to every contract made for the exhibition of an American or other foreign film, and a 6d. stamp to a contract for a British film.'

"Sir Oswald Stol explained that his own organization is now responsible for 'a new method of European co-operation designed to prevent the American film from driving the British film off a not too patriotic market. "Moon of Isreal," now at the London Pavilion, is the first issue of this co-operative movement. We are now going to work with European firms. Firms abroad have been driven to this co-operation by their governments. In Germany a German film has now to be made for every foreign one shown.

"'If British films are really wanted they can easily be obtained. The trouble is that the public does not get the chance of seeing sufficient of them.'"

Sax Bought Selznick Assets for Universal

THE Universal Pictures Corporation has bought all the rights, physical properties and assets of the Selznick Pictures Corporation, it became known yesterday. The purchase was made by Carl Laemmle, president of the Universal organization, at the receiver's sale held in Judge Winslow's part of the United States District Court.

Universal's purchase not only includes such appurtenances as the Selznick offices in in No. 729 Seventh Avenue, with a floor space of 6000 square feet, various exchanges offices and fixtures in other parts of the United States and certain holdings in foreign countries, but the negative and positive film possessed by the Selznick corporation, including a large number of pictures made by some of the screen's most popular stars.

Positives include several pictures not yet released. A number of Selznick pictures recently were bought from the receivers for distribution by Associated Exhibitors and the Fllm Booking Offices. The percentage of the rentals on these pictures which were to go to the receivers, now will accrue to Universal.

Among the assets acquired by Universal are motion picture rights to many stories, books and plays. The most important of these probably are the rights to "The Easiest Way" and "Cheating Cheaters", both Broadway stage successes.

Universal also gets the various Selznick electric signs which for the past decade have glittered along Broadway, and the Selznick store-house in West Twenty-eight Street. The lease on the Selznick home offices in No. 729 Seventh Avenue has 14 months to run, it is understood.

The story rights include hundreds of manuscripts which have never been made into pictures. Among them are novels, plays, short stories and other writings from the pens of such authors as Lewis Allen Browne, John Lynch, Eugene Walter, Jack Lait, Garrett K. Fort, John Galsworthy, Roy Horniman, Merdith Nicholson, Edgar Franklin, Herbert Footner, George V. Hobart, Isola Forrester and Mann Page, Louise Winter, Edward Montague, Alan Crosland, Dorothy Farnum and Leighton Osmun.

Among the outstanding rights are those of "Justice" by Galsworthy, "Proof of the rudding" by Nicholson, "Shirley Kaye" by Footner and "Catch ot the Season" by Charles Belmont Davis.

The location of the various branch distributing offices of the Selznick, which are being taken over by Universal, are as follows: Albany, Boston, Denver, Detroit, Milwaukee, New Haven, New Orleans, St. Louis, Salt Lake, San Francisco, Seattle, Atlanta, Buffalo, Chicago, Cleveland, Dallas, Indianapolis, Kansas City, Los Angeles, Minneapolis, Omaha, Philadelphia, Pittsburgh, and Washington. It is not known what Carl Laemmle intends to do with these various properties. Universal already has exchanges in all of the cities, but may make some changes to the newly acquired locations.

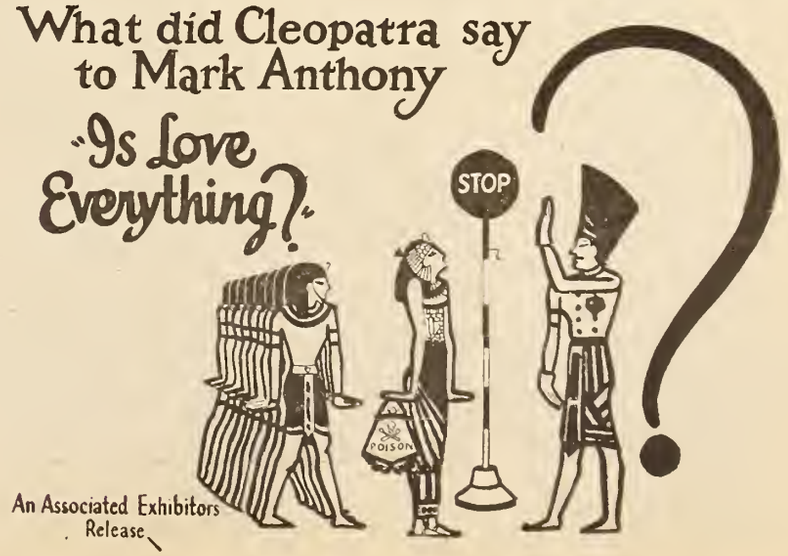
* * *

EXPLOITATION VALUE IN ST. REGIS PICTURES

The value of an exploitation manager directly on the set during the actual production of a picture, arranging at such time for exploitation tie-ups to help the exhibitors put over the picture after it is released to them, will be exemplified with the release of the first St. Regis Picture, being made under the working title "The Ultimate Good" under the direction of E. H. Griffith for Associated Exhibitors release.

During the making of the picture, Arthur Hoerl, under whose direction the picture will be exploited, arranged for over twenty exploitation tie-ups with well-known national products of every character. Each of these tie-ups was carried on with the home office of the manufacturer with the result that over twenty-five hundred retail distributors, in every section of the country, in every city of any size, are not only potenial co-operators for their local exhibitors, but are practically assured as boosters of "The Ultimate Good" when it is played in their locality.

Another feature which enters into method of arranging picture exploitation, is that, with the definite information available immediately upon the completion of the actual shooting of the production, it is possible to incorporate it in the campaign book for exhibitors prepared for the picture.



J. C. Brady Head of Ontario M. P. T. O.

Annual Meeting Held in Toronto for Reorganization

THE Ontario Branch of the Canadian Division of the Motion Picture Theatre Owners has been re-organized for 1925, the election of officers for the ensuing year being held at a highly successful meeting which was held in the King Edward Hotel, Toronto, with President J. C. Brady, of Toronto, as chairman. Mr. Brady, who is the proprietor of the Madison Theatre, Toronto, was unanimously re-elected president of the Ontario branch for another 12 months. Mr. Brady was organizer and president of the Moving Picture Exhibitors Protective Association of Ontario, being the head of that body continuously for a number of years. When the M. P. T. O. was organized in Ontario one year ago, he was the logical choice for the presidency and his re-election has now taken place. In his speech of acceptance, Mr. Brady declared that his interests were solely concentrated in furthering the cause of the independent exhibitor.

Ald. W. A. Summerville, owner of the new Prince of Wales Theatre, Toronto, was elected vice-president of the Ontario M. P. T. O., while J. C. Cohen of the Classic Theatre, Toronto, was re-elected treasurer. Ray Lewis, of Toronto, was again made Ontario secretary. The Board of Directors for 1925 comprises six Toronto exhibitors and six exhibitors in cities outside of Toronto, five of whom are still to be selected.

The Toronto directors are: Adam Baillie, of the Cumbac Theatre; H. Alexander, of the Park Theatre; Harry Ginsler, Iola Theatre; J. A. Boyd, Model Theatre; George Lester and S. Lent.

The first of the outside directors to be chosen is W. M. McMullan of the Castle Theatre, Guelph, Ontario. The auditors are Roy O'Connor, manager of the Prince of Wales Theatre, Toronto, and B. Hudson, proprietor of the Aster Theatre, Toronto. The appointments for the Grievance and Arbitration Committee are to be made by President J. C. Brady. This committee had settled many differences between exhibitors and exchanges, involving large sums, during the past year, thereby retaining mutual good will among both theatre managers and distributors, the meeting was told, and considerable money was thereby saved in legal fees as well.

The Ontario M. P. T. O. now has the largest active membership on record in the Province and, frankly, it is the mainstay of the M. P. T. O. movement in Canada.

Alma Rubens is shown in a scene from "Is Love Everything?" a Garsson production for Associated Exhibitors release.

Kada, the Arab boy whom Rex Ingram adopted, is explaining to Rex that Willis Goldbeck wrote the scenario for "Mare Nostrum" for Metro-Goldwyn. Kada is Rex's mascot and accompanies him on all his journeys here and abroad.

Wampas Are Opposed To Unethical Publicity

A BANNER meeting of the Wampas was held at the Writer's Club in Hollywood, December 1. Speeches, sketches, songs, dances and a jazz band furnished the entertainment.

J. D. Williams, president of Ritz Carlton pictures, and Hawley Turner, member of the executive committee, were the principal speakers. Mr. Williams said advertising and publicity were 90 percent of the picture business. Mr. Turner, an authority on national advertising, spoke on the handling of big campaigns.

The casting directors of the various studios were guests. Among them were Fred Datig of Universal, James Ryan of Fox, Dan Kelly, Dave Thompson of First National and H. L. Huginin of Mack Sennett.

John T. Murray and Vivien Oakland, Harry Seymour and Myna Cunard and Mervyn Lerong sang, danced and pulled the merry wisecrack for the boys. Satirical sketches with studio atmosphere written by Tom Engler, Carroll Graham and Fritz Tidden were presented with great success. The casts included Ruth Byron, Hazel Williams, Phil Sleeman and I. R. Bacon. And Abe Lyman sent along Irving Abrahamson's jazz orchestra to set the tempo for the evening. Tom Engler, chairman, who arranged the program, was lauded for having given the best meeting of the year.

The Wampas went on record as unalterably opposed to two unethical publicity stunts. One of these was the placing of a fake bomb in a San Diego newspaper office, and the other was an attempt to use the Democratic National Convention to publicize an actor.

Plans for the annual Wampas frolic were discussed. The ball will be given in Los Angeles this year at a date to be announced later.

* * *

Western Salesmen Meet in Denver

MOTION picture salesmen for five Western states met with the Denver Film Exchange Managers Association at the annual general sales meeting at the Shirley-Savoy Hotel Wednesday afternoon and evening of last week. Nearly one hundred men were present at the business sessions and the dinner.

The association is one of the thirty-one boards of trade in the Will Hays organization, the Motion Picture Producers and Distributors of America, Inc. Ward Scott, of the Fox Film Corporation, is president, M. S. Wilson, of the Paramount, vice president and D. W. Dunbar, secretary and treasurer.

Clean salesmanship and the value of the work of the board of arbitration were discussed in detail. The local arbitration body consists of these, as exchange members: Jacob Eppler, of the Ogden; A. J. Hamilton, of the Ivy, and Gordon B. Ashworth, of the Federal, and these, as exchange members: Charles R. Gilmour, of Vitagraph, chairman; Eugene Gerbase, of Universal, and J. S. Hommel, of Producers.

Since the first of the year, it was announced Wednesday afternoon, this board has decided 200 disputes between the exhibitors, distributors and producers. None of the decisions was carried into the courts, all were enforced and a large amount of money thereby was saved on all sides.

Warners Preparing For Next Season

Thirty Popular Novels To Be Presented on Screen

WITH the idea of completing their present program by February 1, Warner Bros. are busy perfecting plans for the 1925-26 season with the intention of getting an early start on what will probably be the most pretentious schedule of production since the firm stepped prominently into the limelight as producers of Screen Classics.

"Every Warner Day a Day of Profit" will be the slogan for next year, and the New York office announces this week that the firm will continue its policy of the past in filming only the bigger best selling novels of the day and the most successful plays enjoying New York runs.

Already the library shelves of Warner Bros. are well filled with material to be screened in the new season. In this array of material are several novels which at present are the most widely read fiction on book stands, and the best advertised books of the day.

Other purchases include novels not yet off the publishers' presses, but which, because of their unusual themes, popularity of the authors, and general appeal, were called to the attention of Warner Bros. in proof and found to be such excellent screen material with big box-office angles that they were bought immediately.

The works of more than thirty popular authors will be represented in the Warner Bros. output next season, according to word from the firm this week. Announcement of the books purchased will soon be forthcoming; just as soon as several minor details are adjusted. Deals are also pending for the purchase of other material, and included in the Warner Bros. library of Screen Classics to be filmed next season are the works of:

Arthur Somers Roche, E. Phillips Oppenheim, Ruth Cross, Charles Hanson Towne, Kathleen Norris, Carolyn Wells, Sophia Kerr, H. C. Witwer, Wallace Irwin, Frank Craven, George Barr McCutcheon, Rube Goldberg, George Agnew Chamberlin, Meade Minnigerode, Ruby M. Ayers, Stephen McKenna, Gertie Wentworth James, Flavia Chaudoin Dafoe, Mrs. Jay Gelzer, and others pending.

With the signing of several famous directors who made good on Warner Bros. product this year, and the retention of scenarists who have proven their ability to turn out entertaining adaptations, the firm feels it is in a position to announce soon the best program of exhibitor and audience pictures in its career.

Mae Busch as she appears in B. P. Schulberg's latest production, "The Triflers," in which Miss Busch does some exceptionally clever acting.

TWO COSMOPOLITANS NEAR COMPLETION

Work on the Cosmopolitan Corporation's next two big motion pictures, "Zander the Great" and "Never the Twain Shall Meet", is rapidly nearing completion on the *West* Coast and the two specials, according to word received yesterday, will be finished within the next six weeks.

"Zander the Great", Marion Davies' newest super-production for Cosmopolitan, is progressing rapidly under the direction of George C. Hill. Already the cast is complete for this picturization of the famous stage success which had such a brilliant engagement on Broadway last season.

The "Never the Twain Shall Meet" company returned to Los Angeles last week from a nine weeks' trip to Honolulu.

Pathe News Is 13 Years Old

Has Issued 1244 Editions Since Its Inception

PATHE announces this week that starting with the issues of the Pathe News for December 27 the number of the issue will again start at number one. This marks the thirteenth year of the existence of this marvellous picture-news-gathering agency.

The history of the Pathe News and its cameramen reads more like one of the "six best sellers" in the way of thrills and adventures. From the coldest Arctic to the hottest Tropics a member of the Pathe News organization is constantly turning a crank, gathering data in picture form that proves of unusual interest today, and will be marveled at in ten years to come.

For the past ten years the Pathe News has made every effort to cover all the big news events that have occurred throughout the entire world. Of course, it has not been possible to cover them all but a very good average has been established by this organization. Wars, revolutions, politics, accidents, social and local events, all these have been registered by the eagle eye of the Pathe News camera. Millions of feet of film have been "shot" in gathering this picture data. During the life of the Pathe News it is estimated that over one and one quarter million feet of film have been exhibited to the public to say nothing of the millions of feet of film that its correspondents send in which is never used because of the restricted footage of the average news reel.

Officials of the Pathe News estimate that over three million feet of film were taken of the World War. Of this amount only about fifty thousand feet were exhibited in theatres. The remainder of this unpublished film is stored in vaults and constitutes one of the leading historical records of the day.

Starting thirteen years ago, Pathe News since that time has released 1244 editions. At the beginning it was known as the Pathe Weekly and remained as such until nine years ago. It was then changed to Pathe News and released as a semi-weekly service such as it is today. Since it has been a semi-weekly, 936 different issues have been released.

At the present day Pathe News has over fourteen hundred corresponding cameramen in the field. There is not a news event of any importance that can escape them. In many instances local news events are run in a particular locality when the story involved is not of national importance.

GOLDWYN RESENTS STOLEN IDEA

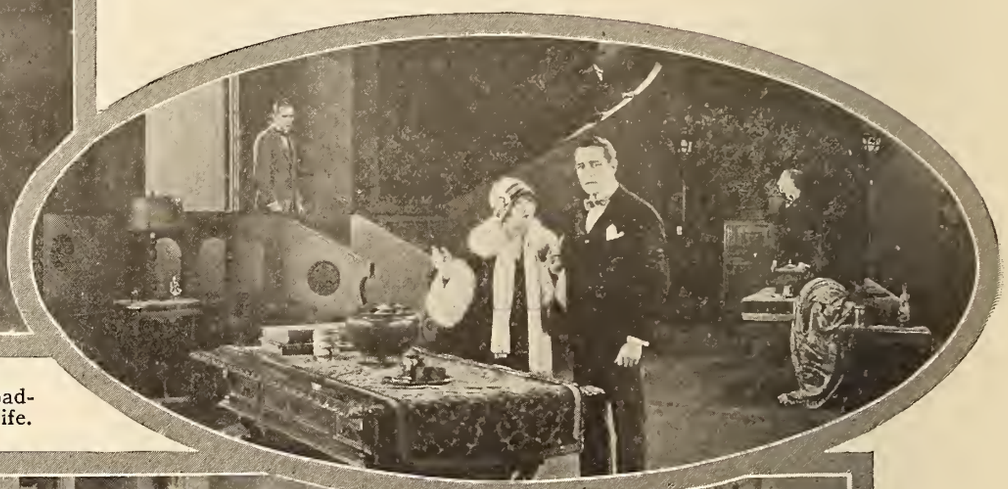
Samuel Goldwyn, president of Goldwyn Pictures, is up in arms against a certain Coast producer whom, Mr. Goldwyn accuses of lifting bodily an idea used in Goldwyn's "A Thief in Paradise." It is claimed the idea is being used to make up a two reel comedy and will be released before the Goldwyn special.

The idea is that of a polo team of girls in bathing suits playing a game of polo

Mr. Goldwyn is considering obtaining an injunction against the comedy producer to restrain him from showing the picture when completed.

The picture on the right shows James Kirkwood after finding his daughter in a notorious roadhouse. Pauline Garon is seated at the table with Kirkwood.

Below is one of the dramatic scenes of the production, in which Pauline Garon visits the home of a society crook to plead with him to give up his attentions to her mother.



Below is a scene of the roadhouse which is full of life.

The Painted Flapper" a Classic

Chadwick Furnishes a Jazz Symphony

With THE INDEPENDENT DISTRIBUTORS

REPORTS from independents throughout the country show the upward trend of business and each month seems to be more fruitful than the last. Every Independent producer is encouraged and choke full of optimism.

The heads of the producing companies are scurrying back and forth between New York and the Coast and each trip causes the barometer of optimism to rise higher.

Prosperity for the Independent is here. It is his day and he is playing it to the limit.

Oscar Price Organizes Parthenon Pictures

Joseph Deitch General Manager

OSCAR A. PRICE, formerly president of United Artists and Associated Producers, has announced the formation of Parthenon Pictures Corporation, with offices at 565 Fifth Avenue, New York, to operate in the independent field.

Joseph J. Deitch has been appointed General Manager.

"This company has been formed," states Mr. Price, "to fill the needs of the state right buyer for a consistent output of high class productions with all-star casts of the first water. Just as the name 'Parthenon' has always been synonymous with the highest attainments of man in the field of architecture, so we expect to make it in the field of pictures.

"We have already acquired six productions for distribution through the company, each of which will be found to be of high caliber and worthy of the best traditions of the independent market. Each of them has been produced in a high class manner, with artists whose names are a surety of merit and box-office value.

"The titles of the pictures are in keeping with the pictures themselves, and lend themselvs to high powered exploitation, with numerous tie-ups.

"Negotiations are now in progress for, and we expect to acquire shortly for distribution through our company, one of the greatest productions ever offered independent buyers. This picture has been completed, and, besides having a title which is known to everyone, it stars two of the biggest artists in the film world today, who are now working in one of the most pretentious productions to be offered the public in the coming year.

"In addition to pictures which we have acquired, and expect to acquire, from independent producers, we, ourselves, plan to produce a sufficient number of productions measuring up to the standard we have set to insure the independent exchange an adequate number of superior productions yearly."

In view of the plans of the new company, which will be announced in more detail shortly, it is expected that the new company will exercise a very considerable influence in the independent market.

* * *

DEALS CONSUMMATED

An important territorial deal has just been consumated by Weiss Brothers' Artclass Pictures Corporation whereby contracts for "After Six Days," have been signed for New York and Northern New Jersey with Harry Danto of the Theatre Picture Exchange, Inc., of 729 Seventh Avenue, New York City. The first of the series of six new Jans pictures, "Playthings of Desire," will soon be ready for cutting and editing. Director Burton King has made such rapid progress with the production during the past two weeks that he has completed the shooting of a large majority of the scenes and will soon spend his time in the projection room rather than at the studio, or on location.

* * *

BANNER ADDS TO CAST

According to advices received this week by George H. Davis and Samuel J. Briskin of Banner Productions, Inc., Joseph Girard has been added to the cast of "The Three Keys," which Ben Verschleiser is making on the Coast from Frederic Ormond's novel, with Edith Roberts, Jack Mulhall and Virginia Lee Corbin in the featured roles.

One Central Studio for Independents

There is a movement afoot in Los Angeles to build a large studio to be used exclusively by independent producers. The studios would be among the most modern in the world and would be built by outside capital.

According to present plans, there would be working space for twenty companies, which would take care of all of the independents.

In an interview to the *Los Angeles Times*, Joe Brandt, of C. B. C., is quoted as saying that the financing of the studio is practically completed and the backers need only the assurance of the independents that they will take up space in the studio and sign long enough leases to warrant building the huge plant.

Mr. Brandt stated that Columbia Pictures will produce twenty pictures next year.

Independent producers have found such a demand for their product this season that they are all figuring on expanding their studio facilities and taking all the companies, the cost of such work would be large. Whereas, if they will all agree to the central studio idea it is expected to cut down a large amount of the expenditure.

The members of the Independent Motion Picture Producers & Distributors Association will be sounded out on their attitude toward the new plant and some definite announcement is expected soon.

MAURICE BROSKIE JANS SALES CHIEF

Maurice Broskie, who has been associated with Herman F. Jans for over seventeen years and who has built up a wide reputation for fair treatment of exhibitors while with Jans Film Service, Inc., has been appointed to take charge of sales for Jans Productions, Inc.

In his new capacity Mr. Broskie left last week for a tour of the key cities in the interest of the first of the new Jans features, "Playthings of Desire." He will close up what small amount of territory is still open and acquaint the exchangemen and exhibitors with the unusual exploitation possibilities of the picture as well as "The Mad Dancer" and "Ermine and Rhinestones," which will follow it.

Maurice Broskie, well known Independent exchangeman, who has been appointed General Sales Manager for Jans Productions.

Herman F. Jans and Maurice Broskie are truly pioneers in the film business. Through an association of almost a score of years they have seen the industry grow from a mere handful of companies to it's present position as one of the country's leading industries.

* * *

FLEMING SALES

J. J. Fleming Productions Inc. report closing of a contract with H. L. Muir of Minneapolis, Minn. for a series of six out door features starring Al Ferguson, for the territory of Minnesota, North and South Dakota.

C. B. C. USING TWO STUDIOS FOR FEATURE

The Waldorf Studios which are C. B. C.'s producing unit have had their facilities stretched to the utmost in the filming of "A Fool And His Money," the fifth of the Columbia specials which is the film version of George Barr McCutcheon's popular novel of the same name.

The script calls for an ancient castle and accordingly the famous Von Elm castle on the Rhine has been reproduced on a ranch taken over for the exterior scenes. There are a number of large interiors also included and both the Waldorf stage and the stages of a nearby studio have been utilized for the big high ceilinged interiors.

WILLIAM STEINER

PRESENTS HIS

5 Sterling Stars 5

EDITH THORNTON
4 in High Class Comedy Dramas

CHARLES HUTCHISON
(Hurricane Hutch)
6 in Big Stunt Dramas

LEO MALONEY
(The Nonpariel)
8 in Big Wholesome Human Dramas

NEAL HART
(America's Pal)
6 in Westerns That Are Westerns

PETE MORRISON
(Cyclone Pete)
8 in Daring Comedy Dramas

All Fan Favorites That Ring
The Bell on Your Cash Register

All 5 Stars in 5 Reel Productions

Get in touch with your nearest state right exchange handling these sure-fire series NOW and become INDEPENDENT!

Nationally Distributed by

WILLIAM STEINER PRODUCTIONS

220 West 42nd St. New York City

Get Some Ready Cash Quickly With

"THE LAW And THE LADY"

First of a Series of Six

Another Winner From

Aywon Film Corp.

729—7th Ave., New York

N. HIRSH, President

ATTENTION

State Right Exchanges

Here Is the Best Thing That Has Come Your Way This Year

"DANGEROUS PLEASURE"

with

Dorothy Revier
Niles Welch
Sheldon Lewis

A unique and amazing feature made on an elaborate scale and selling at a moderate price

AN HONEST AUDIENCE PICTURE

Produced and Distributed by

Independent Pictures Corporation

1540 B'way, N. Y. C.

"EARLY BIRD" PRINTS READY FOR TRADE

The Independent exchanges contracting for "The Early Bird" along with "The Speed Spook" and the third Johnny Hines feature to come, "The Cracker Jack" received word this week that prints on "The Early Bird" have just been completed by the Lyman Howe Laboratories in Wilkes-Barre and will be rushed with all possible haste to the exchanges that have early play dates on this feature. Prints will go forward to American Feature Film Company, Boston, Mass.; Commonwealth Film Corporation, New York City; Dependable Pictures Corporation; F. & R. Film Company, Minneapolis, Minn.; Ludwig Film Exchanges, Milwaukee, Wis.; Masterpiece Film Attractions, Philadelphia, Pa.; Skirboll Productions, Inc., Cleveland, Ohio; Trio Productions, Washington, D. C.; Film Classics of Illinois, Chicago; All Star Feature Films, Dallas, Texas; Home State Film Co., Inc., Little Rock, Ark.; De Luxe Feature Film Company, Denver, Colo.; and Simmonds-Kann Enterprises, Inc., New York City.

George Walsh, one of the best known screen stars, has just signed a long term contract to make a series of pictures for Chadwick. He will start work immediately.

* * *

"Yak" Canutt Completes "Romance and Rustlers"

"Yak" Canutt, that bunch of American bone, sinew and brains, that won the World's Cowboy Championship, has just finished "Romance and Rustlers," the Arrow-Great Western, in which he shows the screen public some of the wonderful ability and nerve that gave him the sobriquet of "King of the Cowboys." He is acquiring a way with the ladies and soon he will be a regular heart-mixer. Every lover of horses and the big outdoors will give "Romance and Rustlers" the gladdest of glad hands.

RAYART ANNOUNCES IMPORTANT SALES

Rayart Pictures this week announce a number of important sales of its new product, among which are the following:

The George Larkin series for Upper New York State to First Graphic Exchanges of Albany and Buffalo, the same series of pictures for Wisconsin to the Ludgwig Film Exchanges and for Minnesota, North and South Dakota to the Equitable Film Co., of Minneapolis. The latter corporation also purchased Rayart's new production "Safeguarded" and "The Street of Tears," for both the Minneapolis and Milwaukee territories.

Rayart also announce the sale of the new series of Butterfly Comedies featuring Gloria Joy to DeLuxe Film Company of Philadelphia for Eastern Pennsylvania and Southern New Jersey.

Beauty~ ~Accuracy

8
Reasons
Why
Columbia Productions
Are Box Office Pullers

A PLAN—rigidly executed
AUTHORS—four novelists four journalists
BOOKS—well known stories ready-made audiences
STARS—Box Office Names
DIRECTORS—men with records for success
PHOTOGRAPHERS—the best in the craft
MONEY—Every dollar spent shows on the screen
THE PRODUCERS INTEGRITY—and a hand picked organization.

—o—

Titles That Mean Money
The Foolish Virgin
The Price She Paid
Fighting the Flames
A Fool and His Money
After Business Hours
One Glorious Night
Who Cares
The Midnight Express

—o—

BOOK THEM NOW
Columbia Productions
1600 Broadway

CRANFIELD & CLARKE, INC.
729 Seventh Ave.

Book Immediately
HEPWORTH'S Production
"Strangling Threads"
featuring
ALMA TAYLOR
A WHIRLWIND OF HUMAN EMOTIONS WITH A VEIL OF MYSTERY

Should a wife continue to live with her husband who is a self confessed murderer?

SEE
"Strangling Threads"
A picture that makes you grip the arms of your chair.

CRANFIELD & CLARKE, INC.

"For Another Woman"

THE STORY OF A WOMAN'S SACRIFICE — CARRYING THE BURDEN OF ANOTHER'S SIN

WITH
KENNETH HARLAN
MARY THURMAN
KATHRYN RIDDELL

AND A BIG SUPPORTING CAST

RAYART PICTURES
723 Seventh Avenue
New York

Foreign Distributors
RICHMOUNT PICTURES
723 Seventh Avenue
New York

M. H. KARPER SIGNS CENTURY BEAUTY

Mae Carroll, the vivacious stage and screen beauty, the original "Century Roof Girl", has just been placed under a three year contract by M. H. Karper, the screen impresario and head of the Karper Productions of 1480 Broadway, who will exploit and feature the beautiful ingenue exclusively for pictures.

Mr. Karper first met Miss Carroll during a performance on the Century Roof, where the now famous screen beauties Nita Naldi and Dorothy Mackail were also first discovered. Mr. Karper was so impressed with Miss Carroll's work in the Century Review and in her striking beauty, that he immediately offered her a contract to star in his own musical extravaganza "The Japanese Honeymoon", in which the vivacious beauty toured the Keith Circuit.

Have you set your date yet for

"THE TOM BOY"

with

Dorothy Devore

and

Herbert Rawlinson

Directed by DAVID KIRKLAND
Produced by MISSION FILM CORP.

Yes It's One of the

CHADWICK 9

AVAILABLE AT YOUR LEADING INDEPENDENT EXCHANGE!

729 Seventh Avenue, New York City
I. E. Chadwick, President
Foreign Rights Controlled by Simmonds-Kann Enterprises, Inc. 110 West 41st Street, N. Y. C.
Each Production an Achievement

Mae Carroll, who has been signed up under contract to appear in a series of feature pictures for Karper Productions.

Upon Miss Carroll's return to New York from Hollywood recently after working in comedies there, negotiations for her return to the Karper fold were immediately taken up, after which Miss Carroll finally accepted Mr. Karper's offer.

* * *

LEADS CHOSEN FOR BANNER FEATURE

Following advices from the Coast, early this week, George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc., announced that John Bowers and Marguerite De La Motte had been selected to head the cast in the featured roles in "Lady of the Night", Banner's next attraction to be made in the East.

Both these popular stars are now engaged in production work on the Coast, but immediately after the conclusion of their present engagements will leave Los Angeles for New York in order to be here at latest by Christmas week, as the Banner officials plan to begin studio work on "Lady of the Night", which will be the fourth and last of the Banner Big Four Series, not later than December 22.

"Lady of the Night" is the second Banner feature in which John Bowers has starred, so that he is no stranger to the audiences showing Banner attractions, among whom he is a prime favorite. His previous picture on the Banner release list was "Empty Hearts", produced by Ben Vorschleiser on the Coast, and it was his especially fine work in that feature that resulted in his present engagement by the Banner officials.

BUFFALO HAS NEW INDEPENDENT CO.

Buffalo is the headquarters of a new independent film distributing company. The Golden Rule Pictures Corporation, which has just been incorporated in Albany, has opened an exchange at 505 Pearl Street in the big Beyer building, which houses a large percentage of the local film companies.

Richard C. Fox, former manager of the Selznick Pictures office, is president of the new firm. Mr. Fox was at one time manager of the Black chain in New England. He He was also employed by the Paramount theatre department a year or so ago as manager of the Black chain in New England. He has represented one of the big producing companies as general manager in England. Maurice A. Chase, formerly general manager and vice-president of Selznick Pictures, is vice-president of Golden Rule and A. P. Rappe, of New York City, is secretary.

Offices will be opened in Albany and New York, Leo Mullen has just resigned as assistant manager of Renown Pictures in Buffalo to represent the company in the Albany territory. Frank Young, formerly booker at Selznick, and recently with Associated Exhibitors, has been appointed assistant manager of the Buffalo office.

* * *

CLIFFORD S. ELFELT KEEPS ON MOVE

Clifford S. Elfelt executed a "Finnegan" last week when "he walked right in, turned around, and walked right out again". The young executive of the independent film producing and distributing concern that bears his name, was spending a few days in New York when he received word that the first picture of his General Charles King series of Frontier Days productions was completed and he crossed the continent to Los Angeles to view it before prints were shipped to the various exchanges throughout the country. Following the preview Elfelt again entrained for New York.

"I was well repaid for my visit," explained Elfelt, "as I now feel confident that we have a real winner in the King stories that Albert I. Smith is producing for us. The picture I viewed, "Under Fire", featuring William "Bill" Patton, is one of the fastest action productions I have looked at in many a day and it presages a new era in the production field of the independents."

* * *

I. E. CHADWICK BACK FROM COAST TRIP

I. E. Chadwick, president of the Chadwick Pictures Corporation, returned last Monday from Hollywood where he had witnessed the closing shots of the New Larry Semon feature comedy, "The Wizard of Oz", and made the final arrangements for the several pictures that will close the series of nine his organization is putting out on the independent market this season under the title—the Chadwick 9.

Mr. Chadwick communicated to officials of his organization the enthusiasm he felt for "The Wizard of Oz". He said that it exceeded his expectations in all respects—that every character was realized to the fullest by the brilliant cast Semon had gathered and that the production will easily rank among the great entertaining pictures of the screen. It was artistically produced, he declared, and contained big exploitation possibilities.

"The Wizard of Oz" print is expected in New York within several days. It has aroused much anticipation in the industry and the public at large, taken as it is, from a nationally popular book and a play that set us records both in New York and Chicago, and played all over the country.

Moon-Beams

"Red" the new engineer of this page as you know from reading last week's Moon Beams came in on this job while the regular operator was getting his hair cut. That he's here this week is no fault of ours. He showed up one morning with a shot gun and a mop and is strongly intrenched back of a desk defying the entire staff to "put 'im out." During one of his naps the boss slipped him a note which read:

"Write 650 words on why you insist on being in the moving picture game. Try and tell the truth."

Several days later the following remarkable document was laid on the editorial desk. It was finally deciphered and read as follows:

"I was born at a very early age and later took up goat milking as my life work. I followed this profession for ninety years and in nearly every quarter of the globe. One day while engaged in lassoing a bull out in Yonkers I was reminded of the moving picture game so forcefully that there seemed to be something drawing me against my will into this steaming vortex!! It was then that I determined to prance into the business thru the portals of the EXHIBITORS TRADE REVIEW.

"You will recall my modest entrance of last week.

"Having now in detail laid before you all my secrets and most intimate ambitions I will proceed to make the entire industry turn a pale green by throwing a few limericks than which no one is more better than me. Keep your eye on the road and hold your hats!!

Dedicated to Jack Cohn:

A chap by the name of Jack Cohn
Could himself spill a mean baritone
  But his friends would butt in
  and is sounded like sin
'Twould been better to let him alone.

A Tremor for Charles Davis:

Charles Davis a high-pocket gent
Was noticed wherever he went.
  Standing six-foot four
  With his heels on the floor
He always created comment.

The Real Truth About Sam Saxe:

A remarkable man was Sam Saxe
Who garnered his dollars in stacks
  He was kindly and canny
  Kept a grip on his nanny
That's Sam right down to brass tacks

What Cranfield Said to Clarke:

Said Cranfield to Clarke in a chorus
This game is commencing to bore us
  It's polite and so sweet
  That it's getting effete
We're agin it, it's too dern decorous.

Louis Guimond Gathers Violets:

A big shooter was Louis Guimond
Whose promise was good as his bond
  While at times he gets ruff
  He sure knows his stuff
Of Louis the trade is sure fond.

Dorothy Cleveland Ruining Herself:

Dot Cleveland stood up on her pins
And thrashed about with her fins
  Don't you understand that?
  She's taking off fat
It's the thin one these days that wins.

"Red" Threatens Entire Film Industry!!!

After "Red" turned in this above flotsam he laid down his ice pick and shaker, smacked his lips with the well known appreciative tongue, pulled back his ears, tucked in his shirt, "shot his cuffs" flicked a brick-bat off his coat lapel, kicked the cat loose from a stray sparrow, and spake as follows:

"If there s any limericks located in the offices of any of these independent operators this here new page is open for their 'exploitation' and exposure!! I claim I'm the best on earth—personally but if some of the tiperiter hounds which claim to be word slingers want to air their stuff—here's the chance!!"

Thematic Music Cue Sheet

M. J. MINTZ PATENT JULY 31, 1923

IS FURNISHED WITH THE FOLLOWING INDEPENDENT PRODUCTIONS:

Chadwick Pictures — Columbia Pictures
East Coast Films — Perfection Pictures
Banner Productions — Lee-Bradford Pictures
Principal Pictures

Where To Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Street.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 10 Piedmont St.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 So. Wabash.

CINCINNATI, Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Enterprises, (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods. Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Tex.
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Av.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St., Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mex.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANAPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY, Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—I Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist., Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 So. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—1 Dependable Pict. Corp., 729 7 Ave., N. Y. C.
NY—3 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine Street.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service, 1026 Forbes Street.

SALT LAKE CITY, Utah
SLC—1 Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF— All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Ave.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Ave.

TORONTO, Can.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprises, 220 W. 42nd St.
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

BOOK IT NOW!

GEORGE R. SIMS'

THRILLING MELODRAMA

"The Lights of London"

Starring

WANDA HAWLEY

and

NIGEL BARRIE

An A. C. and R. C. Bromhead Production

NOW BOOKING AT THESE EXCHANGES—
Chi-5, N. Y.-3, Phi-3, Cle-4, Mil-4, Min-3, Lou-1, Pit-3, SF-2, Bal-1.

LEE-BRADFORD CORP. ARTHUR A. LEE, PRES. 701 SEVENTH AVE. NEW YORK CITY

Editorial

What's A Producer to Do?

YES, it's a good picture. And it won't go over, either."

This remark, by a motion picture man, received with approbation by a half-dozen motion picture men, was the conclusion of a discussion of several recent releases and was indicative of a trend of thought that is doing serious damage in this business.

It might be said, without much exaggeration, that the whole attitude of a very considerable number of people engaged in the sale and exploitation of pictures is, "If it's a good picture it won't go at the box-office. In which, of course, the word "good" must be taken to mean "artistic."

The people who voice these opinions are not victims of prejudice. They are not suffering from delusions. They are substantial men who think in terms of business success, of dollars at the box-office. And, most of the time, they know what they are talking about.

From one source we hear wholesale condemnation of the motion picture producers for their failure to make better pictures. From another source we hear much more authoritative criticism to the effect that when really fine pictures are made they generally lose money. Chiefly, of course, because the public doesn't appreciate them.

Here are two viewpoints that seem irreconcilable. But they are not. They clearly point the way we must go and the chief trouble is that we are not heeding the forceful suggestion they provide.

It is a matter of record that most of the things which have been sold in great volume to the American people have been put over only as the result of tremendous educational effort. The public, in these case, has been educated to want what someone has had to sell. It has been hammered with advertising, with propaganda, with every device which originality and skill could devise, to compel an appreciation that would readily convert into actual demand.

It is quite natural, in a business like this, that we should jump to the conclusion that the public ought to appreciate better things. But that is not the way public appreciation of any better thing is gained.

All of which leads inevitably to the conclusion that there is a large job ahead, by way of educating the people to an understanding of finer pictures.

That, necessarily, means advertising. There is no other force in the world which will deliver the desired results. It means advertising of a new kind, as far as this business is concerned. Advertising that will tell the people things they have not been told. Advertising that will be directed toward a broader objective than the sale of some one picture or brand of pictures. Advertising that no one producing or distributing organization in this business can ever be expected to undertake, alone. Advertising that will carry a message to the whole people, in behalf of all producers, distributors and exhibitors who are interested in the advancement of public taste and discrimination.

What is to be gained by such effort?

The chief result will be a tremendous increase in the aggregate audience. It is abviously impossible to expect that people who look down on the average of present-day product will ever be converted to it. Public acceptance never develops through a lowering of standards or of intelligence. And when it is not possible or desirable to drag a portion of the population down to the level of any product, the expansion of the market necessitates raising the standards of the rest of the population, as far as possible, to a higher level.

That, without question, is the only way whereby the motion picture industry will be able to extend its sphere of usefulness and profit.

Here is a purely merchandising problem of great magnitude which calls for the application of merchandising skill of the highest order. Not on the basis of past methods of motion picture advertising and exploitation, but, rather, on the basis of soundly reaching the inner consciousness of the American people with an entirely different sort of argument—an argument based on quality and merit, as these terms are applied to literature, music and, in fact, all the arts.

There's nothing whatever of the philanthropic about this idea. It is entirely a matter of commercial progress. If motion pictures do not get better they will get nowhere. And if they are going to get better, the idea will have to be sold to the people who pay at the box-office.

The problem is not one for the producer's consideration. Its solution is going to lie with the distributor and the exhibitor. If they do not solve it, eventually, everyone is bound to lose. If they do, the result will be tremendous expansion through widely increased public appreciation, with greater profits for all who participate in it.

The Pessimist's Window

WE had been sitting at our desk listening to a rather tiresome talk on how dumb the exhibitor is as a class, by a man who has been trying to sell the exhibitor some sort of gold-brick scheme. We gathered the scheme hadn't gone very well, but altogether it was a dull story. The teller couldn't manage to put any romance into the exhibitor's dumbness, bitter as he was about it. So we yawned and got rid of him. And then turned to some material someone sent us recently dealing with the doings of one Leon O. Mumford, who is manager of the Tivoli, over in Newark. Mumford probably would prefer to have us identify him merely as "Showman." That's what he is, and a good one. We can't imagine anybody better qualified to answer the question raised by our tiresome friend, so we put it up to you, Leon: "How dumb is an exhibitor?" Just put the answer on asbestos and send it in. We'll print it if the Post Office will let us.

* * *

That reminds us that in our younger days there were a lot of people who spent plenty of time talking about how dumb the farmer was. And then the automobile became popular and the wise city folks took to riding out to the farms to buy cold storage eggs.

* * *

Frank Green was in the other day to tell us something about the aims and purposes of the International Film Congress, which he came over from London to boost. It's our opinion that they picked a good man for the job.

* * *

We notice that someone in London is bringing out a book of limericks and that they are threatening to outrun cross-word puzzles in popularity. Well, if they do there's hope for the supposedly human race. There's some excuse for limericks. The new English book is supposed to contain limericks by the world's greatest authorities; but that can't be so, since we were not asked to contribute. If we had been we should have taken a look into the future and turned in something like this:

A picture producer named Loew
Put on a most marvelous shoew.
He called it Ben Hur
It made a great stur
And won him a mountain of doew.

* * *

A recent letter from Oscar Neufeld, Treasurer of the DeLuxe Film Company, Philadelphia, is particularly interesting for two reasons—it comes from a man who knows what he is talking about, and, also, it comes from the place where censorship has developed beyond the fondest hopes of its proponents. Mr. Neufeld has this to say of the sex picture: "It is my opinion that patrons of motion pictures are fed up on sex stuff and love stories, which represent about 75 percent of the product of the large distributing companies.

"This frame of mind, in addition to the ruining of the stories by the censors, which in some cases is justified, makes this type of film unattractive from a commercial standpoint at this time.

"It seems that the patriotic pictures are enjoying a fair share of success and I believe, also, that pictures of the 'sob' type will be popular during the coming year."

As to the sex stuff, we agree heartily. As for love stories, if they are the clean variety, we suspect they will always form a substantial backbone for pictures of the widest appeal. But we have the notion that Mr. Neufeld refers to the shady stuff. Which has been greatly overdone.

* * *

At this point the telephone informs us that Carl Laemmle has agreed to serve as a vice president of the International Film Congress. And that Marcus Loew has done likewise. Looks as if the affair is going to be considerably more international than seemed likely a month ago.

* * *

Asked for an opinion on the state of American films in England, Cecil Hepworth handed us this one "The Americans would sell a lot more pictures in England if they would sell less pictures in England." Meaning, of course, that it is the dumping of a big excess of product, much of it inferior in character, that damns American pictures over there, making the path of really good American productions unnecessarily difficult.

* * *

We saw Mr. Hepworth's "Comin' thro' the Rye" which was given a private showing this week. It is a drama set in the England of 1860. We enjoyed it. Particularly because it doesn't have the traditionally soppy "happy ending." We, for one, are tired of that stuff. We enjoyed it, too, because it seemed to run a little closer to the normal trend of human events than some of the other pictures we have seen lately. As for the rest of the verdict, it is up to the reviewers. We don't belong to their club.

* * *

Ufa's "The Last Man" is another imported picture that seems to have created something of a sensation among the folks who try to be analytical. A very unusual picture, departing in several respects from routine practice, it tells most effectively a story of extreme simplicity which should have wide appeal.

* * *

But when it comes to sensations, "Greed" was the event of the year. We haven't heard so much raging criticism since we broke into the field. Personally we don't see anything about the picture to get excited about, one way or another. We have a notion that if someone would take it and restore some of the 89 reels that were cut out of it altogether, and then cut out some of the rather disagreeable things that were left in it, the result might be vastly improved. As it stands, it occupies substantially the same position in relation to normal pictures that "What Price Glory" does to the normal drama. In that it contains material that will be offensive to many people whose ideas and sentiments have not acquired the ultra-modern callous. But we don't see how anyone can deny that it contains many elements of greatness.

* * *

Anyway the Good Will season is almost here. It's no time to get hectic about pictures or anything else.

The Famous French Ace, Captain Nungesser, giving his crew orders in "The Great Air Mail Robbery," the Associated Exhibitors picture he is producing under the direction of T. Hayes Hunter. The story is by Jack Lait.

Leon Errol, famous Ziegfeld star of "Sally" is greeted by Dorothy Mackaill upon his arrival in Hollywood where he is to make a film version of the famous comedy for First National, with Colleen Moore.

Above we see Vera Reynolds who plays the part of Flora Lee Peake in the "Golden Bed" which Cecil B. De Mille is now producing for Paramount Pictures.

The two most famous comedians in the world change roles. Charley has Will Rogers rope, Will has Charley's clothes. Will Rogers is starring in Pathe Pictures.

Frank Lloyd busy at work while en route to New York after finishing his new First National picture, "Her Husband's Secret" from May Edginton's famous story "Judgement."

American correspondents in Rome pay a visit to the Metro-Goldwyn-Mayer production "Ben Hur" now being filmed by Fred Niblo. Recognize, Lou Marangella, Bess Meridyth, Ramon Novarro and Fred Niblo.

A real stellar gathering attended the Piccadilly Theatre, New York, to admire First National's "Sundown." Left to right, A. M. Weinberger, of First National's New York Exchange; Director Hillyer; Marjorie Daw; Bessie Love; Walter Eberhardt; Milton Sills; Phyllis Haver; Ben Lyons, Lee Ochs.

The camera man shot Jacqueline Logan just as she stepped through the doorway for a brief rest during the filming of "Playing With Souls" which will be released through First National.

Marion Davies slipped into a scene as an extra girl during the filming of "The Wife of the Centaur" by King Vidor for Metro-Goldwyn. The film is a picturization of Cyril Hume's novel of the same name.

Carmel Myers, famous vamp who is in Rome at work on Metro's "Ben Hur" stopped off in Berlin to act as judge of a baby contest. She is shown holding the chubby winner.

Helene Chadwick essays a new fad for Hollywood with her mah-jongg batik hosiery which she flashed on an astonished world between shots on "The Dark Swan" in which she starred for Warner Brothers.

Feed Your Audiences Certified Paramount Products!

YOU can't feed audiences lemons, or even lemons and peaches mixed, and expect them to come back for more.

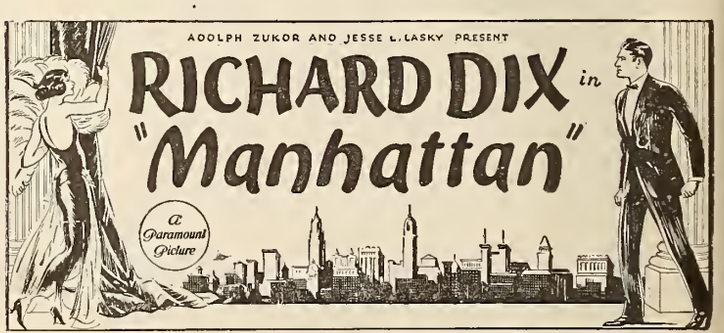
You've got to feed them, day in and day out, a well balanced diet of good, substantial stuff that they know in advance is good.

—and that means Paramount !

Paramount Quality Products have been satisfying audiences for twelve years. To-day the Famous Forty offers you the richest, healthiest fare you've ever fed your people.

Take "THE FAST SET," "EMPTY HANDS," DANGEROUS MONEY" and "MANHATTAN," for instance. Each one certified by exhibitors who have used them to be an A-1 entertainment feast with just the right portions of meat, cake and tabasco.

Stock up with Paramount and clean up in your town !



Paramount Pictures

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY
ADOLPH ZUKOR, President — JESSE L. LASKY, Vice President — CECIL B. DeMILLE, Director General

Tried and Proved Pictures

There's Money In It For You!

Tried and Proved Pictures Never Fail to Give Satisfaction and Build Substantial Patronage

By HARRY KERRY

DAY by day the possibilities for making money on Tried and Proved pictures becomes better. Many pictures of the past season seem to have been made with the Tried and Proved angle in view for they were accepted by the public and acclaimed through the press. It is doubtful if there was ever a better season for real box-office value pictures.

One of the pictures that can be adapted for a Tried and Proved program is Warner Brothers "Brass" from Frank Norris' novel. It was one of the hits of the season and packed theatres throughout the country.

"Brass" is the story of a girl who marries but prefers the wild life to that of quiet domestic happiness. She feels that the good time angle of life is the gold and glitter but when she loses the love of her husband she realizes that it is the home life that is gold and all artificial life is Brass.

THE picture carries a moral punch that makes it acceptable to all classes of theatre patrons. It is full of heart interest and deft touches of comedy.

There is an excellent cast and a wonderful story.

If I were looking for a picture to fill in an open date I would have no hesitancy in booking "Brass." I would feel sure that it would please the most critical and add prestige to my theatre.

Before announcing the showing of "Brass," I would run a catch line in all the local newspapers. The line would be "All is not gold that glitters." I would use only this line to arouse curiosity. Later I would announce that "Brass" would prove to the people of my city that brass might be doped to look like gold but under the thin covering of gold there is the baser metal and only gold will keep its glitter and lustre forever.

I WOULD arrange a window tie-up with a local jeweler to show an array of the latest gold ornaments and compare them with an assortment of tawdry cheap jewelry. This should attract attention to the window and a card announcing "Brass" at the..... theatre, should prove a puller.

I would buy a few copies of the novel "Brass" and loan them to theatre patrons and have them read and pass it along to their friends. The novel is gripping enough to cause anyone to want to see the picture.

I WOULD place several empty barrels along the curb and would announce that anyone who had any old brass around their house could deposit it in the barrels and the metal would be sold and the proceeds go to some charitable organization. It would be possible to arrange with an organization to put this stunt over and there would be possibility of front page newspaper publicity.

Above is a layout of Warner Bros. paper. At the bottom of the layout is a sheet used to exploit "Brass" during its first run.

I would ask a delegation of ministers and school teachers to attend a private showing of "Brass" and obtain their opinions. The picture is one that every minister will endorse and one that teachers will vouch for. Their favorable opinions on the picture would warrant its success.

IT would be possible to tie-up with a first class plumbing establishment to display a window of brass goods with a card announcing the picture.

A tie-up might be arranged with a women's wear shop. A display of gowns with a set of stills from the picture showing Marie Prevost in her latest creations. The star wears a number of stunning gowns in this production and they should attract attention.

A bank tie-up should not prove difficult. Try it along the lines of how many people buy securities that instead of paying in the expected gold, turn out to be brass. Play up the idea that money placed in the bank will draw interest in real gold.

I would arrange a tie-up with the local library and have a set of stills from the picture placed in a prominent place in the library and I am sure the novel would be read widely through the drawing power of the stills. The proper choice of stills for the theatre lobby would be sure to attract attention.

I would plaster the town with the "Brass" paper and I'd advertise in all the local papers. I would scream from the housetops that I was showing the best picture in town and I believe I would feel justified in making the claim.

STUNTS *That Are Building Patronage*

"WINE" OVERFLOWS HOUSE

Sensational advertising again "packed 'em" in St. Louis, when William Goldman exploited "Wine" at his Kings and Rivoli Theatres, with the assistance of Maurice Davis of the Universal staff.

Tying up the *St. Louis Times* to run William McHarg's story serially, Davis "sold" that paper on the idea of publicizing the story heavily through its own medium. Fifteen hundred lines of sensational cuts and copy were used in *The Times,* to "sell" the story through its own paper.

Not only that, but *The Times* bought 600 lines in *The Globe Democrat,* the paper medium which dominates the St. Louis morning field. "Job proof" sheets of "Is Prohibition a Failure?" one of the ads, were pasted on all ground-floor windows of *The Times* building, as well as on that of its street-corner newspaper boxes.

Since it was a short story, "Wine" started in *The Times* one day before it opened at the Kings and Rivoli. *The Times* continued the story through six days of the picture's run, coordinated publicity perfactly to boost attendance. It did that, plentifully, Goldman admits.

* * *

LOG CABIN STUNT

Milton D. Crandall, head of the advertising and publicity department of the Rowland & Clark Theatres, designed a log cabin ballyhoo for the showing of First National's "Abraham Lincoln" at the Liberty Theatre. Edward Lustig, manager of the Rowland & Clark sign shop executed the design, which certainly created a lot of "Lincoln" atmosphere as it was driven through the streets of the city. The cabin was kept on the street for three days preceding, and three days after, the opening.

On Hallowe'en, which is celebrated as a sort of Mardi Gras in Pittsburgh, the cabin paraded up and down the streets in the midst of the merrymakers. A well-known male quartette accompanied the cabin street display and attracted additional crowds.

The lobby of the theatre was turned, temporarily, into a museum of Lincolniana. In numerous large frames which filled all available lobby wall space were photographs of all phases of Lincoln's life—of the log cabin in which he was born, of his Springfield home, of his mother, his family, his slayer and many other persons, places and things. Clippings from old newspapers and mazagines about Lincoln were attracted to the display. The whole thing was dignified and in keeping with the character of the picture.

* * *

AUTO DEALERS TIE-UP

The management of the Palace Theatre, San Antonio, Tex., got the motor car dealers of his city interested in the showing of First National's "In Every Woman's Life," as an automobile plays such a large part in the life of women such as the heroine of the photoplay.

The Orsinger Motor Co., and dealers in Star, Durant and Flint cars, tied up with the picture.

The trim ushers of the Palace were conveyed to San Pedro Park by the Orsinger Motor Co., and a picture taken of them in Flint and Star Cars. A large card proclaimed that " 'In Every Woman's Life' the Flint car plays a prominent part. See the car at the Orsinger Motor Co., and the picture at the Palace."

The photograph was published by the San Antonio newspapers, thus getting double publicity out of the stunt.

Selected Headliners

As Disclosed By Their Past Performances in the Box Office Hall of Records

Paramount

ON THE HIGH SEAS—Sea thriller. Reviewed January 12. BECAUSE the story is full of romance and fascination and the tang of adventure and the sea.

THE LITTLE MINISTER—Romantic Picture. Reviewed January 5. BECAUSE James Barrie's story is known wherever books are read, and this is a fine picture of it.

BURNING SANDS—Sheik Story. Reviewed January 5. BECAUSE the public hasn't had enough of the Sheik pictures yet and are ready to eat a few more of them alive.

BLOOD AND SAND—Spanish Love. Reviewed January 5. BECAUSE after it finished an exceptional run on Broadway it played at the smaller towns and drew the crowds out in all sorts of weather.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made this picture a highly interesting and entirely absorbing story that is liked everywhere.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

PRODIGAL DAUGHTERS — Flapper Picture. Reviewed January 10. BECAUSE it is the type of story of youth that is becoming more popular every day, but is sufficiently different to hold the interest.

THE GREAT IMPERSONATION — Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

MY AMERICAN WIFE — Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

EXPERIENCE—Symbolic Play. Reviewed January 19. BECAUSE it is a morality play that won the public esteem when it played on the legitimate stage, and its theme is always a welcome one everywhere.

THE EXCITERS — Dramatic Thriller. Reviewed January 19. BECAUSE Bebe Daniels and Antonio Moreno are in the cast and the story is a timely one concerning the flapper problem.

GRUMPY—Garden Mystery. Reviewed January 19. BECAUSE it has a cast of exceptional box-office power including Theodore Roberts, May McAvoy and Conrad Nagel and a story that holds interest throughout.

RACING HEARTS—Auto Picture. Reviewed January 12. BECAUSE it is a speed picture of the type that goes over big with audiences everywhere.

SHOWMANSHIP

Sam Akers Slams Home Some Facts On Showmanship

SHOWMANSHIP?

Many and varied definitions have been offered for this word. Some have struck me as being pretty near the mark, and others have been about as close as near-beer is to the kind that father used to drink.

After a whole lot of years of practicing what I am going to preach I have decided upon a definition of my own. Here it is. Grab it. Tear it to pieces if you can. Show me where I'm wrong. I'll be tickled to death to learn a better one.

Showmanship is nothing but damned hard work on the part of any theatre manager anywhere to make his show the best show in town.

That's all there is to it. But the man who strives hard enough to gain that end is a Showman. And his showmanship is going to count in the attendance record of his theatre.

There are too many managers scattered over this land who spend their time thinking about Showmanship and letting it go at that. The biggest need for the showmen of America is to do more work.

IT is an absolute truth that too many exhibitors are in the "Calamity Jane" class. They spend the greater part of their time howling that "the picture didn't do this for me"—or that some particular film "was a flop."

Of course, it does happen that sometimes a picture isn't any good, and the exhibitor for whom it fails to deliver at the box-office tells the whole wide world about it in loud, squawking tones.

Then again there are many other occasions when the fault is with the showman and not with the picture. There are a lot of excellent pictures that are condemned by squawkers—a lot of first class films that fail because showmanagers lie down on their jobs.

But these birds holler loudest of all.

Why not wake up the exhibitors throughout the country with a

NATIONAL SHOWMANSHIP WEEK

?

Have all the Exhibitors put forth special effort in their advertising for that week. Then let them send to Exhibitors Trade Review the figures showing receipts during SHOWMANSHIP WEEK and the week previous.

I am sure that if Exhibitors were to really try some Showmanship for one week, and saw the difference in the box-office receipts, they would be awakened to the fact that it pays to work.

It pays to use Showmanship in the Show business.

STRAND THEATRE
The Southern Amusement Co., Inc.,
Owners and Operators
Vinton, Louisiana.

Exhibitors Trade Review,
New York City, N. Y.

Gentlemen:

Here are some facts. I am not sure that you will publish them, but I am sure that a lot of exhibitors need a good old fashioned bawling out. If you do publish this stuff I will take the blame for it.

I am convinced that a world of Exhibitors throughout the country do not take advantage of the splendid ideas on Showmanship and advertising published in Exhibitors Trade Review.

Once they wake up to the fact that they are passing up good,—or rather—priceless, exploitation material—then is when Exhibitors are going to thank Exhibitors Trade Review for helping them to make honest-to-goodness money. Yours very truly, (signed) SAM AKERS.
Manager Strand Theatre.

IT would be interesting to know what they would do if their positions were reversed with those of the poor defenseless pictures. Now just suppose that some one came along and told one of these alibi artists some cold steely truths. For instance that he wasn't any good; that he had fallen down flat on his job. In a word tell him about himself most of the things that he had said of the picture. It sure would make a nice fight, wouldn't it?

I am a theatre manager myself, and am talking from that standpoint.

I know that I can pick up a copy of Exhibitors Trade Review—any copy— and find enough ideas to put over almost any picture.

THE theatre manager who can't find the stunt to help his show certainly must be blind. All he has to do is to put into practice some of the ideas and stunts that are published.

The trouble is that the exhibitors who do try generally pick out the ideas that take the least personal exertion.

Some exhibitors don't like to be talked to in this manner. But after it soaks in most of them will say: "Do you know, I believe that damned fool is right. Guess I'll brush up a little."

They will go after new business for a while—until they get tired. When they tire of work they will spend a time "resting." And then they need another jolt to bring them back to life, and the realization that they really have something to do in life beside just show pictures.

That is, if they wish to be called Showmen.

Exploitation Ideas

BOYS' CLOTHING TIE-UPS

Personal postcards to the number of one thousand were recently sent out to a special mailing list in Green Bay, Wis., by the management of the Colonial Theatre, advertising effectively the appearance there of Jackie Coogan in "A Boy of Flanders."

In support of this campaign three tie-ups were negotiated with dealers in boys' clothing who featured Coogan suits in connection with the showing, in their windows, together with stills from the picture and other advertising matter. The Steiffel Clothing Company was also induced to make a similar display, and to feature both Coogan suits and hats extensively. One thousand heralds were distributed during the campaign, and slides and trailers were also used. Ten one-sheets and five fourteen by thirty-six hangers were posted throughout the town, together with other cards announcing the showing. Increased newspaper space was utilized to good effect.

This campaign was reported as extremely successful by the management of the Colonial Theatre.

* * *

LIVING MODEL FOR "YOLANDA"

For the first time in the history of picture publicity French creations in lingerie were recently exhibited by a living model in the window of a department store in Baltimore. This exploit was achieved by H. S. Ansley, of the Metro-Goldwyn staff, in connection with the appearance of Marion Davies in Cosmopolitan's "Yolanda" at the Century Theatre there.

Miss Tulley, who provided a second sensation during the week by making a two-hour flight over the city and dropping three hundred free passes to the Century and thousands of circulars advertising the picture, exhibited the under-garments in a window of Arschonn's Department Store, achieving widespread publicity for the showing. In addition to displaying underwear Miss Tulley also exhibited reproductions of gowns worn by Marion Davies in "Yolanda." This display naturally attracted enormous attention and evoked comment throughout the city with resultant business at the Century.

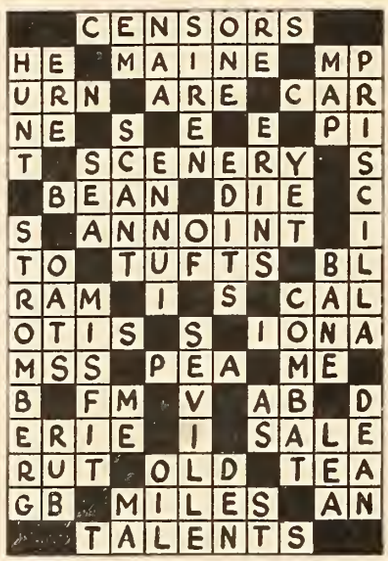
Miss Tulley's flight over Baltimore, during which she drove her aeroplane over all sections of the city, was given equally sensational attention by the press.

"SINNERS IN SILK"

An intensive campaign making the most of smart window displays proved effective in Montgomery, Ala., in connection with the showing of Hobart Henley's "Sinners in Silk" at the Empire Theatre, C. D. Haug of Metro-Goldwyn conducted the campaign with Manager Farley of the Empire.

Haug selected a still from "Sinners in Silk" which displayed Miss Boardman's neat footwear prominently and induced the local dealers in Miller shoes to exhibit it in their windows surrounded by slippers of similar design. An art card announcing the showing of the film at the Empire was also used. The entire display of Miller shoes for women was featured in this way.

Silk hose was similarly displayed with another still from "Sinners in Silk," showing Dorothy Dwan's silken-clad ankles prominently. An entire window display of silk hosiery was exhibited in this manner and attracted vast attention.



The cross word puzzle idea has proven an intriguing business getter for Producers Distributing Corporation's "The Siren of Seville" in which Priscilla Dean is starred.

An exclusive ladies' wear establishment was induced to devote their entire front window to an exhibit of silk dresses similar in design to those worn in the picture. Eight stills mounted on a beaver board seven feet long and sixteen inches wide, placed on an easel, carried the inscription "These Silk Creations Are Similar to Those Worn in 'Sinners in Silk.'"

An excellent display of Lucky Strike cigarets, grouped about stills showing Conrad Nagel and Eleanor Boardman smoking sociably together, completed the list of window displays. Two thousand guest cards announcing the showing were printed by Haug and distributed through all the hotels in the city.

Excellent business resulted at the Empire.

* * *

JINGLE CONTEST

A jingle writing contest was the feature of the campaign F. P. Adler put across for the showing of Rudolph Valentino in "Monsieur Beaucaire" at the Adler Theatre, Marshfield, Wis.

A sample of Marshfield jingle writing gives some idea of the difficulty the judges had in selecting the winner of the first prize of five dollars in gold. There were other prizes scaled down to a brace of theatre tickets. How's this for a nifty .....?

"Here's to Rudolph Valentino
Idol of the screen
As glorious King of Hearts,
He goes right to my bean!"

No! the above sample did not get the prize. The Marshfield *Daily News* handled the entire contest, which was given prominence on its front page for a week.

Bill Danziger, who assisted Adler in putting this campaign over, helped the manager get a music store window, using the stunt of offering free tickets to the first ten people who bought love song victrola records.

An indirect presentation of a silver loving cup inscribed from Rudolph Valentino to the winner of the fox-trot dance contest at the American Legion Ball got a big display in the window of the Marshfield Fram Electric company's Main Street store. The presentation of the cup was given a big story in the local paper.

Adler adopted for his newspaper campaign the campaign used in New York City by the Strand Theatre.

Results, Adler reports, were beyond expectations.

* * *

"FORBIDDEN PARADISE"

One of the first stunts originated for Pola Negri in "Forbidden Paradise" is credited to Bill Mendelssohn, who devised it for the campaign that gave the picture such a splendid opening at the Valentino Theatre, Canton, Ohio.

Bill's idea didn't cost the theatre a penny except for the prizes. It con-

sisted of a very simple rebus puzzle—just hard enough so that nobody would pass it by without trying to solve it. He spelled out the title of the picture in six illustrations. The first was a golfer yelling "Fore!" The second was an auctioneer holding up a vase asking "What am I bid for this?" The third was a college student in his den; the fourth was a pear propped up against a glass of water just to make it a little harder to solve; the fifth, a teacher pointing to the letter "A" on a blackboard; the sixth, a pair of dice.

Each picture was displayed in an advertisement bought by a local merchant and the ads were scattered through the papers. The advertising didn't cost the theatre anything but the five dollars in gold and fifty pairs of tickets which the theatre put up as prizes for the fifty-one persons who pasted the pictures together and wrote under each picture the syllable of the title that it represented. Naturally the five dollars was awarded to the first correct answer.

The co-operation of the Canton *Daily News* was very generous, as the paper made a big follow up story out of the fifty-one winners.

* * *

"HIS HOUR"

Personal letters addressed to all doctors and nurses in Long Beach, Cal., announcing that the Egyptian Theatre had extended to professional people the courtesy of being notified by the ushers in case of being called during any performance, attracted unusual attention throughout the city to Elinor Glyn's "His Hour," which was then showing at this house. H. D. McBride, of the Metro-Goldwyn staff, was responsible for the stunt.

In accordance with arrangements made by McBride, professional people were invited to request at the box-office a special card having space for the name, aisle and seat number, to be filled in and then handed to any usher. Professional people were found to take immediate advantage of this service.

Tie-ups were made with the three Owl Drug Stores located in the center of the town, which helped advertise the picture materially. So pleased was the window trimmer with the advertising matter submitted that tie-ups were volunteered for the next fifty-two weeks on all Metro-Goldwyn pictures playing at the Egyptian. Three thousand heralds were distributed throughout the town, and slides and a trailer were also used to advantage. An active newspaper campaign supplemented these efforts, with the result that crowded houses were reported by the management of the Egyptian Theatre.

"THE RED LILY"

Thirty-six window displays recently exploited the showing of Fred Niblo's "The Red Lily" at the Lyceum Theatre in Minneapolis, where this popular picture played to exceptionally heavy business. Four of these window displays were contributed by as many florists, who exhibited lilies of various kinds with stills from the picture and other advertising material.

The remaining thirty-two window displays were tie-ups with Ivory Flakes and Soap by grocery and drug stores, and all of them, including the floral displays, were arranged by Morris Abrams, of Metro-Goldwyn. Stills from the picture showing Enid Bennett using soap were featured in the Ivory products tie-up and attracted much attention to the run of this picture at the Lyceum.

Extra space was contracted for in all the newspapers on this feature, while 190 specially made inserts were also used. "The Red Lily" opened to excellent business and played to crowded houses throughout the week in consequence of this campaign.

* * *

ELECTRIC FLOAT

Vitagraph's big special, the David Smith production of Rafael Sabatini's "Captain Blood," has just finished a smashing run at Goldberg Bros.' Sun Theatre, in Omaha. Rarely does any picture show in Omaha for longer than a week, but "Captain Blood" packed the Sun at every performance for ten days.

Goldberg Bros. added another to their long list of exploitation triumphs in the stunt which they put over for this picture. They mounted a float representing Captain Blood's ship, the *Arabella*, on street car trucks and operated it over the lines of the Omaha & Council Bluffs Street Railway Company. The float was illuminated by electricity from trolley wires.

The exploitation began a month before the start of the picture's run and continued until the end of the engagement. Announcement was made in the newspapers each day of the route to be followed by the car that night.

* * *

"ON THE AIR"

For a month now the Olympia theatre orchestra at New Haven has been "on the air" each Monday night through Station WPAJ of the Doolittle Radio Corporation.

Manager "Tod" Browning, who watches for every opportunity to boost First National and the Olympia theatre made sure that the broadcasting of music from his theatre started on a night on which a First National picture opened.

Hence the music incidental to the presentation of the "Sea Hawk" was the first to be broadcast from this theatre and the first movie theatre music broadcast in the New England states.

"Tod" says that it has done much to

Special window displays have been created for the tie-up between the Winchester Repeating Arms Company and Principal Pictures Corporation's big picture "The Mine With the Iron Door," adapted from the Harold Bell Wright novel.

increase business, new patrons telling him that they had heard the music and had decided to come and see what the picture was like.

"Christine of the Hungry Heart" is playing to capacity houses this week and music incidental to it was broadcast Monday night.

While Browning hasn't done a great deal in the way of exploiting the shows he has had since the "Sea Hawk," business continues good and "Tod" proves it by smiling each time he passes a bank, after counting the day's receipts.

Winter decorations of the theatre have been completed at the cost of a couple of grand or more, and a doll-like little creature dressed in a white satin cossack outfit stands at the inner door to take tickets. This little lady has attracted considerable attention and now is well known to Olympia patrons who make a special point of it to speak to her on each visit to the theatre.

To finish out his scheme, "Tod" has his head ushers, who are young men, all dolled up in Tuxedos.

* * *

THREE IN ONE WEEK

Ernest Geyer of Paramount used the telephone number stunt three times in succession for the Palace Theatre, Talladega, Ala., when "Men," "Her Love Story," and "The Covered Wagon" were booked in for a week. Working with the merchants Geyer put over two full page spreads and a double truck three times during the week by spotting the ads with telephone numbers and giving the merchants tickets for every person who recognized his telephone number in an advertisement. The merchants were glad to co-operate because it was necessary to go to the store to get the ticket if you saw your number in an ad.

* * *

"FEET OF CLAY"

While the Erie, Pa., exhibitors have been having their troubles combatting the closing of their theatres on Sunday, they still have time to go after their shows, according to the following communication from Bill Robson, of the Paramount organization:

"Tommy Fordham stepped out last week and gave the Erie people something to talk about when Paramount's "Feet of Clay," Cecil B. DeMille's latest production, played Rowland & Clark's Strand Theatre there.

"A large truck was mounted with a twenty-four sheet on each side, painted to represent a huge telegram from Cecil B. DeMille to the Strand Theatre, stating that he had even more pleasure in making this show than "The Ten Commandments," and that he hoped all his friends would see it. This truck traversed the streets of Erie and surrounding suburbs several days before showing and throughout the showing of the picture.

"Similar signs were set up on the marquise — huge replicas of telegrams. This made a three way tie-up between the newspaper advertisement, the truck, and the marquise. First people read the advertisement in the paper and their curiosity was aroused as to what the biggest telegram ever received in Erie was all about. Then they saw it on the truck (naturally they couldn't help reading about the show). Then they saw the same thing again right at the theatre which naturally suggested that there was the place and now was the time to go in and see the show."

* * *

"NAVIGATOR" TIE-UP

Three thousand Buster Keaton hats and ten thousand Life Saver mints were distributed in St. Paul, Minn., in connection with the showing of Keaton's "The Navigator" at the Tower Theatre. This campaign was waged by Morris Abrams of Metro-Goldwyn, who worked in collaboration with W. E. Mick, manager of the Tower.

The hats were distributed to children through the public schools and were eagerly accepted and worn by the kids, among whom interest in the picture consequently ran like wildfire. The ten thousand mints were distributed from the theatre to patrons during the preceding week in envelopes showing Keaton wearing a life-saver and exhorting patrons not to miss the feature.

Four tie-ups were secured during the campaign. Two of these were tie-ups with music stores, who featured Hohner harmonicas in their windows, surrounded by stills from the picture, while the other two were tie-ups with phonograph dealers, who featured the record "Asleep in the Deep" throughout the week of the showing, with a cutout of Keaton listening to it being played.

The Tower used one thousand special one-sheets in support of this campaign, as well as two hundred cards and forty-five 24-sheets, half of these being displayed on illuminated boards. Extra space was taken, meanwhile, in all of the St. Paul newspapers.

Exceptionally heavy business was reported by the management of the Tower Theatre.

* * *

USES TRAINED DOGS

Bob Stafford, manager of the Lyric theatre in Pawnee, Okla., has a few white spitz dogs that are famed throughout that section of the country for tricks which Stafford taught them.

Stafford uses his dogs occasionally to exploit his pictures, but only when he has a picture which he believes deserves special work. Such was the case when he ran Universal's "Merry Go Round," the picture which brought Mary Philbin in the limelight and which has been piling up records all over the world ever since it was released.

Stafford had a couple of signs made and put them around the necks of his dogs, as shown in the illustration. Little hats completed the outfit and the

Book tie-ups have proven their efficiency with a number of pictures adapted from novels. Here is an attractive display in connection with Universal's "The Hunchback of Notre Dame."

dogs were ready for work. Every one in town knows the dogs and they all stop to watch them wherever they appear. The result of their expedition on behalf of "Merry Go Round" was a well filled house throughout the engagement of the picture at the Lyric.

* * *

MORE MOVIE APPLICATIONS

When "Merton of the Movies" played Frank M. Kadow's Mikadow Theatre in Manitowoc, Wis., Bill Danziger, of Paramount, assisted him in putting over the "How Would You Like to Act in the Movies?" stunt. Instead of taking newspaper space, Kadow had the applications printed on one side of a throw-a-way sheet and some advertising copy about the picture on the reverse side. Several thousand were distributed. The first ten to be received at the theatre received free tickets to the show.

Daniziger gave Kadow some good newspaper copy when he wrote a letter from the Milwaukee office to Kadow telling what he thought about the picture—"as one old showman to another." Kadow reprinted the letter in a big two column ad under the heading, "As one showman to another, read this."

* * *

CROSS WORD PUZZLE

Thomas Gavin, of the Paramount organization is getting results in the territory covered by the Kansas City exchange by use of a cross word puzzle of his own invention for Pola Negri in "Forbidden Paradise."

Gavin's stunt is a reasonably easy cross-word puzzle which when solved contains a message for the movie fans. Exhibitors who use it usually get on the puzzle page because of the prizes which are offered for the correct solution. The point is that after solving the cross-word puzzle, the fans have to re-arrange the words so that they get the message: "Forbidden Paradise dated soon at the Isis."

* * *

SOMETHING NEW

Helmer J. Jernberg, manager of the Providence Theatre, Winnipeg, Manitoba, Canada, put over an unusual advertisement in connection with his campaign for the Fox giant special production, "The Man Who Came Back." In this ad which was run in the Manitoba *Free Press* and was seven inches deep by two columns wide he started off by saying in 36-point type:

"IF I OWNED THIS PAPER."

Dropping to 10 point type and in single column measure in white field which made it stand out on the page continued:

"If I owned it body and soul; if I could use every available inch of space in this paper to tell you about 'The Man Who Came Back,' I would find myself cramped for space. It is the greatest story of its kind we have ever offered. I want every man, woman and child in Winnipeg to see this picture, starting today at the Providence Theatre for six days. The simplicity of the story and the vivid enactment of its scenes by two gifted players will hold you in a tight embrace. I cannot recall of having seen a more vivid or more compelling picture of redemption.

Signed,
HELMER N. JERNBERG
Manager, Providence Theatre."

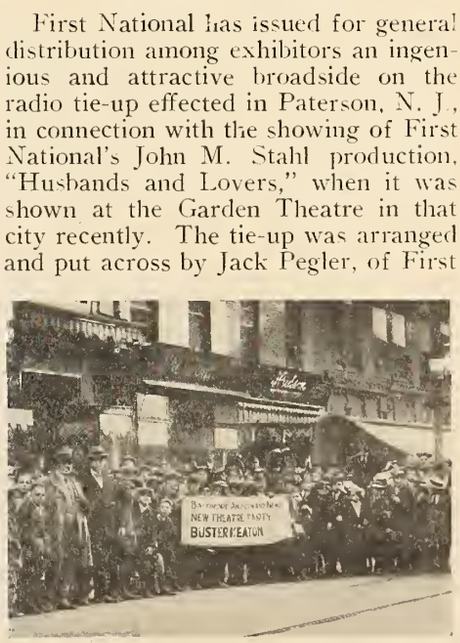
Under this in 24 point type he carried the catchline of the film which read: "A notable book—A great stage success—Now a screen triumph."

"Icebound" lobbies have helped the Famous Players photoplay of that name wherever they have been used. Here is a sample of one that pulled exceptional business for the showing of the photodrama.

* * *

RADIO TIE-UP

First National has issued for general distribution among exhibitors an ingenious and attractive broadside on the radio tie-up effected in Paterson, N. J., in connection with the showing of First National's John M. Stahl production, "Husbands and Lovers," when it was shown at the Garden Theatre in that city recently. The tie-up was arranged and put across by Jack Pegler, of First National. It consisted of a tie-up between the theatre, the Paterson *Evening News* and a dealer in radio supplies, by the terms of which the newspaper offered a radio receiving set a day, throughout the showing of the picture, to the person who received with his ticket purchased at the box-office the key which would unlock the glass case containing the receiving set. The case stood in the lobby of the theatre. The newspaper ran six stories in connection with the showing and reproduced a picture of the winner of the first receiving set.



Here is a double tie-up with the newspaper and the kids of the city for Buster Keaton's picture "The Navigator" released by Metro-Goldwyn.

The "Husbands and Lovers" broadside contains all of the articles on the tie-up which appeared in the Paterson *News*, photos showing how the receiving set was displayed in the lobby, an explanation of how it was worked, together with some of the reviews which the picture has received. Instructions on how exhibitors can get this radio set for use in such a tie-up at a very low price through Louis B. Mayer Productions, Inc., are given.

* * *

EDUCATIONAL INTEREST

"Janice Meredith," the Cosmopolitan special starring Marion Davies and released through Metro-Goldwyn, was recently given a private showing before the Superintendent of Schools of Sandusky, Ohio, the principals and the assembled teachers of all grades, shortly before the film was shown at the Schade Theatre there.

So delighted were the educational authorities of Sandusky with this showing, which was arranged for by C. C. Deardourff, Metro-Goldwyn exploiteer, that all teachers present were instructed by the superintendent of schools to announce the run of the picture in their class-rooms.

Deardourff succeeded in tying-up the Public Library also with the run. Thousands of book-marks announcing the showing were distributed in books borrowed from the Library during the week preceding the run, and stills from the picture were featured on all Public Library bulletin boards, together with announcements and photographs of Miss Davies in costume.

Two book dealers were induced to contribute window displays to the cause. These exhibits featured copies of the Paul Leicester Ford novel from which E. Mason Hopper directed the photoplay, and also displayed stills and photographs of the star.

Special pupils' tickets, admitting students at a special rate, were distributed through all the public schools. Increased newspaper space supported this campaign, which wound up with a special lobby display. Excellent busi-

This is the crowd that packed the Lyric theatre to capacity and to the right is the "stunt" that pulled them in. Why not try a similar Pathecomedy program in your theatre—the results will be the same.

ness was reported by the management of the Schade Theatre.

* * *

PAUL REVERE'S RIDE

When C. B. Strong, manager of the People's Theatre, Pleasantville, Mo., booked D. W. Griffith's "America" from the Kansas City Exchange of United Artists Corporation, he determined to let his people know that the picture was coming.

One stunt that he arranged "knocked the people into the river." The expression is a Missouri synonym for "pulling a wow." He had Paul Revere do his ride, same as in the picture. The horsemen garbed as the patriotic courier was sent forth at midnight. This is significant in view of Pleasantville's retiring about 9.30 P. M. The rider did his stuff zealously and from house to house. It may be said that he entered into the spirit. For those whom he did not personally r o u s e he had a melodious cowbell. The next day citizens of Pleasantville were looking for Mr. Strong, and a few who found him demanded to know what in Tophet he meant by sending a man in a cocked hat at that hour of the night to tell them "To arms—the British are coming—for three days only at the People's Theatre." It is said there were more citizens pouring forth from farm and countryside that night with shotguns than there were on the road to Concord Town back in April, 1775, but they all thought that there was a bank robbery being attempted.

It must be added that The People's did the biggest three days business it had done in years.

A COMEDY CARNIVAL

A progressive exhibitor ran what was advertised as a comedy carnival, consisting of a program of seven short comedy subjects with the result shown in the accompanying photograph. It is a house that would make the heart of any exhibitor leap with unbounded joy. Packed to the ceiling and flooding the aisles it looks is if he understands audience psychology indeed; in fact we are of the opinion that he must have taken a course under P. T. Barnum himself.

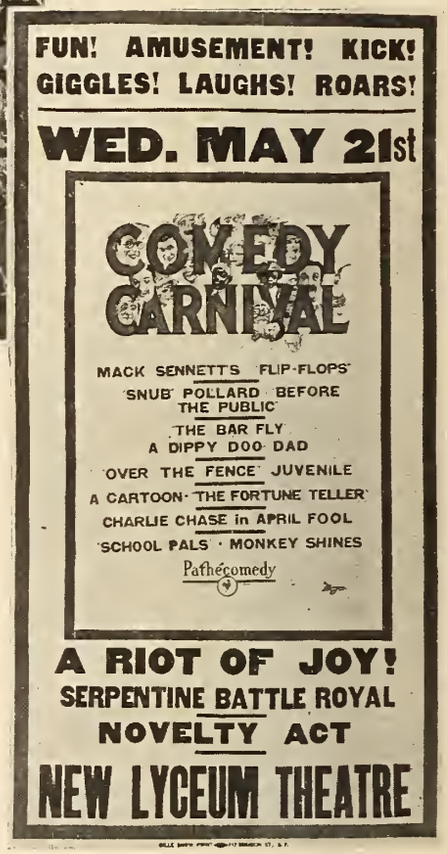
This leads us to some deep thinking Why is this sort of thing not done periodically in the neighborhood theatre? A program consisting of well selected comedy subjects is far preferable to a weak and wobbling feature picture bolstered up with a news reel and a comedy. The exhibitor will not hesitate to book a full length feature comedy, for example of the Harold Lloyd type, but he is wary of filling the bill with a number of short comedy reels. Perhaps the idea has never occurred to him, but he could do worse than to give it his thoughful attention after taking a slant at this photograph.

Short features are the last thing that the exhibitor thinks of exploiting, but they are popular notwithstanding with the fans, and the manager is overlooking a good bet in not playing them up to the limit. They have saved the day on more than one occasion when the feature was a blank by sending the audience home in good humor.

Run a comedy carnival and give the thing a test. We will guarantee that the stunt will bear repetition.

DOING IT RIGHT

That Cecil B. DeMille's masterpiece "The Ten Commandments" is the greatest box-office attraction ever shown in Australia is the verdict given in a cable received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, from John W. Hicks, Jr., of Sydney, following the picture's premiere at the new Capitol theatre in Melbourne on Nov. 9th. Thousands



were turned away from Melbourne's magnificent new theatre on the opening night.

"The Ten Commandments" was also the opening attraction for the new palatial De Luxe theatre in Wellington, New Zealand, on Oct. 31st, and shattered every known box-office record in that country, according to Mr. Hicks. The first night patrons stood up and cheered the picture until they were hoarse, giving it the greatest demonstration ever accorded any theatrical attraction.

Arrangements have been made to open "The Ten Commandments" at the Prince Edward theatre in Sydney, for an indefinite engagement, and on Dec. 5th, began a six week's engagement in Auckland, New Zealand.

* * *

"THE RECKLESS AGE"

A pretty badly wrecked Ford touring car, overturned in front of L. D. Bowen's Mission theatre, Abilene, Texas, proved to be a splendid attention

getter for "The Reckless Age" which was showing. Besides attracting a large crowd in front of the theatre, the stunt broke into the front page of the Abilene *Daily Reporter* in the following story; under a three line head which read: "Overturned Car Big Attraction Saturday Night."

Tehe telephone rang at the *Reporter's* office Saturday night at 11:35 o'clock and a voice said, "There's a big automobile wreck around there in front of the Mission Theatre. Thought maybe you all might want to cover it."

One of the reporters grabbed his hat and ran to the scene. Several persons had gathered around. How it happened—no one knew—an old Ford touring car had run amuck, climbed upon the sidewalk over a high curb and turned over against one of the brick columns in front of the Mission theatre. The wind-shield was smashed. The policeman was there with his note book getting the numbers off the car so as to make proper report. Was anyone hurt? When did it happen? To whom does the car belong? Nobody knew and several were trying to find out.

Just then the reporter looked up at the big bill board poster in front of the Mission. It read "The Reckless Age" and the puzzle was solved. "The Reckless Age" will be the feature attraction at the Mission Theatre Monday and Tuesday of the week.

Mr. Brown wrote Universal's Dallas office that he had a very successful run on the picture.

* * *

MORE CROSS WORDS

On account of the fact that cross-word puzzle fans are becoming as numerous as motion picture fans, Mel Shauer, head of the Paramount Ad Sales department announces that Paramount will have a cross-word puzzle book published soon for the benefit of the exhibitors who will play the Second Famous Forty. This book will contain forty cross-word puzzles, each puzzle applying to one of the pictures. As solving cross-word puzzles is now a rage, and the usual puzzle books cost anywhere from fifty cents to two dollars, the Paramount cross-word books are expected to find instant popular favor as they will be made available for sale at a few cents. The puzzles have been prepared by the cross-word puzzle editor of one of the big New York newspapers, and the exhibitors will find these books an invaluable exploitation aid because it will be necessary to see the picture in the Second Famous Forty in order to solve the puzzles.

Exhibitors who buy the books at the Paramount exchange will be given a list of the many possible exploitation ideas which can be furthered by their distribution.

Attractive paper is a great exploitation help, and when posters like this are available at the exchanges they should most certainly be used. This one helped business for many showings of Metro's "A Boy in Flanders."

* * *

PARADE FOR "BIG TIMBER"

"Stealing the parade," the great favorite of exploitation men, brought large returns to Oscar Dane's Liberty Theatre in St. Louis, when Dane and Maurice Davis, St. Louis Universal exploiteer, hooked onto the Veiled Prophet's parade, to bring "Big Timber" to the notice of the hundreds of thousands of St. Louisans and visitors, who thronged the curbstones to watch the Prophet and his retinue pass.

A lumber wagon decorated with big banners and five pretty chorus girls, astride a huge log, jogged along at the end of the parade. The girls, blowing kisses to the onlookers, in Prophet style, yet found time to toss out 20,000 cardboard throwaways, advertising "Big Timber."

* * *

"SIGNAL TOWER"

In a city where exhibitors find it difficult to get publicity in the news dailies, a misspelled word contest was arranged by Maurice Davis, Universal exploiteer, with the conservative Sunday *State Journal*, for the engagement of "The Signal Tower," Universal Jewel at the Strand Theatre, Springfield, Ill.

In each of the ads of a co-operative "Signal Tower" page in this daily, Davis dropped a misspelled word. The first twenty-five persons who turned in lists of misspelled words and the names of the advertisers, in whose aid each appeared were given a single pass to the Strand.

The *Journal* gave 352 lines for a flash over the pages top. Three news stories each a little more than half a column long, appeared in the same paper during the run of "The Signal Tower."

Despite a heavy rain, Gus Kerasotes, manager of the Strand, sends word that he did a "stand 'em" business on the opening night, and on Sunday matinee it was almost impossible to get near the box-office.

Who says exploitation doesn't get 'em in?

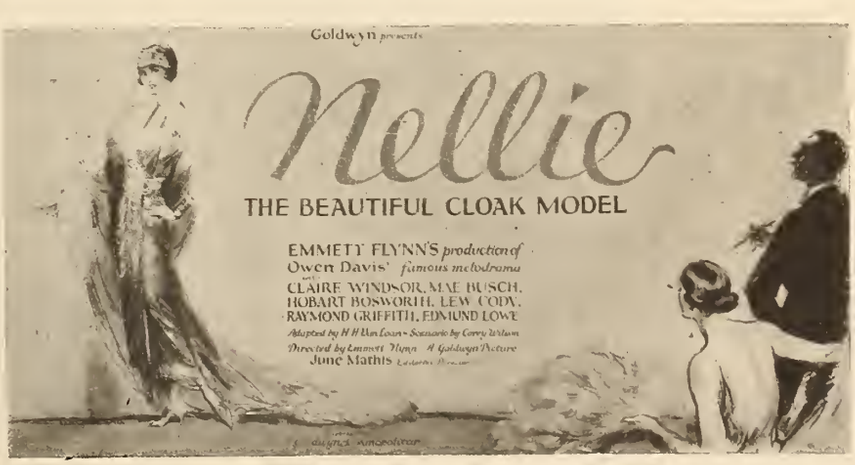
* * *

"COVERED WAGON" PARADE

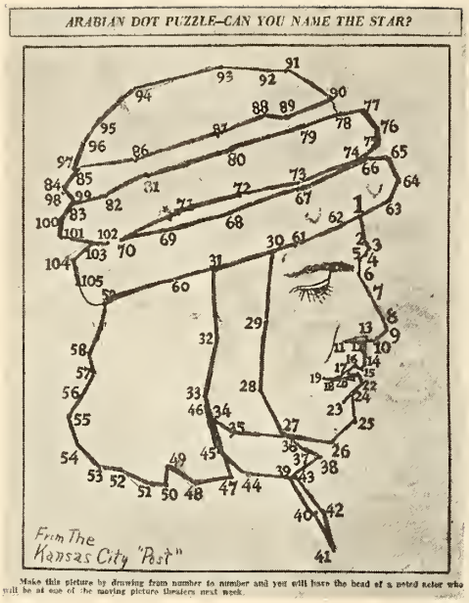
"Covered Wagon Parades" are not new, but there is always a "biggest" in everything, and this McKee Rocks exhibitor, claims the distinction.

"Harry Handel again steps to the front as a master showman. Last Saturday he showed McKee Rocks the greatest taste of big time showmanship it has seen for many days and which it will talk about for a long time. He staged a "Covered Wagon" parade which breaks all records to date.

"His parade was led by the prairie schooner drawn by two oxen. Then came the boys and girls, 2,000 of them, of all ages, sizes and descriptions, with wagons, little, big, old, new, fine, shabby, and every other kind. Sixty odd wagons in all.



Here is another example of attractive paper put out by Metro. It is a proven business bringer for the Metro-Goldwyn picture "Nellie the Beautiful Cloak Model."



WINDOW DISPLAY

Advertising a window display is the latest curve!

I. M. Binnard who owns and manages the Liberty Theatre, Lewiston, Ida., with the assistance of Harry Eagles, of Paramount, got an unusual sort of window display in R. C. Beach Company's store. They used mounted fashion photographs from Cecil B. De Mille's "Feet of Clay" and models of gowns and wraps closely resembling those worn by the stars in the stills. In order to get the display over as big as possible the store took seven inches over two columns to run the following ad:

"An Announcement of interest to the fashion lovers of Lewiston and Clarkston! Through the efforts of Mr. I. M. Binnard, manager of the Liberty Theatre, and Mr. J. E. Kincaid, manager of the R. C. Beach Company, portrait photographs of the stars' gowns and wraps used in Cecil B. De Mille's "Feet of Clay" have been secured from Mr. De Mille's personal representative, who is in the city and will be on display Saturday and Sunday in the windows of the R. C. Beach Company."

This is the first window tie-up that the store has ever gone in for.

* * *

"FEET OF CLAY"

From Denver, Colo., come the details of what is probably the most extensive tie-up that Cecil B. De Mille's Paramount production "Feet of Clay" has received since its release.

Through the adroit salesmanship of Rick Ricketson, Paramount exploiteer and now famous founder of the Paramount Week coast-to-coast flight, the Wolcott Conservatory of Music, the largest institution of its kind in the West, has offered $1,000 in scholarships for the best musical composition —short piano score—interpreting the spirit and the theme of "Feet of Clay." The contest is open to the enrollment of the Conservatory which includes 800 members and the residents of six states which includes several million people. The conservatory in addition to the scholarship awards has made a special appropriation so that every theatre within the six states included in the contest will be provided with slides and special window cards, while the music stores in every town where the picture will be shown will get window cards, heralds, and little announcement cards for mailing.

It is almost impossible to tell the amount of publicity that will accrue from this stunt as it has only been started, but it promises something very big in the way of live copy for the music columns of the local papers wherever the picture is shown in the territory where the contest is in effect. The Wolcott Conservatory has already broadcasted to all the newspapers in its field a big announcement story, and the theatres booked to play the picture are showing the screen slides which the conservatory has shipped to them.

Exploiting "The Arab"

IN the exploitation supplement issued on Rex Ingram's "The Arab," there is an Arabian dot puzzle which has been used with much success. Joining the dots together with lines formed the head of Ramon Novarro in Arab costume. The *Kansas City Post* ran this puzzle as a feature for its readers, the week before the picture opened in Kansas City at the Liberty Theatre. This was one of the stunts of a highly successful campaign.

MYSTERY ELEMENT

A drug store window containing a young woman dressed as a seeress, gazing into a crystal ball against a background of black velvet, recently exploited Metro-Goldwyn-Mayer's "One Night in Rome" effectively in Baltimore, where the picture was exhibited at the Parkway Theatre. Mystic decorative effects of various kinds were used to give the window a background in harmony with the fortune telling scenes in the photoplay, and held vast crowds of passers-by not only throughout the rush hours but throughout every day. Laurette Taylor is the star of "One Night in Rome," which was directed by Clarence Badger from the stage success of the same name by J. Hartley Manners.

Exploiteer H. S. Ansley, who arranged this display, supplemented it by an energetic press campaign, and also with a special display in the lobby of the Parkway, which also attracted much attention. Excellent business was reported by the management throughout the week.

* * *

JEWELRY TIE-UPS

Using three prominent jewelry stores for effective tie-ups and window displays, and additional tie-ups with the Victor talking machine dealers, was part of the campaign that Morris Abrams of Metro-Goldwyn, put over on the engagement of "His Hour" at the Tower Theatre in St. Paul.

With the Victor people Mr. Abrams arranged to feature certain discs in connection with the Tower showing of "His Hour."

With the jewelry stores the exploiteer secured window displays that featured stills from the picture and photographs of Aileen Pringle.

When the film "The Reckless Age" ran at the Liberty Theatre in Youngstown, Ohio, the campaign manager put these spare tire ads on all the Checker cabs in the city.

News of Exhibitor Activities

Manitoba Exhibitors Fight Tax

In a special campaign against the Amusement Tax in the Province of Manitoba, the Manitoba Motion Picture Exhibitors Association, with headquarters at Winnipeg, has prepared and distributed a pamphlet called "A Book of Facts". This booklet has been distributed among the theatre fans in all cities and towns in the Province. It contains details regarding the tax and the revenue derived therefrom. It also gives arguments for the repeal of the tax act and references are made to the steps taken by other Governments in reducing or repealing the amusement taxation.

* * *

St. Louis Pershing Fails to Draw

Another theatrical venture has gone on the rocks at the Pershing Theatre, Delmar Boulevard, near Hamilton Avenue, St. Louis. Edward L. Butler, general manager for O. D. Woodward, has announced that the Woodward Players, a dramatic stock organization, will give no further shows at the theatre. The last performance was on Saturday, November 29.

Twelve weeks of indifferent success at the

L. J. Dittmar, former president of the Kentucky M. P. T. O., is one of the progressive exhibitors in the South. He makes 'em sit up and take notice in Louisville when he brings his showmanship into play.

Pershing convinced Woodward that the theatre could not be made a "go." His organization had been playing stock to big crowds at the Empress Theatre, Olive street, near Grand Boulevard, which encouraged him to give the Pershing a whirl.

In a final effort to put the Pershing over, Woodward put on two weeks of musical comedies after ten weeks of drama failed to draw.

* * *

Competition with "Beaucaire"

Four of the leading theatres of Montreal, Quebec, presented "Monsieur Beaucaire" simultaneously for four days under the direction of George Nicholas Ganetakos, managing director of the United Amusement Company, Limited. The theatres which carried out the co-operative presentation were the Belmont, Papineau, Plaza and Regent.

Good Roads Hurt Small Town Theatres

The ever increasing system of good roads in Illinois is playing havoc with the small town theatres. Almost every day some house in the smaller villages throws up the sponge. With a concrete road it is hard to keep the people with motor cars in the small towns and they drive to the nearest large town to witness the latest motion picture features. Other amusements have also suffered from the same cause. Wholesale sporting goods concerns in St. Louis report that baseball in the small towns on good roads is almost a dead letter. There were fewer semi-professional teams in the Prairie State south of Chicago the past year than for many years passed. The fans motor to St. Louis or some other large city to see a better brand of baseball than the small town outfits hold out.

* * *

Seattle Exhibitors Fight Extra Charges

The Greater Theatres Corporation, of Seattle, the Jensen & Von Herberg organization are greatly opposed to a recent ruling of the Northwest Film Board of Trade, that henceforth Seattle exhibitors will be required to pay charges from the exchange and return, on all first run films. This company refuses to comply, arguing that all their present contracts were signed with the understanding that charges should be paid by the exchange, according to a custom long in use; that this is the only section of the country making such a demand, so far as they can learn, and that they refuse to submit to the additional expense, and that all future contracts must be signed with the understanding that carrying charges are included in the contract, even though that is not included in the printed contract form.

* * *

Waldmann to Remain in Kansas City

Fred Waldmann has been reinstated as manager of the Gayety Theatre, Kansas City. Last season Mr. Waldmann was offered another position at Cleveland, but declined to leave Kansas City. He accepted the position of treasurer instead. George Elmore, manager of the theatre last season, will return to New York, Mr. Waldmann said.

* * *

Laugh This Off!

The wee, unpretentious hamlets of Soldier, Kans., and Madison, Kans., have the officials of the Paramount exchange at Kansas City guessing. Soldier has a population of 240. The other day, and night, "The Covered Wagon", shown in the M. W. A. Hall, which seats about 200, drew 790 paid admissions, four times the seating capacity of the theatre and three times the population of the town. At Madison, in C. E. Liggett's Liggett theatre, the same picture played to 1,823, while the population of the town is 795.

* * *

Hays' Election Pleases Buffalo Friends

Buffalo exhibitors are as enthusiastic over the election of Walter Hays as president of the M. P. T. O., Inc., at the recent Albany meeting as they are over the decision of the Rochester exhibitors to come into the fold. It now looks as though the state body is all set to go ahead 100 percent. New members are signing up daily at the Buffalo Zone office in the Root building.

New York M. P. T. O. Offices in Albany

The headquarters of the M. P. T. O. of New York state, to be transferred to Albany at once, will probably be established in the Mark Strand building. A committee consisting of Louis Buettner of Cohoes, and Ben Apple, of Troy, visited the building last week and looked over vacant offices and later expressed themselves as well satisfied if a lease can be secured.

* * *

May Reach Agreement in Music Tax

Further proof that both exhibitors and music tax representatives are earnestly working for a fair and just compromise came this week when six cases against exhibitors were postponed in the district federal court at Kansas City, Kans., by agreement, pending the conference between M. P. T. O. Kansas and Missouri officials and music tax attorneys.

The cases which were to have been heard before Judge John Pollock, included suits

Joseph Stern, a Newark, N. J., exhibitor, is one of the best known theatre operators in Jersey. He is always seeking new ideas to use in presentation of his pictures.

against R. G. Liggett, Gauntier Theatre, Kansas City, Kans., former president of the M. P. T. O., Kansas; G. L. Hooper, Orpheum theatre, Topeka, Kans.; G. F. Wallace, Orpheum theatre, Leavenworth, Kans.; Robert S. Warwick and Blaine Cook.

The cases were continued until the January term of court. Another conference, in effort to reach a fair and equitable basis of arbitration, will be held in Kansas City between M. P. T. O. K. and M. officials, probably within a few days.

* * *

Binghamton, N. Y., Theatre Robbed of $1,500

Thieves broke into the Stone Opera House on Chenango Street, Binghamton, N. Y., last week and looted the safe in the ticket office of approximately $1500 in cash. Dave Cohen, one of the owners of the house, believes that the burglars made ad-

vance plans for the robbery several days in advance and after studying the situation estimated that there would be a considerable sum of money in the safe after the show receipts had been collected.

That they were professional yeggmen is indicated by the clever manner in which they "souped" the combination. Entrance was gained by forcing a side window opening in the second balcony. Getting into the theatre, it was an easy matter for the thieves to enter the office and rob the safe. A door on the north side of the house, used as an exit to an alleyway which had been bolted on the inside, was found open and the thieves are believed to have left through this door.

* * *

Plans Nearly Complete for Buffalo Ball

Plans are going ahead in fine shape for big Buffalo Movie Ball to be staged in Elmwood Music Hall on the evening of January 29 under the auspices of Buffalo Zone Motion Picture Theatre Owners of New York, Inc. A large orchestra has been engaged and Chairman James Wallingford has made arrangements to have the big hall elaborately decorated. It is expected that several stars will come to Buffalo for this event, which promises to be the biggest thing of its kind ever held in local film circles.

* * *

New Theatre for Waverly, N. Y.

Waverly, N. Y., is to have a new $125,000 motion picture theatre with a seating capacity of 1400, according to an announcement from the Comerford Amusement Company, which organization has closed an option for a plot in Broad Street extending from Clark to Loder Streets. Work will begin in the spring. The Comerford Company now holds leases on the Amusu and Loomis theatres in Waverly.

* * *

Kenmore, N. Y., to Have New $200,000 Theatre

It really looks like those Kenmore, N. Y. folks mean business this time at a new motion picture theatre. Application for a permit to build a $200,000 house and business block in Delaware Avenue near Landers road has been filed with the village board. Henry J. Ebling is the head of the corporation which proposes to erect the theatre on a community participation basis.

* * *

Salamanca Theatre Has Sprinkler Deluge

The sprinkler system in the Andrews theatre, Salamanca, N. Y., a Schine chain house, broke the other day, with the result that water, collecting on the upper floors, broke through, causing heavy damage in the lobby of the house. The downfall started just as the folks began to arrive for the show. Many were soaked.

* * *

Two Cobalt Theatres Destroyed by Fire

A severe fire took place at Cobalt, in Northern Ontario, on December 4, which wiped out the two principal theatres of the town, the Grand and the Lyric, both being destroyed by the flames. The two houses were in the same block which was swept by the conflagration.

* * *

Smalley Has Xmas Spirit

William Smalley, of Cooperstown, N. Y., has the true Christmas spirit. In front of each of his twelve theatres he is planning to place a couple of miniature Christmas trees. He will also decorate his lobbies with garlands of holly and ground pine. In some of his larger houses, the decorations will be more extensive. The Strand group of houses in Albany and Troy will also decorate extensively, following their usual custom.

The Spanish courtyard scene in Joseph Plunkett's prologue, at the Mark Strand theatre, New York City, for the showing of Famous-Players' "Sainted Devil" featuring Rodolph Valentino. The presentation was one of the most elaborate ever staged in New York and brought forth praise from every quarter of the press.

* * *

New Theatre for Stratford, Ont.

A handsome theatre has been opened at Stratford, Ontario, this being the New Majestic Theatre, which had been built by a local company headed by Mayor Tom Brown, of Stratford. The manager of the new house is C. H. Moody, a veteran exhibitor of Canada who is widely known for his ability as a theatre man. The company is known as the Majestic Theatres, Limited.

* * *

Gorman Leaves Ottawa Auditorium

T. P. Gorman is resigning as manager of the Auditorium, the huge amusement palace of Ottawa, Ontario, because of the press of other business interests, it is announced. Mr. Gorman will step out at the end of the present year. Eddie Charlton, of Montreal, who has been with the Princess Theatre there for some years and who was formerly manager of the Russell Theatre, Ottawa, is slated to succeed Mr. Gorman at the Auditorium.

* * *

ROUND TABLE BRIEFS

The two houses owned by Samuel Suckno, of Albany, N. Y., who recently died, will be handled by members of his family.

* * *

Tom Thornton, of the Orpheum, in Saugerties, N. Y., furnished the entertainment at a roast pig supper given by the Saugerties fire department.

* * *

Mrs. Charles Stombaugh, wife of the manager of the Pathe exchange in Albany, N. Y., will spend the Christmas holidays with relatives in Topeka, Chicago and Minneapolis.

* * *

Jake Rosenthal, of the Rose theatre in Troy, N. Y., gave what was probably the biggest program for ten cents ever provided by a motion picture theatre in this section of the state. Last Saturday he showed two features, including "Messalina," "Wolves of the North," a comedy, a fable and a news reel.

* * *

Harold B. Franklin, head of the Paramount theatre department, stopped off in Niagara Falls the other day on his way to Chicago to visit his old friend Charlie Hayman, owner of the Strand and Cataract theatres.

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Phil Gentille has resigned as manager of the Family theatre in Rochester, N. Y., and has returned to Buffalo where he has been engaged as a member of the First Graphic sales staff by Manager Jack Berkowitz.

* * *

The Palace theatre in Olean, N. Y., is now being managed by Mr. Odlum, formerly connected with the Cataract, Niagara Falls, as publicity man. The Palace is now being operated by the Bordonaro Brothers.

* * *

Walter E. Greenwood, manager of the Legion theatre in Wayland, N. Y., had one of the first showings of "Captain Blood," in western New York the past week and reports breaking all records with the attraction.

* * *

Jimmy Doyle and Mrs. Doyle were touring central New York last week, trying out a new Buick. Jimmy is manager of the New Academy theatre in Nunda, N. Y.

* * *

Ben Wallerstein, manager of the Broadway theatre, Buffalo, lost 20 pounds one night last week. His operator, A. Potts, took leave of absence to get married. That was all very well but Ben couldn't find another operator—so he had to keep the house closed that night. How's that for luck.

* * *

D. C. Frew has purchased the Royal Theatre, Luke City, Ark., from W. I. Johnson.

* * *

The J. and J. Theatre, Hume, Ill., will continue under the management of the wife of the owner.

PRODUCTION HIGHLIGHTS

Julanne Johnston completes work this month in "The City of Temptation," in which she is starred. This picture is adapted from Sir Philip Gibb's famous story of the Russian Princess who left Russia during the late revolution and fled to Constantinople. Miss Johnston should arrive in New York City during the holidays.

* * *

Through an arrangement with the Thomas H. Ince Studios, F. M. Asher, of Corinne Griffith Productions, has secured the services of Bradley King to adapt the forthcoming Corinne Griffith stories.

* * *

Robert Kerr is directing the forthcoming William Fox comedy, "Van Bibber and the Navy," adapted from Richard Harding Davis' story. Mr. Kerr has written all of the scenario in this series and succeeds George Marshall as director. Earle Foxe is featured in the title role of this series.

* * *

Booth Tarkington has let it be known that he is well pleased with the selection of Ben Alexander to play the role of the youngster, George Minafer, in "Pampered Youth," David Smith's picturization for Vitagraph of Mr. Tarkington's prize-winner, "The Magnificent Ambersons."

* * *

A slight change will be made in the screen version of "The Dancers," New York and London stage success which is now in the course of production at the Fox Film Corporation West Coast Studios. Scenes that in the stage presentation were laid in the Canadian northwest will have the more romantic background of the Argentine Republic.

* * *

Florence Gilbert has just signed a long contract with Fox Film Corporation. The young actress has been appearing in the Fox Van Bibber Comedies from the tales by Richard Harding Davis and her excellent work in these two-reelers is said to be responsible for the request for her signature on the dotted line.

* * *

Dimitri Buchowetzki has brought to a close the filming of Ferenc Molnar's "The Swan," with Adolphe Menjou, Ricardo Cortez, Frances Howard and Clare Eames in the principal parts.

* * *

Kenneth MacKenna, the well known stage player who made his screen debut with Bebe Daniels in her latest Paramount picture, "Miss Bluebeard," has been signed for an important role in "A Kiss in the Dark," which Frank Tuttle will begin soon at the Long Island studio.

* * *

Edmund Lowe, starring in pictures for the first time this year, has just completed another picture for Fox Film Corporation called "Ports of Call," by Garrett B. Fort. It is a combination mystery, thrilling and detective film.

* * *

Filming a leap over a high cliff, Frank Lloyd has just finished the production of his latest First National picture, "Judgment," with a decided thrill. Antonio Morena was the jumper and inasmuch as the script called for the character to attempt suicide by jumping off the cliff, Mr. Lloyd saved this dramatic scene until the last so that it might be executed with utmost care and exactness.

Above is one of the last informal snapshots of the late Thomas H. Ince. He is shown congratulating Hunt Stromberg, the producer of "The Siren of Seville" for Producers Distributing Corporation. The late Mr. Ince is shown on the left.

* * *

Albert Tavernier, who played the doctor in Richard Dix's latest picture, "A Man Must Live," has been added to the cast of the star's next film, "The Maker of Gestures" which Paul Sloane will start soon at the Paramount Long Island studio. Frances Howard and William Powell will appear in the chief supporting roles.

* * *

"Join the Army and get in the movies" will have to be adopted as a recruiting slogan if motion picture producers continue to draft soldiers for parts in their pictures. One of the latest recruits to the screen is George Wagner, who is a Captain in the Regular Army on active service and stationed near Salt Lake City, Utah.

* * *

In response to many inquiries, B. P. Schulberg has announced that the release of his special production, "Capital Punishment," has been set for January first. This picture, built on one of the most sensational themes ever undertaken upon the screen, features Clara Bow, George Hackathorne, Margaret Livingston, Elliott Dexter and Robert Ellis.

* * *

"Inez from Hollywood," First National's new Sam Rork production, from the novel by Adela Rogers St. John, which was released on November 30, is taking its place among the biggest of First National's Pace Maker group of pictures for current release. Early exhibitor reports on this release are very enthusiastic and show that it has a big box-office drag.

* * *

Production has started at the Fox Film Corporation West Coast Studios on "The Hunted Woman" from the novel by James Oliver Curwood, with Seena Owen and Earl Schenck in the leading roles. John Conway, who directed "The Roughneck," which had its Broadway premiere on December 1, is directing the screening of the Curwood novel.

* * *

"Free To Love," the first of six new stories with which B. P. Schulberg recently increased his program for the current year, was placed in production this week under Mr. Schulberg's personal supervision. It will be one of the Preferred Pictures to be released at an early date in 1925.

* * *

"Escape," the Alden Brooks novel, a new best-seller from Scribner's, was bought this week by Metro-Goldwyn-Mayer. The book was published in England under the title of "The Enchanted Land," and had a phenomenal sale there before being published over here.

* * *

The cast of "Sally," Colleen Moore's next First National starring production, has been completed and photography is well under way under the direction of Alfred E. Green. The cast supporting Miss Moore now includes Leon Errol, in his original stage role, Lloyd Hughes, Eva Novak, Louise Dresser, Charles T. Murray, Dan Mason, Carlo Schipa, Myrtle Stedman, Louise Baudet and Ray Hallor.

* * *

"One Year to Live," the first of the M. C. Levee productions to be made for First National under the arrangements of a recent contract which calls for a series of pictures from the United Studios president, was started last week.

* * *

Among the many beautiful and dramatic scenes to be filmed by Director Fred Niblo for the Metro-Goldwyn-Mayer production of General Lew Wallace's novel "Ben Hur," which is being made in Rome, Italy, will be reproductions relating to the Crucifixion, the Return from Calvary, the Last Supper, the Three Wise Men, and the Palace of

George Fitzmaurice gives some last minute instructions to Aileen Pringle in the undersea dance tableau of "A Thief in Paradise," a First National picture. Miss Pringle does some of the best work of her career in this classic production.

Pilate. These remarkable and world famous paintings deal with the last hours of the Christ.

* * *

Lillyan Tashman and Dorothy Dwan were added this week to the cast of Helen Martin's novel, "The Parasite," now being directed by Gasnier as a Preferred Picture for release by B. P. Schulberg Productions, Inc.

* * *

Harriett Hammond is to make her re-appearance on the screen in "Soft Shoes," Hunt Stromberg's new Harry Carey feature.

A little more than a year ago this famous Mack Sennett bathing beauty and comedienne deserted comedies for dramatic work and while appearing as leading lady for Buck Jones was so severely injured in a premature explosion in one of the scenes that a complete nervous breakdown followed her discharge from the hospital.

* * *

HOLLYWOOD CLOSEUPS

Transcending even "Vanity's Price" in its sumptuousness of sets and costuming, "Parisian Nights," the second Gothic production being made at the F. B. O. studios in Hollywood by Al Santell, bids fair to be the most spectacular offering yet presented by Film Booking Offices.

* * *

At least a week will be devoted to stunt scenes by Dick Talmadge for his new F. B. O. thrill melodrama, "Youth and Adventure," now being produced in Hollywood under the supervision of Abe Carlos. James Horne is directing. The stunts include a number of original thrills, which take place on a tug boat surging through a heavy sea and at Venice, a pleasure resort on the seashore near Los Angeles.

* * *

Buster Keaton is progressing toward the completion of his new comedy, "Seven Chances," the stage success by Roi Cooper Megrue adapated to the screen by Jean Havez, Joe Mitchell and Clyde Bruckman. Those who have watched the making of the picture declare that "Seven Chances" will prove a riot.

* * *

Clarence Brown's next Universal Jewel production will be a picturization of "The Plastic Age," the sensational novel of college life by Percy Marks which has already passed the hundred thousand mark. It is particularly appropriate for Brown to select this story for his next production, since he is one of the few college men among the movie directors, having graduated as a civil and electrical engineer from the University of Tennessee and Princeton.

* * *

With two units operating at full schedule, Gothic Productions, headed by Lou Baum, has taken its place among the most active independent producers in Hollywood.

* * *

There isn't a busier individual in filmland, according to reports from Los Angeles, than Hunt Stromberg.

Between being closeted in the cutting room with Harry L. Decker, his film editor-in-chief, Stromberg is putting the final touches on "Soft Shoes," his sixth Carey subject.

The above is a scene from B. P. Schulberg's "White Man," in which Alice Joyce and Kenneth Harlan star. The picture deals with jungles and natives, and is an exciting thiller from start to finish.

Following "Barbara Frietchie" and "The Mirage" the third starring vehicle for Florence Vidor on the Producers Distributing Corporation program will be an adaptation of the Cleveland Moffatt and Anna Chapin novel "The Girl of Gold."

* * *

Jesse Goldberg, the producer, on his arrival in Hollywood last week, announced the completion of his second Bob Custer Western for Film Booking Offices, titled "Flashing Spurs."

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David Belasco's play, "The Boomerang," leading in importance all the other stories on B. P. Schulberg's list of Preferred Pictures for this year, will soon be started and will be released as a special production early in 1925.

* * *

Alice Joyce, appearing in the leading role opposite Percy Marmont in Frank Borzage's first Metro-Goldwyn-Mayer production of "A Man's World," this week denied the report that she plans to retire from the films after completing her work in the picture.

"I am too much in love with my work to leave the screen again. For a time my duty was to my family. Now that I've returned to work I do not intend to give it up."

* * *

The Simplicissimus Cafe, one of the most famous and notorious resorts in Vienna, is to be the scene of much of the action of Priscilla Dean's new Hunt Stromberg production, as yet untitled, which Tom Forman will direct.

* * *

Jack Coogan, Sr., announces that the cutting and titling of the new Jackie Coogan picture, "The Rag Man," written especially for the boy star by Willard Mack, is nearly completed. Metro-Goldwyn has set "The Rag Man" for release the last week in January.

* * *

Edwin Carewe has completed the cast and the technical staff for his next First National production, "My Son," from the successful play by Martha Stanley now running in New York. Active work on the photography was begun on December 1.

* * *

Bruce Mitchell has just completed "The Cloud Rider," the second Al Wilson aviation stunt melodrama produced by Van Pelt-Wilson Productions for Film Booking offices. It promises to be the most pretentious of the Wilson productions to date.

* * *

The forthcoming Frank Woods production featuring Wanda Hawley and Pat O'Malley which is now under way at the Peninsula Studios under the working title of "On The Shelf," will be released by Producers Distributing Corporation under the more magnetic title of "Let Women Alone."

Director Fred Niblo is shown with the strong arm squad of "Ben Hur" which is being produced in Rome for Metro-Goldwyn. Mr. Niblo is examining the antique safety razor of one of Nero's soldiers and he doesn't seem impressed with the tool.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

OFFERS THRILLS IN BOOTLEGGING TALE

"Barriers of the Law" a Fast and Exciting Melodrama

"BARRIERS OF THE LAW." Independent Pictures Corp. Photoplay. Author, Travers Vale. Director, J. P. McGowan. Length, 4,960 Feet.

CAST AND SYNOPSIS

Steve Redding ..... J. P. McGowan
Rita Wingate ..... Helen Holmes
Rex Brandon ..... William Desmond
Leila Larkin ..... Marguerite Clayton
Annie ..... Norma Wills
Redding's Aid ..... Al. J. Smith

Rita Wingate's father, tugboat captain, is captured while endeavoring to run a liquor cargo. The leader of the hootleggers, Steve Redding, is appealed to for help by Rita, but she is refused and held prisoner by him. She makes her escape, meets and marries Rex Brandon, revenue chief. Brandon raids Steve's headquarters. Latter casts reflections on Rita's reputation and Brandon, to stop gossip, resigns. Brandon learns the truth later. Rita joins Steve's gang in order to acquire information for Brandon, who finally captures the bootleggers and a large shipment. Brandon rescues Rita from death in a flaming freight car on a moving train and they face a happy future together.

By GEORGE T. PARDY.

WHENEVER the names of Helen Holmes, William Desmond and J. P. McGowan are featured, you may look forward to something dynamic in the line of swift action and fizz-bang thrills, and "Barriers of the Law" is certainly no disappointment in these respects.

It isn't a picture designed to placate the high-brow element or appeal to those who like mental problems worked out on the screen, but considered as a straight melodramatic feature with a strictly up-to-date theme it registers as a bully program attraction.

The modern bootlegger seems to take the place of the old-time pirate in literature and he and his gang have become sufficiently familiar film figures. But he has "the edge," so to speak on the ancient sea-robber because he comes closer to reality in the eyes of the average citizen. You can call Mr. Bootlegger a national habit or national nuisance, but whatever way one's prejudices run, his existence must be recognized.

Consequently a picture dealing with rum-running activities, no matter how thick the melodramatic atmosphere may be laid on, seldom fails to register conviction to an astonishing degree. The daily newspapers have accustomed us to details of such wild bizarre happenings ashore and afloat in the mad, glad business of whiskey smuggling, that the camera experts can get away with all kinds of bloody murder and fantastic escapades without being crowded into the wholesale liar class.

Wherefore, when revenue officers and hootch gatherers tangle up in a maze of extraordinary adventures as "Barriers of the Law" swings from one pungent thrill to another, the spectators are stirred to eager approval, without stopping to ask any inconvenient questions as to logic.

It may appear an odd coincidence that Rita Wingate, escaping from the bootlegging chief with whom she was affiliated, would be lucky enough to find a husband in the person of the revenue chief, but that's a mere detail. And the rescue of Rita from a blazing freight car hauled by a runaway engine registers as a grand old climax.

Exploit this as a hum-dinger of a melo, full of pep, play up the bootlegging theme.

A FIT SUCCESSOR TO "THE COVERED WAGON"

"North of 36" Proves to Be Another Paramount Triumph

"NORTH OF 36." A Paramount Picture. Adapted from the "Saturday Evening Post." Story by Emerson Hough. Scenario, James Hamilton. Director, Irvin Willat. Length, 7,908 Feet

CAST AND SYNOPSIS

Dan McMasters ..... Jack Holt
Jim Nabours ..... Ernest Torrence
Taisie Lockhart ..... Lois Wilson
Sim Rudabaugh ..... Noah Beery
Dell Williams ..... David Dunbar
Cinquo Centavos ..... Stephen Carr
Major McCoyne ..... Guy Oliver
Sanchez ..... William Carroll

Taisie Lockhart, owner of a Texas cattle ranch, has no outlet for her product, and determines to trail her herd of longhorns North to Abilene. Sim Rudahaugh, State Treasurer, is amassing a crooked fortune in the accumulation of land scrip. He and his gang determine to steal the scrip to Taisie's ranch. Suspicion is wrongfully directed to Dan McMasters, who loves Taisie, and joins up with Rudabaugh to protect her interests. Rudabaugh stampedes the herd, but fails to get the scrip. He wantonly kills two Comanche Indian women, and the Comanches take the war path. In the end the herd reaches Abilene safely, Rudahaugh is turned over to the Indians, and McMasters marries Taisie.

By HERBERT K. CRUIKSHANK

IF you will admit that the establishment of a new cattle market—the saving of a great industry and a great state—is of equal dramatic importance to the settlement of Oregon by middle-western pioneers, then "North of 36" is as big a picture as "The Covered Wagon."

And whether or not you acquiese in this premise, the fact remains that this production is a box-office achievement of only slighter magnitude than the "Wagon."

That it is merely a sublimated Western means nothing. It is an American epic, and the sort of play for which American people will always line up at the ticket-booth. That it is strongly reminiscent of the "Wagon," and follows closely after it, means nothing. There may be a saturation point for this type of product, but it has not yet been reached.

A million readers have read the Emerson Hough story in the *Saturday Evening Post,* and when these folks know that the tale has been screened, you'll have to put up the ropes to keep 'em away.

The stampede of the frenzied herd will be remembered for a long time. The shots of the mulling mass of flesh crazily crashing through any barriers arouse enthusiasm

The arrival of the herd in Abiline is a delectable bit. There is plenty of humor throughout the action, and a bit of horror, too, as when the villainous Rudabaugh is turned over to the Comanches.

"North of 36" is less of a spectacle than its famous predecessor. It tells a more friendly, intimate tale. The heart interest is stressed, and the characters seem closer to the onlookers.

Ernest Torrence has apparently formed the habit of "stopping the show." Jack Holt makes a colorful McMasters; Lois Wilson and Noah Beery are fine, and the supporting cast is wonderful.

Give this one the exploitation it deserves. Play up the story, the cast, and the fact that this picture wears the purple mantle of the "Wagon" with regal dignity.

"THE WHITE SHEEP" AN ODD FEATURE

Burlesque Melodrama and Comedy Combination Has General Audience Appeal

"THE WHITE SHEEP." Pathe Photoplay. Author and Director, Hal Roach. Length, 6,091 Feet.

CAST AND SYNOPSIS

Tobias Tyler ..... Glenn Tryon
Patience Matthews ..... Blanche Mehaffey
Nelse Tyler ..... Jack Gavin
Milt Tyler ..... Bob Kortman
Mose Tyler ..... Leo Williss

Nelse Tyler and his two athletic sons, Mose and Milt, boss the town they live in through sheer scrapping ability. The third son, Tobias, is a quiet chap, the "white sheep" of the family, despised for lack of fighting spirit. He is, however, favored by Patience Matthews, whom his brothers court in vain. Tom Calvert tries to displace Nelse Tyler as mayor, fails, and frames him on a charge of having murdered Newt Randall. Nelse is found guilty. He is saved by Tobias, whose brains prove of more avail than muscle, for he finds the chap supposed to have been killed and brings him to the front. Tobias wins Patience.

By GEORGE T. PARDY.

IN his double capacity of author and director Hal Roach has accomplished the all too rare film feat of handing us "something different" in the feature line. Straight comedy has been Mr. Roach's pet avocation up to the making of "The White Sheep," when he decided to mix up fun and heroics in a seven reel compass, with the speed power switched on the 'steenth degree.

The result is curious, for melodrama and comedy struggle for ascendancy, with a strong suggestion of burlesque for a background, and it is probable that the picture will prove a bit of a puzzle to many spectators who will be unable to decide whether they are being "kidded" or should accept the melodramatic situations as genuine. But the main thing is that they are bound to be amused, no matter how they view it and "The White Sheep" may therefore be listed as having a general audience appeal.

Chances are that the astute director didn't intend anyone to take the stuff too seriously. If some fans accepted it soberly and in true romantic spirit, all right. Those who didn't, would get thrill reactions and laughs out of such a stimulating screen brew anyhow. Either way the box-office should benefit. Such, we fancy, was Hal Roach's argument, and it sounds convincing.

Space does not permit going into detail as regards the picture's numerous comic interludes, its madly moving melodrama, but among the big scenes are the trial, where Tobias has the court house shifted over the state line in an attempt to save the old man, the high jinks at the Matthews party, and the crashing climax, when the supposed murder victim is brought back in time to keep Nelse Tyler's neck intact.

Glenn Tryon is a much banged-about hero, but comes through it all defiantly and plays the role with fine zest and energy. Blanche Mehaffey is a satisfactory heroine and the support is excellent.

You can exploit this as something new in the melodramatic and comedy line, stress the laughs and thrills, the juveniles will certainly like it and you can go after the family trade with a clear conscience for the film is as clean as the proverbial hound's tooth.

COLORFUL, EXCITING SOCIETY DRAMA

"In Every Woman's Life" Suitable Fare for Sophisticated Audiences

"IN EVERY WOMAN'S LIFE." First National Photoplay. Adapted from Olive Wadsley's novel, "Belonging." Director, Irving Cummings. Length, 6,325 Feet.

CAST AND SYNOPSIS

Count Coti Desanges ..... Marc MacDermott
Thomas Carlton ..... Stuart Holmes
Sally Lansdale ..... Virginia Valli
Mrs. Lansdale ..... Vera Lewis
Dr. Logan ..... John Sainpolis
Julian Greer ..... Lloyd Hughes
Julian's Father ..... George Fawcett
The Captain ..... Ralph Lewis

Three suitors, Count Desanges, Thomas Carlton and Julian Greer, seek the hand of Sally Lansdale, an American girl in Paris. Desanges has true affection for the girl, but is so much older than Sally that she does not reciprocate his feelings. Carlton is a married man, who flatters himself that he can win Sally despite this handicap. Greer is really fond of her and Sally returns his love. On board a liner Greer falls overboard. He is rescued by Desanges who becomes paralyzed as a result of his exertions. Carlton makes an attempt to assault Sally. He is killed by Desanges, who rallies sufficiently to shoot him. Greer and Sally are united.

By George T. Pardy.

COLORFUL atmosphere, luxurious settings, handsome photography and a story with considerable heart interest combine to make this a feature very much out of the common. It ought to prove an excellent box-office asset for most theatres, although exhibitors catering strictly to the family trade may find it rather strong meat for their patrons.

It is a modern drama of society, with three men in pursuit of one woman, one of the admirers being a downright cad, another an elderly, self-sacrificing chap, number three, the alluring youth who wins her. The opening reel plunges right into a whirl of merry life in Paris, followed by one of the film's spectacular, unique hits, a breakfast in the ornate residence of Count Desanges which is attended by guests on horseback. Some of the gags pulled in subtitle form during this affair are somewhat on the raw order and could be eliminated without the story suffering any loss.

The situations on shipboard are deftly handled so as to create red-hot suspense and a big punch is administered with stunning effect when Desanges leaps into the ocean to rescue Greer. The latter's fall and Desange's dive from the liner's side, a clear drop of over one hundred feet, register as vividly as the most rabid admirer of sensational stunts could desire. Another realistic sequence is the shooting of the villain by the paralyzed Count, who, by a tremendous effort of will power, manages to summon up enough strength to finish off Carlton when he attacks the heroine. Both Sally and her sweetheart lie loyally to the police in order to shield Desanges, but the latter confesses just before he dies and a happy climax is brought about.

Virginia Valli does extremely good work in the role of the much sought-after Sally Lansdale, is very attractive and effective in its emotional stages. George Fawcett provides a capital character sketch of Greer's irritable papa, Stuart Holmes plays the villain with his usual energy, and Lloyd Hughes gives an artistic and clean-cut performance in the part of Julian, the successful lover.

The camera technique is perfect, there are any number of gorgeous interiors, the marine bits and other exteriors are well filmed and good lighting prevails.

You have a large and distinguished cast to play up in your exploitation, all of the players being well known to the fans. The title has advertising possibilities and you can tell your patrons about the horseback breakfast and melodramatic thrills.

"HER MARRIAGE VOW" GOOD DRAWING CARD

Domestic Drama Has Strong Sentimental Urge and Comedy Values

"HER MARRIAGE VOW." Warner Bros. Photoplay. Adapted from stage play by Owen Davis. Director, Millard Webb. Length, 6,500 Feet.

CAST AND SYNOPSIS

Bob Hilton ..... Monte Blue
Arthur Atherton ..... Willard Louis
Carol Pelham ..... Beverly Bayne
Estelle Winslow ..... Margaret Livingston
Ted Lowe ..... John Roche
Barbara ..... Priscilla Moran
Janey ..... Mary Grabhorn

Carol Pelham weds Bob Hilton, who in four years becomes a prosperous business man. They have two children. Bob's constant attention to buiness leaves Carol too much alone. While visiting a friend in an adjoining apartment, Bob comes home just in time to prevent one of the children from taking poison in mistake for medicine. Finding Carol in Estelle's flat, entertaining a former suitor, Bob compels her to leave him, but keeps the children. Later Carol secretly enters the house in an attempt to see the children. They implore her to take them with her. Bob's appearance stops the proposed flight, but he is convinced of his wife's devotion and they are reconciled.

By George T. Pardy.

SKILLED direction, good work by a carefully selected, capable cast and a plot strong in human interest values combine to make this feature a box-office attraction of exceptional drawing power. It is a neatly constructed domestic drama. the sentimental urge is potent, accentuated by terse, witty subtitles, earns well deserved laughter in the early reels.

The first portion of the picture deals with the marriage and subsequent home life of Carol and Bob Hilton, there are some uncommonly good scenes in which the two children take part, such as those where they play with the father, real natural touches which go far toward building up sympathetic appeal.

So by the time the breakup between hubby and wife occurs you have grown to like both the Hiltons and feel that the separation, due to misunderstanding on the man's side, and a little indiscretion on the woman's, is a huge pity all around. Nothing develops and maintains plot interest like working up sympathy for hero and heroine early in a picture and this has been done very dexterously in "Her Marriage Vow."

An excellent bit of suspensive action is achieved in the episode where Bob comes home just in time to prevent one of the kiddies from drinking out of a carbolic acid bottle; this in turn leads to his indignation over the mother's absence and discovery that she is entertaining a former suitor, the result being that Carol is driven away. Her innocence is of course, made manifest to the audience, and this helps a lot when she returns in a storm and tries to kidnap her children, for it adds weight to the maternal love lure, always a strong factor in winning the fans. The climax is well handled and everyone is satisfied when peace reigns once more in the Hilton nest.

Beverly Bayne, who returned to the screen in this picture after a long absence, proves that she has lost none of her ability as an emotional actress of marked charm and talent. Monte Blue, as Bob Hilton, Willard Louis, as Arthur Atherton, give capital performances and the support is splendid.

The settings are handsome and appropriate, interiors and exteriors are well photographed and excellent lighting effects attained.

The title possesses exploitation value. Many of the fans will remember Beverly Bane and welcome her return to filmdom, those who make her acquaintance for the first time will want to see her again. Other names worth stressing are Monte Blue, Willard Louis, John Roche, and Margaret Livingston.

"GIRLS MEN FORGET" IS MILDLY AMUSING

Comedy Relief Not Bad But Dramatic Sequences Fall Flat

"GIRLS MEN FORGET." Principal Pictures Photoplay. Author, Fanny Kilbourn. Director, Maurice Campbell. Length, 5,700 Feet.

CAST AND SYNOPSIS

Kitty Shayne ..... Patsy Ruth Miller
Russell Baldwin ..... Johnny Walker
Jimmy Masson ..... Alan Hale
Lucy ..... Mayme Kelso
Aunt Clara ..... Carrie Clark Ward
Michael Shayne ..... Wilfred Lucas
Mrs. Baldwin ..... Frances Raymond
Ruby Thomas ..... Shannon Day

Kitty Shayne is popular as a "cut-up," but decides that her gay reputation won't help much in getting her a husband. So she moves to another town, where she stays with her aunt and plays the part of a reserved, timid maiden. She meets and falls in love with Russell Baldwin, who despises the disciples of jazz, and returns her affection. Her aunt gives a party to celebrate the engagement. It is a painfully dull affair, until Kitty throws off the mask, becomes her old self and spirits things up considerably. Russell is at first aghast over Kitty's transformation, but is reconciled to his sweetheart when he discovers that she did it all to keep her aunt from being disappointed over the party's failure.

By George T. Pardy.

A MILDLY amusing comedy drama which isn't likely to cause much of a sensation wherever it is shown, but is good enough for a place on a double bill, or may be utilized in houses with a daily change schedule.

Its redeeming points are the gingery, versatile work of Patsy Ruth Miller in the leading role and the snappy action put over in conjunction with the jazz parties staged at the beginning of things. You get a few laughs out of the comedy gags enlivening this portion of the film. But when it dips into drama, "Girls Men Forget" flies clear off the common sense reservation and becomes hopelessly bogged in a swamp of absurdities.

The heroine is introduced as a flapper of the most flapperish type, a sort of mad cut-up whose entertaining abilities and disregard of convention have listed her as "the life of party" whenever she attends a social shivaree, which is a frequent occurrence. But the pursuit of pleasure begins to pall upon Kitty Shayne when she notes that marriage proposals don't come her way, for it seems that the males in search of life companions prefer more sedate damsels.

This leads to Kitty's visit to a distant aunt, her adoption of meek manners and a generally coy attitude toward men in general, which results in her snaring a youth who doesn't like jazz experts. The plot hurdles into an unconvincing groove right here. It suggests that a moral can be deduced to the effect that modern girls must chop off all dizzy pleasure stunts and behave like old-time Puritans if they wish to hear wedding bells ring, but we fancy few converts will be made thereby. As a matter of fact, Kitty's successful love coup shows her up as a good deal of a hypocrite, and she wins little sympathy.

Patsy Ruth Miller is O. K. at those stages of the film where she is called upon to emulate flapper activities, into which she injects an amazing amount of pep and mirthful appeal. She is less successful in the emotional phases, but that is the fault of the role, not the star. Johnny Walker gives a pleasing performance as the bashful swain whom Kitty utlimately captures and the support is adequate. There are many handsome sets and the photography throughout is of excellent quality.

The title possesses drawing power. Play up Patsy Ruth Miller and Johnny Walker in your exploitation and stress the jazz appeal, but don't boost the story too heavily.

MUCH HERALDED FILM PROVES DISAPPOINTING

"Greed" a Morbid Tale in Which Vulgarity is Rampant

"GREED." A Metro-Goldwyn Photoplay. Adapted from the novel "McTeague" by Frank Norris. Scenario, Erich von Stroheim and June Mathis. Director, Erich von Stroheim. Length 10,057 *Feet.*

CAST AND SYNOPSIS

McTeague ..... Gibson Gowland
Trina ..... ZaSu Pitts
Marcus Schouler ..... Jean Hersholt
"Mommer" Sieppe ..... Sylvia Ashton
"Popper" Sieppe ..... Chester Conklin
Maria ..... Dale Fuller
Mr. Heise ..... Hughie Mack
August Sieppe ..... Austin Jewel

McTeague, an unlicensed dentist, marries Trina, resigned to him by her sweetheart Marcus. Trina wins $5,000 in a lottery, Marcus is furious at having lost the money, and Trina develops a mania for hoarding gold. The State puts McTeague out of business, and the couple sink lower and lower. McTeague murders Trina, steals the gold and heads into Death Valley. Marcus, now a rancher, joins a posse to seek him and alone strikes into the Valley. Here he overtakes McTeague, and in a battle is killed. In the struggle, however, he handcuffs himself to McTeague, and the final flash shows Marcus dead and McTeague chained to the corpse awaiting death.

By Herbert K. Cruikshank.

MURKY, morbid and spattered with unpardonable vulgarity "Greed" won't do. It's box-office value must be decided in the judgment of each individual exhibitor. Each should know whether or not his patrons will be interested in this type of picture. It is not the sort of entertainment to be recommended for women or children.

It is incredible that a director with such brilliant past successes has so far misjudged the pulse of America, as to believe that its picture patrons will delve into the depths for entertainment.

As a document of crass, crude, naked realism this much-heralded production has artistic value, but this artistry is over-shadowed by unpleasantness in theme and treatment.

Perhaps it is too strong meat for a young and optimistic nation, perhaps we do not care to face life as it is. In any event von Stroheim has to learn that American picture goers do not wish screen lovers to exchange kisses on sewers, or plight their troth with physic advertisements as a background. Neither do we relish the spectacle of belching gluttony, or the other nauseous actions appearing in the film for which small boys get their hands slapped. Of course, life is rough. But in the most elemental existences there is enough beauty to make it livable.

As a technician von Stroheim has again proven his genius, no detail of the picture but what is perfect. The sweating McTeague staggers through the sun-baked, horrid vastness of Death Valley with rattlers and gila monsters beneath his feet. But here again, as throughout the picture, is a sort of mental brutality that bludgeons the brain into a sense of repellant depression.

The acting is superb. Gibson Gowland, as the shaggy headed giant with moron mentality, never once is out of character. ZaSu Pitts makes of Trina a horrid reflection of what a lust for money may make of a woman capable of holding only one idea. Jean Hersholt, as Marcus, ably characterizes a creature also obsessed by the greed for gold, and the remainder of the cast enact their roles in a manner that bespeaks great histrionic ability, and the skilled hand of a master manipulating the wires.

You may exploit the film as a faithful transition from print to screen of Frank Norris' novel. Capitalize the fact that it is a von Stroheim production which required years to complete, and many months to cut to its present length.

RANKS AS GOOD PROGRAM ATTRACTION

"Passing of Wolf MacLean" a High Speed Western Melodrama

"THE PASSING OF WOLF MACLEAN." Russell Prod. Photoplay. Author, George Heivel. Director, Paul Hurst. Length, 4,712 *Feet.*

CAST AND SYNOPSIS

The Stranger ..... Jack Meehan
Bert Granger ..... Mark Fenton
Alice Granger ..... Alma Rayford
Parson Dan Williams ..... Al Hallett
Benny Granger ..... John Fox, Jr.

The Stranger arrives in Bert Granger's sporting saloon, in which Bert's young son and daughter, Benny and Alice, entertain the guests. The Stranger interferes in a quarrel arising from a drinking bout, becomes involved in a fight and emerges winner. He is strongly attracted by Alice. Bert is fleeced by crooked gamblers in a card game. A reward is offered for the apprehension of outlaw Wolf MacLean and the Stranger is arrested on suspicion. The gamblers arrange for the hanging of the Stranger. Parson Dan Williams saves him by confessing that he is the criminal. Williams is shot and killed by one of his gambler confederates, the Stranger is cleared and wins Alice.

By George T. Pardy.

A REGULAR rip-roaring, melodramatic Westerner with the sentimental and romantic angles stressed to the limit and something over, "The Passing of Wolf MacLean" is a perfectly good program attraction, and in localities where they like the heroic stuff handed out in generous measure at a fast clip, ought to bring very satisfactory box-office returns.

One thing is sure, boy patrons will pronounce this picture the "real thing" and boost it to the skies, nor will it fail to thrill many of the older folks. That the plot won't stand systematic searching after logical conclusions doesn't matter in the least. Rapid, direct action and plenty of "punch" is what counts wherever features of this type are popular, and there is no lack of these factors in the present instance.

Of course, there are patrons who would be frankly bored by this sort of thing. But, on the other hand, the hard-riding, fast shooting, rough- and ready lovemaking Westerner has an irresistible fascination for a huge army of film fans. If such wasn't the case, producers wouldn't waste time and cast turnout adventurous tales of "life in the great outdoors."

And "The Passing of Wolf MacLean," with all its high-flown melodramatic excesses, ranks as mighty good entertainment of its kind. Maybe you will grin tolerantly at the spectacle of a mere boy "pinching" a giant of a man on suspicion of being a much-wanted criminal, but, after all, you've seen more improbable things than that screened, and there is undeniable joy in letting oneself go with the action, as it swirls into a slashing climax, wherein the hero's neck is only saved from an encircling noose by a sudden and unexpected confession from the real criminal.

There's a bit of a moral inculcated, too, for the heroine's wastrel dad reforms, quits drinking and gambling, and the atmosphere becomes generally rosy. The photography is excellent, both interiors and exteriors are well filmed, and clear lighting prevails.

Jack Meehan, as the hero, and Alma Rayford, as his sweetheart, give pleasing performances, Mark Fenton scores as the dissipated father, and Johnny Fox, Jr., does extremely well in the juvenile role of Benny Granger.

Exploit this as a smashing melodramatic Westerner, guaranteed to keep all lovers of the "red blood" stuff in a fever of excitement from start to finish. If your people favor this type of feature, there will be no disagreeable comeback on their part, no matter how hard you boost it.

Some western ballyhoo will help a lot with a picture of this kind. It may be arranged by dressing up the house attendants in cowboy fashion, with colored scarfs and broad-rimmed hats.

ANOTHER SURE WINNER FOR FOX

"The Roughneck" a Sure Box-Office Attraction

"THE ROUGHNECK." Fox Photoplay. Author, Robert W. Service. Scenario, Charles Kenyon. Director, John Conway. Length, 7,500 *Feet.*

CAST AND SYNOPSIS

Jerry Delany ..... George O'Brien
Felicity Arden ..... Billie Dove
"Mad" McCara ..... Harry T. Morey
Anne Delany ..... Cleo Madison
Sam Meldon ..... Charles A. Sellon
Zella ..... Anne Cornwall
Fight Manager ..... Harvey Clark
Zamina ..... Edna Eichnor

"Mad" McCara, sea captain, lures widow Anne Delany to the South Seas with promises of marriage. The promise is unfulfilled, he advises her that her infant son is drowned, and eventually discards her. The son grown to manhood believes he kills a man in the prize ring, and stows away on a boat bound for the island where his mother lives among the natives. He meets and loves Felicity Arden. McCara attacks her. His mother tells her sad story, and Jerry kills McCara in a magnificent fight. It develops that Jerry's pugulistic opponent was not killed. Felicity, Jerry and Anne return to the States facing a happy future.

By Herbert K. Cruikshank

THIS one has all the ingredients mixed in the proper proportions to make dough for showmen. The story is by Robert W. Service, the title is right, and the cast has box-office value. These things will be sufficient to bring 'em in; and this interesting melodrama will please 'em and send 'em home happy.

There are fights, sea disaster, sharks, villains, hula dancers, a handsome two-fisted lover, a beautiful sweetheart, a reunion between a mother and her son, and dire revenge on the man who caused their separation.

The locale of the picture includes the notorious Barbary Coast of 'Frisco, and a luxuriant, lazy island in the South Seas. Here silver sands are ever kissed by opalescent waters, and easy-to-look-at maidens clad chiefly in floral neckwear are kissed by any who have kisses to give.

There is action in the very first flash, and from there on the story gathers impetus until the crashing climax when the strong hands of the hero close about the throat of the man who has betrayed his mother and threatened the safety of the girl he loved.

Stamped vividly in the memory of every audience will remain the scene in which Jerry outmaneuvers the hunting shark whose triangular fin cleaves the waters through which he swims to freedom. As the sea-wolf turns belly-up to seize him, the boy swims under it, necessitating a new attack. Eventually, Zella, the South Sea princess, rids herself of all encumbering clothing, and knife in teeth leaps from her native craft to the rescue.

Folks will remember the prize fight in the water front "athletic club," and that other more primitive battle between McCara and Jerry. His sweetheart, her raiment shredded, cowers in a corner. Outside the fierceness of a tropical storm rages. In his hut, the mother who has just disclosed her sad secret prays for him. And the boy recalls to the man the many crimes for which he must account to the young avenger.

And throughout there is a spice of comedy, beautiful background, excellent direction and photography. George O'Brien clinches his claim to fan popularity by further proving his histrionic ability. Billie Dove's cameo-cut features grow more beautiful each time we see her. Harry Morey is a real hatable villain and Cleo Madison does well as the unfortunate mother. The rest of the cast offer fine support.

Exploit this one as a thrilling melodrama. Stress the name of the author, Robert W. Service; the South Sea stuff and play up the name of George O'Brien.

MAY McAVOY IN NEW JAZZ PICTURE

Story of the Younger Generation Generously Sprinkled With Hokum

"THE MAD WHIRL." A Universal Photoplay. From the Story by Richard Washburn Child. Adapted by Frederick and Fanny Hatton. Director, William A. Seiter. Length, 6,184 Feet.

CAST AND SYNOPSIS

Cathleen Gillis	May McAvoy
Jack Herrington	Jack Mulhall
Gladys Herrington	Myrtle Stedman
Margie Taylor	Barbara Bedford
John Herrington	Alec B. Francis
Martin Gillis	George Fawcett
Benny Kingsley	Ward Crane
Julia Carling	Marie Astaire
Spivens	Joe Singleton

The middle-aged Herringtons keep apace with their son Jack on his drinking bouts and jazz parties. One day the son meets a childhood chum, Cathleen Gillis, who has just returned from boarding school. The girl's father, an ex-saloonkeeper, objects to Jack's attentions to his daughter, and warns her against the youth. She is attracted to him, however, and tries to reform him. Even after finding out that he has broken his promise to give over the old life, she forgives him and they elope. Martin Gillis pays the elder Herringtons a visit, and hands them a severe tongue scathing. They at first resent his attack, but when he leaves, realize the folly of their ways.

By Richard B. O'Brien

THE producers of "The Mad Whirl" have done handsomely by the picture, lavishly casting the piece and providing a charming setting for this hectic tale of high society life. The fault is with the story, which is another vilification of the younger generation. In an effort to teach a moral, the bounds of credulity have been overreached with the result that the impression at times is that of hokum pure and simple. The exceptionally strong cast, however, may put the film over with the fans.

The Herringtons, it appears, have fallen victims of the jazz fever, and the parties they stage in their suburban home would make the reported Hollywood orgies seem like a Sunday school picnic. Bromo seltzer at eleven each morning for all hands is the order of the day, and immediately after lunch, the excitement begins all over again.

All this and more might have been swallowed gullibly enough, had it not been for the final turn. The young waster elopes with the charming daughter of an ex-saloon keeper, and the indulgent parents of the boy are willing to receive the newlyweds with open arms. Their enthusiasm, however, is not shared by the righteous father of the bride, who calls upon the Herringtons, and in an outburst of indignation gives them a severe scathing upon the evils, of their ways, and manhandles the father in no half-way manner.

Angry at the time, when the ex-saloon keeper departs, they regret the wild life they have been leading, and penitent, decide to turn over a new leaf. This, we think, is laying it on a bit thick and will prove a strain on the intelligence of the most credulous spectator.

It cannot be said that the picture is without its bright spots and there are one or two masterful touches in the direction, but the plot lacks conviction and plausibility.

The cast is excellent, with May McAvoy an appealing and winsome heroine. Jack Mulhall is convincing as the wastrel son and George Fawcett in the role of the girl's father does some splendid acting. Alec B. Francis and Myrtle Stedman as the boy's over-indulgent parents make the most of the opportunity offered them. The remaining cast is capable

Feature May McAvoy, Jack Mulhall and George Fawcett and advertise it as a speedy, jazzy film of society life.

HOMESPUN FILM PROVES ENTERTAINING

"On the Stroke of Three" Will Prove Popular Screen Entertainment

"ON THE STROKE OF THREE." An F. B. O. Photoplay. Author, Henry Payson Dowst. Director, F. Harmon Weight. Length, 6,707 Feet

CAST AND SYNOPSIS

Judson Forrest	Kenneth Harlan
Mary Beverly Jordan	Madge Bellamy
Ma Forrest	Mary Carr
Duley	Eddie Phillips
Jasper Saddler	Robert Dudley
Henry Morgride	John Miljan
Lafayette Jordan	Edward Davis
Emily Jordan	Dorothy Dahm

Judson Forrest lives with his mother on a piece of property that Lafayette Jordan, a banker, is desirous of obtaining to put in a dam. Forrest is an inventor and has worked out a devise for gas stoves. He rescues a girl in an accident, and thinks she is employed in the Lafayette home, but in reality she is the banker's daughter. Forrest goes to the city to finance his invention, and meets a friend who is a crackerjack salesman. Together they finally put over the stove, but only after Forrest almost loses his home through the trickery of one of the financier's agents. He also wins the heiress.

By Richard B. O'Brien

ON THE STROKE OF THREE" is an interesting story well told, capably acted, and for the most part directed with good judgment. The story of the country youth who makes good in the big city is by no means new, but this does not mean that it lacks interest, and in this case it affords a pleasant hour's entertainment. "On the Stroke of Three" is a picture that should prove popular with the majority of patrons.

Usually when we have the theme of the small town hero who goes to the city in search of fame and fortune, mortgaging the old homstead to finance the enterprise, it is not difficult to guess the outcome and such is the case in this picture, but from the box-office angle this is a point in its favor rather than otherwise. Audiences have demonstrated time and again that they do not like to be fooled and hence the demand for happy endings, the triumph of virtue and the other familiar trappings that tickle the public palate, and which consequently the sagacious producers serve up as an almost steady diet.

All these familiar ingredients of screen fare are to be found in this latest F. B. O. production and with this in mind we unhesitatingly predict that "On the Stroke of Three" will register success with the army of fans. The action moves at a swift pace, the love interest is not over-emphasized and the film has sufficient momentum to hold one's attention until the final fadeout.

The beauty of this film is that it scrupulously avoids extremes; there is sentiment without sentimentality; the rural banker is a crab, but no dyed-in-the-wool villain; the hero is red-blooded but is not perfect; in a word the golden mean is struck and a logical consistency is thereby maintained.

As the rural inventor who outwits the moneyed interests and wins an heiress in the bargain, Kenneth Harlan gives a pleasing and finished performance. Madge Bellamy is easy to look upon and plays the heroine very capably indeed. Robert Dudley as the shrewd country banker is a strong candidate for the "meanest man in the world" and is only outclassed by John Miljan as the crafty agent of the financier. Mary Carr contributes another noteworthy portrait of the ideal mother and the remainder of the cast meets all requirements.

Feature Kenneth Harlan, Madge Bellamy and Mary Carr and advertise it as a stirring drama of a man's fight for success the face of great odds.

PAULINE FREDERICK IN APPEALING ROLE

Sacrifice of Love the Theme of "Smouldering Fires"

"SMOULDERING FIRES." A Universal Jewel Photoplay. Authors, Sada Cowan and Howard Higgin. Director, Clarence Brown. Length 7,356 Feet.

CAST AND SYNOPSIS

Jane Vale	Pauline Frederick
Dorothy	Laura La Plante
Robert Elliot	Malcolm McGregor
Scotty	Tully Marshall
Lucy	Wanda Hawley
Kate Brown	Helen Lynch
Mugsy	George Cooper

Jane Vale, forty years old and successful manager of the great manufacturing business left by her father, one day discovers that she is in love with a youth half her age, an employee in the factory. She makes him her assistant and the gossip of the employees makes it necessary for him to ask her to be his wife. Before the wedding her younger sister comes home from college, and the two fall in love with each other, but lack the courage to tell the elder sister, and the marriage takes place. Soon after, the wife discovers that her husband is in love with her sister, and pretending that she no longer cares for him, asks for her freedom, although it breaks her heart.

By Richard B. O'Brien.

THE sacrifice of love, love that comes when youth has fled forms the basis of this masterful story in which Pauline Frederick reaches the heights of great acting. A powerful theme adroitly handled and superbly acted make "Smouldering Fires" a picture eminently worth while and one which no one can afford to miss. Not only is it an artistic triumph but it possesses unmistakably that indefinable something called audience appeal.

Love comes late to Jane Vale, a hardened business woman whose soul is wrapped up in the engrossing subject of making money. But when it comes, it is no passing fancy but the kind of love that is all-consuming; it is the breath of life, the spark eternal, unquenchable and deep-rooted. Under its spell the keen, brilliant woman of the world completely loses her poise and balance and lives with but one object in view,—to prove attractive to the eyes of her youthful lover.

All might have gone well had not her younger sister appeared shortly before the wedding with all her youthful charms. The inevitable happened and they fall in love. However, out of loyalty to Jane, Robert goes on with his plan and marries his benefactress. They manage to conceal their love, but Jane finally learns of it and does a wonderful thing. She stages a scene for the benefit of the young lovers in which she tells her foreman Scotty that she has made a mistake in her marriage. All the while her heart is breaking. This is truly a sacrifice of love, a love that reaches above all earthly things, unselfish and unbounded. In this scene in particular Pauline Frederick reaches fine heights of dramatic intensity.

The story is so convincingly told and acted with such sincerity that it strikes straight at the heartstrings; it is executed with a simplicity and truthful beauty that lifts it into the realms of true artistic achievement. It is the kind of a picture that will bring tears to eyes of the most sophisticated spectator.

Pauline Frederick as the ageing beauty is a pathetic figure and gives a performance that shows the result of careful study and fine dramatic understanding. Malcolm McGregor rings true as the outspoken youth who wins favor in her eyes and Laura La plante makes the younger sister radiant with charm. As Jane's advisor Tully Marshall gives a splendid performance, and the remainder of the cast is capable.

A teaser campaign might help this picture along, as the title is particularly adapted for this sort of advertising, although the film is well able to stand on its own merits.

The Big Little Feature

"The Royal Razz"

Pathe-Hal Roach 1 reel

This is a story of a doting father who plays Santa Claus for the entertainment of his offspring and to the discomfort of everyone on the trolley car onto which he lugs a giant Christmas tree. He gets lost in the labyrinth of chimney shoots and when he finally falls into the fireplace baby has fallen asleep.

This is one of the best comedies that Charley Chase has ever produced and many of the situations are a scream. Most of it is filmed on a trolley car. Charley drags a monstrous Christmas tree on board when the car is jammed. What follows is one long howl and seldom if ever was more fun packed into one reel. When he gets home the tree is a wreck so he rigs up a palm tree with all the Yuletide trappings. He then gets into a Santa outfit and climbs on the roof to do his stuff via the chimney. Lost in the maze of openings, he winds up in the cellar, making his exit through the furnace. By that time the baby is asleep and the show all goes for naught. "The Royal Razz" is a sure winner and every farsighted exhibitor should make an effort to secure it as a Christmas attraction, although it would be a howl on the Fourth of July.

* * *

"A Movie Mad Maid"

Fox 2 reels

The desperate efforts of a movie-struck girl of huge proportions whose indulgent mother furnishes the capital to form a company for her when she is turned down by everyone else as hopeless and the incidents that take place during the filming of a picture furnish the story.

The situations in "A Movie Mad Maid" are ridiculous and inane, but this would not necessarily mean that the picture will not go over in the neighborhood theatres, for such films have frequently brought down the house. A girl who is anxious to break into the movies at any costs forms the basis of the story, and while any number of humorous situations might have been developed from such material we must confess that all the possibilities have been overlooked and the humor is "weary, stale, flat and unprofitable." It cannot be said that the director has not tried hard but he has failed miserably. We cannot think of a single laugh in the two reels, but it will undoubtedly find a market.

* * *

"Just a Good Guy"

Pathe-Hal Roach 2 reels

The story concerns the trouble and confusion caused by an animated dummy devised by an impecunious inventor and the worries of a pawnbroker who falls heir to the dummy.

"Just a Good Guy" may be described in a word as just another two reel comedy with nothing in particular to recommend it except that it is a Hal Roach product, which is always a label that carries weight. The comedy in this one is mildly amusing. In a word the picture is no better and no worse than the average, and will do well enough as a filler on the program.

Farina and his gal in Pathe's comedy "Seein' Things," one of a favorite series.

This picture promises lots of action. One of the scenes from the mirthful Pathe comedy "Deaf, Dumb and Daffy."

The House of FEATURETTES

Week of December 14

Loew Circuit, N. Y.—Plays "Marvels of Motion" (Issue A), "If Matches Struck" (Gem of the Screen) and "Peeps in Puzzleland" (Gem of the Screen).

Missouri, St. Louis—Plays "Thru Three Reigns" (2 reel novelty specialty).

Newman, Kansas City—Plays "Animated Hair Cartoon" Subject O.

120 First-Run Novelties, 1924-25

RED SEAL PICTURES CORP.

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* * *

"The Burglar"

Fox 2 reels

The visit of a young society chap to a police station starts the pursuit of a well-known thief and murderer. Van succeeds in capturing the criminal, but he afterwards escapes. He captures him again quite accidentally and is acclaimed a hero.

Each succeeding release of the Van Bibber comedies adapted from stories by Richard Harding Davis is better than its predecessor and "The Burglar" is the best of the series. This comedy is packed with laughs from beginning to end, setting a swift pace at the opening and maintaining a spirit of livliness and mirth it would be difficult to improve upon. The trouble that Van encounters in trying to elude the killer while he keeps constantly bumping into it, will put any audience in a roar. How he captures the criminal quite by acci- is amusing enough to keep them doubled up with laughter. Earl Fox plays the role of Van Bibber exceptionally well and Fred Kohler is competent as the killer.

* * *

"What's the Use"

Universal Comedy 2 reels

Mildly amusing best describes this Universal comedy.

Andy is given a vacation but is ordered to be back, promptly in two weeks. The family dash away with complete camp supplies. After the car is nearly torn apart by a chain, a cop pinches him when little Chester explodes firecrackers. Andy is sent to jail and serves a few days. Continuing their journey, the car suffers four punctures at one time. Pitching camp in the dark, Andy falls off a cliff, his nightshirt catches onto a tree. Min and Chester lasso him, finally dragging him to safety. He then goes hunting and wastes a lot of good shells. A skunk crosses his path and the family has to air their clothes. He sees a calendar and believes his vacation is up. Arriving at the office, he finds he is five days ahead of time, little Chester having torn off five days to start a fire.

"What's the Use" will provide a pleasant twenty minutes entertainment.

* * *

"Andy's Stump Speech"

Universal Comedy 2 reels

Andy goes to Old Timer's farm for a rest. He goes in swimming and two goats chew up his clothing. In the meantime a telegram arrives from the

New complications in "So Simple," a Mirthquake comedy released by Arrow Pictures. This is one of the series that has made Harry McCoy famous.

neighorhood town asking Andy to come and speak. Min finds Andy in the lake and his clothes gone. He rushes home in Min's petticoat and gets dressed. They race with the train to the crossing but the train hits them and they find themselves on the fender. They arrive at the station and the whole town is asleep. Andy wakes up the people in the hotel and is greeted with great ovation. The people ask him to make a speech but he would rather get dressed first and goes upstairs. He then starts to run wild all over. He runs into a smoke room and smokes them out. Andy is asked to deliver his speech and he asks for a stump. Meanwhile the city is dynamiting all stumps and the one Andy starts to speak on is already charged.

The film is not a side-splitter but is amusing enough to provide a few laughs for those who like the slap-stick variety of comedy.

* * *

In the "Sportlight"

Syracuse's formidable football squad saw themselves in action recently and got some of the thrills that drive their fan admirers to frenzy on the sidelines.

The entire team turned out this morning under Chief Coach "Chick" Meehan and attended a special showing of Grantland Rice's screen "Sportlights" at the Pathe Home Office in New York. Mr. Rice made up two special football reels from his "Sportlights" film library for the occasion. Among the games shown the Syracuse boys on the screen were the Syracuse-Pittsburgh contest, the Army-Florida game, and the famous mud battle at the Syracuse stadium between "Chick" Meehan's warriors and Colgate.

The Pathe showing was in the nature of a farewell reception by Grantland Rice and his producer John L. Hawkinson to the Syracuse squad prior to the departure of the team for the West Coast where they will meet Southern California on the gridiron. The showing was also arranged with a view to having the members of the team witness their various styles of play and the methods adopted by their opponents in action. It was felt that the analysis of team-work which slow-motion photography makes possible, would help materially in improving the team's game. Mr. Meehan took advantage of the various scenes to call attention to special plays made during the Syracuse-Pittsburgh and Syracuse-Colgate games.

The following members of the team and coaching staff were present at today's showing:

Chief Coach "Chick" Meehan, Simmons, McBride, Van Legen, Foley, Bayley, Levy, Archoska, Hanson, Biggs, Bowman, Clark, Carr, Fivas, Ranson, Flannigan, Monahan, Freedman, Lee, Mendell, Shaw, Noble, Rugg, Waldorf, Starobin, Revoir, VanderVeer, Charles Porter, Fivay, Starohn, Brigg, Mendell, Swatyer, Fallon and Farber.

* * *

New Pathe Comedy

Arthur Stone started to work last week on a new two-reel comedy for Pathe as yet untitled.

The story is that of the adventures of a house detective in a high-class hotel who is more ambitious than intellectual. The cast consists of Arthur Stone as the detective, Martha Sleeper as the telephone operator, Marjorie Whities as the vamp, Chris Frank as the villain and Jules Mendal as the hotel proprietor.

The direction of the production is being handled by Ralph Ceder assisted by Clyde Hopkins with Frank Young at the camera.

* * *

Trop Joins Miles' Film Library

Herbert Miles, of The Film Library, announces that he has engaged Jack Trop, popular young film man, to act as his assistant. The business of The Film Library has expanded so much during the past three months that Miles, who is one of the really old timers of the "game," was forced to call in a man who knew the film library end of the industry perfectly. He turned to Trop as his best bet and in doing so he has acquired the services of one of New York's best film men.

* * *

"Yorktown" in New York

"Yorktown," one of the filmed Chronicles of America," made by the

Bobby Vernon in a dizzy scene from "High Gear," a real laugh-manufacturer which Archie Mayo produced for Educational. Anyone care for a joy-ride today?

Yale University Press and distributed by Pathe, will be the feature of the program Tuesday evening at the Plaza Hotel, when the "Sons of the Revolution" celebrate the 141st anniversary of the evacuation of New York by the British.

The picture, through not dealing directly with that particular historical incident, covers the surrender of Cornwallis, at Yorktown, and was considered by the committee of the "Sons of the Revolution" as the most appropriate film for the occasion.

In addition to the film feature, representatives of the group who attended the recent flag massing two weeks ago on Fifth Avenue will be on hand.

* * *

Trick Photography

Ernie Crockett, chief cameraman for Mack Sennett, has devised some very remarkable trick photography which will be seen shortly in a new Mack Sennett comedy, featuring Ben Turpin and released by Pathe. Mr. Crockett has been specializing in this kind of work for many years, and his new achievement has aroused the interest of a number of experts in camera work.

The new tricks will show Ben Turpin exploring the depths of the ocean one minute and soaring through the clouds the next. The camera expert believes his recent film developments mark a very important step forward in this branch of motion picture photography.

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Richard Jones Joins Hal Roach Staff

F. Richard Jones, one of the foremost figures in screen comedy production, becomes director general of the Hal Roach Studios and a vice president of the Roach organization under terms of a five-year contract with the famous comedy producer.

News Reel Briefs

Kinograms No. 5036

Congress Opens for Winter Session — Washington — Members gather at capital after recess taken as presidential campaign began. 1—Charles Curtis of Kansas just chosen Republican leader in Senate. 2 — Congratulations. 3—Senator Curtis with Wm. M. Butler, who takes seat of the late Senator Lodge. 4—Senator Metcalf, new member from Rhode Island. 5—Senator LaFollette who ran for president on independent ticket and was dropped by Republican caucus. 6—President Coolidge; his message is signal that starts legislative activities.

Something Left After Warships Are Scrapped—Boston — Men-of-war sent to junk pile by disarmament pact leave a lot of anchors behind. 1—Filed for future reference at U. S. Navy Yard. 2—Paravanes that did duty in clearing mine fields. 3—A flock of propellers.

Baseball Crusaders Return from Europe—New York—McGraw, Jennings, balltossers and their wives and children home on the Leviathan. 1—Jawn and Hughie. 2—Mr. and Mrs. McGraw. 3—Also arriving: David Warfield. 4—Titto Ruffo, noted baritone. 5—Charalambous Simopoulos. 6—He's Greek Minister to Washington. Is World's Champ at Cross Word Puzzles—New York—This is nimble brained Ruth Von Phul Jr., who can solve them in fastest time. 1—Never at a loss for Elan, Gnu of Cosmopolite. Hand Picked Boxers Brought to America—New York—Tex O'Rourke here with Britishers he trained for year trying to develop champ. 1—Les Price. 2—Billy Prestage. 3—What really becomes of most blows. 4—Mr. Dempsey, who is supposed to do the worrying. U. S. Radio Chief Aids the Amateurs—Washington—Commissioner D. B. Carson recommends that fans have right to operate sending stations. 1—He's in charge of Federal radio office in Bureau of Navigation. 2—"Amateurs should be given chance to aid in radio development." Loses Her Pups, Adopts Kittens—Syracuse, N. Y.—Kittens that left orphans find an attentive foster-mother. 1—She's fifteen years old. 2—As fond of them as she was of her own puppies. Kick of Army Mule Sinks Navy Eleven—Baltimore—Capt. Garbisch of Cadets beats the Middies with 4 field goals—crowds arriving. 1—Middies arrive. 2—Whole West Point Corps is there. 3—President and Mrs. Coolidge join throng of 75,000 who see service teams play in great new stadium. 4—Navy mascot. 5 Army's mule. 6—Game is on. 7—Garbisch scores with goal. 8—Between halves, the President party crosses to Army side of field. 9—Garbisch scores again. 10—Another score for Army. 11—Army wins! 12—After the game.

Pathe News No. 99

Washington, D. C.—Don't wait till last minute for holiday shopping! Post Office Dept. pleads for early mailing—and consideration for Uncle Sam's busy couriers! 1—Postmaster-General New urges the Public, through Pathe News, to cooperate with Post Office. 2—Of 33,000,000 letters handled daily, 52,000 go to "Dead Letters" because of improper addresses. 3—Address clearly and completely; place return address in left corner. 4—Wrap packages securely; or gifts you send may be among these. 5—Which do you think has better chance of safe and speedy delivery?

Los Angeles, Cal.—Revive road race with 250 miles of thrills! Drivers furnish exciting and dangerous event on twisting five-mile course. 1—At break-neck speed—around one hairpin curve and then another. 2—Close calls? Just a few! 3—Frank Lockhard wins, completing the 250 miles in 3 hours, 21 minutes, 40 seconds.

Kiel, Germany.—A sailing ship without sails! First pictures of Rotor, unique wind-propelled boat, back from a successful trial trip. 1—Animated drawings show how the novel vessel "sails," solely by the wind's action against revolving towers. (By Bert Green.) 2—Looking down on the revolving cylinder from above.

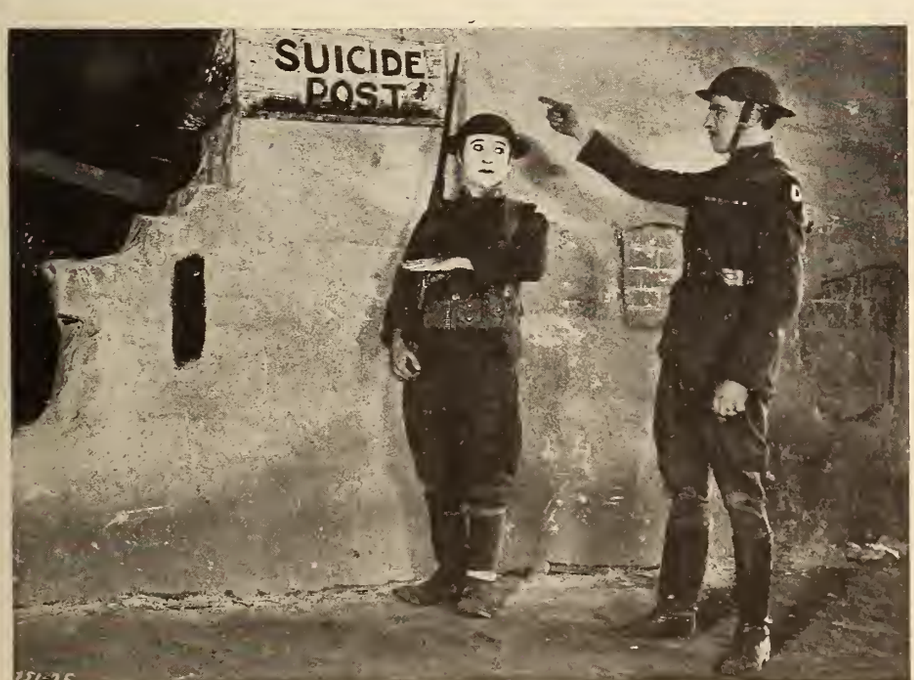
Of course, your two-reel comedy, as well as your feature, ought to be "a good drawing-card."

Larry Semon
SPECIAL COMEDIES

"HER BOY FRIEND"
"KID SPEED"

"Larry Semon is well advertised and serves as a good drawing-card for exhibitors who show his comedies."
EXH. TRADE REVIEW

Educational Pictures
"THE SPICE OF THE PROGRAM"



The illustrious Harry Langdon in the Pathe comedy "All Night Long," one of the funniest pictures on record. It is a side-splitting burlesque of the World War.

Theatres of the World

The lobby of the Palladium Theatre is attractive but simple. It seems that the Swedish exhibitor knows something about exploitation.

This is the exterior of the Palladium Theatre in Goetborg, Sweden, which is the equal of any of our modern theatres.

Sensible Censorship In Sweden

THIS is the fourth of the series on the photoplay houses of the world which the EXHIBITORS TRADE REVIEW has prepared for the interest and instruction of the exhibitor. Having treated of conditions in Mexico, France and Italy, we will now consider the theatres of far-off Sweden, where strange to say the state of cinema presentation is in a remarkably flourishing state.

Goetborg, Sweden, with its 230,000 inhabitants, has about fifteen motion picture theatres, the largest of which are the following: The Palladium, The Cosorama, the Rialto, the Victoria and the Odeon.

The construction of the buildings varies considerably, inasmuch as some of the buildings are old and others new, and some of wood, others of brick and still others of brick and concrete. The latest built, the "Rialto," is housed in a building entirely of reenforced concrete. As a rule, the theatre does not occupy the entire building, but certain rooms are let out as offices and living quarters, thus adding to the income of the building.

The interior economy of the buildings depends to some extent on the size and age of the structure, but is usually similar to that in other theatres, with rows of seats or stalls on the floor, every rearward seat placed a little higher than the next, and also balcony seats, and a few box seats in the large theaters. The rows are placed rather close to one another, but the flaps of the seats can be turned up edge-wise so as to provide more room when not occupied. As a rule, the theater halls of the motion picture theaters are somewhat longer and narrower than in other theaters.

A PERSON who has traveled a great deal in many countries and there studied the construction and equipment of photoplay theaters, states that the Swedish "biographs" have reached a high standard of development which is hardly surpassed anywhere else, and that this high standard has been made necessary by the very strict municipal regulations regarding order, air space and safety against fire.

There are about 1,636,000 inhabitants in this consular district, with probably more than 150 motion picture theaters in all. The growing number of such has been regarded with mixed feelings by teachers and parents, inasmuch as these theaters can be a source of real and healthy amusement and serve educational purposes, but some people consider that they contribute to an excessive hunt for pleasures and squandering of money to no useful purpose, in addition to which certain films were regarded as pictorial exemplifications of "blood and thunder stories," or more or less suggestive "detective tales" which had an unfavorable effect on the character of the spectators, especially on children. This caused some years ago a government censor bureau for films to be established at Stockholm which now examines every film and if necessary cuts away parts thereof, before it may be used. This bureau will not let through any film that is considered destructive to good morals, but still children are not allowed to see all of the films that have passed the censors.

IT is stated that of American screen stars and plays Rodolph Valentino, Harold Lloyd, Charlie Chaplin, Norma Talmadge, Douglas Fairbanks, Richard Barthelmess, Jackie Coogan, and Alla Nazimova in their typical plays seem to be best liked by the Goetborg public.

The prices for seats or tickets vary in the large theatres from $0.33 to $0.67, and in the smaller ones from $0.26 to $0.46.

A Goetborg newspaper recently quoted another paper to the effect that a European film conference at London this autumn is contemplated, in order to make an attempt to accomplish some kind of cooperation within the European film world for the purpose of creating a competitive power "against the dominating position of the United States in the line of film production."

This looks like real progressive leadership and bodes well for the future of the screen in Sweden.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

Film Safe

One of the most important articles of equipment in the projection department of the motion picture theatre, and one that is frequently overlooked by the exhibitor is the film safe. Because of the highly inflammable quality of films, the exhibitor owes it to himself and to his patrons to provide proper receptacles for the safe storage of films. The American Film Safe Corporation manufactures a safe that is a real proof against fires. It is ventilated and keeps the films in good condition. Individual compartments are provided for each roll of film and they are easily and quickly handled. It is not only a good investment but a real necessity as a part of a motion picture theatre equipment.

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Vending Machines

Vending machines are proving to be an excellent means of securing additional revenue without much effort on the part of the exhibitor, it being only necessary to fill the machines, place them in a conspicuous place in the lobby, and the patrons will do the rest. They need no advertising nor any attention whatever until empty. Two types of machines can be furnished, one for salted peanuts and one for ball chewing gum. The gum machine delivers one ball for a penny, netting the owner a profit of 100% on the investment. The peanut machine can be so regulated that it will make a profit of from 25 cents to 85 cents per pound.

* * *

Ticket Office Shutter

The Ticket Office Shutter is a new device which has been designed to meet the demand for a window closing appliance, one that can be easily and quickly opened and closed, keeping out the cold air and protecting the ticket office equipment, cash and tickets, when the cashier is not present. This shutter will prove valuable at all times but is especially desirable during the winter months, when it is quite necessary to have some method of covering the small opening in the ticket window, when patrons are not being served. It requires but little effort to operate: to open, the cashier merely touches a small button and the shutter automatically raises to the position shown in illustration on the right a slight movement of the lever accomplishes the closing of same. The shutter is installed by means of two screws, which hold the bracket to shelf or counter. The size of plate which covers the opening is governed by the size of opening in the ticket office where it is to be used and it is therefore necessary that we be informed of the dimensions of opening so that the proper plate will be sent. The Ticket Office Window Shutter is made entirely of metal and finished in polished nickel. Not only does it serve the purpose for which it is intended but it also adds to the appearance of the ticket office.

* * *

Ticket Office Speaking Tube

A Speaking Tube for the ticket office window is very serviceable during the winter time, especially when the ticket office is located in an open lobby or is unprotected from the severe weather. The Speaking Tube is easily installed, after making a hole in the window, two inches in diameter. It is made of cast brass, highly polished, and has a brass door on the end that is inside of ticket office. The door is fitted with a small knob and can be quickly opened as the patron steps up to the window.

* * *

Ventilation

One thing that is of vital importance to the theatre owner is to make sure that the air in his house is fresh and pure. This may be accomplished partly by airing the theatre thoroughly during the day and by means of proper ventilation. The cleansing and cooling of air in theatres has been reduced to a science. The Atmospheric Conditioning Corporation specializes in ventilating equipment of this kind. One of their products is the Webster Air Washer, which is designed with a free area that will allow the passage of a desired amount of air per minute. It will cleanse the air handled of all foreign matter. All those who have used this ventilating system speak of it in the highest terms.

* * *

Theatre Switchboards

The multi-preset feature is a new Westinghouse development. It is claimed that up until the present time the best board which has ever been produced could be used to set up the lighting effects for one scene in advance, and one only. The multi-preset board, featured in this circular is the Westinghouse under the old method of control.

With this board all the lighting effects for every scene of a theatrical production may be set up in advance and remain undisturbed for the entire run of the production.

These effects may be worked out previous to the first performance, the proper switches thrown, and the cabinet doors closed and locked, completely protecting them from molestation.

* * *

Fashion Floodlite

The Brieloff Manufacturing Company puts out a product called the Fashion Floodlite. It is a non-breakable unit made of aluminum, neatly finished in a pleasing green which is baked deep into the surface and will not peel. It is easily installed and can be adjusted to any angle.

The light will flood the lobby with either colored or white light, and at the same time concentrate a powerful spotlight on any part of the display upon which emphasis is desired.

A standard 200-watt lamp is used. By means of a universal joint the light may be attached readily to ceiling, wall or floor, and the beam pointed in any direction.

It is simple to change a color. It is only necessary to lift the spring fastener in order to open the double frame. Then the slide may be changed and the frame closed. Units consist of metal retainer frame, spring fasteners, and five gelatine films in red, amber, blue, green and violet.

Music Stands

If there is one feature that commands attention in a photoplay theatre next to the screen it is the orchestra. The new Gallagher music stands are so richly ornamental in appearance that they will make a favorable impression on the most critical of audiences. These stands are also of material assistance to the musicians, for each stand has three flash signal lights, controlled from the conductor's stand. They enable the conductor to give quick, silent directions to all players at once.

The stands are finished in a lustrous gold glaze, and carved in relief. Their deep, box-like construction and hooded lamps keep the reflected glare of music sheets off the screen.

* * *

Balsdon Appointed Manager

George A. Balsdon has been appointed general manager of the Film Inspection Machine Company. Mr. Balsdon, known long and widely in the business as "Pop" Balsdon, just recently severed his connection with the Vitagraph Company, with whom he has served for the past ten years as branch manager, special representative and assistant general manager. He opened the exchanges throughout the country for Vitagraph-Lubin-Selig-Essanay in 1915.

Mr. Balsdon's connection with the film industry goes back to its very earliest days. He was one of the earliest exhibitors and in 1914 was general manager of the Photoplay Theatres Company owing and operating the Regent Theatre, New York City. Later he organized and was made manager of the poster department of the General Film Company.

During the war Mr. Balsdon spent a year overseas in complete charge of the distribution of film and projection equipment for the A. E. F.

The Vidaver Film Inspection Machine is one of the most important of recent inventions in the industry. After thoroughgoing tests in a number of New York exchanges large orders have been placed by several national distributors for all their exchanges throughout the country. It is said to save inspection labor to a considerable degree and to add materially to the life of the film. The large theatre chains have put in test orders and it is already apparent that the machine will find a larger field of usefulness in the theatre projection rooms than even in the exchange inspection department.

* * *

Ticket Selling Machine

An automatic ticket vending machine has many advantages in the modern theatre. It not only adds to the attractiveness of the box office by giving it a business like appearance, but also aids in handling the crowds quickly, eliminates errors and safeguards the tickets until they are delivered to the patrons. It issues from one to five tickets at a time, depending upon which key is pressed, each ticket sold being recorded on the register which is under lock and key. The tickets issue right into the patron's hand, making it unnecessary for the cashier to handle them, and leaving the hands free to make change. This is one of the many time saving and money saving devices manufactured by Ecker Brothers.

Press Sheet for Novelties

The Weshner-Davidson Company of New York, which has as its business slogan, "The Novelty Clearing House for the Motion Picture Industry," issues a press sheet somewhat similar to those published by the press departments of the producing companies. The sheet is called a Novelty Exploitation Bulletin and contains descriptions and cuts of the various nick-nacks handled by the concern. One accustomed to perusing regular motion picture press sheets will find a striking similarity in the way this one is gotten up, though adapted to the requirements of exploiting novelties instead of exploiting pictures.

* * *

The Question of Lenses

The selection of the correct lens may be a ticklish proposition and it is best to go into the matter thoroughly before deciding. With the object in view of presenting all manner of uses of different lenses, a booklet showing different types of work and listing specifications and prices is gotten out by the Bausch & Lomb Optical Co., of New York City.

* * *

Powers' Vest Pocket Hints

For the novice and for the old-timer, Powers' "Hints to Projectionists" is well worth getting and keeping. It contains a brief article on the principles of optical projection and a table for film and stereopticon projection. Its instructions for the care and adjustment of the Cameragraph mechanism is replete with information that may well serve any projectionist. There is a table of Electrical Units and things to remember. Also an extract from Statue concerning laws governing licenses and regulations for examination and supervision.

* * *

Carbon Saver Worth While

There's a device on the market designed to save your carbons, made of a metal that will stand a great amount of heat, will not corrode and sells for a very nominal sum. The Miller adapter holds all sizes of Silver-Tips and Hold-Arcs and is also sold for a nominal sum on a money-back guarantee.

* * *

Side Line to Aid Profits

If you are looking about, with the idea of utilizing space and making your profits larger it would be worth your while to get the advertising literature of the Holcomb & Hoke Manufacturing Co., Indianapolis, Ind. They manufacture the "Butter-Kist," corn-popping machine and advantages of use in a theatre lobby are obvious, as people like sweets of some sort, while attending the performance

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Novelty with Special Appeal

Orgologues are quite the thing these days. They are clever slides with music score for the organ introduced by Geis & Benedict, organists, and are being used by a number of theatres throughout the country and in New York City. These orgologue novelties are mostly humorous, in which a complete story is told by artistic slides of from 20 to 30 to each individual set and music score. To introduce them, the Standard Slide Corporation have arranged to send the first lot at a figure very much below the actual renting price.

* * *

Screens for Every Purpose

For the larger theatre operating on powerful generators rather than on city current the Brenlin Foto-Screen in Satin White is made by the Breneman Co., of Cincinnati. While for houses where less electric current is required, a Foto-Screen in Silver Tone is aluminum finished of rougher surface than Satin White. Thus the light from the projector is utilized most completely to give a sharp, clear image.

* * *

Perfected Projection Work

It is well to bear in mind that the projector is quite as important as the picture. The Precision Machine Co., of New York, carries various hand-driven and motor-driven machines which are being perfected and revised right along, to produce the utmost in projection work. The machine has an exclusive shutter-setting device and sprockets cut on specially designed precision tooth-cutting machines. Also a centrifugal fire shutter, approved by National Board of Fire Underwriters and all State and Municipal Licensing Bureaus.

* * *

Catalogue Very Informative

The Universal Electric Stage Lighting Company of New York puts out a catalogue which besides giving specifications, description and prices of the merchandise it handles, throws an edifying light on the various implements and appliances which can be used for suggesting atmosphere in stage effects, as also on the proper use of most lighting accessories with which a projectionist should be familiar. Apparatus for hire is also mentioned.

* * *

Correct Lighting Advantages

The Wagner Electric Company, of St. Louis, advertise a projection light that is the whitest, steadiest, easiest to control and easiest to change over. The fact that the best operator in the world with the finest projection machine and screen will not show a picture to best advantage if the light is poor is well known to all motion picture men, so nothing more need be said of the advantages of well chosen lightings.

* * *

Symbol of Switch Strength

The Mutual Electric and Machine Company, of Detroit, use the bull dog as a trademark, with the slogan "the switch with powerful jaws." Their catalogue incorporates prices and data in simple form eliminating details which might be confusing. There are numerous photographs and line drawings, with a view to facilitate matters in thus graphically describing information which you will frequently require. Also to save mistakes and time otherwise required to read descriptions, were illustrations not used.

* * *

Dependable Electric Current

Clear projection which will not cause eyestrain or fatigue is to be desired above all things. The Universal Motor Company of Oshkosh, made a four cylinder electric lighting plant that may be installed in the basement, in the booth, or outside of the building. It takes care of any variation in load automatically, so that it is not necessary to have anyone look after it during the show. It is compact, light and easy to move and install and lays claim to that big essential, generating direct current.

* * *

Illumination and Screen

The Eastman Kodak Company of Rochester, N. Y., comes to the fore with a booklet on "The Motion Picture Theatre, Its Interior Illumination and the Selection of the Screen" which is as incisive and edifying a document as one could conceive on the subject. The book has been written for Motion Theatre Owners and Managers, and it were a pity for any executive in the trade not to avail himself of the opportunity to obtain this little pamphlet.

Low Operating Cost Featured

The Matthews Engineering Company of Sandusky feature the low operating cost of the Model JR generator. Their engineers carry on continuous operation tests to insure keeping their products up to the minute in all the latest details. Other models and electrical appliances are advertised and explained in great detail in their recent catalogue.

* * *

Better Lens You Hoped For

The Bausch & Lomb Cinephor lens features, critical definition, flatness of field, brilliant illumination, and maximum contrast between black and white—a combination of everything to be expected of the perfect lens. Upon the selection of the right focal length depends the size of the image on the screen and it is best to consult your booklet to be sure—for a table for just that use is supplied. Also a price list so that there may be no delay in correspondence.

* * *

White Light Converting

Another valuable pamphlet handsomely arranged, is the brochure on Light for Motion Picture Projection published by The Wagner Electric Manufacturing Company of Saint Louis. It is called Bulletin number 130 and gives pertinent facts and suggestions regarding all phases of interior lighting, current variations, white light converter and other points. Diagrams and photographs of equipment accompany the descriptions.

* * *

Barometers

Another lobby atraction to get people to stop in front of your theatre is the barometer. This instrument can be had cheaply and it will not fail to attract its daily quota of weather sharks.

A good barometer will require no attention. It gives the temperature and denotes the weather 24 hours in advance with uncanny accuracy.

There are many varieties of barometers on the market and all are reliable.

People will get in the habit of dropping in at the lobby to see what tomorrow's weather is to be and incidentally they will look at the stills of coming productions and that means business.

* * *

Floor Scrubbers

With the new improved machine for washing floors, one person can cover more territory in a given time than half a dozen hand workers and do the job more efficiently.

The new machines are operated electrically and are handled by one person. There are several varieties of machines and each is excellent for its own particular work. The small portable one with brush attachments is probably the best for the medium sized theatre and can be operated at a moderate cost.

With these machines the theatre can be cleaned more often with less effort and cleanliness in your theatre means additional patronage.

* * *

Aerzonator

There is always a musty odor about a theatre in which the manager does not take the trouble to have proper ventilation and disinfectants. This can all be avoided by the use of a new system of purifying the air.

There is a simple disinfector manufactured that requires practically no care and yet acts in an efficient manner. The product is a small steel container which can be hung on the walls in inconspicuous places and will do their work day and night.

There are small blocks of disinfectant made for the machines. The blocks are placed in containers and then send the disinfectant throughout the theatre and counteract all odors and at the same time kill germs.

Projection Hints

Optics Practical Ideas and Electricity

By WESLEY TROUT

A DYNAMO electric machine is a device for converting mechanical energy into electric energy. The word dynamo is generally understood to mean a machine for converting mechanical energy into electrical energy, and the word motor means a machine for converting electric energy into mechanical energy; the essential parts of a dynamo and motor are the same, namely—the armature and field magnet.

Dynamos are divided into two general classes, according to the character of the current they deliver, a direct current dynamo delivering a current that always flows in one direction; that is, the current never reverses though it may change in value or pulsate.

Alternating current dynamos or alternators deliver a current that periodically reverses its direction of flow, the number of reversals per second depending on the number of poles in the dynamo and on the speed of rotation.

A direct current dynamo usually consists of a series of conductors arranged on the surface of a cylindrical iron core or in slots near the surface, the conductors in most cases being parallel with the axis of the core.

The core is mounted on a shaft that is supported on bearings so that the armature can be rotated near the pole faces of a field magnet. This magnet is excited by one or more field coils. Any even number of poles may be used according to the size and type of machine.

The principal parts of a dynamo are: Armature core, bands on armature core, commutator, shaft, field coils, pole faces, brushes, rear and end bearing, front end bearing, rear end journal, front end journal, terminal block and bedplate.

MOTOR GENERATORS

When electric current is to be had, but not in the form needed, the change is made by transformers, rectifiers, motor generators or dynamotors, according to circumstances. The first named change a. c. at one voltage to a. c. at another voltage at the same frequency. The second change a. c. to pulsating d. c. The last two are used for changing a. c. at one frequency to a. c. at another frequency or to steady d. c. or the reverse; also for changing d. c. from one voltage to another.

The most easily understood way to make the change is by the use of a suitable combination of motor and generator, built for the same speed and mounted on a common base, the shafts being coupled together. Such a combination is a "motor generator."

ROTARY CONVERTERS

If connections are made to a pair of collector rings from opposite sides of a two-pole d. c. armature, it will generate alternating current. At the same time, direct current can be taken from the commutator. In that case the machine is a "double current generator." If not driven by an engine, but connected to a d. c. circuit, it operates as a shunt motor and can be used to generate a. c. Operated on a. c. as a motor, it delivers d. c.

When used for such conversion it is called a rotary converter. When an a. c. generator is used as a synchronous motor (not an induction motor) it requires d. c. for field excitation and operates at the exact speed (called "synchronous" speed), corresponding to the frequency of the supply. The d. c. for the rotary converter field comes from the commutator. On the other hand, when such a converter is used to generate a. c., the frequency depends on the speed of rotation of the armature, which can be controlled as previously described for the shunt motor. When a rotary converter is used in this way for converting direct current into alternating current, it is said to be operated as an "inverted rotary".

The rotary converter has the advantage of accomplishing in a single machine what the motor-generator does in two. Its disadvantage is that the voltage at the generator end depends entirely on the voltage supplied to it as a motor, the effective value of the a. c. voltage in the case of a singlephase converter being about 71 percent of the d. c. voltage, slightly more or less, depending on the direction of the conversion.

Instead of single phase, rotary converters can be built for two-phase or three-phase currents, the former by four connections equally spaced on the armature and four rings, the latter by three connections and three collector rings. The statements made for bipolar machines are equally true for multipolar rotary converters, if it is understood that each ring has as many connections to the armature as there are pairs of poles.

The rotary converter, or "synchronous converter," is really a synchronous motor to which a commutator has been added, but the design of rotary converters requires a number of modifications from synchronous motor design. In external appearance a polyphase rotary converter resembles a direct current generator with a conspicuously large commutator and an auxiliary set of collector rings.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT 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

CONSOLIDATED CERTIFIED PRINTS
TRADE MARK REG
selected for leading pictures
The CONSOLIDATED FILM INDUSTRIES, Inc.
NEW YORK LOS ANGELES

THEATRE NEWS

The name of the Harper Theater at Corpus Christie, Texas, will be changed to the Palace Theater and the building completely remodelled.

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Plans are being drawn by the Lufkin Amusement Company for the erection of a new $100,000 theatre at Lufkin, Texas. The new theater will seat 1200.

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A redecorated and remodelled Majestic Theater has reopened at Austin, Texas.

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C. C. Lindsey is rebuilding a beautiful theater and office building at Lubbock, Texas. The new theater will seat 1000 people.

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The Mission and Queen Theaters at Abilene, Texas, are being remodelled and redecorated and being practically made new.

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Othello Hare is erecting a new theater at Crosby, Texas.

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H. T. Hodge has taken over the management of the Merkel Theater at Abilene, Texas.

* * *

Fire caused a loss of $45,000 in the Rayno Theater at Biggers, Ark., and surrounding buildings.

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W. C. Gregg has rented the Mammoth Springs opera house at Mammoth Springs, Ark., and changed the name to Majestic.

* * *

The Liberty Theater, at New Castle, Pa., has recently been reopened to a very pleasing business. Has been completely remodelled.

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W. S. Butterfield has recently leased the Colonial Theater, Lansing, Mich., for a long period of time. Pictures will be the policy.

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W. C. Gregg and associates have leased the opera house at Mammoth Spring, Ark., and have converted same into a first class motion picture theater. The new house has been renamed the Majestic. High class pictures will be the policy of the new management.

* * *

The Gem and Rialto Theaters, Wenatchee, Wash., will be reopened this fall by Jenson & Von Herberg. Pictures will be presented in both houses.

* * *

W. A. Clark has purchased the Castle Theater, Havana, Ill from Dick Diamond.

* * *

The Picture Theater at Johnstown, Colo, has reopened its doors after being closed for over a year, to a very pleasing business from all reports.

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The Capitol Theater, at Steubenville, Ohio, now being erected by Biggio Bros., will be opened in a few weeks' time. This will be one of the very finest picture houses in this part of the state. Will be modern throughout.

* * *

The new Trivoli Theater, Jasper, Ind., recently opened under the capable management of A. Kann. The new house has a seating capacity of 1,500.

Classified Opportunities

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

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"ATTENTION EXHIBITORS"—I am a young man 24 years old and am desirous of learning the motion picture business. I wish to connect myself with a live wire. I have a knowledge of bookkeeping and typewriting. Salary secondary. William S. Goldberg, 184 Bradhurst Ave., New York.

AT LIBERTY—MUSICAL DIRECTOR for high-class picture house; 10 years' experience. Real settings for pictures. Best of references. A. F. of M. Address ALFRED KLUGE, 232 E. 76th St., New York City.

EXPERIENCED, COMPETENT, RELIABLE, versatile pipe organist wishes theatre position. Read, memorize, compose, transpose, improvise. Good organ essential. Pictures only. Union. References. Library: Classic, modern operatic, popular melodies. Go anywhere. ANNA HARTWELL JONES, 1311 Stanton Street, Bay City, Michigan.

ORGANIST AT LIBERTY—HIGH CLASS. Any make. Expert cuing pictures. Long experience, large library, best references. First-class theatres only. LEON YACKLY, 644 West Walnut St., Lancaster, Penna.

ORGANIST—First class reliable man. References from real men in the theatre world. Sight reader, cue pictures exactly same as large orchestra using the same high grade music. 40 years of age. Have had years of experience under some of the best directors in the business. Desire permanent location with a high grade theatre. Not a cheap man but guarantee 100 percent efficiency. Organist, care of Exhibitors Trade Review.

SOLO ORGANIST desires permanent position, first class theatre, with good modern Organ. Experienced. Feature Songs. Complete library. Union. Address Organist, 4077 Manayunk Ave., Wissahickon, Philadelphia, Pa.

YOUNG MAN 23, strong, would like a job with a theatre, help movie operator, and learn this trade, willing to be useful in theatre, a few months' experience learning as movie operator, small salary. Work any part of New York State. Samuel Schlecker, 1703 President St., Brooklyn, N. Y., Slocum 1766.

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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.

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WANTED TO RENT Theatre. Write me what you have. C. H. Martin, Adairville, Ky.

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MARVELOUS NEW FILM MENDER: Granite Liquid Film now used in over 50% of N. E. Theatres. There is a reason. Write for details or better still, order a year's supply for $1.00. Prepaid any part U. S. Results or money back. The Granite State Amusement Enterprises, 155 Myrtle St., Manchester, N. H.

Miscellaneous

PROJECTION EQUIPMENTS INSTALLED. Plans drawn for Projection Rooms. Consult me when you purchase projection and electrical equipment. Let me plan your Projection Room and Equipment. WESLEY TROUT, Consulting Projection Engineer, Exhibitors Trade Review, 45 West 45th St., N. Y. City.

WILL EXCHANGE GARAGE IN CITY of 800 for a theatre; garage doing very good business; invoice about $2,500; building 30x90; wood; will trade separate or both. Address Thoms Motor Co., Hurley, So. Dak.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Sale

SCENERY, STAGE SETS—whatever you need—built the way you need it! KING SCENIC COMPANY—recognized for ability. 1005 North Crawford St., Phone C-0640, DALLAS, TEXAS.

ARTISTIC SCENERY, WALL AND LOBBY DECORATIONS at greatly reduced prices, if you order now. Send dimensions for prices and catalog. ENKEBOLL SCENIC STUDIOS, Omaha, Nebraska.

FOR SALE a Rudolph Wurlitzer 10-A Automatic Orchestra Piano attachment, cost new $7500.00; will sell for $2500. Am installing a large Pipe Organ and will not need the Automatic Orchestra. F. H. Graaf, Estherville, Iowa.

FOR SALE—NEW AND USED MOVING PICTURE MACHINES. Screens, Opera Chairs, Ventilating Fans. Generators, Compensares, Rheostats, Rewinds, Portable Projectors, Spot Lights, Wall Fans, Stereopticons, Fire Extinguishers, Rubber Floor Matting, Steel Booths, Motors, Lobby Frames, Electric Heaters, Ticket Choppers, Lenses and everything for the Theatre. The largest stock of used equipment in the country. Write for prices. MOVIE SUPPLY CO., 844 S. Wabash Ave., Chicago, Illinois.

FIFTEEN HUNDRED OPERA CHAIRS, practically new, five-ply. Haywood make, at sacrifice. Guaranteed to fit. REDINGTON & CO., Scranton, Penn.

TEN THOUSAND YARDS BATTLESHIP LINOLEUM Government standard stock at less than wholesale prices. For theatres, clubs, halls, lodges. Guaranteed absolutely. Redington Co., Scranton, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box B. W., Exhibitors Trade Review.

500 COLORED TONIGHTERS 3x8, 35 words, $1.10, prepaid. 1000—$1.35. Fast service. King Printers, Warren, Illinois.

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GOOD PRINTING—250 Letterheads and Envelopes neatly printed $2.50—500, $4.50, delivered. 250 Business Cards $1.50—500, $2.50. Cash with order. Cole Brothers (Dept. K) 400 South Halsted St., Chicago, Ill.

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More and more are your audiences coming to appreciate photographic quality on the screen. It is one of the factors that count in making your bookings box office successes.

Eastman Positive Film takes care of this requisite—it carries quality through to the screen.

Look in the transparent film margin for the identification "EASTMAN" "KODAK" in *black* letters.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Hal Roach

presents

"The Battling Orioles"

A Novelty Feature Comedy, with
Glenn Tryon

As good as "The Call of the Wild" and "King of Wild Horses"

You remember the great success of "The Call of the Wild" and "King of Wild Horses," both Hal Roach novelty feature dramas. You know that both have had very wide distribution, with exceedingly enthusiastic exhibitor reports.

"The Battling Orioles" is as good a novelty comedy as those other two were novelty dramas. It not only has punch, but it has laughter long and loud.

It has a big fight in it that is the greatest mixture of laughs and thrills you ever saw.

Romance, laughs, thrills!

Pathépicture

TRADE MARK

ANNUAL THEATRE EQUIPMENT NUMBER

EXHIBITORS Trade REVIEW

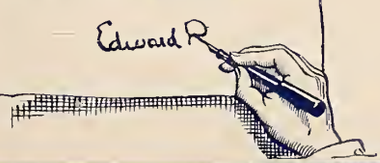
The Business Paper of the Motion Picture Industry

Add to the long list of Paramount FAMOUS 40 HITS

THE ALASKAN
"THE COVERED WAGON"
"MANHANDLED"
"NORTH OF 36"
"A SAINTED DEVIL"
"FEET OF CLAY"

How about YOU?

2nd FAMOUS FORTY Contract



POLA NEGRI
in the
ERNST LUBITSCH
production
"Forbidden Paradise"

Price $1

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December 27, 1924

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WURLITZER

REG. U. S. PAT. OFF.

UNIT ORGAN

Recent Installations
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The Picture House
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ROTTERDAM
Installation under Construction
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Recent Installati
AUSTRALI

BRISBANE
Wintergarden Theater
SYDNEY
Central Theater
Prince Edward Theater
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MELBOURNE
Four installation
under constructi

Now Heard Around the World

Wurlitzer music now circles the globe. The fame of the Wurlitzer Unit Organ as a musical attraction in the leading motion picture theaters of America has spread over the entire civilized world. As a result the mighty Wurlitzer has been installed by many progressive theaters in foreign countries. Recent important installations are listed above.

Wurlitzer branches are located in thirty-one cities from coast to coast for the service of Wurlitzer Organ owners. Our staff of experts will advise you on your music problem.

THE RUDOLPH WURLITZER CO.

CINCINNATI	NEW YORK	CHICAGO	SAN FRANCISCO	LOS ANGELES
121 East Fourth St.	120 West 42nd St.	329 S. Wabash Ave.	250 Stockton St.	814 S. Broadway

The second 5 from associated exhibitors

ASSOCIATED Exhibitors has promised 32 first class productions for 1924-25.

Associated Exhibitors is delivering pictures that are more than living up to the promise. The exhibitor comment and reviews on the first five, "Never Say Die," "The Price of a Party," "East of Broadway," "Battling Orioles" and "Dynamite Smith" are such as to justify enthusiasm.

Now Associated announces the second group of five, and confidently claims that reel for reel, dollar for dollar, they are the best buy in the business today.

WESLEY BARRY in "BATTLING BUNYAN."

MABEL BALLIN, FRANK MAYO and WANDA HAWLEY in "BARRIERS BURNED AWAY."

GLENN TRYON in "WHITE SHEEP" (Pathe Picture; Associated Exhibitors, Selling Agents.)

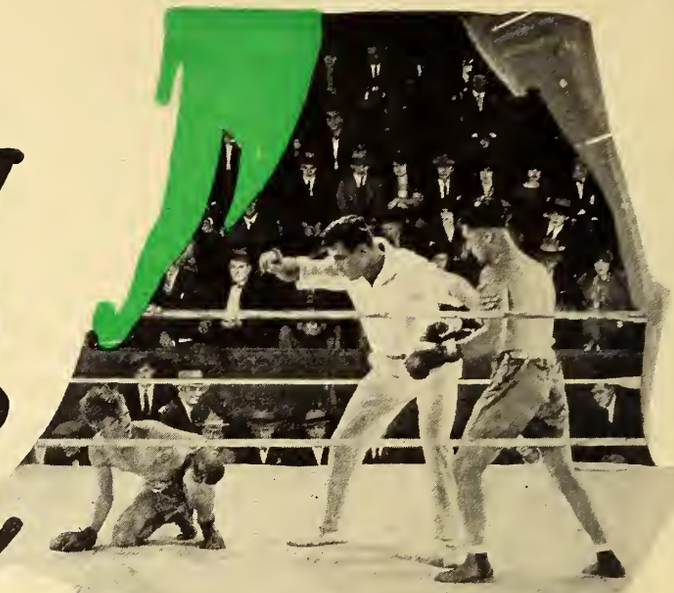
GEORGE BEBAN in "THE GREATEST LOVE OF ALL."

ALMA RUBENS, FRANK MAYO and H. B. WARNER in "IS LOVE EVERYTHING"?

32 from associated exhibitors 1924-1925

CROWN PRODUCTIONS, *Inc.*
William D. Russell, *President*
presents

Wesley Barry
in
"Battling Bunyan"



Encore Pictures

"Just let them laugh at me for one more round"

Listen!

We want to tell you emphatically, that for intensity of emotion, suspense, thrill, action and acting "Battling Bunyan" is in a class by itself.

Barry plays the part of a youth who works in a garage, loves the pretty little cashier, and wants to get together $1,000.00 to buy a partnership in the garage. To make the money he lets himself be matched against the lightweight champion at $200.00 per round. Then he finds out that the champion is the chap who is trying to steal his girl from him!

If this splendid picture doesn't stir your crowd to enthusiasm, they're hopeless.

Associated Exhibitors

ARTHUR S. KANE, *President*

Physical Distributor
Pathe Exchange, Inc.

Foreign Representative
Sidney Garrett

NEW YORK EVENING GRAPHIC
Nov. 13th

"The Greatest Love of All"
Fine Novelty at Rivoli

N.Y. EVENING TELEGRAM
Nov. 10th

GEO. BEBAN STOPS
THE RIVOLI SHOW

NEW YORK AMERICAN
Nov. 11th

"The Greatest Love of All" is a sentimental tale of mother love that is obviously filled with first-class hokum. But it is the kind of hokum that we all like. George Beban is an artist when it comes to portraying these Italian roles, and no one will deny his Joe the iceman is a classic.

I cannot think of any picture, or play, for that matter, that harries one's feelings as this Beban film. I felt when they sentenced Joe's mother to jail for the theft of a bracelet she did not steal I simply could not bear it. Joe's anguish is the sort that, while it is loud and theatrical, yet has so much the appearance of being the real thing that the whole Rivoli audience was on the verge of tears.

N.Y. MIRROR Nov. 11th

"Greatest Love"

George Beban's Screen Novelty Amuses Rivoli Audiences.

N.Y. BULLETIN Nov. 10th

"The Greatest Love of All" is a comedy drama and holds the interest of the audience throughout. Whether the players are in person or are acting on the silver screen, the audience never loses a bit of the plot.

NEW YORK EVENING JOURNAL
Nov. 13th

"Greatest Love of All"
Has Strong Appeal

RIVOLI THEATRE—Overture, "Roses of Picardy," sung by Miriam Lax, soprano, and Adrian da Silva, tenor; Rivoli Pictorial; Rosa Polnarieff, pianist; "Before Rattle Clock on the Kitchen Mantel," by Harold Weissbottom, and the feature photo-play, "The Greatest Love of All," with George Beban and company of twenty-four in person. Written and directed by Mr. Beban.

By ROSE PELSWICK.

He was a happy ice-man,
And she was poor and awed,
And by the stair, they'd both compare
New York with life abroad.
He acted in Italian,
And the atmosphere was thick.
And since his slice was selling ice,
He simply took his pick.

THE CAST

District Attorney Kelland	J. W. Johnston
Mrs. Godfrey Kelland	Wanda Lyon
Their Daughter	Baby Evelyn
Marie Simpkins	Nettie Belle Darnell
The Cobbler	Frank Zanarelli
Trina	O. Zanarelli
Joe	Mary Skurkey
His Sweetheart	George Beban
Presiding Judge	Marie de Bendern
Attorney for the Defense	William Howett
Court Officer	John K. Bowman
Interpreter	Robert K. Holt
	George Humbert

NEW YORK SUN
Nov. 11th

Now despite the fact that "The Greatest Love of All" is sugar coated hokum of the most ancient variety known to the movies it does—like all hokum—exert a rather persistent sentimental appeal. And this appeal is mostly due to the exceptional acting of Mr. Beban as a sunny, smiling Italian. But Mr. Beban has been a sunny, smiling Italian so many times in the last decade that he ought to be something more than capable in the role.

NEW YORK DAILY NEWS
Nov. 12th

Beban is neither beautiful nor dumb, so he makes the audience sit up and cheer for him in the court-room scene, where he yells to the jury that "his mamma is good. And if the whole dam' world say she is bad, then they are dam' liars."

N.Y. HERALD TRIBUNE
Nov 11th

Beban's Silent-Spoken Melodrama. "The Greatest Love of All." Worth While

There is nothing obscure, nothing symbolic and nothing dull about George Beban's silent-spoken melodrama which he is presenting this week at the Rivoli under the title "The Greatest Love of All."

"The Greatest Love of All" is novel and entertaining. Be sure to see it.

George Beban
in
"The Greatest Love of All"

Encore Pictures

A Story of the Divinest Instinct of the Human Race—Mother Love

It will bring tears to your eyes. It will stir you, thrill you. It's clean and fine, a picture for the whole family. Do you remember "The Sign of the Rose?" Here's a picture that's like that, with Beban playing another lovable homely character.

The newspaper critics of New York went wild over the picture when it was at the Rivoli recently.

Associated Exhibitors

ARTHUR S. KANE, *President*

Physical Distributors
PATHE EXCHANGE, INC.

Foreign Representative
SIDNEY GARRETT

Arthur F. Beck
presents

"Barriers Burned Away"

A STORY OF THE GREAT CHICAGO FIRE

From the Famous Novel by E.P. Roe

Spectacular and Exciting!

The great Chicago Fire of 1871 will never be forgotten.

Started by Mrs. Leary's cow, it nearly wiped out the city. It was a catastrophe. "Barriers Burned Away" is based upon that fire.

E. P. Roe's book has been read for fifty years. It is still a big seller, for it is the most dramatic of romances and the most romantic of dramas.

"Barriers Burned Away" is a really big picture. It has story, stars, cast, direction, production, and above all *the most sensationally spectacular and realistic scenes of a big city in flames that have ever been staged.*

The title and cast will get the people in; the picture will do the rest.

The Cast

Frank Mayo
Mabel Ballin
Harry T. Morey
Wanda Hawley
Thos. Santschi
Arline Pretty
Lawson Butt
William V. Mong

Associated Exhibitors

ARTHUR S. KANE, *President*

Physical Distributor
Pathe Exchange, Inc

Encore Pictures

Foreign Representative
Sidney Garrett

Hal Roach

presents

"The White Sheep"

with Glenn Tryon

Story Written & Directed by **Hal Roach**

Have you noticed the extraordinary success of the Hal Roach novelty features—"The Call of the Wild" and "King of Wild Horses?" "White Sheep" is another novelty, and just as good as the others.

Laughter, thrills, speed, drama, romance and pathos are combined in this story of Kansas in pioneer days.

That hard-boiled family, the Fighting Tylers, is going to become a household word. "White Sheep" beats a rodeo for thrills. It beats the stick-up of a train for surprises.

Pathépicture

Associated Exhibitors

Selling Agents

MURRAY W. GARSSON
presents

"Is Love Everything?"

with Alma Rubens, Frank Mayo H.B. Warner, Walter McGrail *and* Lilyan Tashman

It's the question in every woman's heart.

It affects every human enterprise.

It dominates mankind.

It started with Adam and Eve, influenced the caveman and woman, made and wrecked empires in ancient times, and still rules today.

Is Love everything? Can a woman love more than once? Can a woman be faithful to her husband and yet love another man? Is a man's love greater than that of a woman?

Associated Exhibitors
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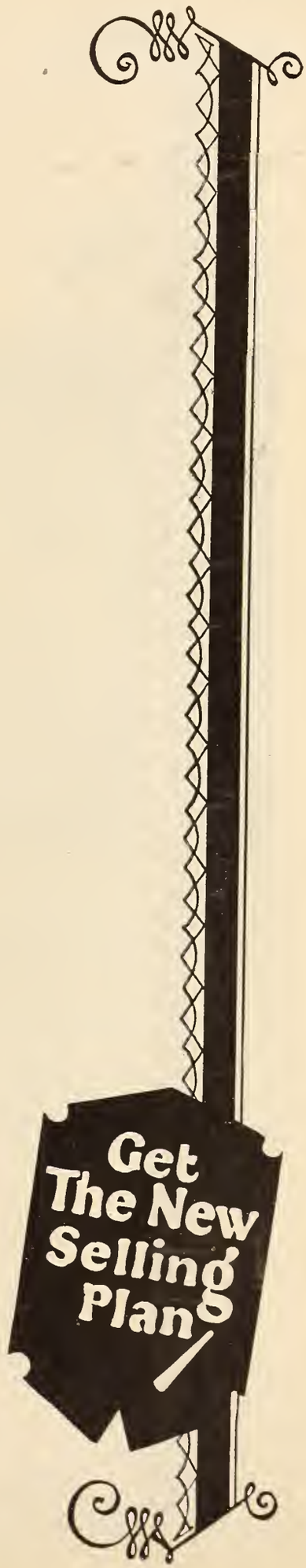
Get The New Selling Plan



You are looking for value—**measured** value—pictures which can be bought without gamble as to their quality or box office appeal.

In the pages which follow you will find the largest aggregate values that are obtainable anywhere—much of the best independent production.

You can book these pictures now on a basis of their individual merits strictly in accordance with what they have **demonstrated** they are worth.

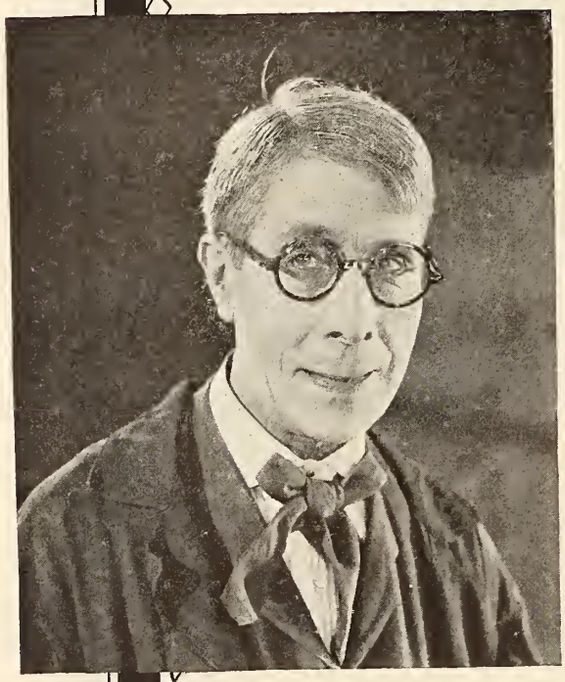
In association with the producers here represented we have devised a selling plan which sets a new standard of fairness and equality — which insures pricing in accordance with **known** quality.

This plan is your own dream of the right way to buy motion pictures. Get it at any Associated Exhibitors Exchange.

JOHN S. WOODY,
General Manager.

Associated Exhibitors

Another ARLISS Achievement!



George Arliss in "$20 a WEEK"

George Arliss

is known for his work as the greatest character on the stage and screen to-day.

And when he acts he picks

Great Casts

Taylor Holmes, Edith Roberts and Ronald Colman

give comedy, charm and love interest to this delightful story, prepared for the screen by the cleverest writer of them all—

Forrest Halsey

WITH TAYLOR EDITH RONALD

DISTINCTIVE PICTURES CORPORATION
presents
GEORGE ARLISS *in* $20 a WEEK
with TAYLOR HOLMES, EDITH ROBERTS and RONALD COLMAN
Directed by HARMON WEIGHT from
an adaptation by
FORREST HALSEY of
EDGAR FRANKLIN'S "THE ADOPTED FATHER"

Distributed by
ASSOCIATED EXHIBITORS

Put $20 a Week

in your theatre and you'll put many times that in your bank! Here's a picture, says the Motion Picture News, that's "O. K. for the best houses in the land at any time."

$20 a Week

is entertaining, amusing and highly exciting.

THAT'S THE STUFF FOR YOUR AUDIENCES!

Get The New Selling Plan!

Arliss "Week"

HOLMES
ROBERTS
COLMAN

Exciting! Entertaining Excruciating!

PATHE EXCHANGE
Physical Distributors

"Love of

A
WHITMAN
BENNETT
PRODUCTION
with

HELENE CHADWICK

Montague Love
Mary Thurman
Crawford Davidson
Maurice Costello

S. R. O. Cast
S. R. O. Title

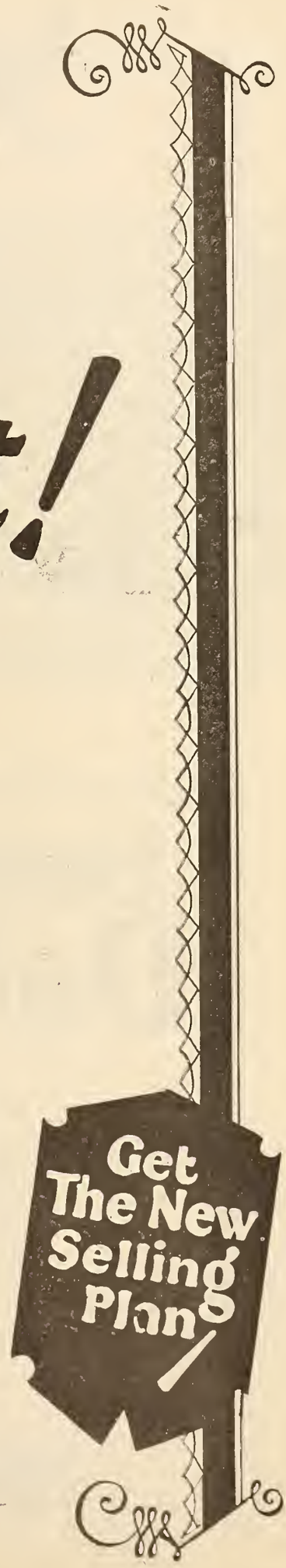
"Women"

Don't Miss It!

DIFFERENT — BASIC

A FORCEFUL DRAMA OF LIFE TODAY

A Story which revolves around an interlocutory decree of divorce. Interesting, entertaining, appealing



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"The Truth about Wives"

A. B. B. Production

Three men fought for her.
One was married to her—
One desired her—
One loved her.

WIVES — WIVES — WIVES —

Sometimes they speak what is in their hearts, and sometimes they don't.

Sometimes they treasure up their wrongs, and die—silent and bitter.

Sometimes they speak what is in their hearts—and peace and understanding follow.

But the mystery goes on forever.

Betty Blythe

In

"The Truth About Wives"

Betty Blythe in "The Darling of the Rich"

A. B. B. Production

"The highest bidder in this room buys me!" cried the Darling of the Rich—

Will this interest your audience?

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE

Physical Distributors

"Sinner or Saint"

A B. B. Production

Featuring

Betty Blythe

With

Wm. P. Carleton

and an All Star Cast Including

Gipsey O'Brien, Wm. Collier, Jr., Wm. Tooker
Richard Neil and Fuller Mellish

The Story

In this picture, Miss Blythe plays the role of a fake fortune-teller who is converted to a better life by a young philanthropist. This young man believes that people are either wholly "good" or "bad" and the main theme of the picture develops his gradual awakening to the fact that people are nothing of the sort; that they are a mixture of both, and for that reason, not devils or angels, but human beings.

A Tried and Proved Box-Office Success

Betty Blythe *in* "How Women Love"

A. B. B. Production

An amazing title — an amazing film!

The Consensus of Press Opinion PROVES CONCLUSIVELY

This film meets every requirement of a Box-Office winner. It will not only bring the people into your house but will more than please any audience.

Get The New Selling Plan

Distributed by
ASSOCIATED EXHIBITORS

PATHE EXCHANGE
Physical Distributors

A Tried and Proved Winner

Without a Shadow of a Doubt

"The Right of the Strongest"

Is One of the Greatest

Melodramas Ever

Produced

Get The New Selling Plan

A
Fast Action
Tense, Enthralling
Story Presenting the
Colorful Life Among the
"Hill-Billies" of the Alabama Mts.

Zenith Pictures Corporation Present

E.K. Lincoln

Supported by a notable cast

in

"The Right of the Strongest"

From the Novel by
FRANCES NIMMO GREENE

Distributed by
ASSOCIATED EXHIBITORS PATHE EXCHANGE *Physical Distributors*

An Experienced Money Making Quartette!

This is the First Tenor!

"The Hidden Woman"

Presented by Walter E. Greene

Here's a film full of clean pulsing heart interest, the scenes laid among the gorgeous mountains of the Adirondacks. In addition to the swing and rhythm of the splendidly filmed story is the added interest of its heroine as a big box office attraction. Evelyn Nesbit with her son Russell plays her part with vivacious charm and scores dramatically in a most decided way. As a tried and proved picture with a record for box office profits it is only good business judgment on your part to show this film to your community.

This is the Second Tenor!

"The Proof of Innocence"

Presented by Canadian Feature & Production Co., Ltd.

The very human story of a poor artist whose model first lifts him to the heights of fame and then as Fate throws him to the depths she again is the instrument through which his life is saved, his honor regained and the clouds of adversity pushed aside.

It is a story without a villain or a "triangle" and for clean pure drama interpreted by a splendid cast is a worthwhile cleverly tuned attraction.

"The Proof of Innocence" is a tried and proved picture with a splendid record of box office profits.

Get The New Selling Plan!

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE
Physical Distributors

Let Them Sing a Song of Profits for You!

This is the Baritone!

"Solomon in Society"

A Cardinal Picture

A perfectly proper vehicle, geared high for a lot of honest hearty laughs! The "kick" element is strong as your customers who figure that the Solomon is the famous old boy with the plethora of wives, are going to be agreeably surprised. It so happens that this is not the particular Solomon but even so he sure does enjoy (?) plenty of "wife problems" throughout a rapid fire of staccato situations.

An interesting carefully selected cast interprets each "bit" in a sprightly wholesome "homey" style which will insure for you pleased audiences and repeat customers.

"Solomon in Society" is a tried and proved box office success.

—and here's the Basso!

"The Three Buckaroos"

Presented by Walter E. Greene

It's a riot of Action, Love, Comedy and hot red Blood!!

Built on the general contour of the famous "Three Musketeers"—the story by Dumas—the scenes are here laid in the wide open spaces of the High Sierras and there's no single foot of film that hasn't a gasp in it!!

Hard riding bandits, beautiful women and duels combine in this fantasy of humor and melodrama to make "The Three Buckaroos" most acceptable to the lovers of thrills as well as to the lover of adventure and romance.

Distributed by
ASSOCIATED EXHIBITORS

PATHE EXCHANGE
Physical Distributors

Missing

Presented by Choice Productions

A SMASHING title brings a chilling question to the minds of your public. A title intriguing and interest-catching which not only brings audiences, but thrills them, holds them and leaves them with a gasp!!

A thoroughly tried and proved attraction with an unbroken record of box-office crashes!!

ACT!

A Powerful Smashing Title

—is the first step toward
Box-Office Success!

Distributed by
ASSOCIATED EXHIBITORS
PATHE EXCHANGE
Physical Distributors

Daughters

Couple such a title with a cast which includes Robert Edeson, Eva Novak, Rockcliffe Fellows and Walter Long with a drama based on facts known to the inner shrine of big city police circles and you have the key to splendid box-office profits!

The story is a thrillingly portrayed expose of underworld crime which grips and holds your audiences!

ACT!

A Tremendous Expose

of underworld intrigue
simply and powerfully told!

Get The New Selling Plan!

Distributed by
ASSOCIATED EXHIBITORS
PATHE EXCHANGE
Physical Distributors

Remember "The Three Musketeers"

Dumas Wrote A
Sequel Called
"Twenty Years After"

—The Movie Version Is—

"MILADY"

Presented by Diamant Film Co. of America, Inc.

All The Old Favorites!

RICHELIEU — BUCKINGHAM
LOUIS XIII — CONSTANCE — LADY DE WINTER

D'ARTAGNAN AND HIS "THREE MUSKETEERS"

Cash in on Them ! ! *! ! Everybody Does*

Get The New Selling Plan!

People will stand in line to see them!

Distributed by
ASSOCIATED EXHIBITORS
PATHE EXCHANGE
Physical Distributors

Two Winners

From a story
by
JACK LONDON

"The Mohican's Daughter"

Produced by P. T. B. Inc.

A Sure-Fire Thriller that will enthrall your audience only as the beloved Jack London can.

Nancy Deaver takes the part of the famous character, Jees Uck.

THE
ETERNAL
TRIANGLE
TAKES A VERY
PECULIAR TWIST
in

The "CHALLENGE"

Produced by Star Products, Inc.

A story of a man who loves the pretty wife of a worthless artist, but—

Book Them Now!

Distributed by
ASSOCIATED EXHIBITORS
PATHE EXCHANGE
Physical Distributors

"My Old Kentucky Home"

Thousands Have Seen It

If your audiences appreciate good things, don't fail to book this one. It overflows with heart interest and human appeal. It has everything that a picture should have and is as wholesome as the mountain air.

A Pyramid Production

"His Wife's Husband"

A Domestic Story

This picture drives home a moral that will not soon be forgotten. It will create a deep impression wherever shown and your patrons will thank you for booking it. It has thrills, suspense and a smashing climax.

A Pyramid Production

"What Fools Men Are"

A Million Dollar Title

This title should pack your theatre for every performance. The picture, however, does not depend upon its title; it has real entertainment value and moves swiftly and sustains interest to the last flicker.

A Pyramid Production

"When the Desert Calls"

Will Appeal to All

A story of the Sahara and the strong love of a man and maid. No audience can sit unmoved through this production. It is as fascinating as it is thrilling and as colorful as it is well acted.

A Pyramid Production

"Queen of The Moulin Rouge"

Lights—Life—and Paris

This story deals with life in the Apache sections of Paris and is alive with color and action. It has all the elements of a box office record breaker. Do yourself a kind act and book this production.

A Pyramid Production

Get The New Selling Plan!

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE

Physical Distributors

Bertha M. Clay's millions of readers will recognize instantly the title of this picture; millions of others will be intrigued by the title. Many of these people live in your town and will want to see the picture.

"Wife In Name Only"

A Pyramid Production

CAST OF CHARACTERS

Norman Arleigh ..... Edmund Lowe	Sam Dornham ..... Tyrone Power
Madalaine Dornham ..... Florence Dixon	Margaret Dornham ..... Edna Spooner
Phillipa L'Estrange ..... Mary Thurman	Mrs. Hemingway ..... Ora May Jones
Victor Howard ..... Arthur Housman	John Dean ..... William Tooker

The Critical X-Ray

"Excellent acting by an exceptionally strong cast, skilled direction and good photography are distinguished qualifications of this picture. Credit is due all concerned for weaving the story into an entertaining society drama." —*Exhibitors Trade Review.*

"The cast is exceptional . . . there is a real punch to the climax, which saves the picture from being one of those pictures dealing with the '400'."—*Phila. Public Ledger.*

"The story is strikingly original, but the players are the things this time, and the picture has an extraordinarily good cast. The picture is artistically, if not lavishly, mounted, and splendidly directed."—*Phila. Public Ledger (Evening).*

"Wife in Name Only" has a good plot and is well acted. It holds the spectator's interest throughout, the situations building through excellent suspense to an exciting climax."—*Philadelphia Record.*

"Florence Dixon possesses not only physical beauty but a striking personality. She scores a triumph in 'Wife in Name Only,' a very much worthwhile picture."—*Louisville Herald.*

"Shining in a cast of stars, and a wonderful cast at that, Florence Dixon scores a real triumph in 'Wife In Name Only' a society melodrama presented at the Walnut."—*Louisville Times.*

Get The New Selling Plan!

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE

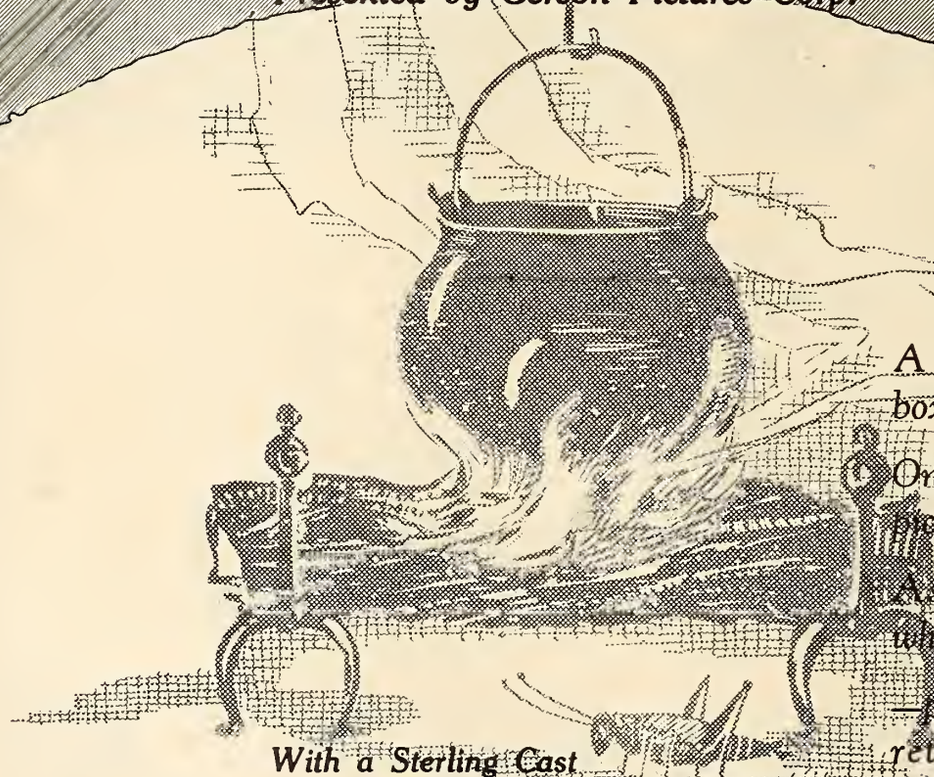
Physical Distributors

An Immortal Story!

Charles Dickens'

The CRICKET ON THE HEARTH

Presented by Gerson Pictures Corp.



A triumph for the box-office!

One of the first 20 pictures of 1924!

Ask any exhibitor who has shown it—

—played innumerable return engagements in every section of the country

With a Sterling Cast

Josef Swickard — Fritzi Ridgeway
Virginia Brown Faire — Lorimer Johnston
Paul Gerson — Joan Standing
Margaret Landis

Directed by Lorimer Johnston

Get The New Selling Plan

Distributed by
ASSOCIATED EXHIBITORS
PATHE EXCHANGE
Physical Distributors

Don't Gamble
PLAY
"ROULETTE"

Presented by Aetna Pictures Corporation

From the story by WILLIAM Mac HARG

The Element of Chance Has Been
Removed for You
A Smashing Picture Built Around the
Devil's Wheel
Full of Intrigue and Fascination
With

A Marvelous Cast

Here's One that Will Please
The Most Blase and Critical
Audience—with Profit to You

Distributed by
ASSOCIATED EXHIBITORS

PATHE EXCHANGE
Physical Distributors

Get Your Share of Prosperity!

"Broadway Broke"

Presented by Murray W. Garsson

Spells Money in the Bank!

A Broadway Story A Broadway Cast

A Broadway Picture

The Cast

PERCY MARMONT
GLADYS LESLIE
MACLYN ARBUCKLE
EDWARD EARLE
MARY CARR
DORE DAVIDSON
BILLY QUIRK
FREDERICK BURTON

Get The New Selling Plan!

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE
Physical Distributors

IF

You Want To Please Your Patrons
You Want Exploitation Values
You Want a Box Office Attraction

BOOK "The Queen of Sin"

An artistic blending of modern drama and the impressive super-spectacle of the fall of Sodom and Gomorrah. It is astounding in its magnitude and human in touch

THRILLS! HEART INTEREST! HUMAN!

Get The New Selling Plan!

Distributed by
ASSOCIATED EXHIBITORS
PATHE EXCHANGE
Physical Distributors

Here's One That Will Bring Them!

A Hugh Dierker Production *with*

Fritzi Brunette

David Butler

Pat O'Malley

A Heart-Gripping Story Dealing with the Domestic Strife of a Rich and a Poor Family

"CAUSE FOR DIVORCE"

Get The New Selling Plan

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE

Physical Distributors

"Fools of Fortune"

AMAZINGLY DIRECTED *by* LOUIS WILLIAM CHAUDET

And titled for all the laughs in the world by its author W. C. TUTTLE

Presented by Golden State Films

A CAST headed by Marguerite de la Motte, supported by four delightful old scamps in the persons of Tully Marshall, Russell Simpson, Frank Brownlee and Jack Dill.

The story was originally published in *Adventure Magazine* under the title of "Assisting Ananias," and Tuttle, the author, hasn't missed one laugh!

The meanest minded Pessimist in your community will bend double and laugh his head off at the rollicking fun which unrolls for him in this uproarious comedy!

As a New Customer Maker—as an Old Customer Holder, "Fools of Fortune" stands all by itself. It's been tried and proved and to buy it is to insure for yourself Box Office profits of life size proportions.

Get The New Selling Plan

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE
Physical Distributors

Real Life *and* Real People

The Soul of Youth upon the screen, all of its hopes and fears and ludicrous mistakes, its drama and pathos, its defeat and victory—told in the best picture of a real boy's life since Tarkington's "Seventeen."

Young Miles Brewster Higgins thought he knew everything about women—and flivvers—Oh! Well!! He didn't know the half of them.

"The SUPER-SEX"

Get The New Selling Plan

Presented by Pascal H. Burke
From the Cosmopolitan Magazine Story "Miles Brewster and the Super Sex"
***by* FRANK R. ADAMS.**
Adapted and Directed by LAMBERT HILLYER
With an All-Star Cast including
ROBERT GORDON, CHARLOTTE PIERCE, TULLY MARSHALL, GERTRUDE CLAIRE.

Distributed by
ASSOCIATED EXHIBITORS

PATHE EXCHANGE
Physical Distributors

WHEN ROMANCE RIDES

ON THE TEXAS BORDER

Hitch On!

"The WEB of the LAW"

Presented by J. E. Logan

A melodrama? Yes—and more! An intelligent entertainment. A story that rings with conviction, with charming love interest, with thrilling horsemanship, with powerful dramatic conflict, and with absorbing suspense—In short, a picture you will like—*even if you're not a Western fan.*

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE

Physical Distributors

Get The New Selling Plan!

FIGURES

According to *Variety* of March 12, the grosses of three Broadway, New York, theatres for the preceding week (first week of Lent) were as follows:

STRAND	$30,000
RIVOLI	16,880
RIALTO	18,855

Of course the picture at the Strand was "Daughters of Today."

FIGURES

On a check up of three of the leading motion-picture theatres in Schenectady, the State, Strand and Albany, "Daughters of Today" went bigger in box-office receipts than "Flaming Youth," "Little Old New York," "White Rose," "Common Law" and "Main Street."

That's something to think about.

"Daughters of To-Day"

Presented by William M. Vogel

Get The New Selling Plan

THE CAST

No less than Patsy Ruth Miller, Ralph Graves, Edna Murphy, Edward Hearn, Gertrude Claire, Zasu Pitts. Directed by Rollin Sturgeon. All in a story concerning the most pertinent question of the day—Daughters. It's a real society drama which sets forth the modern flapper as she really is.

EXPLOITATION

Exploit this picture from any angle—cast—title—theme—beauty of production. Involve the newspapers in a discussion of the modern daughter. Work up a fashion-show in cooperation with the best modiste in town. Stage a jazzy prologue.

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE

Physical Distributors

"Toilers of the Sea"

Presented by Community International Corporation

Produced in Italy with an American cast

Based on the novel of the same name by

VICTOR HUGO

A DRAMA

With a background of

Mt. Etna's flaming lava, tempestuous seas and stormy love

A tried and proved

Box-Office Success!

The Story:

IN the Italian village of Amara, Captain Jean, a retired ship owner, lives with his daughter, Helene. His trusted skipper, Andre, returns from a voyage, and informs the Captain that he has discovered where new vessels can be bought cheaply. This will enable them to take care of the increasing business, and insure large profits.

The Captain has not enough money to invest so heavily, but the villagers, with the exception of Sandro, a young fisherman who is in love with Helene, subscribe their savings to purchase the boats. Andre sails away with the money. After many months his ship returns without Andre, whom the crew declares disappeared one night.

The villagers blame Captain Jean for the loss of their money and it is with difficulty that the priest persuades them to wait a week before doing anything rash.

Sandro remembers having seen lava mud on Andre's shoes and decides to search the island of Formosos. There he discovers Andre and the missing money in a cave on the edge of the boiling lava. After a terrific fight Sandro overcomes Andre and wrests the money from him.

He drags himself back to the village of Amara and arrives at Captain Jean's home just in time to save the old man from the fury of the unreasonable villagers. He hands over the money to Captain Jean, who restores it to its owners.

Sandro slips quietly from the room. Helene runs after him and convinces him that his love is reciprocated.

Get The New Selling Plan!

Thousands read the book—they'll want to see the picture

Distributed by
ASSOCIATED EXHIBITORS

PATHE EXCHANGE
Physical Distributors

"As a Man Lives"

Has Every Thing in it for Enormous Box Office Appeal--

Intrigue! Love! Romance! Hatreds! Gunmen! Apaches! A Happy Ending!

A CRASH OF EMOTIONS

WITH THE SCENES SHIFTING FROM THE UNDERWORLD LIFE OF PARIS TO THE WILDERNESS OF MEXICO

Get The New Selling Plan

Decide for yourself --

READ THIS SYNOPSIS

Dr. Neyas of Paris transforms the faces of his patients, mostly criminals, and tries to redeem their souls as well. He is consulted by La Chante, an Apache who has just killed Babette, a little dancer, in a brawl, and who has sworn revenge on Sherry Mason, a young American who interferred in defense of the dead girl. Meanwhile La Chante wishes to throw the police off his tracks by losing his facial identity. Dr. Neyas uses all the strength of his will to make La Chante a good man, but for the moment fails when La Chante sails for America in pursuit of Sherry Mason. How the men meet and what happens then, and what sudden disaster sweeps them into a soul-trying situation—all this is grippingly pictured on the screen.

Distributed by

ASSOCIATED EXHIBITORS

PATHE EXCHANGE
Physical Distributors

DIFFERENT! A HIT!
AND A WINNER!

She whipped two of the biggest star attractions of the season by

Beating $20,000 In Second Week at Rialto (N. Y.)

And you know what that means in the week before Christmas

D. W. Griffith's

sensational box office surprise

ISN'T LIFE WONDERFUL

A Radiant Romance of Love and Potatoes

They are all talking about it now. . the critics, the public and the exhibitors.

After thinking it over—

the New York papers are still giving it more space than to the new films. Here are some of the things they say:

"Let's say it gladly. . . . . 'Isn't Life Wonderful' is the best picture ever made." *(Daily News.)*

"We rise and state the Lupino Lane's comedy touches a high mark which no screen actor save Charles Chaplin has ever reached." *(Eve. Post.)*

"I agree. . . . . It is the sweetest love story I've ever seen." *(Tribune-Herald).*

THE GREAT PICTURE OF THE YEAR
AND A GREAT MONEY PICTURE

READY NOW! Paramount's

GLORIA SWANSON
in
MADAME SANS GENE
From laundress to duchess—"Madame Devil-May-Care"

THOMAS MEIGHAN
in
MAN AND THE LAW
As usual, Meighan means money

Sidney Olcott production
POLA NEGRI
in
THE CHARMER
And he learned about women from her

Herbert Brenon's production
THE LITTLE FRENCH GIRL
with Betty Bronson
One touch of Paris makes the whole world grin

RICHARD DIX
in
NONE BUT THE BRAVE
—deserve the fair. Especially when she's Spanish

Sidney Olcott production
SALOME OF THE TENEMENTS
with Jetta Goudal, Godfrey Tearle
Seven veils of soul-revealing entertainment

William de Mille production
YOUNG WIVES
with Rod La Rocque, Claire Adams
When the honeymoon was over

Alan Crosland production
CONTRABAND
with Lois Wilson, Noah Beery, Raymond Hatton
Raymond McKee
When silk leg and boot-leg clash

Raoul Walsh production
THE SPANIARD
with Ricardo Cortez, Jetta Goudal
The Sheik of 1925

Victor Fleming production
ADVENTURE
with Tom Moore, Pauline Starke
Jack London's greatest dramatic novel

BETTY COMPSON
in
New Lives for Old
Directed by Clarence Badger
How much of her past should a woman tell?

Paul Bern production
THE DRESSMAKER FROM PARIS
with Leatrice Joy
She's here with a bundle of new styles and tricks

Zane Grey's
CODE OF THE WEST
with Constance Bennett, Owen Moore, Mabel Ballin
Directed by William Howard
When jazz gets the razz in a cyclone of thrills

James Cruze production
THE GOOSE HANGS HIGH
Everything is lovely and the goose hangs high

Urson-Iribe production
THE NIGHT CLUB
with Raymond Griffith, Wallace Beery, Vera Reynolds
Meet me at midnight and see society at play

Zane Grey's
THE THUNDERING HERD
with Jack Holt, Lois Wilson, Noah Beery
Directed by William Howard
Greatest of all Zane Grey thrillers

BEBE DANIELS
in
THE MANICURE GIRL

RICHARD DIX
in
I'LL TELL THE WORLD
You'll tell the world it's a hummer

Frank Tuttle production
A KISS IN THE DARK
with Adolphe Menjou, Lillian Rich
But they couldn't keep it dark long!

Victor Fleming production
PATHS TO PARADISE
with Raymond Griffith, Pauline Starke
The straight or the crooked path—which?

A Line of Super-Hits Even

2nd Famous Forty

Urson-Iribe production
FORTY WINKS
with Viola Dana, Raymond Griffith, Theodore Roberts
Folks will laugh who never laughed before

Henry King production
SACKCLOTH AND SCARLET
with Alice Terry
The woman who takes and the woman who gives

Allan Dwan production
NEW YORK LIFE
A jazzy journey from the Bowery to Broadway

BEBE DANIELS
in
THE CROWDED HOUR
The most exciting sixty minutes ever filmed

RICHARD DIX
in
TOO MANY KISSES
with Frances Howard
Familiarity breeds content

BETTY COMPSON
in
THE MOONFLOWER
Love in a 1925 Garden of Eden

THOMAS MEIGHAN
in
OLD HOME WEEK
By George Ade
The "Back Home and Broke" duo

THE TOP OF THE WORLD
Anna Q. Nilsson, James Kirkwood, Raymond Hatton
Sheldon Lewis
Scaling the heights for romance and thrills

Irvin Willat production
FLAMING WRATH
with Ernest Torrence
A thunderbolt of dramatic power

Victor Fleming production
THE DEVIL'S CARGO
with Pauline Starke, Wallace Beery, Claire Adams
William Collier, Jr.
Down the roaring river with a cargo of gold

Paul Bern production
MODERN BABYLON
The world today and the handwriting on the wall

Zane Grey's
THE LIGHT OF WESTERN STARS
with Jack Holt
Directed by William Howard
Zane Grey's pictures shine everywhere

Dimitri Buchowetzki production
THE SWAN
with Adolphe Menjou, Ricardo Cortez, Frances Howard
Her lips say "No"; her eyes say "Yes."

Herbert Brenon production
GROUNDS FOR DIVORCE
Starring Betty Compson
Is "till death do us part" the bunk?

Henry King production
ANY WOMAN
with Alice Terry
Any woman—and any man—will love it

James Cruze production
MARRY ME!
with Lois Wilson
Just a girl men couldn't forget

Irvin Willat production
THE AIR MAIL
with Warner Baxter, Billie Dove, and Douglas Fairbanks, Jr.
It's in the air; they're looking for it

James Cruze production
BEGGAR ON HORSEBACK
with Edward Horton, and all-star cast
If wishes were horses, beggars would ride

Allan Dwan production
GLORIA SWANSON
in
THE COAST OF FOLLY
Rod La Rocque in the cast
Any port in a love storm

William de Mille's production
MEN AND WOMEN
with Jack Holt, Neil Hamilton, Claire Adams
And de Mille understands both sexes

Bigger than the First Famous 40,

Mr. JOSEPH M. SCHENCK of

No. 1540 Broadway, New York City,

hereby gives notice that

1st. He is the sole and exclusive owner of the negative and positive prints and story of and all other rights in and to the motion pictures and motion picture photoplays hereinafter named except insofar as the distribution rights therein have been leased to the Select Pictures Corporation and/or Selznick Distributing Corporation for the territory of the United States of America including Alaska for the period ending December 31st, 1924, and for the remaining territories of the world for the period ending December 31st, 1925.

2nd. That he is entitled to receive all negatives of said motion pictures on or before January 1st, 1925, and that the said Selznick Distributing Corporation under existing agreements is obligated to return and deliver same to the said Mr. Schenck at said time.

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"The Moth"
"De Luxe Annie"
"Safety Curtain"
"Her Only Way"
"The New Moon"
"The Forbidden City"
"She Loves and Lies"
"The Secret of the Storm Country"
"Ghosts of Yesterday"
"The Heart of Wetona"
"By Right of Purchase"
"The Isle of Conquest"
"The Way of a Woman"
"The Probation Wife"

Motion picture exhibitors as well as all other persons, firms or corporations are requested to refrain from exhibiting or otherwise exploiting or using the said motion pictures or motion picture films in the territory of the United States of America including Alaska after December 31st, 1924, or in any other part of the world after December 31st, 1925, without first obtaining the written consent and permission of the said Joseph M. Schenck.

Any use made of the said motion pictures or any of them in violation of Mr. Schenck's rights will be made at the peril and risk of the user and immediate steps will be taken on behalf of Mr. Schenck to protect his rights.

Educational Pictures

JUST A YEAR AGO

we said that 1924 would be a period of pronounced evil, or marked improvement, for the industry. There could be no standstill. Either there would be a decided return to Real Diversified Entertainment, or Producers' Ego, in the form of overlong, padded features, was going to work incalculable harm to our business.

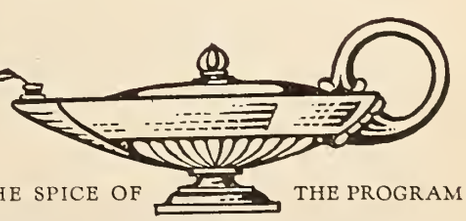
We are thankful that it has been a year of great good. Showmen have returned to the first principle of motion picture success—variety of entertainment. And this is almost as marked in their advertising as in their presentation.

The influence of *Educational Pictures* on the Whole Diversified Program has been greater than ever before. We have made our biggest contribution to Motion Pictures, and we are happy over the result.

The year ahead is going to be the biggest in the screen's history.

E. W. Hammons

Educational Pictures
"THE SPICE OF THE PROGRAM"



THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, INC., 370 SEVENTH AVE., NEW YORK CITY

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

F. D. Hutter
President

D'ALESSANDRO PRODUCTIONS

D'ALESSANDRO PRODUCTIONS

Present

"Ted" Henderson
Secretary and Treasurer

Eileen Sedgewick

In A Series of Independent Productions

Beginning With

"Into the Web"

And

"The Sagebrush Lady"

BOTH WITH AN ALL-STAR CAST

INCLUDING

EDDIE BARRY—BARNEY FUREY—BILLIE STEELE—"TED" HENDERSON
JACK RICHARDSON—HELEN TAYLOR

D'ALESSANDRO PRODUCTIONS

861 SEWARD ST., HOLLYWOOD, CALIF.

"THE BIRTH OF A NATION"

Founded on Thomas Dixon's story "The Clansman"

THE INEXHAUSTIBLE GOLD MINE!

FOR EXAMPLE—THIS IS WHAT IT DOES

What other pictures hope to do, D. W. Griffith's production absolutely does.

With one engagement of "THE BIRTH OF A NATION" the profits from this production paid for a Southern exhibitor's theatre.

Rex P. Barrett, of the Cozy Theatre, Columbia, Mo., says that the fourth time he played the picture, "for three days we had to hang out the well-known 'Standing Room Only' sign."

In a mid-west state capital this season, "THE BIRTH OF A NATION" played at the first run house to a bigger gross for the week than any other big special of the year.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford Charles Chaplin

Douglas Fairbanks D.W. Griffith

Hiram Abrams, President

The Biggest Sensation

B. P. Schulberg *Presents* His

"CAP

PUNIS

Adapted by
John Goodrich

One Hundred Million People are Talking about it

# of ANY Year

Dramatic Conception of

ITAL "
HMENT

Directed by **James P. Hogan**

WITH

Clara Bow	George Hackathorne
Elliott Dexter	Margaret Livingston
Mary Carr	Robert Ellis
Alec B. Francis	Joseph Kilgour
Edith Yorke	Wade Boteler
Eddie Phillips	George Nichols

Preferred Pictures - Distributed by **B. P. Schulberg Productions, Inc.**
1650 Broadway, New York — J. G. Bachmann, Vice-Pres.

FOREIGN DISTRIBUTORS: EXPORT AND IMPORT FILM CO.

$3000

IN CASH PRIZES

Will be distributed to Movie Fans of the U. S. A. and Canada by

FILM BOOKING OFFICES and Associated Arts, Inc.

in connection with the extraordinary exploitation and merchandising plan on Associated Arts' big melodrama—originally titled "Hard Cash"—and now carrying the temporary working title of "ON THE STROKE OF THREE," filmed from a sensational Henry Payson Dowst story that appeared in the Saturday Evening Post.

Prizes for the best titles will be awarded as follows: First prize, $1,000.00. Second prize, $250.00. Third prize, $100.00. Fourth prize, $75.00 Next seven prizes, $50.00 each. Next five prizes, $20.00 each. Next seventy prizes, $10.00 each. Next sixty prizes, $5.00 each. Total, 151 cash prizes, $3,000.00.

Contest starts Dec. 15th, 1924. Ends June 30, 1925. In the event of a tie, each tying contestant will receive the full amount of the prize tied for. Judges of the contest will be MOTION PICTURE NEWS, MOVING PICTURE WORLD, EXHIBITORS HERALD, ASSOCIATED ARTS, Inc., and FILM BOOKING OFFICES of America, Inc.

An entire line of special advertising material has been prepared that simplifies the whole plan, as this special matter explains the contest quickly and simply to all fans. Special 1 and 3 sheet posters, lobby cards, window cards, throwaways, heralds, slides, etc. Exhibitors not bothered with replies or the handling of any details whatsoever. All the exhibitor will have to do is his regular advertising, announcing the contest two to three weeks in advance by slides, posters, heralds, etc. In order to conform with the United States Postal laws, all matter will carry line reading: "It is not necessary to pay any money to enter this contest. Any person may compete by securing free at the box office of any theatre show-

ing the picture, a synopsis giving an outline of the story, which will enable that person to suggest a title after reading the same." Here is a whale of a merchandising plan that will not only enable your patrons to compete for fine prizes, but which will entertain them with a masterful melodrama starring KENNETH HARLAN, MARY CARR and MADGE BELLAMY, three screen favorites, alone a guarantee of capacity for any theatre.

On every piece of Advertising material it explicitly states as follows:

"The MANAGEMENT OF THE THEATRE HAS NOTHING AT ALL TO DO WITH THE AWARDING OF THE PRIZES. THE PRIZES WILL BE AWARDED BY FILM BOOKING OFFICES AFTER THE JUDGES HAVE SELECTED THE NAME OF THE WINNERS." Also on each piece of matter appears the following: "$3,000.00 in cash,—The Prize Money—has been deposited with the CHELSEA EXCHANGE BANK, 1600 Broadway, New York, for payment to the winners of the Contest, after the contest closes."

Get a copy of our big Press Book, "ON THE STROKE OF THREE," and look for the endless number of remarkable exploitation ideas that guarantee you capacity on this contest.

All F. B. O. salesmen are now in the field selling "ON THE STROKE OF THREE." Ask your F. B. O. salesman to give you more details of the bigness of this merchandising plan.

151 cash prizes that give your patrons just as big a chance to win as any other community in the country. With this plan your audiences get a triple value and a triple entertainment.

First, you show them a great picture; second, you give them a chance to win 151 cash prizes with a total of $3,000; third, should any one of your patrons win, you give your patrons an additional thrill by presenting the prize to the winner or winners from your stage on another capacity night.

Here's a whale of a plan for packing your theatre, giving everyone an evening of the most delightful entertainment, plus this contest, with an opportunity for your patrons to win some of the 151 prizes of $3,000.00 cash. WATCH FOR FURTHER ANNOUNCEMENTS.

FILM BOOKING OFFICES
723 Seventh Avenue, New York, N. Y. Exchanges Everywhere
Sales Office, United Kingdom, 26-27 D'arblay Street, Wardour St., London, W. I. Eng.

M
D

in

Janice

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EVERYWHERE!

A Cosmopolitan Production

Directed by
E. Mason Hopper
By Paul Leicester Ford

Distributed by

Metro Goldwyn

New York
15 weeks at the Cosmopolitan Theatre (a new record run for this house). Just played Capitol Theatre.

Los Angeles
7 Weeks

Philadelphia
4 Big Weeks at the Aldine

Boston
Now playing ($2 top) at the Majestic.

Read this one:

Last night for the first time in the history of the Majestic Theatre, which has played leading attractions for many years, Janice Meredith sold every seat including boxes with eighty people standing.

HARRY TAYLOR, *Manager*

ARION AVIES Meredith

Member Motion Picture Producers and Distributors of America, Inc.—WILL H. HAYS, President.

LILLIAN GISH *in* ROMOLA

By GEORGE ELIOT

with **DOROTHY GISH**

A HENRY KING PRODUCTION

Presented by Inspiration Pictures, Inc. (CHAS. H. DUELL, *Pres.*)
Distributed by
Metro Goldwyn

Now Playing on Broad

"Romola" at the Geo. M. Cohan Theatre, of New York and the Nation—Are You Pictures Coming from Metro

NOT just one BIG PICTURE to make the coins jingle in your box-office! Metro-Goldwyn's got a line-up of Giant Attractions, each one of which is an outstanding audience sensation with an advance reputation that means ready money when you announce it at your theatre.

COMING
Wife of the Centaur

COMING
CHU CHIN CHOW

COM

Information concerning Territorial Rights outside of the United States and Canada can be obtained from FOREIGN DEPT., 1540 Bway., N. Y. C.

way at Two Dollars Top

"Greed" at the Cosmopolitan. The Talk Getting Ready for them? More Big Than Anyone Else.

oldwyn

NOT just these two superlative entertainments "Romola" and "Greed" that are paving the way for your profits—but the world's record holder "HE WHO GETS SLAPPED" which did $70,468.05 business in one week at the Capitol (N. Y.). And the comedy mop-up BUSTER KEATON in "THE NAVIGATOR." And other tremendous attractions!

NG

COMING

Excuse Me

COMING

Cheaper to Marry

Member Motion Picture Producers and Distributors of America, Inc.—WILL H. HAYS, President.

Absolute

THE

SEVENTEEN

THEY BOUGHT!

"Barbara Frietchie"
"The Legend of Hollywood"
"The Wise Virgin"
"The Siren of Seville"
"Welcome Stranger"
"Ramshackle House"
"Another Man's Wife"
"Chalk Marks"
"Trouping With Ellen"
"The House of Youth"
"Reckless Romance"
"The Girl on the Stairs"
"The Chorus Lady"
"A Cafe in Cairo"
"The Mirage"
"Let Women Alone"
"Off the Highway"

M. GERSON & B. FERTEL
Colonial Theatre
Phila. Pa.

M. E. COMERFORD Pres.
and WM H. CADORET
Comerford Amusement Co.
Scranton-Pa.

GEO. GRAVENSTINE
Carmen Theatre
Phila-Pa.

I. PERLIN
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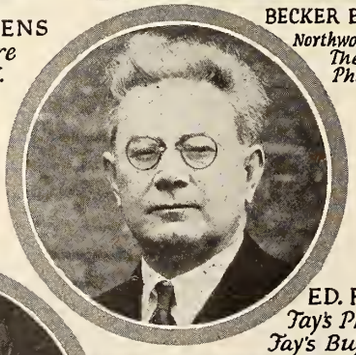
RALPH WILKENS
Rialto Theatre
Woodbury ~ N. J.

BECKER BROS.
Northwood ~ Elrae
Theatres
Phila-Pa.



BUD HISSNER
Strand Theatre
Lebanon ~ Pa.

ED. FAY
Fay's Phila.
Fay's Buffalo

A. SCHUERMAN & SON
Plaza Theatre
E. Stroudsbury-P

M. L. FINEMAN ~ JACK ROSENTHAL
Bell-State-Model and Crystal Palace

JOS. M. SHVERHA
Rialto Theatre ~
Lewistown ~ Pa.

Insure your box-office

Proof!

Their Judgment Backs You Up!

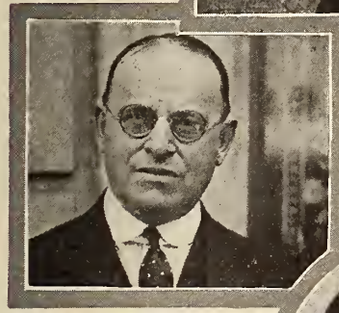
These representative exhibitors know quality pictures! Their purchase of the Producers Distributing Corp. group of seventeen is absolute proof of the exceptional merit and sure-fire box-office draw of these releases.

JOHN MANNIX
Bordentown Theatre
Bordentown, N.J.

M. WAX
Royal-Keystone-Olympia-Stratford-Bellevue ~ Phila-Pa.

Mr. and Mrs.
GEO. KRUPA
Lancaster-Pa.

GREEN & ALTMAN
Park ~ Jefferson ~ Earl ~ Avon ~ Richmond
Phila ~ Pa.



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Hunt's Theatres Inc.

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Hillinger Booking Co., Trenton, N. J.

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Ventnor ~ Savoy-
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MILTON HERSHFELD
Stacey-State-Capitol ~
Trenton ~ N.J.

HARRY DEMBOW
Pastime Theatre
Media ~ Pa.

SAMUEL EPSTEIN
Bell Theatre ~ Phila-Pa.

ABE - NAT *and* SAM STEIFEL
Poplar Theatre ~ Phila ~ Pa.

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Producers Distributing CORPORATION
F. C. MUNROE, President — PAUL C. MOONEY, Vice-Pres.

Member of
MOTION PICTURE PRODUCERS AND

Holiday Cheer From Exhibitors Who Played

Douglas MacLean Comedies

—as reported in M. P. News Monthly Box-Office Ratings

"Never Say Die" . . . 89%

(First Report Dec. 6th)

"The Yankee Consul" 80%

(Six months average)

"Going Up" 80%

(First year average)

New Year's Greeting—

"INTRODUCE ME"

Douglas MacLean's Latest and Greatest Comedy

Physical Distributors Pathe Exchange

ASSOCIATED EXHIBITORS, Inc.

ARTHUR S. KANE, President

Foreign Representative Sidney Garrett

M.C.LEVEE PRODUCTIONS

Produced with one specific purpose in mind—to meet, one hundred per cent, the box-office requirements in motion picture entertainment.

As an example—

"One Year To Live"

read as a newspaper serial story by millions throughout the country.

Exploited nationally by the largest dailies in the United States.

A remarkable drama of life, love and faith by John Hunter, picturized with an all star cast under the direction of

IRVING CUMMINGS

Released thru
FIRST NATIONAL

UNITED STUDIOS

Maximum production values at minimum cost—the foundation upon which the success of this plant is built.

Like Tiffany's, our institution may be judged by our clientele

First National Pictures, Inc.
Joseph M. Schenck Productions
Cosmopolitan Productions
Ritz Carlton Productions
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Frank Lloyd Productions
Corinne Griffith Productions
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Sam Rork Productions
Edwin Carewe Productions
M. C. Levee Productions

are among the foremost factors in filmdom established at this plant.

NO STUDIO LIKE IT ANYWHERE

M.C.LEVEE, PRESIDENT

WILLIAM STEINER

Wishes Members of the Trade and Friends

A Merry Christmas

— AND —

Happy New Year

In Which His STARS

EDITH THORNTON
CHARLES HUTCHISON
LEO MALONEY
PETE MORRISON
AND
NEAL HART

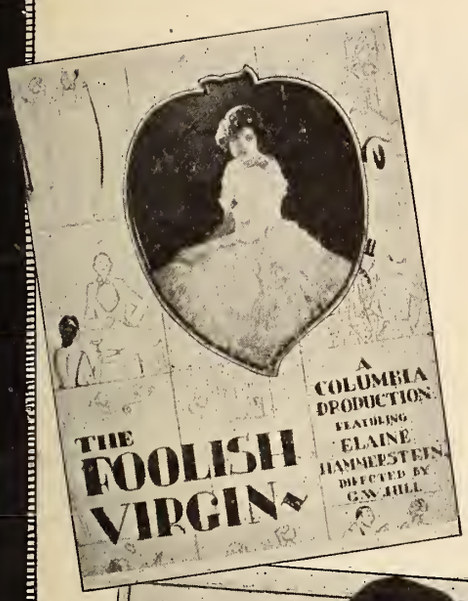
Join Him In Conveying This Message To You

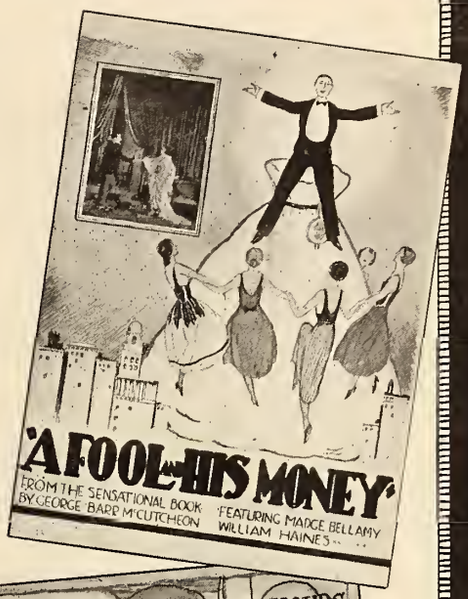
WILLIAM STEINER

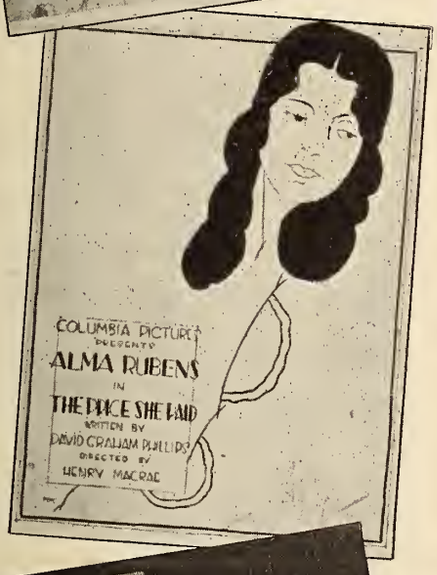
220 WEST 42nd ST.
NEW YORK CITY

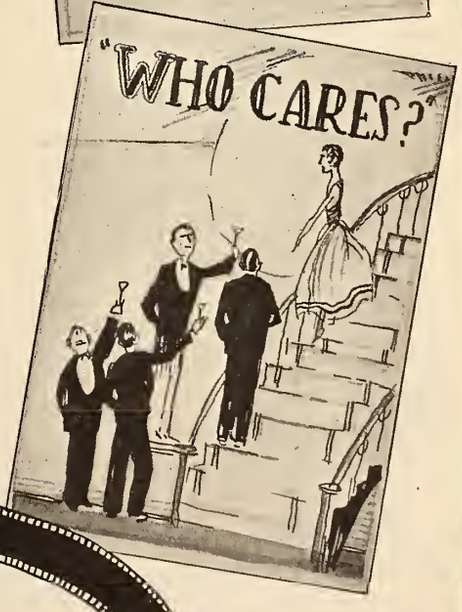
8 COLUMBIA PICTURES

GEMS OF THE SCREEN









BOOK THEM AT
Commonwealth, N. Y.
De Luxe, Phila., Pa.
Stand'd, Cleve., Cinci., Detroit
Indep'd't, Boston, New Haven
All Star, San Francisco, Los Angeles
Creole, New Orleans, Atlanta, Dallas
Renown, Chicago
Lieber, Indianapolis
Greater Features, Denver, Seattle, Salt Lake
Fontenelle, Omaha
Independent, Kansas City
Exhibitors, Washington, D. C.
Celebrated, Milwaukee
Friedman, Minneapolis
Columbia, St. Louis, Mo.
Dominion Films, Toronto, St. John
Federated, Pittsburgh
Freedom, Rochester
Inter-Ocean, N. Y., Foreign Rights

BIG STARS—BIG STORIES
BIG PICTURES
BOX OFFICE SUCCESSES

Bristling with

WARNER BROS.
Classics of the Screen

THIS "something for everyone" quality is particularly noticeable in the "Second Ten" of the Warner Bros. "Twenty" for the season 1924-25.

THERE are society dramas that permit of lavish settings; there are melodramas in which "dynamite action" reigns supreme; there are light comedy dramas in which the charm and delicacy of the story idea is the thing.

"THE MAN WITHOUT A CONSCIENCE" Cold, cruel, ruthless--bleeding hearts were his stepping stones!

"THE ELEVENTH VIRGIN"—She was the "new-fashioned" girl.---Five virgins were wise and five virgins were foolish-but this one had ideas of her own.

"EVE'S LOVER" The original "triangle"

"MY WIFE and I"—She missed the luxury to which she had been accustomed--and discontent bred more misery.

"A BROADWAY BUTTERFLY"—A career on the rocks! She danced to the wonderful White Lights' tune--and then she paid the piper!

V·A·R·I·E·T·Y!

Remember These:—

"Three Women"
"Find Your Man"
"The Lover of Camille"
"This Woman"
"The Narrow Street"
"The Age of Innocence"
"The Dark Swan"
"The Lighthouse by the Sea"
"A Lost Lady"
"The Bridge of Sighs"

"TRACKED IN THE SNOW COUNTRY" Rin-Tin-Tin's deadly scent was the heritage of a thousand forefathers

Watch for These:—

"A BROADWAY BUTTERFLY"
—on the Toll the White Lights Take.

"THE MAN WITHOUT A CONSCIENCE"
From a Celebrated European Novel.

"ON THIN ICE"
Melodramatic Happenings Among the Denizens of the Underworld.

"RECOMPENSE"
Startling Sequel to Robert Keable's "Simon Called Peter."

"MY WIFE AND I"
—Close to Every Woman's Home.

"EVE'S LOVER"
—on the Surprising Strength of Old Loves.

"TRACKED IN THE SNOW COUNTRY"
Starring Rin-Tin-Tin.

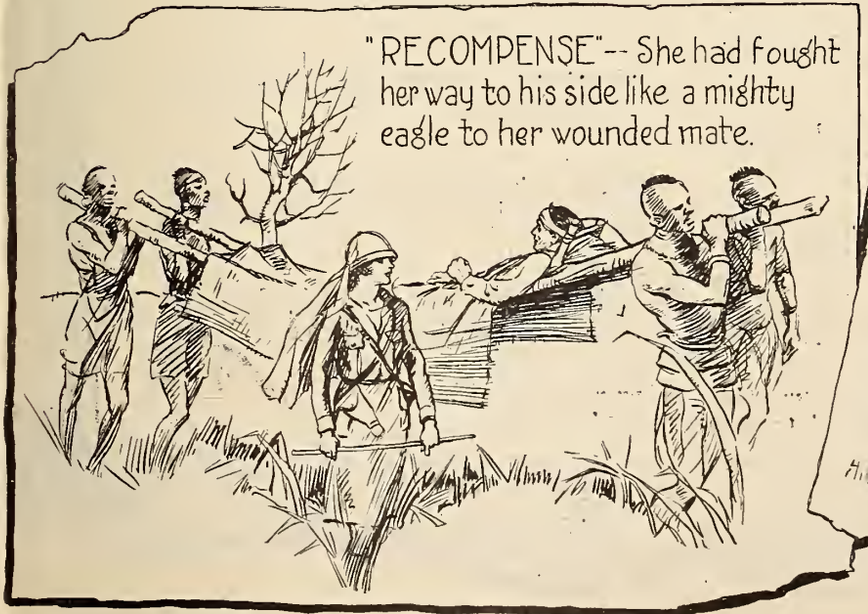
"HOW BAXTER BUTTED IN"
From the Owen Davis Play.

"THE ELEVENTH VIRGIN"
From Dorothy Day's Novel.

ANOTHER ERNST LUBITSCH PRODUCTION

—Another Brilliant ERNST LUBITSCH Production Akin to "THE MARRIAGE CIRCLE" and "THREE WOMEN"

"ON THIN ICE" — Bestial passions reigned when the thin veneer of polish was scratched



"RECOMPENSE" -- She had fought her way to his side like a mighty eagle to her wounded mate.

"HOW BAXTER BUTTED IN" He was a "show-off" and this was a hick town—but things started to happen the minute they got together.

"Always first in show current events!"

CALIFORNIA THEATRE
Stockton, Cal.

INTERNATI

Read Just a Few of the Big Scoops and Features of 1924!

Captain Ariel Varges, international globe-trotter, ends 250,000 mile adventure tour.

* * *

Safety First pictures made in co-operation with the New York Police Department and the Picture Theatre Owners of America, backed by the National Safety-First Council.

* * *

A ride with death into the crater of Mt. Vesuvius, Italy. One of the most thrilling news pictures ever made.

* * *

First and only authentic pictures showing the marvelous tribute to the dead leader, Lenine, at Moscow, Russia.

* * *

Record-breaking flight through death trap in the Grand Canyon, Arizona. A tiny slip meant destruction.

* * *

Airplane squadron hides New York City behind smoke screen. U. S. Army planes try out new protective scheme.

Daring flight made over Niagara Falls, by Army Air Service Pilots flying into the mist for the first time.

* * *

First pictures of the 1924 Olympic Games at Paris—one of the outstanding scoops of the year. Pictures released four days ahead of anyone else.

* * *

International's Tenth Anniversary Special on the World War. A concise graphic history of the great conflict.

* * *

Exclusive pictures of the Prince of Wales playing polo at Syosset, L. I., during his visit to America.

* * *

Greatest news pictures of years. Scenes on board the dirigible ZR-3, now the Los Angeles, on the flight across the Atlantic from Germany to the U. S.

Space prohibits mention of many additional achievements credited to International during this year.

R

g any sensational or

ONAL NEWS

"Best In The Field--Patrons Ask For It!"

RIALTO THEATRE, Erie, Penn.

"International first, last and all the time!"
Mission Theatre, Los Angeles, Cal.

* * *

"Giving splendid satisfaction and well liked!"
Lyric Theatre, Chapell, Neb.

* * *

"A wonderful reel . . . our patrons thanked us!"
Olive Theatre, St. Joseph, Mo.

* * *

"Always good . . . Up to the minute on all events!"
Regent Theatre Cedar Falls, Ia.

"Patrons like the newsreel as well as the features!"
Princess Theatre, Doniphan, Mo.

* * *

"Many favorable comments from our patrons!"
Balaban & Katz Corp., Chicago, Ill.

* * *

"Consider it the best in the field!"
Osage Theatre, Kansas City, Mo.

Another year rolls by. The records of achievement again shows International News to be head and shoulders above all other news reels. Read the outstanding news events of the year at the left, all credited to International News. Read the expressions of exhibitor opinions above—no other newsreel enjoys such enthusiastic exhibitor approval.

Such reports and such service mean that International News is a real feature on any program—that it is a money-making power at the box-office.

The performance of the past year is but a promise of what International's constantly increasing service will bring in the months to come. Now is the time to book the big scoops of 1924—you know they will be International News—*at no extra cost to you.*

Twice Every Week

ased thru UNIVERSAL

ADVERTISED DAILY TO OVER 20,000,000 READERS IN ALL HEARST NEWSPAPERS

ENTERPRISE EXTRAORDINARY

Achievement Tells!

In this issue, Exhibitors Trade Review presents the most remarkable trade publication ever issued in the film industry.

From cover to cover it is filled with material of intensely real value to the live exhibitor.

That's the test of any motion picture paper. If it serves the exhibitor well it serves the industry well.

Because the exhibitor's welfare and prosperity are the very foundations of the industry's progress.

On that platform Exhibitors Trade Review is built and will continue to grow.

Watch for Bigger Things!

In future issues, Exhibitors Trade Review will show you what a trade paper can accomplish for you, when geared to a high-speed program of service.

You can not afford to miss a single issue.

If you do you will miss opportunities and ideas worth big money at the box-office.

Nowhere else can you secure such value, and all for a trivial expenditure—less than 4 cents a week.

Send the coupon today.

Date.....

Exhibitors Trade Review
45 West 45th Street
New York

Enter my subscription for one year and mail your bill for $2.

Name.....

Theatre.....

Address.....

LEADERS OF THE SCREEN
EXTEND THEIR GREETINGS

TO

A LOYAL PUBLIC

AND

THE SHOWMEN OF THE COUNTRY

FOR

A Merry Christmas
and Happy New Year

There
is consola-
tion in the thought
that if the public heart
has been lightened by
those whose business it is
to entertain, there must also be
a meed of thanks for those who
have supplied the entertainment. The
players are grateful to the exhibitors who
have had no small part in the advancement of
their prestige. The showmen in turn should be thank-
ful for the quality of entertainment that has been given.
The public should appreciate the efforts of both who have been
faithful to their trust. And last, but by no means least, both players
and exhibitors
have a debt of
gratitude to
the **public**
without whose
patronage their combined efforts would
have availed nothing. Which leaves
everybody happy and this is just as
it should be at this festive season.

Yuletide Greetings

Harold Lloyd

THOMAS MEIGHAN

wishes you a

Merry Christmas

and a

Prosperous New Year

Recent Thomas Meighan Paramount Pictures

"The Alaskan"

"Tongues of Flame" "Coming Through"

Coming:

"Old Home Week"

By George Ade

HELLO ! ! ! !

Merry Christmas

and

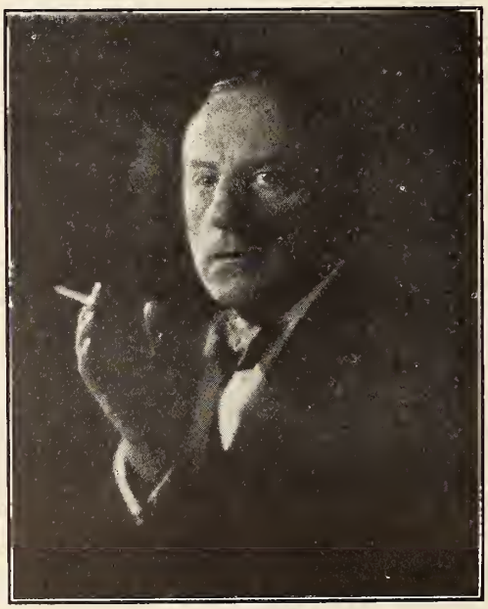
A Happy New Year

Richard Dix

MANHATTAN—TOO MANY KISSES
—A MAN MUST LIVE

"Never the Twain Shall Meet"

"The White Moth"



Maurice Tourneur

"The Isle of Lost Ships"

"Lorna Doone"

Season's Greetings

Robert G. Vignola

Now directing CORINNE GRIFFITH in "DECLASSE," Hollywood, Calif.

Season's Greeting

Bradley King

Season's Greeting

Agnes Christine Johnston
with
Metro-Goldwyn-Mayer

FINIS FOX

Adaptor and Scenarist of

"My Son"

Edwin Carew's First National Production featuring
NAZIMOVA
Author—Director—Producer of

"A Woman Who Sinned"

Season's Greeting

Martha Mattox

Death Watch Mary in "Oh, Doctor"

Forthcoming Releases "THE DEVIL'S CARGO" and "DRUCILLA WITH A MILLION"

Victor McLaglan

"THE BELOVED BRUTE"
J. Stuart Blackton Production

"THE DESERT FIDDLER"
Chas. Ray Production for Ince

"THE HUNTED WOMAN"
Fox Production

A PERSONAL MESSAGE

CONSIDERATION is one of the greatest words in the English language. During the making of "Manhattan," my first motion picture for the Famous Players-Lasky Company, I was the recipient of more consideration and spontaneous courtesy than I have ever before encountered during my many years in the amusement business.

I am taking this advertising space for the purpose of expressing, even though in a slight degree, my appreciation of the consideration and courtesy of the following persons whose helpfulness aided me to no small extent in making a picture which has received nothing but kind praise:

Adolph Zukor
Jesse L. Lasky
Paul Sloane
Ed. C. King
Jack Gain
William Le Baron
Julian Johnson
William Scully
Leo Pierson
Randolph Rogers
Hal Rosson
Paul Vogel
W. Cooper Smith
Frank Meyer
Pat Gallagher
Joe Darrel
C. D. Chapman
Steve Seymour
Bill Johnston
John Bonn
Otto Loveling
Arthur Ellis
Eddie Adams
William Cohill
H. M. K. Smith
Hughie Grey

C. W. Wingart
Ernest Fetge
Frank Tuttle
William C. De Mille
Sidney Olcott
Caryll Fleming
Fred Fleck
Allan Dwan
Jos. Henabery
Thomas Meighan
Lawrence Wheat
Victor Heermann
Alan Crosland
Herbert Brenon
George Hippard
Forrest Halsey
Julia Herne
Jacqueline Logan
Gregory Kelley
Oscar Figman
Edna May Oliver
Geo. Siegmann
James Bradbury
Gunboat Smith
and
RICHARD DIX

"Wishing all of these the merriest kind of a Christmas and many years of prosperity."

R. H. BURNSIDE

Holiday Greetings

From

Sunshine Hart

Coming releases:

"The Chorus Lady"
"Cheaper to Marry"
and
"101 Funnies"

Yuletide Greetings
from
Robert Frazer

Joe Rock

Presents

Jim Aubrey

in

Stan Laurel

24 Comedies for Standard Cinema Corp.
Released by F. B. O.

Holiday Greetings

Harry Langdon

ARTHUR N. SMALLWOOD

Presents

PDG

PICTURE THEATRE CLUB

ITS AIM To secure 5,000,000 members in 1925.

ITS PURPOSE To promote more frequent theatre attendance and build new patronage.

ITS BENEFICIARIES Independent Exhibitors everywhere.

ITS ORGANIZATION One hundred exploitation managers who will direct the work of more than 5,000 Club representatives soliciting theatre patronage from house to house.

Coming!

PDG PICTURES

Next Season

Write for Particulars

PDG INC.

1650 Broadway
N. Y. C.

~again speak the *Leaders*

FIRST NATIONAL

---and again do they place before the exhibitors of the world the most powerful group of pictures that have ever been scheduled for a season's distribution.

That FIRST NATIONAL is making good on every promise made for 1924 is evidenced daily in the manner in which their releases are making big profits for exhibitors.

The phenomenal consistency of big box office pictures such as FIRST NATIONAL have and are releasing to exhibitors right now---

"Secrets"	**"The Sea Hawk"**	**"Abraham Lincoln"**	**"Sundown"**
"In Hollywood with Potash and Perlmutter"	**"Tarnish"**	**"The Silent Watcher"**	**"The Only Woman"**
	"Madonna of the Streets"	**"Christine of the Hungry Heart"**	**"So Big"**
"In Every Woman's Life"	**"Classmates"**	**"Her Night of Romance"**	**"Love's Wilderness"**
	"Husbands & Lovers"		**"Inez from Hollywood"**

and others, places FIRST NATIONAL FIRST in the minds of exhibitors when planning their next season's programs.

It's the backbone service of the country's finest showmen.

FIRST NATIONAL promised to give big moneymakers in 1924--and FIRST NATIONAL gave them.

Now FIRST NATIONAL promises for next season---*February to August*---a series of releases so strong in profit-making possibilities that they stand supreme as the most powerful group of box-office pictures the industry has ever seen. These FIRST NATIONAL presents as the leading money making attractions of the coming season under the befitting title of

The LEADER GROUP

at a glance — The BIGGEST

2 from FRANK LLOYD
"Her Husband's Secret"
2nd title announced later

3 from THOMAS H. INCE Corp.
"Enticement"
"Playing with Souls"

7 big money makers
presented by
FIRST NATIONAL PRODUCTIONS
"One Way Street"
"I Want My Man"
"Uriah's Son"
"The Far Cry"
"The Eternal Lamps"
"The Boss of Little Arcady"
"Chickie"
Under supervision of
EARL HUDSON

2 from EDWIN CAREWE
"Heirs Apparent"
"My Son"

2 from GOLDWYN-FITZMAURICE
"A Thief in Paradise"
"His Supreme Moment"

1 from JOHN M. STAHL
"Fashions for Men"

1 from M. C. LEVEE
"One Year to Live"

1 from J. K. McDONALD
Title to be announced later

FIRST NATIONAL PICTURES

Book the

the INDUSTRY offers !

2 from CONSTANCE TALMADGE

"Learning to Love"
"The Man She Bought"

2 from COLLEEN MOORE

"Sally"
2nd Title to be announced later

2 from BARBARA LA MARR

"Hail and Farewell"
2nd title to be announced later

2 from CORINNE GRIFFITH

"Declasse"
"The National Anthem"

2 from RICHARD BARTHELMESS

"New Toys"
"Soul Fire"

An examination of the above titles will reveal the fact that six of the forthcoming Leader Group are adaptations of outstanding stage successes and seventeen have appeared as novels and serialized stories. Each has been selected because of its richness in those audience qualities which mean pictures that draw at the box office.

Because of their story strength as well as their stars and directors, the pictures of the Leader Group will be the greatest audience releases of the season.

Leader Group

Here is indeed a most unusual display of money making pictures—the greatest in the history of FIRST NATIONAL and the industry.

The FIRST NATIONAL keen showmanship judgment and proven knowledge of what the box office requires is brought home once again very forcibly in this announcement.

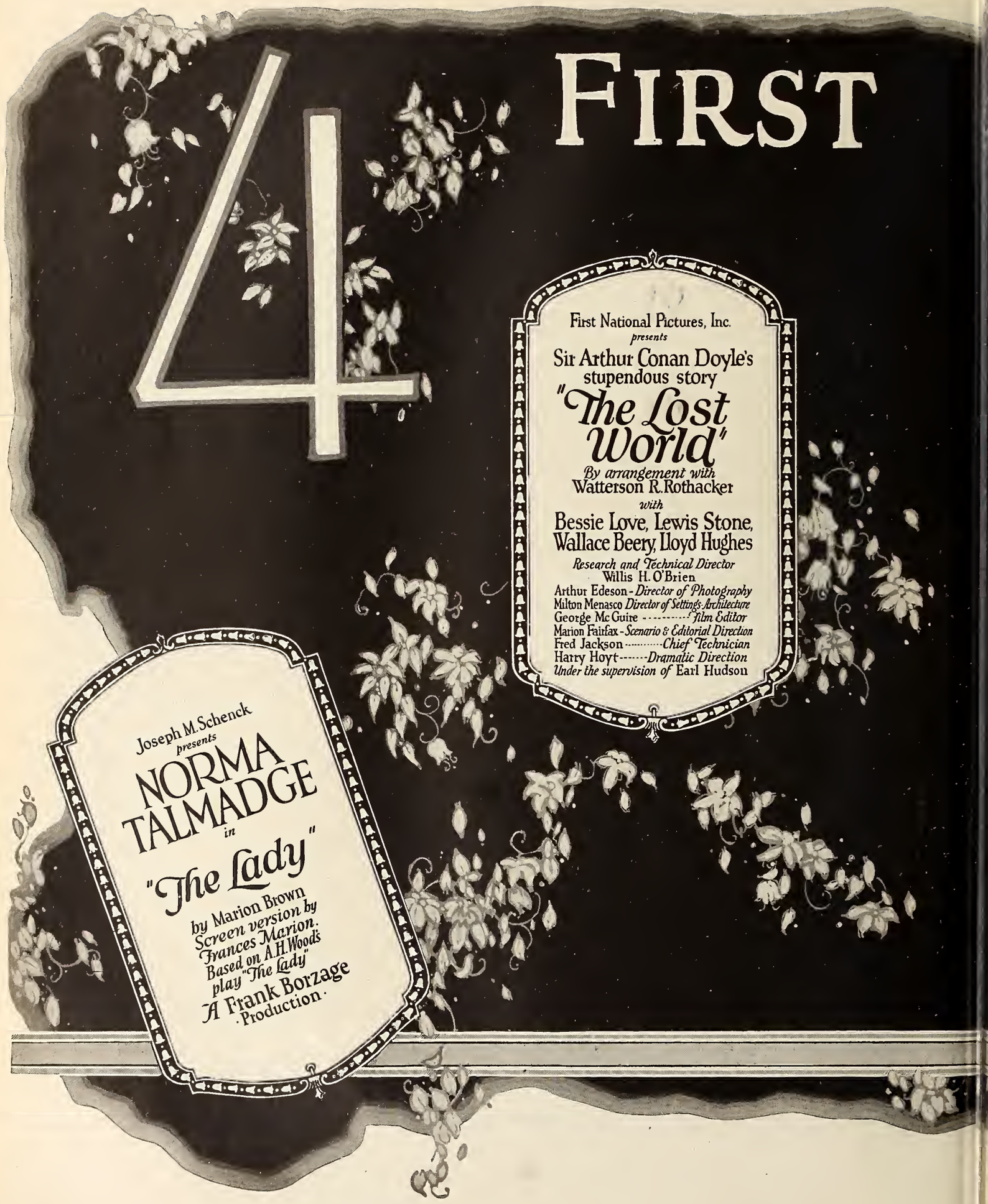
Now permit us to call particular attention to those pro-

ductions to be classified as

"FIRST NATIONAL SPECIALS"—

pictures so tremendous in their money making values they bid fair to outstrip the earning power for exhibitors of those FIRST NATIONAL sensational "specials" of the current season! namely: "The Sea Hawk"—"Secrets"—"Abraham Lincoln"—and "Sundown."

Just another very good reason for
FIRST NATIONAL LEADERSHIP


4
FIRST
First National Pictures, Inc.
presents
Sir Arthur Conan Doyle's
stupendous story
"The Lost World"
By arrangement with
Watterson R. Rothacker
with
Bessie Love, Lewis Stone,
Wallace Beery, Lloyd Hughes
Research and Technical Director
Willis H. O'Brien
Arthur Edeson - Director of Photography
Milton Menasco Director of Settings-Architecture
George Mc Guire ---------- Film Editor
Marion Fairfax - Scenario & Editorial Direction
Fred Jackson ---------- Chief Technician
Harry Hoyt ---------- Dramatic Direction
Under the supervision of Earl Hudson
Joseph M. Schenck
presents
NORMA
TALMADGE
in
"The Lady"
by Marion Brown
Screen version by
Frances Marion.
Based on A. H. Woods'
play "The Lady"
A Frank Borzage
Production

NATIONAL Specials!

Joseph M. Schenck
presents
NORMA TALMADGE
in
"Madame Pompadour"

The stage success of two continents.
Under the direction of
VICTOR HEERMAN
A fascinating never-to-be-forgotten period drama by Rudolph Schanzer and Ernest Welisch
Now repeating its European success on Broadway

First National Pictures, Inc
presents
"United States Flavor"
with
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EXHIBITORS Trade REVIEW

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The Business Paper of the Motion Picture Industry

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WEST COAST REPRESENTATIVE, GRACE M. ADAIR, 1606 HIGHLAND AVENUE, HOLLYWOOD

Here's "Our Gang" a-hangin' on a Tree, been enjoyin' a candy "spree." We don't care for actin' now sittin' here on a cedar bough but soon as the holidays are by along will come that Director Guy and then we'll laugh and don't you fret—you'll come and see us then — we'll bet.

Here is Santy takin' a peep at "Our Gang" all fast asleep. We waited up to watch him land but our doggone eyes got full of sand. . Its just like kids to act that way. Guess we tried to get too gol-darn gay.

Here's "Our Gang" chock full of cheer and wishin' you folks a Happy New Year. Up above is a picture too watchin' for Santy to come down the flue. We hope we'll meet you in "Twenty-Five" and we know you'll find us quite alive. So book us now while the bookin's good—we'd like to meet you—indeed we would.

A Right Merry Christmas From "Our Gang"

Pathe's Famous Kids Send Yuletide Greetings to Exhibitors and Promise to Make the New Year a Very Happy One

JAN - 2 1925

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EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Greetings

IT IS a fine thing for all of us that once a year we have this season of Good Will, when we can give a thought to our friends and to the meaning of friendship in this highly personalized business.

At no other season does the importance of these things come so much to the fore. Engaged, as we all are, in the high-pressure daily routine, there is a tendency through the year to allow some of the unavoidable grievances of business to warp our judgment, to cumulate to an extent that prejudices our outlook.

The Christmas season is an annual compensation for this tendency. It offers an opportunity to clean the slate, to restore the equilibrium of our thinking, to get back to normal balance and sense of relative values.

At this season, also, we look ahead to a new year. Hopeful, of course, that it will be a better year. That it will bring a large measure of happiness. That it will see many of our fondest hopes accomplished. That it will be a year of material as well as ethical prosperity.

For 1925 the prospects are bright. We have escaped, as some other nations have not, the dangers of irrationalism in government. We are so sure of the stability of our institutions that we give the subject hardly a thought. We have no great problems to face, as far as present vision indicates. We have substantial assurance that our achievements will be limited only by our determination and our competency.

It is not probable, of course, that 1925 will be entirely devoid of troubles. The progress we make will be largely measured by the battle we wage. We shall continue to find most of the zest of living in that battle.

But it is gratifying to have assurance that we are well on the way to bigger and better things. The motion picture business is young. It is vigorous. It has settled into no grooves or channels of monotonous precedent. It is necessarily a business of ambition, enterprise, incessant striving for something better. And we can look ahead with definite assurance that out of the efforts of the next year will come two things worth while: A better product and a larger measure of public appreciation.

It is hoped that 1925 will bring more harmony within the industry. That is one of its real needs. It will come with broader leadership. Also, the year may well bring a greater sense of the tremendous responsibility that rests on those who make and sell American pictures, building an influence that reaches around the world.

This, of course, is the time for good resolutions. As an industry, the best we can do is to resolve that the product of 1925 will be based on the best of inspiration and ability the field can supply. The rest will take care of itself, particularly if we make a consistent effort to carry a larger measure of the Good Will of this holiday season into everything we do through the year.

To the entire motion picture industry, EXHIBITORS TRADE REVIEW extends most cordial Yuletide greetings, with the hope that the good things of 1925 will materialize far beyond expectations.

Merry Christmas!

An Extraordinary Issue

This issue of EXHIBITORS TRADE REVIEW establishes a new record in trade paper publishing in the motion picture field.

The mere printing and binding processes of a publication of this size constitute an herculean task.

Add to that the tremendous undertaking of putting together such a mass of constructive material, shaped to be of intensely practical value to the exhibitor, and it becomes evident that the publication marks a distinctly forward step in the direction of greater trade paper values.

This number, however, is but a forecast of the greater paper to come. Geared to a policy of real service, the EXHIBITORS TRADE REVIEW of 1925 will be week by week, an unfailing aid to progress and prosperity throughout the field.

The Trend of Pictures And Picture-Making

A Discussion of What the Public Wants And What the Industry Is Delivering

By GEORGE T. PARDY

WITH the passing of 1924 it is encouraging to note that the screen's record for the year shows a decided trend toward the production of feature films of finer artistic quality and offering a saner, more normal outlook on life in general than their predecessors. Even the chronic growlers whose favorite pastime appears to be the hurling of verbal brickbats at the shortcomings of the silent drama must perforce admit that there has been an adequate response to the trade demand for better pictures.

Take the vexed question of sexually suggestive stories, for instance. It is inevitable that in such a gigantic industry, poor commercial judgment and a warped moral sense should lead certain producers to pander to the perverted tastes of those lovers of the risque and morbid who are found, although fortunately in a minority, in every community. Yet there are comparatively few such films issued, and those, as a rule, poor money-makers in the long run. Also, when contrasted with the output of former years, they seem to have shrunk to an almost insignificant degree.

It is puerile in this connection to speak of educating public taste, for the average exhibitor who has been in the show business for any considerable time will tell you that the average American film patron prefers wholesome screen fare to the "gamey" kind. Not that this indicates a leaning toward features in which nothing save the rosy side of human existence is depicted. Life in its most realistic phases, in which sex plays such an all important part, must be given its due inning on the screen with an equal balance of lights and shadows. But the director who formerly sought inspiration in the depths of society's cesspools and revelled in atmospheric filth has had his evil day. The delineation of primitive passions on the screen remains, but rendered acceptable by the resources of art and skilled craftmanship.

JUST at present the drift of public opinion appears to be in favor of what might be called "The straight American domestic drama," with well sustained love interest, a judicious sprinkling of comedy and a happy, though not too obvious climax. Features in which ordinary folks go about their business in everyday fashion, are for a time transformed into footballs of fate, yet win to their goal ultimately, appeal strongly to the spectator who finds himself involuntarily thinking—"why that might happen to me!" For the germ of picture success, when all is said and done, lies in the artfully transmitted quality of human interest.

This swing toward the modern story may be partially accounted for by a slow but steady reaction which has set in against elaborate costume plays. It is a matter of market record that recently several of these latter productions made at an enormous expenditure of time and money and featuring noted stars, have flopped badly at the box office. This, not because of faulty direction or poor acting, but simply owing to the fact that the costume stuff has been overdone.

Prior to the advent of big Continental productions gorgeously mounted and dealing with the romantic loves and tragedies of kings, queens and courtesans, American exhibitors looked distrustfully on costume plays sponsored by American companies. When several of the Continental films went over big, our producers determined to show the world in general that they could compete with the foreign product in the latter's chosen field. They did so, with true native energy, and in due course of time completely distanced the invaders, turning out super-films of rare magnificence and spectacular appeal.

Getting Better!

Screen product shows decided improvement during past year. Risque and morbid features very much in the minority. Drift of public opinion appears to favor straight American domestic drama. Modern stories take precedence over costume plays, many of latter having registered poorly as big office attractions, due chiefly to overproduction in that line. Flapper and jazz films decline in drawing power. Reign of child stars limited in scope. Greater care shown in selection of appropriate picture titles. Wild and wooly Westerners still retain old-time fascination for the bulk of the motion picture fans.

AND for a while, costume pictures produced here had a tremendous vogue. But the producers overplayed their hands. It was inevitable that with so many of them following along the same beaten trail, a market glut must finally result and a sophisticated, imperious public demand something different.

There are not waning signs either that the jazz and flapper films, once all the rage, are slowing down perceptibly in the popularity race. Of course, so long as jazz holds its sway and flappers flap furiously both jazz and flappers will continue to contribute fire and gaiety to the silver sheet. But it is noticeable of late that canny directors who watch the storm warnings of public opinion, are less inclined to stress the cabaret and mad pleasure whirl idea in their pictures, and pay more attention to the sentimental, romantic angles.

Another form of production upon which a fickle public gets "fed up" rather quickly is the featuring of child stars. It must be admitted that the producer has a hard row to hoe in most cases where he schedules a long list of future films in which a cunning kiddy is the main attraction. The young Thespian, widely boosted and temporarily the talk of filmdom, may score a few big box office beats.

But then comes the awful problem of supplying him or her with suitable stories, a problem which has strict limitations. It's a tough task to figure out a scenario which will keep the tiny star in the limelight and preserve its straight narrative value. And when it comes to repeating the process several times, the result is usually pathetic. Also, these kiddies grow so swiftly, that the fans speedily lose interest in them when their infantile graces decline.

THERE is a great improvement of late in the fitting of appropriate titles to features. The practice of tacking on a title to a picture which may possess drawing power but has little or nothing to do with its plot trend, still exists, but in a far less degree than formerly.

On one occasion, several years ago, a certain producer and director who still looms large on the film horizon, turned out a seven-reeler whose title paid a florid compliment to the Irish race. Yet, the story had nothing Celtic in its composition, and the only Celt who figured in it played an utterly minor part. When asked—"how come"—by a puzzled interviewer the worthy director stated boldly that the question of making the title agree with the tale didn't matter in the slightest. What he was after was box office lure, and that was that. To-day, he would probably draw the line at such palpable faking. For, times have changed.

In making this survey of features as they were and are, it is only fair to say a good word for that much maligned type of picture—the wild and wooly Westerner. While fashions in films come, and go, these fast-shooting, hard-riding, lovemaking, scrapping tales of adventure continue to hold their own in the entertainment field. As a general rule they don't cost much to make and their plots aren't miracles of originality. Scorned by the high-brow element, they still appeal favorably to a huge section of picture-followers, find a liberal market, and will probably hold their audiences for a decade. Whatever the captious critic may have to say against the Western melodramas, he cannot help but confess that they "get by" and are all American.

PRODUCTION PROGRESS

The White List

By Carl Laemmle

President Universal Pictures Corp.

The White List, the twenty-one pictures which Universal starts to release on January 18th with "Smouldering Fires," is far more than a mere designation of a certain number of pictures. A basic idea stands back of it, a basic idea produced it and the same basic will be carried out thoroughly in the distribution of it. The White List stands for clean-handed business. Clean-handed business has entered into the making of these twenty-one pictures at Universal City. Clean-handed business produced them and clean-handed business will be the principle upon which exhibitors will lease them.

As has always been the case, Universal starts off the series with a sure-fire winner. Those who remember "The Storm," "Merry-Go-Round" and "The Signal Tower" will be perfectly willing to book "Smouldering Fires" starring Pauline Frederick with Laura La Plante on the reputation of its distinguished predecessors as the lead-off film. "Smouldering Fires" was written especially for the talents and ability of Pauline Frederick by Sada Cowan and Howard Higgin. It was directed by Clarence Brown, whose productions, "The Acquittal," "The Signal Tower" and "Butterfly" have boosted him far up the scale of perfection as a director. Trade paper reports and pre-views have set a very high standard for this picture.

Reginald Denny, Universal's premier male star and apparently destined to be the most popular male star on the screen, is represented in the White List by two pictures. They are "Oh Doctor" by Harry Leon Wilson, a work popular as a serial in the Saturday Evening Post, and in novel form; and "I'll Show You the Town" by Elmer Davis, at the present moment enjoying extensive popularity as a holiday book. "Oh Doctor" was directed by Harry Pollard with Mary Astor as the pulchritudeness support while "I'll Show You the Town" was directed by Erle Kenton.

Mary Philbin contributes "Fifth Avenue Models," the most dressed-up picture in which she ever appeared and an adaptation of Muriel Hine's "The Best in Life", under the direction of Svend Gade.

House Peters is represented by two productions, "Raffles, the Amateur Crackman", produced by King Baggot with a cast including Miss du Pont; and "Overboard", an adaptation of "Head Winds" by A. M. Sinclair Wilt. This latter production is being directed by Herbert Blache.

Hoot Gibson is represented in the White List by three productions,—"The Hurricane Kid", "The Saddle Hawk" and "Let 'Er Buck"—all directed by Edward Sedgwick.

Virginia Valli contributes a film version of "Up the Ladder", under the direction of Edward Sloman, and she also co-stars with Norman Kerry in "The Price of Pleasure", by Marion Orth and Elisabeth Saxany Holding.

Laura LaPlante, in addition to co-starring with Pauline Frederick, is starred with Eugene O'Brien in "Dangerous Innocence", a film version, directed by William Seiter, of Pamela Wynne's very popular novel, "Ann's An Idiot".

R. H. COCHRANE
Vice-president of Universal Pictures Corp.

CARL LAEMMLE
President of Universal Pictures Corp.

Jack Hoxie contributes two features to the White List, entitled "Ridin' Thunder" with Katherine Grant and Francis Ford, directed by Clifford Smith; and "Don Dare Devil" by William Cittens, also directed by Clifford Smith.

William Desmond contributes two,—"The Meddler", directed by Arthur Rosson; and "Red Clay", directed by Ernst Laemmle.

Edward Laemmle, in addition to directing "The Clash", also directed Herbert Rawlinson and Madge Bellamy in "The Man in Blue", a film version of Gerald Beaumont's Red Book story, "The Flower of Napoli".

* * *

Pathe's Outlook for 1925 Unusually Good, Reports Elmer Pearson from the West Coast

Elmer Pearson, Vice-President and General manager of Pathe Exchange, Inc., who is at present on the west Coast supervising the lineup of productions for the coming year, announces in a statement received this week that the present outlook gives every indication of an abundance of high-class product, both in feature length and short subject fields, for Pathe's nationwide exhibitor patronage during 1925.

All the Pathe producing centers are in full swing, reports Mr. Pearson. On the Mack Sennett lot every company has launched on a definite program that will keep each unit busy for months to come. The high batting average of home-run hitting two reelers is increasing as a result of the concentrated team-work on the production in hand.

Mack Sennett has outlined a campaign of production for Harry Langdon that is second to none in the industry. Langdon is now several productions ahead with his technical staff busy every moment to maintain this advantage. The prospects for this star for the coming year bids well to making him the outstanding screen comedian of the day. Ben Turpin and his company have lined up a series of stories that promise to advance this comedy star to even greater heights of popularity.

On the Hal Roach lot every effort is being made to rush production through to supply the popular demand for the comedy brands being put out by this organization. New stages have been built, new permanent street scenes have been laid out while many additions have been made to the various producing companies. "Bob" McGowan has the "Our Gang" aggregation lined up for the biggest production period of their history, declares Mr. Pearson. Many new stories have been accepted for production by the Hal Roach "rascals", and one or two members have been added to the "Gang" on probation. Charley Chase has collected considerable story material along the lines of his recent releases and is at the moment considerably ahead of his production schedule. Glenn Tryon and other members of the Hal Roach Star Series are hard at work on a program of two reelers which will be notable for their fast tempo and original situations. The "Spats" are busily engaged on their 1925 program with the possible injection of additional characters in their coming comedies.

The Harold Lloyd studios are busily engaged on the production of the star's latest Pathe comedy which will be based on college life.

In the East preliminaries are under way for the launching of another Pathe serial under the direction of George B. Seitz, the prominent serial director, whose work in the field of chapter productions has been released under the Pathe banner for the past several years. The new serial will be adapted from Albert Payson Terhune's novel, "Black Caesar's Clan" and will be produced in Florida with Allene Ray in the stellar role.

ELMER PEARSON
Vice-president of Pathe Exchanges

John L. Hawkinson and Grantland Rice have laid plans for an even more attractive and entertaining output of the now famous Grantland Rice "Sportlights" for the new year. This series of single-reel sport pictures has become an established favorite on the screen during the past year, many exhibitors taking advantage of the seasonal angle the pictures possess to exploit them to their patrons.

Another favorite series that will be continued on the Pathe release schedule for 1925 is the "Aesop's Film Fables", Paul Terry's rollicking group of animated cartoons. The "Topics of the Day" will also be maintained as a weekly release on the Pathe schedule.

Plans already perfected for a new and greater Pathe Review will be carried over to 1925. These plans include the incorporation in this screen magazine of feature-length subjects in serial installments and a weekly issue of some important American city in Pathecolor.

Pathe News during 1924 established a marvelous record for rapid service and "scoops" but this news-reel organization has laid plans which promises to even outdo this record during the coming year.

* * *

Commonsense and Cooperation

By Adolph Zukor

President Famous Players-Lasky Corporation

To the entire motion picture industry I extend sincerest wishes that the coming year will bring the rich returns that are indicated at the end of 1924. I am very optimistic about 1925, because those who are in closest touch with the economic condition of the United States all prophesy greater prosperity during the coming year. The elections are over and business in general looks forward to prosperity.

Moreover, the picture industry is in excellent shape to take advantage of the general prosperity. Product is better today than it was a year ago; and next year should see an even more marked advance in motion pictures. The public is pointing the way by showing its appreciation for good pictures with increased attendance at theatres.

But in our optimism we must not overlook conditions which may be the means of blocking our steady progress forward.

Exhibitors are encouraged to build finer theatres, knowing that producers will live up to their assurances of better product, and thus production and exhibition will prosper with the increased outlet for better product that will permit adequate returns to the maker and the buyer of motion pictures. But the stumbling block to this otherwise healthy condition is the booking combination. It is unhealthy! It is bad for the whole industry. It affects the producer because it is a means of keeping him from a fair reward for honest effort. It affects the exhibitor because his security is dependent upon the consistent high quality of the pictures he offers his public. This quality of production cannot be maintained if the producer is not stimulated by the confidence that his product will get the exhibition that it deserves at the rentals his investment justifies. Moreover, the weight of the burden is on the shoulders of the smaller exhibitor. He must make up for the losses that booking combinations force on the producer and the exhibitor.

But because this is the unnatural condition, I feel it will be short-lived. Its cure will be accomplished by the commonsense and cooperation of all those who have the good of the industry at heart.

* * *

In Line for Its Greatest Season

By J. S. Woody

General Manager Associated Exhibitors

Associated Exhibitors will start the year 1925 with a second group of five pictures of the season's program of thirty-two. There is every assurance that the year will be a

ADOLPH ZUKOR
President of Famous Players-Lasky Corp.

banner one in the history of this organization.

The second group of five productions will be of the big feature variety. Leading the list is Wesley Barry's first production for the Associated Exhibitors. This picture is an adaptation of the *Saturday Evening Post* story, "Battling Bunyan", by Raymond Leslie Goldman. The production was made by the Crown Productions, of which W. D. Russell is active head. The story is a combination of pathos and comedy and is based on the story of a young fellow who allows himself to be beaten to success. The direction was handled by Paul Hurst with a strong cast of supporting players, consisting of Landers Stevens, Pat Kemp, Molly Malone, Johnny Relasco, Harry Mann, Frank Campeau and Frankie Fields.

The great Chicago Fire of 1871 is the dramatic basis on which "Barriers Burned Away," the second of Associated's group of five, is laid. The story is an adaptation of the famous novel by the same title written by E. P. Roe. In addition to being one of the most popular novels of the day it was also a successful stage play with long runs in New York and Chicago. As a completed production it is declared by critics to embody the most sensational, spectacular and realistic scenes of a big city in flames that has ever been staged.

J. S. WOODY
General Manager, Associated Exhibitors

The story and scenario were written by Leah Baird and made under the direction of W. S. Van Dyke. Frank Mayo, Mabel Ballin, Harry T. Morey, Wanda Hawley, Thomas Santschi, Arline Pretty, Lawson Butt and William V. Mong head an excellent lineup of players.

A Hal Roach feature-length comedy drama, featuring Glenn Tryon under the title of "The White Sheep", is the third of the group. This production was personally written and directed by Hal Roach and covers one of the most laughable situations ever put on the screen. A boy in order to save his father moves a court room across the state line while court is in session. A typical Hal Roach cast headed by Blanche Mehaffey is seen in support of Glenn Tryon in this picture.

The fourth picture is "The Greatest Love of All", starring George Beban, one of the most notable character actors on the screen today. Mr. Beban declares that this is the greatest picture of his screen career, even outstripping his famous production, "The Sign of the Rose". "The Greatest Love of All" had its premier showing at the Rivoli Theatre in New York recently and without a single exception the New York critics acclaimed it one of the outstanding pictures of the year.

Alma Rubens, Frank Mayo and H. B. Warner are the featured players in "Is Love Everything?" the fifth release. In addition to the above named artists Walter McGrail and Lilyan Tashman head an ideal supporting cast. This is a Murray W. Garsson production and deals with a question that is uppermost in the minds of the public today.

Of the 32 pictures that are scheduled for release for the 1924-25 season five have already been released and are achieving a marked success wherever shown. The first of these was "Never Say Die", starring Douglas Mac Lean. "The Price of a Party", "Battling Orioles", "East of Broadway", and "Dynamite Smith" have followed in the order mentioned.

* * *

A Great Lineup

By H. F. Jans

President Jans Productions

We have an elaborate independent schedule of productions lined up for the New Year. Six features will be made in the initial group of Jans Productions with probably several more to follow.

The first of the new Jans pictures has already been completed but has not been released as yet. It is "Playthings of Desire", an adaptation of the well known novel, by J. Wesley Putnam, published by the Macaulay Company. Burton King directed it from a scenario prepared by William Laub and the cast of well known players includes Estelle Taylor, Mahlon Hamilton, Dagmar Godowsky, Mary Thurman, Edmund Breese, Lawford Davidson, Walter Miller, Bradley Barker and Frank Montgomery. The story brings to the screen the details of one of the most famous divorce cases ever tried in the courts of New York state.

"The Mad Dancer" will be the second of the Jans Productions. It is a story of Louise Winter published in "Young's Magazine." Burton King will direct and contracts are now being made with a well known star of the speaking stage to play the title role with a popular screen star in the leading male part.

"Ermine and Rhinestones", also by Louise Winter, will be the third on the Jans schedule. It is now being prepared for production.

All of the H. F. Jans productions will be distributed on the independent market, being sold on the "Jans Plan" of outright purchase with no percentage arrangements of any kind. This plan, state rights buyers insist, is the most equitable form of contract that can be made.

New Year Finds Fox Film Corporation with Most of 1924-25 Productions Released

By William Fox

President, Fox Film Co.

The end of 1924 and the beginning of 1925 finds Fox Film Corporation in the midst of the releasing of the greatest schedule of production in the history of the company.

This program includes four giant special productions, twenty-six special features, twenty-one star series pictures, seventeen Imperial Comedies, twenty Sunshine comedies, seven Monkey comedies, twenty-six educational subjects, eight two-reel Van Bibber films from the Richard Harding Davis stories, and one hundred and four issues of Fox news.

The giant specials are "The Man Who Came Back" and "Dante's Inferno," already released, and "The Dancers" and "Hunting Wild Animals in Hollywood," to be released before Spring.

Of the special features nineteen have been released. These included such box-office successes as "The Last of the Duanes," "It Is the Law", "The Cyclone Rider", "Oh! You Tony," "The Painted Lady", "Hearts of Oak", "The Warrens of Virginia", Gerald Cranston's Lady", "Darwin Was Right", "The Last Man on Earth," "Teeth," "Daughters of the Night", "The Roughneck", "Troubles of a Bride", "Flames of Desire", "The Deadwood Coach", "Polly of Vanity", "Gold Heels", and "In Love With Love".

The other specials to be released are, "Dick Turpin," "The Hunted Woman," "Tainted Souls," "Riders of the Purple Sage," "She Wolves," "Everyman's Wife," and "The Rainbow Trail."

The star series productions include seven by Buck Jones, seven by Shirley Mason, and seven by Edmund Lowe. Of these only four have been released during the 1924 part of the season. These include one by Jones, "The Man Who Played Square," one by Lowe, "The Brass Bowl," and two by Miss Mason, namely "My Husband's Wives," and "Curlytop."

About forty percent of the short subjects have already been released.

The first important release for the new year will be "The Dancers," one of the giant specials. This production is an adaptation from the London and New York stage success of the same name by Viola Tree and Gerald du Maurier.

George O'Brien, Fox's latest discovery who achieved stardom in the screen version of Robert W. Service's "The Roughneck," will have the leading male role in "The Dancers," with Alma Rubens, who has just signed a long term contract with Fox, in the leading feminine role. This production will be released January 4th.

"Dick Turpin," a drama based on the life of the celebrated English highwayman, starring Tom Mix, is the next important release. This is the most elaborate and expensive production in which Tom Mix has ever appeared. It was made under the direction of J. G. Blystone with the following featured players: Kathleen Myers, a beautiful new discovery who, it is claimed, is the most stunning woman on the screen; Philo McCullough, James Marcus, Lucille Hutton, Alan Hale and Bull Montana.

An interesting feature in connection with this production is the appearance of Tom Mix mounted on a horse other than his renowned Tony. This faithful animal refused to become a female impersonator and as a result a new thoroughbred mare named "Queen Bess" in honor of Dick Turpin's original horse, will be the Fox star's mount. "Dick Turpin" will be released January 11th.

On January 18th "The Hunted Woman," from James Oliver Curwood's great story of the north woods will be released. Production on this special has just started with Seena Owen and Earl Schenk in the leading roles.

"Hunting Wild Animals in Hollywood," the last giant special will be a Fox Anniversary Week special release.

"Tainted Souls," "Riders of the Purple Sage," "She Wolves," and "Everyman's Wife," will be released during the month of February with the only remaining special "The Rainbow Trail," scheduled for release some time in April.

WILLIAM FOX
President, Fox Film Co.

Reminiscences and Predictions

By Aaron J. Jones

President, Jones, Linick & Schaefer

"'The cinema is still in its infancy.' This is a statement that has been made truly archaeic through overuse during the past twenty years. True, compared with legitimate and variety shows, there is still a great deal of room for progress and advance before the motion picture industry acquires the mellow, substantial perfection of an art.

"Nineteen Twenty-five will undoubtedly mark a new niche in the rapid advance of the films. Greater and finer productions are promised for the approval of an eager public, and at least ten stupendous productions will be screened worthy of comparison with the leading legitimate successes. Last year saw the advent of the true two dollar picture. The Ten Commandments and others proved that the public is both willing and anxious to support the higher and finer type of the motion picture art. Regardless of the opinions of others, I sincerely believe that two-a-day pictures are here to stay.

Two great departures from the usual were seen in the perfection of technicolor photography and the natural vision films. The former has already proven its value while the latter is still in the embryo, but will undoubtedly soon be completed and offered to the millions that compose the motion picture audience. No one knows, or can tell, what will be the ultimate results of the painstaking efforts of those who are sincerely working toward the goal of perfect film presentation.

Chicago, itself, is a colossal example of the growth of the cinema. Back in 1904 when Jones, Linick & Schaefer opened its first picture theatre we little realized that some day huge palaces of amusement seating thousands of persons and garnished with the thought and millions of the builders would offer entertainment to the masses. My sincere belief in the motion picture industry is illustrated by the fact that we are soon to open a new theatre on the North Side. This will be the first of a chain of many which we hope to spread throughout the communities, supplying entertainment to the family group.

Certain fundamental facts lie at the foundation and make it positive that the motion picture as a form of entertainment will always prevail. After all is said and done, the family is the basis of our life. The home is the ultimate criterion of what is wanted, either in the form of entertainment or otherwise. Slowly and surely "the movie" has crept in and proved to everyone that it is both a clean and suitable form of entertainment for anyone between five and one hundred.

Sensational and sex pictures are rapidly passing into the discard; thus the parent has little to fear in taking his children to a motion picture show, whereas the legitimate shows seem to be veering toward the suggestive and risque. Nowhere can as much true value for the money be received as in film entertainment. The time has come when, for a comparatively small admission charge, one may enter a theatre and see a well rounded out photo program accompanied by choice bits of stage presentations.

Truely, the cinema has outgrown its swaddling clothes and although it has not as yet reached its zenith it is well on the road toward the final goal—happiness and entertainment of the highest order for everyone."

* * *

W. RAY JOHNSTON
President of Rayart Pictures Corp.

The 1925 Outlook

By W. Ray Johnston

President Rayart Pictures Corp.

"The outlook for 1925 among the Independents seems to me to be especially bright. I arrived in Los Angeles on December 9th, and within a few hours I learned that at almost every studio available for Independent Productions there are companies busy at work shooting not only current productions but product for the 1925-6 season as well.

One sees this increasing tendency to look ahead wherever one goes. The Independent producer seems to have waked up to the fact that he, as well as the National producer, can plan *ahead.*

There are a number of New York distributors here on the Coast at the present time. Like Mr. Leeper and myself, they are going over the plans for the 1925-6 season with their West Coast producers, purchasing stories, screen rights to plays, etc. From what I have seen so far, it looks as though all the big Independent Distributors will be ready early in the coming season to announce their entire line-up for 1925-26.

The top picture shows Colleen Moore, heroine of First National's "So Big," timidly approaching John Bowers, the hero. Below are Colleen and Wallace Beery "stepping out," while in the circles are Charlotte Merriam, as Julie Hemple, and to the right Colleen wonderfully made-up as an elderly woman. The other two illustrations depict scenes from the truthful translation of Edna Ferber's novel which First National has interpreted so well for the motion picture screen.

"So Big"

First National's Film Translation of Edna Ferber's Popular Novel

Looking Ahead to 1925—Big Year of Prosperity

By Marcus Loew.

President Metro-Goldwyn

I look for the biggest year, from the standpoint of box-office prosperity, in the annals of motion pictures and the theatre, when 1925 shortly rolls around.

There will be no slump, for the reason that caution, necessary to the adjustment of business all along the line since the war, has been exercised. Conservatism has been applied where it was needed, and the period of stress has been weathered by fractional production in mills, factories, the film business, in all branches of amusement, in fact.

Especially has this been true in the motion picture field. Conditions have been foreseen, and they have been most carefully prepared for and as carefully met. The reward for this vision and its consequent fulfillment has placed motion picture industry solidly on its feet ready to reap the harvest of the year now at hand.

Metro-Goldwyn anticipates for itself the most successful season any film organization ever enjoyed and we are going ahead with plans that will surpass in scope anything before attempted in the industry. We have at present two splendid motion pictures in Broadway theatres for runs, Lillian Gish in Henry King's Inspiration production of "Romola" at the George M. Cohan Theatre, and Erich von Stroheim's "Greed" at the Cosmopolitan. After the new year we will have another big production on Broadway in "Ben Hur", which I am confident will be recognized and acclaimed as the finest, as well as the most elaborate spectacular motion picture that has been made.

Our production schedule at Culver City studios includes such special productions as "The Merry Widow", just started by Erich von Stroheim with Mae Murray starred, and "The Great Divide", completed, recently by Reginald Barker. Also we will have for release after the new year, among other big features, Rex Ingram's production of "Mare Nostrum", by Blasco Ibanez. This production, by the combination which made "The Four Horsemen of the Apocalypse" one of the biggest successes ever known to the industry, we expect to be Mr. Ingram's greatest achievement.

From this it must be evident that our plans for 1925 are on a tremendous scale. Under the supervision of Louis B. Mayer, assisted by Harry Rapf and Irving G. Thalberg, the studio will continue to surpass its big achievements already, and give motion picture theatres the best box office product in the business. With such current successes as "His Hour", "He Who Gets Slapped", Marion Davies in "Janice Meredith", Buster Keaton's "The Navigator", and other pictures that are meeting with phenomenal popularity, there can be no question of what 1925 will hold for exhibitors in the way of Metro-Goldwyn product.

* * *

Principal Pictures During 1925

By Irving M. Lesser

Vice-Pres. Principal Pictures Corporation

Since its organization two years ago, Principal Pictures has progressed steadily by following one set policy in business. This policy has been to endeavor to turn out pictures that have big box-office pull.

Organized two years ago, Principal Pictures has outgrown its "swaddling clothes," and I do not believe I am overstating facts when I say that it ranks favorably with the big producing organizations in existence today. It holds this place, not because of the volume of product turned out, but because of the merit of the product it has offered to exhibitors.

For 1925 we are planning the biggest year of our existence. For January release we have Harold Bell Wright's "Re-Creation of Brian Kent," a story with a tremendous heart appeal, and with a cast that is superb in every way. This will be our third Wright story to be made into a motion picture. In 1924 we definitely demonstrated the big box-office value of Harold Bell Wright's name. We are now capitalizing on that name. Harold Bell Wright means as much to the box-office as any big star in the motion pictures means. I make this statement in a relative sense, of course. I do not know how many followers Douglas Fairbanks, Charlie Chaplin, Mary Pickford or Norma Talmadge or other stars may have, but I know definitely, through authentic statistics, that Harold Bell Wright has fifty-six million readers. This is a big statement to make, but it is simple truth. Figures compiled by Mr. Wright's publishers, D. Appelton and Company show that more than eleven million copies of his books have been sold, and D. Appelton and Company further state that five persons read every book sold, and they also are responsible for the statement that Harold Bell Wright has fifty-six million readers. Furthermore, these readers are motion picture patrons. They are the producing class of the United States. They are the people who work on the farms, in factories, in stores, in big industrial plants, and whose heart throbs respond with deep feeling to the stories of Harold Bell Wright.

MARCUS LOEW
President of Metro-Goldwyn-Mayer

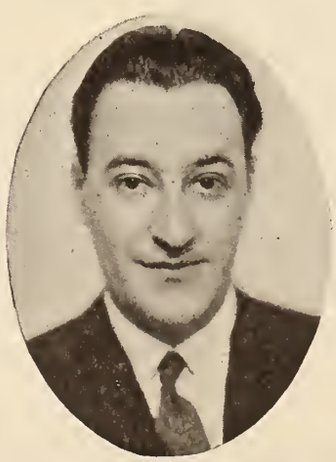
Our program, after "The Re-Creation of Brian Kent" is not definitely established, but we will probably follow that with Harold Bell Wright's "The Winning of Barbara Worth," and then will follow others of Mr. Wright's books, such as "The Shepard of the Hills," "The Calling of Dan Matthews," "Eyes of the World," "Their Yesterdays," "That Printer of Udells," and "The Uncrowned King."

In addition to the Wright pictures, which we believe mark a new epoch in the upbuilding of our industry, we are planning several big productions and an announcement as to these will be forthcoming later.

"The Re-Creation of Brian Kent," our first 1925 production will be distributed through our own franchise holders throughout the country. These franchise holders operate exchanges with a high standing in their respective territories, and from branch manager down to booker and salesman, they have people of experience, of proven ability, whose policy is to deal fairly with the exhibitor.

Lewis H. Tolhurst's "Secrets of Life," the amazing microscopic pictures dealing with insect and even smaller forms of existence, is being produced by us and released through Educational Film Exchange, Inc.

Believing that 1925 will be the greatest year in the history of motion pictures, we are making our plans accordingly and when our announcement as to future productions comes out it will be in keeping with our belief.



IRVING M. LESSER
Vice-president, Principal Pictures

* * *

1924

By J. G. Bachmann

Vice-President of B. P. Schulberg Productions

1924 has been a crisis year for the independents, a year which meant annihilation or survival. With acute problems to be met, the independents faced them and came out victorious. The strength of their present position cannot be denied or even questioned.

It is unfortunate that we have not now another term to apply to the independent distributor. He must not be associated with his namesake of five or six years ago—the man who made inferior pictures, was inadequately financed and dealt with the exhibitor for today's gain without giving a thought to tomorrow.

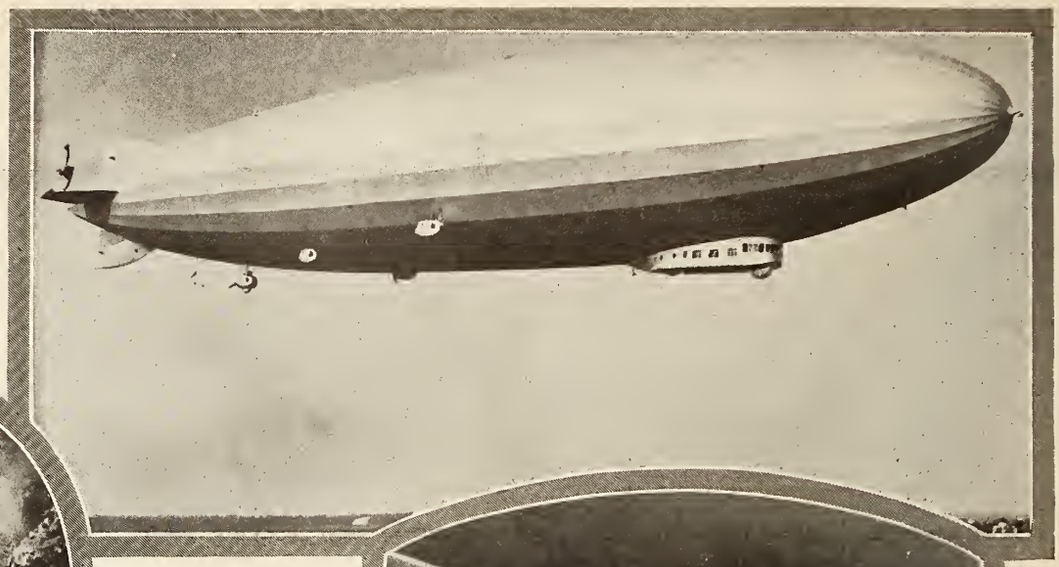
That man has been permanently eliminated from the field. In his place stands the stabilized organization with plenty of financing, drawing its supply from producers who helped build the biggest companies in the business and then struck out for themselves. The independent as we know him today offers the exhibitor a combination difficult to find elsewhere—A-1 product and equitable treatment.

For the season past, the independents made announcements that aggregated a huge output. In practically every case, deliveries were made and these announcements lived up to the letter. Exhibitors expressed themselves willing and anxious to book independent pictures and their trust was fulfilled both by quantity and quality.

The independent distributor has earned his greatest asset—exhibitor faith and goodwill. He has proved that he can give picture quality and fair treatment, he has established the "live and let live" policy as it exists nowhere else in the entire industry.

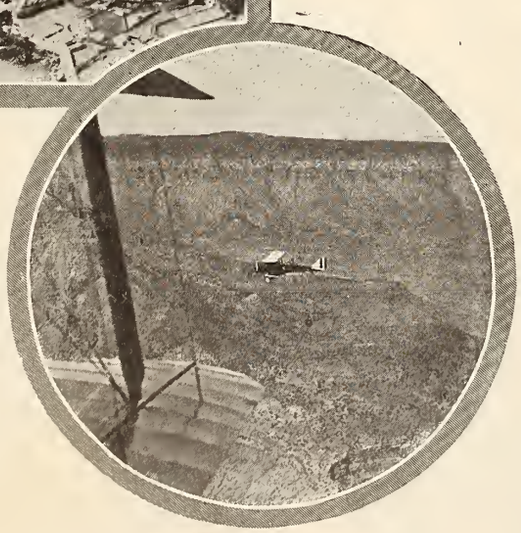
The first run problem was, of course, the biggest thing the independent has had to face. The freeze-out he experienced until recently has now been remedied in many key-cities. The opening of new independent theatres—such as the Piccadilly in New York, is the order of the day in many other cities and the situation has been relieved to such an extent throughout the country.

A splendid view of the ZR-3 arriving at the air station at Lakehurst, N. J. She was towed into the hanger by the ground crew of marines and sailors. International showed pictures of this event the same afternoon, which was considered a record beater.



An aviator photographer for the International News Reel risked his life by diving in his plane into the flaming crater of the volcano Vesuvius shown in the circle.

Photo on the left shows an aerial view made from the navigator's gondola of the ZR-3 during its flight across the Atlantic, showing a view of the fair Azores.



In the circle an inspiring panorama of the Colorado Grand Gorge as seen from the air. Great pains were taken to properly photograph this majestic Gorge, from the wing of a swift moving airplane.

For the first time in the history of the American Navy an airplane was launched at night from the deck of a dreadnaught in Los Angeles, California.

After many years, an expedition has just been completed for the mapping of the waters and canyon gorges of the Colorado River. The photo at the lower right shows two of the leaders of this expedition at work below the rapids in the Marble Canyon.

International News Reel Covers the World

Cameramen Risk Their Necks Shooting These Scenes

Greatest Prosperity During 1925

By Robert Lieber
Pres. First National Pictures, Inc.

Judging from recent surveys made by First National, of motion picture conditions in all parts of the country, I see every reason to anticipate a season of the greatest prosperity during 1925. Practically all lines of business are in a healthy condition, which means a minimum of non-employment resulting in general prosperity. This being the case we may feel confident that the great average public will have money to spend on entertainment, and that a fair share of this money will go to moving picture theatres as it has in the past during periods of financial ease.

Although, of course, there are problems to be faced by the industry, I believe that none of them is of a fundamental nature so long as we meet the basic needs of furnishing interesting motion pictures in attractive surroundings. We are well supplied with magnificent theatres, and speaking for First National I may state with confidence that there never has been a year when we have had so many fine productions in prospect. Last season we set something of a record with such pictures as "The Sea Hawk", "Abraham Lincoln", "Secrets" and a number of others of extraordinary box office value. There is every indication that we will surpass even this unusual list of [illegible] during the coming twelve-months. We have been fortunate in securing motion picture rights to a number of the most popular novels and stage plays of recent issue, which will be included in the new output. I should like to make particular mention of Sir Arthur Conan Doyle's "The Lost World", which, after years of preparation, is nearing completion and bids to be one of the most amazing pictures ever screened.

First National's new specials and leader group are not the outcome of a hit or miss production policy. From the selection of the stories to the last touch of cutting and titling the vital qualities that appeal to the heart of the public have been considered. And pictures which touch the heart of the public pull the purse strings.

Now that First National is operating studios in New York as well as at the west coast, the production units have better facilities than ever before for supplying just the right locale for stories. Our pictures will be made in whatever section of the country seems most suitable to the action. I see every reason why First National should be extremely optimistic in considering the new year.

J. G. BACHMAN
Vice-president, Preferred Pictures

The Outlook for 1925

By E. E. Shauer
Director Foreign Department
Famous Players-Lasky Corporation

Being of a naturally optimistic nature I find no difficulty in reading a most pleasant horoscope for the motion picture industry during the year 1925. Barring unforseen calamities, conditions seem ideal at the present time for the development of the industry throughout the entire world on a much greater scale than ever known before. Better pictures, better presentation and still better exploitation have been working wonders in many countries and are destined to make still greater advances during the coming year. The motion picture industry has never built on a more solid foundation than at the present time, and this is why I have difficulty in tempering my optimism within reasonable bounds when I survey the conditions affecting our business in all corners of the world.

E. E. SHAUER
Director Foreign Dept., Paramount

"The Covered Wagon" and "The Ten Commandments" have served a most useful purpose for the entire industry in that the exploitation which has put over these two Paramount Pictures has served to convince the exhibitors of the real money value of properly selling the picture to the public. There are tens of millions of persons on the earth who are not regular motion picture patrons, and this task of selling them on the value of this form of entertainment will be the real problem to solve during the coming years. So far progress has been made.

* * *

Coming Program Announced by Producers Distributing Corp.

That adaptations of well-known stage plays and the novels of popular authors will predominate the releases of Producers Distributing Corporation during the coming season is disclosed in the official announcement made this week by John C. Flinn, Vice-President of the Distributing Company.

The new program covers the period between February 2nd and July 15th and contains two big feature comedies from Al. Christie; two Renaud Hoffman productions; one feature starring Florence Vidor; one special starring Priscilla Dean; three productions starring Agnes Ayres; one special starring Weber and Fields and four artistic westerns starring Harry Carey.

The first of the Agnes Ayres subjects will be "Her Market Value" to be released on February 9th. This is a Paul Powell production adapted from the celebrated New York and London stage success, "The Eleventh Commandment" by Frances Nordstrom. It is a high society drama founded on the theory that where a woman is concerned all friendship between men ceases. Director Powell has surrounded Agnes Ayres with a real all-star cast that includes Taylor Holmes, Anders Randolph, Edward Earle and Hedda Hopper.

Florence Vidor in "The Girl of Gold" will be released on February 16th. This is an adaptation of the well-known story by Cleveland Moffett and Alice Chapin.

The story in its motif is a modern "King Midas" drama dealing with society life and stressing the blighting influences of the craze for wealth.

This production has already been completed under the direction of John Ince with such well known headliners in the supporting cast as Malcolm MacGregor, Alan Roscoe, Charles French, Bessie Eyton and Claire Du Brey.

The first of the new Renaud Hoffman productions, "On the Threshold", will be released on February 23d.

The first of the new Harry Carey series of Westerns "Beyond the Border" will be released on March 2nd. It is an adaptation from the story published under the title of "When Smith Meets Smith". It will be directed by Tom Forman under the personal supervision of Hunt Stromberg.

The Hunt Stromberg special production "The Crimson Runner", starring Priscilla Dean, will also be released on March 2nd and will present the star in the role of an Austrian Countess.

The story was written especially for Priscilla Dean by Harvey Gates whose knowledge of conditions in the Austrian Empire was evidenced in his successful story "The Merry-Go-Round".

This feature is now in production under the direction of Tom Forman with such stars as Ward Crane, Alan Hale and Mitchell Lewis in the supporting cast.

The Frank Woods production of "Beauty and the Bad Man", adapted from Peter B. Kyne's popular story "Cornflower Cassie", will be released on March 9th. It will be produced at the Peninsula Studios under the direction of William Worthington, and while it has not yet been definitely decided who will fill the leading role, in all probability it will star Agnes Ayres.

On March 16th A. H. Sebastian will present the famous stage stars Weber and Fields in the adaptation of the successful stage play "Friendly Enemies".

As a play, "Friendly Enemies" established an enviable reputation as produced by Al. Woods. The film adaptation was made by Anthony Paul Kelly and it will be produced by Belasco productions under the direction of George Melford.

"Stop Flirting", the second of the Al. Christie features will be released on March 30th. This will be an adaptation from the successful London musical farce which ran continuously for two years at the Shaftsbury Theatre. It will be an all-star production and will be produced under the direction of Scott Sidney.

W. F. CLARKE
Vice President, Cranfield & Clarke

Above depicts an event of great historical significance. It shows the completion of the first transcontinental railroad with notables gathered to celebrate the occasion.

Below is a frontier scene in which a characterization of Abraham Lincoln is prominent. The youngsters are making a survey with Lincoln as a spectator.

George O'Brien and Madge Bellamy star in "The Iron Horse." O'Brien is a comparative newcomer and his work in this picture stamps him a screen star of ability.

George O'Brien acts as peacemaker between two old cronies during the construction of the railroad. These two figures furnish the comedy vein for this masterpiece.

"The Iron Horse" a Monument to Fox

W. E. SHALLENBERGER
President, Arrow Pictures Corporation

A Great Year

By W. E. Shallenberger

President Arrow Pictures Corporation

The past year for Arrow has been an outstanding one and this has been due, in a large degree, to our ever-increasing faith and belief in the permanence and stability of the independent market.

Success for the Independent producer and distributor is, of course, wholly predicated upon the support and cooperation accorded by exhibitors.

Time was when the Independent had to arm himself with burglar tools to chisel out even a meager amount of time from the average exhibitor. Confronted by this situation, his problem was serious indeed, because the film business is essentially one based almost entirely on futurities. The production of pictures for the Independent market, and the acquisition of product was formerly spasmodic and irregular to a degree, due to the fact that ultimate market was such an unsettled one that it was almost impossible to foretell just how much product to produce or acquire.

Now, happily, in the vernacular, "Them days have gone forever" and it is possible today to pretty accurately estimate just how much product to take on for a given period, and, what is of equal importance, just what type and quality of pictures will find the readiest market.

Naturally this condition has made for a minimizing of losses due to failure to correctly gauge conditions and these savings are being reflected in the production quality of the pictures themselves.

Another phase of this situation worthy of more than passing thought, is that not so long ago the larger national organizations viewed the Independents as stepchildren, almost as pariahs, where to-day they frankly recognize in us a real force and, not only that, but a desirable and necessary factor in this great industry. We command real respect where, at one time, our efforts to work constructively toward better things were watched with scorn and suspicion.

Arrow looks forward confidently to a year of unparalleled prosperity; to the creation of many new friends among Independent buyers and exhibitors and, at the same time, extends sincerest thanks to those loyal souls whose help, advice and support have made possible the great success we have experienced during the year just closing.

Goodbye, 1924

By C. C. Burr

President, East Coast Productions

1924 is on the wane—but it leaves behind it a year in which achievement in the motion picture industry is indelibly stamped upon its historic pages.

1924, with its tremendous advance in production from an artistic, thematic and technical angle, will be remembered as one of the banner years of the industry.

Just as 1923 dominated in achievement that of 1922—so, 1924, but on a larger scale—overshadowed that of 1923 and with perfect reason. Each succeeding year brings in its train the fruits of continued advancement in thought, in ideas, in play construction, in settings, in greater technical perfection and in new standards. The industry may well be proud of its 1924 record—a year fraught with a host of good pictures well made—a year in which success fully crowned the efforts of many—a year which saw the fruition of many projects which in 1923 were but hazy dreams in the minds of those who dared to do.

The impetus given to 1925 by announcement of enlarged production plans entered into by all the entities of the industry gives every indication that the new year will probably eclipse in achievement that of any preceding year in the history of production.

C. C. BURR
President, East Coast Productions

As for myself, 1925 will in all probability witness a series of Johnny Hines features as will in themselves be one of the contributing forces to make this new year bristle with constructive achievement.

To 1924, adieu! And to those who helped make this year a happy one for us—our heartfelt thanks!

To 1925, welcome! May it bring in its train health and prosperity to all who in any measure contribute to its further advancement.

* * *

Reflections

By Arthur A. Lee

President Lee-Bradford Corporation

On the eve of Christmas, 1924, let us pause a moment to reflect, for the motion picture industry has never before had a Christmas like the one we are about to enjoy.

The year 1924, now almost spent, has indeed made history, and particularly so for the Independents, for it has been a year of progress; Producers, Distributor, Exchange and Exhibitor have shared alike in the Year's prosperity. As we draw to the close of this great year, let us hope that it is but a forerunner of coming years, which will mark with even greater success, the efforts of the Independents.

It takes no economist to point the way to the future, as the signs of prosperity are plain enough for all to read.

When the dawn breaks on January First, 1925, we will look upon a landscape rich in the fruits of prosperity. The year of 1925 can only surpass the closing year, for it will find at its outset a thoroughly organized body of Independents, equipped with the money, facilities and brains to make better pictures, and the will and determination to make of the coming year an even greater success.

* * *

Past Year Was Gratifying

By Arthur H. Brook

General Manager, The Chronicles of America Productions

For the Yale University Press and The Chronicles of America I send to all exhibitors a warm and friendly expression of the Christmas spirit and the assurance of continued co-operation and deep interest.

As evinced by the contact we have enjoyed with exhibitors during the past year it is gratifying, and highly to your credit, to note the progress you have made in widening the scope of your business and cementing the position of your theatres through a closer and more cordial contact with your communities. Such a policy, which reflects a realization of the responsibility resting upon you as directors of a tremendously powerful force in American life, reacts, as is increasingly apparent, to your definite advantage

Surveys point to an increase in national buying power during 1925. Greater prosperity, better business, a splendid outlook, should result in still finer theatres, programs, presentations, music, and similar elements of your business. Thus, and happily, it is appropriate to forecast an extension of the policy of public service resulting in a closer and more beneficial bond of co-operation and mutual support between you exhibitors and the communities you serve.

We should all profit this year for everything seems encouraging and rosy—and judging from our activities in the past we believe all will be pleased.

ARTHUR H. BROOK
General Manager, Chronicles of America

The Future Holds in Store?

By Cranfield & Clarke

Who knows what 1925 will bring us? When you ask us to give you some idea of our plans, it is difficult to know where to begin. In the first place, the firm of Cranfield & Clarke is beginning to outgrow itself, and is becoming, though well organized, a bit unweildly. In other words, we started off with state righting a few English pictures, to which we have since added quite a number of other features.

Most of our features are based on well known books by authors such as A. S. M. Hutchinson, who wrote "If Winter Comes", E. Phillips Oppenheim, E. W. Hornung, J. Storer Clouston, and others. We hope to release early in 1925 a film "Justice Raffles," which was made from the famous "Raffles" stories by E. W. Hornung. "Justice Raffles" is a society drama, full of detective thrills. This will be followed by "The Crimson Circle," the scenario of which was written by Edgar Wallace.

We are then releasing a couple of big productions with well known American stars. Both these films are bound to cause a furor, and be snapped up by the exhibitors like ripe cherries in the summer.

We have been requested by several big

I. E. CHADWICK
President, Chadwick Pictures Corp.

financial people in Europe to increase the capital of our company to enable us to produce a certain type of film that is going to be in great demand. This is under consideration together with several clever innovations that will be introduced into the business.

We have been approached by several very influential firms in various parts of Europe to become their agents in this country, and should we decide to do so, this will mean a big influx into this country of the best films that are procurable on the Continent of Europe together with a big selection of novelty single reels.

There is one thing certain, that the firm of Cranfield & Clarke is going to move with the times. Both partners have lived and roughed it in many outlandish parts of the world, and have gained a wide and varied experience that will stand them in good stead in the Moving Picture game. As you are all aware, the moving picture business is not all sunshine. There are lots of nasty black clouds that have a habit of rolling up from the horizon when least expected, and taking all the joy out of life, and to combat this, a great deal of mental balance is required, and this is better attained by knocking in the odd corners of the earth.

There is one thing that our state right exchanges will get, and that is the closest cooperation and all the help they need; in other words, we shall be right behind them in everything they do and in addition, we shall always be on the lookout to help them to put their business over, and further, we want to feel that the Distributor, when he is in trouble and wants assistance in the way of exploitation, will come to us. We shall always be willing to help him. Any problems put up to us will not be dismissed with a curt note, but will receive all the attention they deserve.

One of the big sections of our firm is devoted to Single Reels. Our first 13 are being handled by the Red Seal Corp., with great success,. The first runs were sold to the Rivoli and Rialto Theaters, in New York, and they are also booked through the Loew's and other big circuits.

Our special film, "Through Three Reigns" is still playing in all the first run houses of the country, and receiving the best press notices ever accorded to an individual single reel. Many of the press notices from the daily papers run into twenty or thirty lines, which is, to say the least, very unusual for short subjects.

Last, but not least, is our Scenario Dept. This is under the direction of Mr. Forrester Harvey, who represents a large number of the leading playwrights and authors of Great Britain.

Cranfield & Clarke wish to extend to their many friends throughout the country their heartiest seasonable greetings for Xmas and the New Year.

* * *

Second Half of the Season to See Completion of Chadwick 9 Series

By I. E. Chadwick

President Chadwick Pictures Corp.

The second half of the present season will see the completion of the second half of the Chadwick 9 group of big productions announced by Chadwick Pictures Corporation for the independent market for 1924-1925 . Already released are "The Fire Patrol," "The Painted Flapper," and the two Lionel Barrymore specials, "Meddling Women" and "I Am the Man." Coming are "The Street Singer"; then the new Lionel Barrymore picture; then "The Romance of an Actress" and last "Sunshine of Paradise Alley."

"The Street Singer" is the new John Gorman production. The scenario was prepared by Garett Fort. Mr. Gorman, now in New York, is selecting location grounds for the picture which will go into active production within the next several days.

The new Lionel Barrymore picture is now being planned—a vehicle for the noted star having already been selected, this being a celebrated stage piece of several years back, by a noted American dramatist. This will also be made in the East.

"The Romance of An Actress" will be a Hunt Stromberg production, directed by this versatile young genius who made such an overwhelming success with his first venture, "The Fire Patrol". The scenario is now being prepared by Harvey Gates.

"Sunshine of Paradise Alley" will be directed by Colin Campbell from the scenario by J. Grubb Alexander.

Both Mr. Stromberg and Mr. Campbell, acting on my directions, are now selecting the casts for their respective pictures, and names of national prominence and box office power are promised in the principal roles.

These pictures will complete the famous Chadwick 9 series considered by leaders in the industry as being the leading independent unit. This judgment is based from every angle of the picture business and on every test of what constitutes a good picture. Chadwick pictures have all been clean and wholesome entertainment, have had big names in the casts, have had fine stories and big directors, and have withstood the most rigorous tests at the box office, piling up huge grosses and setting up new records. Exhibitors basing their judgement on past performances are looking forward with eagerness to our next season's plans.

Outlook Seems Better

By Abe Stern

Vice-president Century Comedies

Century Film Corporation has plans in hand to make some of the best two-reel comedies ever produced during the new year. We shall take special pains because the coming year looks rosier than ever before in the history of the film business. During our twelve years in this wonderful industry I am frank to say that my brother Julius and myself have never been so optimistic.

Universal and Century shall continue to supply the exhibitors with fifty-two crackerjack comedies, and we sincerely trust we shall be able to serve our exhibitor-friends as we have in the past.

Julius Stern and myself wish everyone a rosy Showmanship year.

J. J. SCHNITZER
General Manager, F. B. O.

Don't Be Pessimistic

By J. J. Schnitzer

General Manager, F. B. O.

All film exhibitors are now looking forward to the new year, wondering whether business is going to improve, stay as it is, or take a bad slump. It's any man's choice of opinion, based on his own personal outlook and study of conditions.

Personally, I can see no reason for undue pessimism. The film business is stable today if it ever was, and if anything, I expect our business to lean more towards improvement than towards depression. National statistics in all basic lines of product show a healthy condition, and under such a condition, I cannot countenance any marked decrease in the entertainment field.

Competition is keener today in the film business than at any other time, but, on the other hand, production is on a higher plane, salesmanship and advertising are also on a higher plane, and one tends to affect the other. In the main, competition will prove to be the saving grace of the industry, and no sound company should want it stifled.

My opinion is just the opinion of my organization, F. B. O. We look for continued improvement in our distribution each year, and we have safeguarded ourselves as far as attention to the wants of our exhibitors in all angles of the business are concerned. We expect big results in 1925. and I can recommend the same optimistic outlook to all other executives whose business is now in a sound and healthy condition.

ABE WARNER
Vice-president, Warner Brothers

A Banner Year

By Abe Warner

Vice-president Warner Brothers

If I know the motion picture field, next year is going to be a banner year for producer and exhibitor alike. Conditions are better all over the country for the exhibitors, and the producers have gotten down to a more substantial basis, having profited from several unpleasant past experiences. There will be very little over-production.

In making this prediction, I reflect the opinion of our franchise holders, as well as expressing my own belief. Quite a number of exhibitors have been in our New York office during the past month. Others have written in, and on my recent trip to the West Coast, I came in contact with many theatre owners.

Everywhere they feel that with the good times enjoyed all over the country, particularly in the farming and industrial sections, 1925 should stand out as a showman's year.

I, too, feel optimistic, along with the exhibitors.

Exhibitors tell me the public wants stories. Our firm has been giving them stories in the 20 Screen Classics, and we shall continue that policy for the 1925-26 season.

We shall make twenty or more pictures next season, and have already purchased thirteen well-known novels now being widely read. More than thirty famous authors will be represented in our production schedule. We shall make stories that have had, or will have, big advance advertising, and we shall back this up with special exploitation. There will be several big exploitation campaigns of a startling nature. Stories and exploitation—that's the keynote for next season.

Warner Bros. have several big things on tap that cannot be divulged now. Suffice to say they will be of material aid to the exhibitors.

We are going to do bigger and still better things next year and our slogan will be: "Every Warner Day, A Day of Profit."

That should help make 1925 the biggest year in the industry.

* * *

Bright and Prosperous

By Major C. F. S. Thompson

President F. B. O.

F. B. O. extends its good wishes for a bright Christmas and a prosperous New Year to every one, and is very happy to report that it is looking forward to the most prosperous year since its inception.

As an Englishman Sees It

By Cecil Hepworth

Noted English Producer

I have been guilty of the paradoxical saying that America would sell more films in England if she did not sell quite so many. This needs a little explanation. England is a country of over forty million people and practically all the pictures these people see are of American origin. Many of these have very bad ones among them too—but the trouble is that, from the English point of view, they are all foreign. To us they all seem very much alike. Mind, I don't say they are. I am only telling you how they seem to us.

What the people of any country most want to see is pictures of their own land, their own times and their own people. It is so here, it is so in Germany, it is so everywhere. But the American people, by their wonderful skill and enterprise, aided perhaps by certain economic conditions, have established themselves as the chief picture producers of the world. That is fine for America but, so far as England is concerned, it is not as fine as it ought to be. America would have a much healthier market in England if it hadn't got it all.

Try and imagine for a moment how it would be if the situation were reversed. Suppose (it is certainly very difficult) that this country produced practically no pictures of its own but that they all came from abroad. However good those pictures were, I believe they would fail to grip the American people as their own films do. Audiences would diminish. People would get tired of pictures which were all foreign and would seem to them to be all alike. The picture-going habit would never have been formed. And it is the habitual patron who is the backbone of the whole business.

I suppose it will be agreed that it is the general tendency of the moving picture industry constantly to produce bigger and bigger screen-plays. The many huge theatres which are being built in all civilized parts of the world, demand as their imperative need, big and important productions which are commensurate with the size and importance of the house. This is a real need and it has to be supplied. But "big" pictures are, almost of necessity, expensive pictures, and there are only two ways in which their producers can be reimbursed for their heavy outlay: by charging more to the exhibitor or by selling a larger number of copies. The exhibitor's capacity to pay is limited by the size of his house, for he cannot easily pass an extra charge on to his customers.

Therefore the producers are bound to look for a market outside America. And to attack that market even more successfully than has been done up to the present, and when it is attacked, to KEEP it, its particular needs will have to be considered.

The huge potential market of Greater Britain, with its hundred million of inhabitants is the natural outlet for those wonderfully fine, and very expensive, pictures which America has to make to satisfy her own needs. America is not at all likely to make the peculiarly British mistake of supposing that anything which is good enough for America is certain to be right for any other country. The special needs of the other English-speaking people will be studied very carefully.

And if it should be found, as I think it will, that those needs can only be fully satisfied by making very special efforts, those efforts will surely be made.

The ever-growing tendency in the studios towards the production of pictures of universal or world-wide interest is an indication of the spread of the idea. But films which will really satisfy these foreign markets and definitely fulfill the natural craving for home-interest stories, must be actually made in the country concerned. It is not necessary that the whole film or all of the films should be made there. But something must be caught of the local interest, the atmosphere, the feeling of the country—otherwise the films will remain foreign to it, and foreign films do not satisfy.

Greetings to the Exhibitors

By F. C. Munroe

Producers Dist. Corp.

The holiday season of 1924 is probably the most joyous I have ever known and the *very best,* that I can wish the exhibitors is that *their* happiness in the coming year be as full as mine and founded as substantially upon the healthy progress of their business and the industry in general.

We of the Producers Distributing Corporation are celebrating our first anniversary and the splendid success that has come to us through the patronage of the exhibitors seems as an echo of the glorious spirit of the holiday season. The good wishes showered upon us last season by the exhibitors have seen fulfillment during the year and it is our earnest wish that the success they have brought to us may redound to their continued prosperity.

* * *

Retrospecting

By Jesse J. Goldburg

President, Independent Pictures Corp.

1924 has been for me one of the happiest of my years. It has seen the realization of cherished dreams and hopes. After years of endless concentration, tireless effort, and repeated discouragements, I can at last see the future stretching before me like a straight white highway.

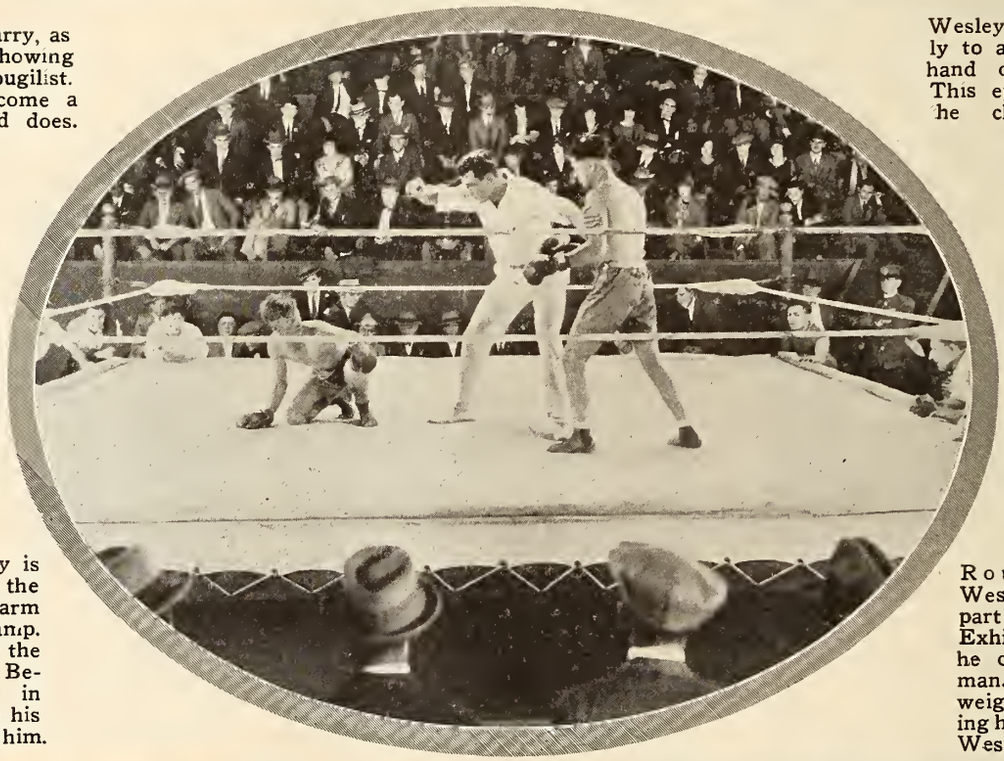
Always hopeful, yet never daring to be over optomistic, I have labored in the independent field, buoying up my courage with the thought that some day I would see the establishment of that branch of the industry as a prosperous and smooth-running enterprise, dependable and admired.

Glancing back at the progress toward this goal which the closing year has marked, I feel amply compensated for the struggle of the previous years. For 1925 I see more amazing progress than even the past year has witnessed. I know the experimental laboratory into the stage of practical application and I feel certain that from now on our progress will go singing on its way to recognized influence and success.

The kindest wish which I can extend to you and your worthy publication and to my many other friends is the hope that 1925 will be as fruitful for you as the past year has been for me.

J. J. GOLDBURG
President, Independent Pictures Corp.

Above is Wesley Barry, as an auto mechanic, showing his prowess as a pugilist. He aspires to become a "White Hope" and does.



Wesley doesn't take kindly to another holding the hand of his sweetheart. This episode leads up to he championship bout.

At the right Wesley is shown rising from the mat after a short arm jab from the champ. Wes finally lays the champion low. Below he is shown in pensive mood while his sweetheart consoles him.

Rough treatment is Wesley's lot in the first part of this Associated Exhibitors picture, but he comes back like a man. Below the lightweight champ is showing his lack of regard for Wes' ability as a pug.

Associated Exhibitors' "Battling Bunyan"

HENRY M. HOBART
President, Distinctive Pict. Corp.

Nothing but Prosperity

By Nathan Hirsh
Pres. Aywon Pictures

"So far as the independent market is concerned I can see nothing but an exceedingly prosperous year ahead.

"My organization will have the largest schedule of releases in its history, and we are confident that the productions on our list will provide exhibitors with the sort of entertainment that the public most wants. At the present time we are announcing for release a series of six Marlborough Productions featuring Len Leo, whom I believe to be the greatest athlete and stunt man the industry has ever seen. The first of these features, "The Law and the Lady", is ready for release. Leo's supporting cast includes Alice Lake, Mary Thurman and Tyrone Power and all of the five pictures to follow will have equally prominent players in support of the star.

"We will market two series of eight westerns and outdoor pictures that I promise will be the finest of their kind, exciting, thrilling and packed full of punch. In addition to this we will have a series of two reel comedies that are sure fire laugh getters, featuring some of the best known comedians in the business.

"I have several other productions under consideration for Aywon during the coming year which, from every indication, will be a record breaking one."

* * *

Great Prosperity

By Paul Fuller
Pres. Pathe Exchange

The year 1925 should be one of great prosperity for all who have benefitted from the lessons of the past. The strictest attention to the quality of production and the most scrupulous fair dealing with exhibitors, has in our experience been reciprocated by our customers. We hope to continue to distribute only the highest quality of pictures and to contribute to the greatest prosperity of producers and exhibitors alike, both of whom it is our duty to serve.

First National's Outstanding Pictures and Players in 1924

By E. A. Eschmann
Mgr. Distribution First National

Aside from being one of the best years in the history of First National Pictures, Inc., 1924 saw that company develop a number of players into big box-office personalities.

Corinne Griffith was placed under contract and Richard A. Rowland, Production Manager, predicted that she would become one of the biggest stars in the industry. That prediction is well on the way to fulfillment, any picture in which Miss Griffith appears attracting big business throughout the country. She first appeared in Frank Lloyd's First National production of "Black Oxen," one of the outstanding successes of 1924. With "Lilies of the Field" began the notable series of Corinne Griffith Productions for First National. She is under contract to deliver many new productions to the company.

Richard Barthelmess' contract to furnish that company with a series of Inspiration pictures, has been renewed. His latest release, "Classmates," is proving one of his biggest successes.

Colleen Moore is another player who has been developed into stellar proportions by First National. Her "Flaming Youth" was followed this year by "The Perfect Flapper" and "So Big," the latter a December release, from Edna Ferber's novel which was the year's best seller in popular fiction. The picture is Miss Moore's outstanding achievement to date. She is also under contract to First National.

"The Sea Hawk," produced by Frank Lloyd for First National, turned out to be the biggest motion picture of the year. It developed Milton Sills, who is under a term contract with First National, into one of the biggest box-office drawing cards in filmdom. After "As Man Desires" and "The Interpreter's House," will come other Sills pictures.

Doris Kenyon was picked out by Mr. Rowland as a player of stellar ability and given a long contract. Ben Lyon and Lloyd Hughes are two young actors who have made extremely good in 1924 First National productions who have been given contracts and who are developing into excellent drawing cards.

Barbara LaMarr, whose "White Moth," was one of last year's outstanding films, will continue to deliver pictures to First National through Sawyer-Lubin. Lewis Stone and Anna Q. Nilsson, who appeared in a number of First National's biggest 1924 productions, will appear in new pictures for that firm.

Thus the company has developed in its short period of producing activity many players who have quickly stepped into the foremost rank of the industry and whose presence in a cast goes far towards insuring a box-office success.

First National's forty-one releases in 1924 contained more than its share of the year's outstanding successes. Its three Specials, "The Sea Hawk," "Abraham Lincoln" and "Secrets," came through the year with flying colors and with a list of bookings which few pictures of any year can boast. "The Sea Hawk" leaped into instant and nation-wide popularity. "Abraham Lincoln," which started off more slowly, gradually kept increasing its box-office and booking pace until it promises to be the most heavily booked production in the history of the industry. A dozen or more of its Pace Maker group brought in exceptional results.

Corinne Griffith's "Lilies of the Field" and "Black Oxen," the latter a Frank Lloyd production, set a fast pace among the year's money-makers. Other First National releases which proved themselves big money makers and artistic successes were Richard Barthelmess' "Classmates," John M. Stahl's "Husbands and Lovers," Barbara LaMarr's "White Moth," Colleen Moore's "So Big," Sam Rork's "Inez from Hollywood," with Anna Q. Nilsson, Samuel Goldwyn's "In Hollywood with Potash and Perlmutter," Samuel Goldwyn-George Fitzmaurice's "Eternal City," Colleen Moore's "Perfect Flapper" and John M. Stahl's Louis B. Mayer production, "Why Men Leave Home."

* * *

Vitagraph Predicts Record Year in 1925

Though it has passed twenty-seven mileposts, Vitagraph never crossed the threshold of a New Year with confidence greater than that with which it faces 1925.

Its 1924-25 schedule is virtually half-complete, as figured by releases. Among the offerings which already have appeared are some of the outstanding attractions of recent years. From the Vitagraph offices comes the promise that in pictures yet to be shown the high standard already set will be fully maintained.

Set for early release are, among others, "Fear-Bound," a Nigh-Smith production, with Will Nigh and Marjorie Daw; the J. Stuart Blackton production, "The Redeeming Sin," adapted from L. V. Jefferson's novel, "The Pearls of the Madonna," in which Mme. Alla Nazimova will appear for the first time as a Vitagraph star; and the David Smith productions, "Pampered Youth," from Booth Tarkington's prize-winner, "The Magnificent Ambersons," and "Baree, Son of Kazan," one of James Oliver Curwood's inimitable novels.

Also to be released on the current schedule are "A School For Wives," to be produced by Victor Hugo Helperin; "Wildfire," a Distinctive Production; Steele of the Royal Mounted" (David Smith), another Curwood best-seller; "In the Garden of Charity" (Blackton), from Basil King's novel; "The Happy Warrior" (David Smith), an A. S. M. Hutchinson masterpiece; "The Alibi" (Blackton), by George Allen England; "The Road That Led Home," by Will G. Ingersoll, and an unnamed prize-winner.

ARTHUR S. KANE
President, Associated Exhibitors

JOSEPH BRANDT
President, C. B. C. Pictures

Looking Back
By Joe Brandt
Pres. C. B. C. Pictures

With the approaching end of the production year we can look back over the field and get a fairly accurate idea of what has occured and the resultants are not unpleasant to the independent producer. At the beginning of the season we announced two series of pictures each composed of eight, the Columbia and the Perfections.

Those pictures were produced as announced, and sold to the exhibitor on a picture to picture basis and at live and let live prices. This may have seemed somewhat of a gamble but we believe that we have won in the end. The exhibitor was forced to buy nothing that he could not see first and any picture that he did not want he did not have to take. Result,—an unparalleled success for our company. This can be said of many other independent producers. We know we have to deliver the goods as advertised in order to sell them and therefore every dollar we spend has to show on the screen. We have to choose our director's stars and stories with an eye on the public and if we are wrong we are the one to pay for the mistake and not the exhibitor as he must in such instance where he is forced to buy a number of pictures at once.

During the past year we have had our eye on the steady upbuilding of an organization that we could depend on in every way. Only well known and greatly experienced men in their respective branches were acceptable. So during the year we added first Walter Anthony to write titles and Douglas Doty to head the scenario department.

It is with new confidence that we look forward to the coming year. We have strengthened our organization with various people of consequence in their various fields and with the addition of these people expect that our pictures will be even more successful than in the year now closing.

We will again make two series of pictures. The Columbia and the Perfection series. We have signed William Fairbanks for the next year and he will be seen oniy in our pictures. The number of excellent reports made on his pictures have led us to secure his services before any other organization appreciated his drawing power.

We have been taking steps for increased production facilities and hope to make about twenty-eight pictures of which at least eight will be of the Perfection trade mark.

Our general policy wil be as before, to get the best directors, with known ability to produce good pictures. Real live stories that mean something and stars with a distinct box office value. With these three considerations and the backing of an organization of undoubtedly high grade we hope to surpass in every way the work of the past few years to as great a degree as possible.

* * *

A Short Year
By Earl Hammons
President Educational Film Exchange

The holidays find Educational just about midway in a releasing program that boasts what Educational officials consider the greatest line-up of comedy stars ever gathered under one trade-mark. At the start of the present theatrical season which began in September, Educational announced the rigid adherence to their long established policy of "Quality, not Quantity", and the programme offered for the 1924-1925 season is strictly in accord with that policy.

While the tried and proven brands of comedy, such as the Lloyd Hamilton Comedies, featuring Lloyd Hamilton, the Mermaid Comedies, with Lige Conley and other popular funmakers in leading roles, and the Christie Comedies with their aggregation of well-known names, and the Juvenile Comedies and Tuxedo Comedies, were continued for the new season, the program was further strengthened by the addition of specially made star series.

Walter Hiers, with an enviable reputation gained in years of feature appearances in Paramount productions and other long pictures, was secured and a contract arranged whereby the popular star was to furnish six two-reel subjects during the 1924-25 season. The entry of this feature star into the two-reel field was regarded as a significant event, for it proved that the Short Subject field offered as great a future for big stars as did the longer features. "Short Change", the first Walter Hiers Comedy, met with a wonderful reception.

SAMUEL GOLDWYN
President, Samuel Goldwyn Prod.

1925—The Big Year
By Samuel Goldwyn
President, Samuel Goldwyn Prod.

The outlook for 1925 looms brighter than any single previous year that I can remember.

Business is on the upgrade. The farmer is happy. The country is prosperous.

1925 in the picture business will be the big year for the independent producer.

He has been the life blood of the industry since its inception.

His competitive inspiration makes for higher standard in production quality.

My faith in 1925 is evidenced by the fact that in March, I will place three big productions into work—1. "Potash and Perlmutter No. 3" ("Partners Again"); 2. "Stella Dallas," adapted from Mrs. Olive Higgins Prouty's novel; 3. an untitled George Fitzmaurice production.

1925 will make picture history, and the independents will lead.

* * *

Appreciation
By Louis Weiss
Vice Pres. Artclass Pictures

Weiss Brothers' Artclass Pictures Corporation has enjoyed a very full and prosperous year during 1924, and we are properly appreciative of the friendly support and cooperation we have received throughout the trade.

Our new series, each consisting of eight five-reel action features, starring respectively, Buddy Roosevelt and Buffalo Bill, Jr. are one hundred percent sold and our special attractions, "After Six Days", and "The Woman Who Believed" have both had phenomenal bookings.

during 1924

SADA COWAN and HOWARD HIGGIN

sold the following scripts:

"DON'T DOUBT YOUR HUSBAND"—original, Viola Dana (Metro.)
"SMOULDERING FIRES"—original, Clarence Brown Production (Universal Jewel.)
"BROKEN BARRIERS"—adaptation, Reginald Barker (Metro.)
"CHANGING HUSBANDS"—adaptation, (Famous Players-Lasky.)
"TOMORROW'S LOVE"—adaptation by Higgin ror (F. P. L.)
"EAST OF SUEZ—adaptation by Miss Cowan for (F. P. L.)
"THE LADY OF LYONS"—adaptation by Miss Cowan for (F. P. L.)
"THE CHARMER"—adaptation by Miss Cowan for (F. P. L.)
"THE PRINCE"—original by Higgin, (Universal Jewel.)

Sada Cowan

6683 Sunset Boulevard
Hollywood, Calif.

Howard Higgin

SAMUEL ZIERLER
President of Commonwealth Film Co.

A Marked Change

By Samuel Zierler
President Commonwealth Film Co.

"For a long time now students of business conditions in the trade have been sounding the fact that Exhibitors must patronize the Independent Distributor, lest they jockey themselves into a place where the sources of their supply would be absolutely controlled.

"Until the season which began last Autumn, these warnings fell on ears unwilling to listen. Latterly, however, there has been a marked change. The ultimate results which near-sighted buying would lead to became so obvious, that in all the important buying centers Exhibitors became aware that it was decidedly to their interest to distribute their patronage, to keep the Independent as an active, healthy unit in the distribution structure.

Once realized and acted upon, the effect on the Independent was tonic. Independent production blossomed in renewed activity; a fine source of supply was offered to Exhibitors through the Independent Exchanges. As a result a new feeling of confidence was born in the Exhibitors, for they quickly felt the new power they gained in being backed by a source of independent supply.

MAURICE TOURNEUR
Director for First National

This feeling will grow stronger in 1925. It is the logical fruit of giving support to the Independents.

There is every reason to expect even stronger Exhibitor support to Independents during the coming year. It will mean better trade all through the Industry, for Exhibitor support well distributed means a stronger industry, the Exhibitor, of course, being the source of all the Industry's strength.

* * *

Rosy !

By R. V. Anderson
Sales Manager, International News

From where I sit things look rosy. Like the fellow who was shot in the leg I am kicking but—I am worried about the poor bootleggers—They have no organization.

Business	Good
Outlook	Wonderful
1925 Prospects	Marvelous

Polyanna was right—let's all be happy!

* * *

National Prosperity

By J. D. Williams
President Ritz Carlton Prod.

It seems to me that the coming year will be the greatest in the history of our business. With all signs of great national prosperity, our industry is better organized and geared up to produce finer pictures than ever before, and through the Hays Organization is consolidating its efforts to the production of more intelligent and artistic pictures. Those of us who fail to make substantial commercial and artistic progress under such conditions have none but themselves to blame. Naturally those companies which have been most foresighted and forehanded in preparing for the coming year will reap the largest rewards. Along this line it seems to me that one of the most constructive moves I have heard of is the Paramount Research Department which, through contact with exhibitors, is seeking to ascertain the kind of pictures the public wants. Probably the greatest difficulty we all have to face is the selection of popular type stories for our pictures. The producer can only get this information through the theatres and there can be little doubt that the exhibitors will themselves reap the benefit of any co-operation given us along these lines.

Our company is definitely seeking a close tie-up with exhibitors all over the country for the express purpose of a greater degree of co-operation. It is gratifying to note that the gulf of self-interest that separates producer and exhibitor is slowly, but surely narrowing. If I were to urge any movement upon the industry, it would be the amalgamation and increased good will between theatre and studio.

Our company is founded, and we hope to achieve success through the production of a few big pictures annually.

* * *

Good Ol' 1924 and 1925

By Oscar A. Price

The men and women composing the Motion Picture Industry have every reason for congratulations on the work done during the present year. They have made and shown to the public bigger and better pictures with more entertainment and box office value than any preceding year Consequently everything in connection therewith has advanced. Production, Distribution and Exhibition, each performed their part to bring about this result. The Agricultural, Industrial and Business World is looking forward to 1925 being a Banner Year, and there is no reason why the Motion Picture Industry should not be a step ahead of them as we have to create for their amusement along new lines, while they go along accepted lines. I am sure the Industry is equal to the task and no doubt will have greater prosperity in 1925 than in any previous year.

R. V. "DICK" ANDERSON
Sales manager, International News

Pictures of 1925

By Maurice Tourneur
Noted Director

'If, in 1925, a director tells you he is not successful because he is artistic, you will be privileged to laugh at him, a thing which used to be considered bad taste. At one time the reputation of being 'artistic' used to be injurious to a director, but in 1925—miracle of miracles—it will actually be an asset. Why? Because the public wants artistic pictures. The same answer goes for the statement that in 1925 artistic successes will no longer be box office failures."

"The 'strictly business' angle is slowly going out and the artistic appraisal of pictures rapidly creeping in."

"The picture industry's greatest present need is 'smaller and better' and 'shorter' pictures."

In the coming year the tendency will be all in this direction, and the results, I believe, will be beneficial to all in the industry and out.

"A Thoughtful Christmas and a Successful New Year to all who agree or disagree with me!"

J. D. WILLIAMS
President, Ritz Carlton Prod.

Above "The Salvation Hunters" sally forth in the trusty "lizzie" to seek the freedom of the suburban open spaces. Otto Mathiesen is at the wheel: Georgia Hale, George Arthur, Nelly Bly Baker and Baby Bruce Guerin are the passengers.

Below are vivid scenes from the early sequences of United Artists' "The Salvation Hunters." They depict the sadly sombre and monotonous lives suffered by the unfortunates who drudge away their best years aboard a harbor dredge on which they live. Josef von Sternberg awoke to find himself famous in the world of film folk because of the consummate artistry with which he has stressed in silent eloquence the points of his story.

In the illustrations appearing above are indications of the action and comedy which liberally intersperse the story told in United Artists' film "The Salvation Hunters." The continuity of the picture is so fine that there are very few sub-titles.

"The Salvation Hunters"

United Artists Release Josef von Sternberg's Artistic Production

What Does a Publicity Man Think About At Christmas Time?

I referred the following question, "WHAT DOES A PUBLICITY MAN THINK ABOUT AT CHRISTMAS TIME?" to each of these gentlemen, and received the following replies:

"Whoever heard of a publicity man thinking?"
—Adolph Weiss

"Why should a publicity man think?"
—Max Weiss

"Probably it couldn't be printed anyway."
—Louis Weiss

MERRITT CRAWFORD,
Weiss Brothers.

* * *

My first impression is that the average publicity man's thoughts would turn to Plum pudding and Turkey at Xmas time; we had better omit cranberry sauce, as it savors too much of Cranfield. We may substitute APPLE sauce!—

Most publicity men are great vendors of the better brand of sauce!

One publicity man of whom I wot of, told me he would not write any publicity matter or view a picture between December 20 and January 1, 1925. In fact, he added, "I have seen so many films that they go into one eye and out of the other!"

Publicity is the soul of business, but publicity men are the devil—and I trust my Plum pudding will not be spoiled by a ring on the 'phone from one of this clan, requesting matter for the next week's EXHIBITORS TRADE REVIEW!

W. F. CLARK,
President Cranfield & Clark.

* * *

You ask:
"What does a publicity man think about at Christmas Time?"
He thinks about twice as fast, if at all.

Sincerely yours,
CHARLES E. McCARTHY,
Paramount Pictures.

* * *

How should I know what a publicity man thinks about this* Christmas? I'm only a V. P. and everybody knows V. Ps. don't have to think at all. If I were a publicity man this Christmas I believe I would be trying to think up some way to ring in the names of Jaydee, and Ritz Pictures* into this copy. I wouldn't bother to mention that our star R. V. (*box-office attraction) is to do "Cobra," (*success in 2 years) as his 1st picture. It isn't necessary to mention these facts about the picture because it won't be released until March. Merry Chrstmas and happy N. Y. to all. Shucks! How can a P. A. say it in only 100 words.

* Means—World's greatest.

BILL YEARSLEY,
Ritz Carlton Pictures.

* * *

"Having to think at all at Christmas time is like imbibing a cordial before dinner—it shouldn't be be done. However, that doesn't answer you. A publicity man, if he's a youngster, is probably thinking what a great opportunity it is to get his star photographed playing Santa Claus to a bunch of East Houston street kids. If he's older, he is probably arranging a "Christmas benefit," and wishing like the deuce it was for himself, or he is wondering how many boxes of cigars he can buy for the hard-boiled photoplay eds. and charge to the office. He is probably wondering why Charles Chaplin didn't send him a Christmas card, and why Laff-Films' new comedy star did. With Christmas coming six days before the end of the month, he is probably wishing—like other people—that "six days" could be stretched into at least "three weeks." The chances are he is thinking what he'll do with that raise he expects from the boss—and what he'll do if he doesn't get it."

J. E. D. MEADOR,
Metro-Goldwyn Distributing Corporation...

* * *

You surprise me!

Christmas time for the publicity man is no different from any other period of the year—as far as his thoughts are concerned. No righteous publicity man, loyal to his noble art and mindful of his obligation to the large and unenlightened public, could conscientiously permit himself to so far neglect his fine trust long enough for a foreign thought to intrude upon his mind—not even for the glorious and merry occasion of Christmas!

He might, however, so far detach himself from the more important pursuits of his calling to take home the proverbial Xmas turkey, but that, I am sure, would be largely a matter of instinct and appetite, rather than one of thoughtfulness for himself and kin, at the unpardonable cost of neglecting his all-consuming duty to employer and public.

W. L. PARKER,
Warner Bros. Pictures.

Thanks for the compliment. I had an idea that most editors didn't credit publicity men with ever thinking about anything at any time.

For the past few weeks since advertising salesmen have been dogging my steps making known to me the nearness of the Yuletide, I have been doing some thinking. Thinking that while editors are overflowing with holiday spirit (not spirits) and are a bit hard up for sufficient real material to fill the extra fat Christmas issues, I may perhaps worm my way into print with some special stories that will mention the boss' name more than the usual number of times, and that perhaps he, seeing these stories and also feeling imbued with the holiday spirit, will add an extra thousand or so to the contemplated bonus.

In my more profound moments I think of how clouded and empty my Christmas will be should my stuff fail to land, or should it fail to produce the desired reaction in the boss.

Yours for a happy Yuletide, more advertising than you can handle, and plenty of space for me in the next fifty-two issues.

HENRI SLOANE,
Independent Pictures Corporation.

* * *

I think it would be a bully thing
If all our thoughts came true.
We would all be setting pretty
And that thought goes for me and you,
All jealousy and hatreds abolished,
With Peace and Good Will to all men
Throughout the world for ever more,
Now, what better thought could I pen?

PIERCE KINGSLEY,
Wm. Steiner Productions.

* * *

I would say—about five minutes.

If he thinks longer than that, he's not a publicity man, he's a magnate.

Sincerely yours,
VICTOR M. SHAPIRO,
Samuel Goldwyn Pictures.

* * *

You want to know what a publicity man thinks about at Christmas. I suppose the common conception among the P. A.'s critics is that he is praying for Santa Claus to bring him a few nice new adjectives.

Seriously, though, why shouldn't the publicity man be permitted to lay aside for the time all worry about finding new ways to express himself, and let the old familiar thoughts of good cheer for all be uppermost—if he can forget about how he is going to foot Santa Claus' bill long enough to think at all.

GORDON S. WHITE,
Educational Pictures.

That's a hot one you've asked me to answer. I suppose most of 'em can answer the query in one word—PRESENTS—from happy clients. Not so for me. I never expect presents from anyone therefor I am never disappointed at the Yuletide season. My life has been devoted to doing things for others and that I get my reward in the thoughts that come to me of the happiness I have tried to bring folks. As a Publicity man, one thought, however, that never fails to possess me at Christmas time is—"Why can't all men be the same every day in the year and act the same every day in the year as they all do around the Christmas season? Why can't that same spirit of good-fellowship, that wondrous spirit of good cheer, that feeling of "What can I do to make someone else happy?" pervade men's minds and hearts all year round? Wouldn't we live in a great world if the teachings of Jesus of Nazareth would be followed truly each day in the year instead of holding out until the Yuletide season approaches? How smooth our progress, how advanced our world, how beautiful our life could be if only the Teacher's lessons were truly lived. The hearts of all men seem to grow mellow at Christmas time—there's that wonderful spirit of give and take—of "can't I do something for you" in the air. How hollow would be the birthday of the great Teacher if that spirit was lacking and why can't that same spirit hold sway each day in the year? That's the one thing I can't and never could understand. Seems as though as quickly as the Holidays have passed the world slips back into that old rut of "grab while the grabbing is good" and never mind how you harm the other man.

If I had my way I would have the whole world celebrate the birthdays of the Twelve Disciples, and so arrange these birthdays that there would be a "Christmas Spirit" each month in the year.

It's too bad that the Twelve Disciples couldn't have had the same break in publicity that Jesus had so that we could have had the twelve time happiness instead of that fleeting period of good cheer that pervades the Holiday season. THAT'S WHAT I THINK AS A PUBLICITY MAN AT CHRISTMAS TIME.

By NAT G. ROTHSTEIN,
Film Booking Offices of America.

* * *

Publicity—beautiful sugar coated publicity wrapped up in white tissue paper and tied with holly ribbons; the kind that will convince old John G. World that he needs only to see "The Last Man on Earth" to cure what's the matter with him.

He dreams of dramatic editors who have white whiskers and wear red coats and go around ringing a little bell. He fares forth with his portfolio to reap the Yuletide harvest to find; alas, to find—that there is no Santa Claus!

DONN McELWAINE,
Fox Film Co.

Charles Chase, Hal Roach's clever comedian, whose latest two-reeler is "The Royal Razz," has made a New Year resolution just before Christmas never to travel during the rush hour again. Pathe releases his comedy gems which have proven popular.

What does the Publicity Man think about Christmas?

"He doesn't! If he did he'd be general sales manager!"

EDWARD SUPPLE,
Pathe.

* * *

We wonder what kind of a present the boss is going to give us for all tbe free advertising tbat we got for him. We also wonder whether the editors will be pleased with tbe little remembrances whicb we send him.

HARRY ORMISTON.
Century Comedies.

* * *

Shades of P. T. Barnum—to whom all eulogistic scriveners owe their inception! For once—yes for the veriest first time—the much maligned P. A. is asked for a statement. Ride on, old trusty Remington, spill the Boston beans—let flow your Niagric tbought and revel in your adjectival bath!

And now comes the question: "What does a publicity man think about at Christmas time?" My how simple! Like the immortal six hundred, I see newspaper space to the right of me, trade paper trucks to the left of me, fan paper editors casting longing eyes at me, city editors hounding me, Johnny Hines happy with me and Cbarlie Burr advancing me! !

Come now, dear Santa. Wave your magic wand and refresh my dusty mind with myriads of "news angles" so that the powers that be will forever be satisfied with my thesauric output. To that thought, and to the "Trade Review" which dares print "this stuff"—amen and tbanks!

DAVID E. WESHNER,
Charles Burr Pictures.

* * *

How much money is he going to draw from his business in July and August. That's a hot one!

BERT ADLER.

* * *

Your question: What does a publicity man think about at Christmas time? is a hard nut to crack for one who lacks a sense of humor. But I take this cbance to state a few simple wishes of mine at this time in a serious way.

I wish that the A. P. wires would carry tbe story that Cbadwick Pictures Corporation, leading independent producer has signed Theda Bara to a contract, bringing her out of retirement for a series of pictures for the independents next season, thus at one stroke restoring a great actress to the screen, and showing his great faith in the future of the independent activities of the industry.

That this same agency would announce to a waiting world that this same enterprising company has also signed George Walsh to a long contract and that "The Wizard of Oz," Larry Semon's new feature production, is a knockout as it should be taken from such a famous book and play.

That's some wish eh! But then lookit what'll happen.! Maybe I'll get my salary raised. . . . ..

BOONE MANCALL,
Chadwick Pictures.

Having dedicated her life to making everyone but herself famous, you can't expect the press agent to have selfish thoughts at Christmas. With customary generosity, her letter to Santa Claus is addressed in behalf of others.

For the producer she asks Photoplay's Gold Medal for the Best Pictures of 1925. For the distributor—fifty-two open weeks at the Capitol with imposing affidavits of broken records every Saturday night. For the star—an engagement ring from Jack Dempsey (last year it was Charlie Chaplin.) For the trade paper editors—a heaven-sent revelation that all publicity is news. For her six best friends—the photoplay editorsbip of the six leading New York dailies.

These things being done, the press agent will be happy—and may hold on to her job until Christmas comes around again.

VIRGINIA T. MORRIS,
Shulberg Productions.

* * *

Christmas is a great time of the year for the press agent because all he bas to do to experience the exquisite joy of seing bis own name in print is to write something with the word Christmas in it.

CHARLES J. GIEGERICH,
Producers Distributing Corporation.

* * *

What a change pictures have made in the Cbristmas of thousands of actors. It always meant a special matinee, and mostly, the extra hard day's work was done in some city on the road, far from their own loved ones. Then there was the half-salary week immediately preceding Christmas which did not help much to raise their spirits. Now most of them spend a pleasant day at their own fire-sides and, if the publicity men can be believed even a little, have a large enough salary to buy a couple of modest Rolls Royces for the baby.

The picture publicity men share in at least part of the new Christmas blessings. As advance men and press agents ahead of shows their loneliness without even the members of the company around them, equaled that of the traveling salesmen they mingled with in the cheerless hotels on the road. Now most of them can spend the day at home but, —is it because brains are cheap or brains are lacking?—the Rolls Royces seem to be as far out of their reach as ever. But cheer up little playmate, when one's imagination is sufficiently developed one can ride in airships without even leaving one's chair at the typewriter. Pipe-dreaming P.As should be able to picture Santa and his flying sled as plainly as does the laughing little three-year-old they hold on their knee.

HOPP HADLEY,
Anderson Pict. Corp.

* * *

What does a press agent think about at this time of the year?

What I want to know is; what makes you think a press agent thinks?

And why?

Seasons greetings.

J. CHARLES DAVIS, 2nd,
J. J. Fleming Productions

Hail, hail—the gang is there to meet Charles Chase, comedian of two reel comedies made by Hal Roach for Pathe release. Charlie will know better next time and avoid entanglements. His latest is "The Royal Razz" and he gets it aplenty.

MERRY CHRISTMAS! (It's only fifty-two weeks before the next Xmas rush.)

MERRY CHRISTMAS! (The Journal has my ad all wrong again!)

MERRY CHRISTMAS! (I wonder if I forgot to send a gift to one of the critics?)

MERRY CHRISTMAS! Jimmy! Here come sixty-two advertising solicitors!)

MERRY CHRISTMAS! (No, lady, I don't know if that fellow in the news reel of the Firemens Convention is Hank Grubnick, wbo used to own the delicatessen store in Moscow. No, I don't know how you could find out.)

MERRY CHRISTMAS! (For some folks maybe, but just December 25th to me.)

MORRIE RYSKIND,
Rivoli & Rialto, New York.

* * *

I don't know—What does a "publicity man" think about at Christmas time? God knows—I'm sure I don't—Either at Christmas time or any other time.

Being a chronic sufferer from insomnia, here are some of the things I think about this Christmas time, as I toss wildly around in tbe watches of the night. Some of 'em are about Christmas, and some of 'em aren't!

I wonder—

Why Santa Claus brings some girls diamond bracelets, but never me?

How long'll I have to give up English T Shop deserts before I get as thin as I long to be?

Wbo'll be at J. Chas. Davis' party Saturday nigbt?

What makes Herb Cruiksbank say so many things that make me blush?

How many people I know will be sober New Year's Eve, if any!

If I'll have enough money left from December 20th Pay Check to keep me from starving before the 27th?

Just a few of the things tbat one publicity woman has to worry about!

DOROTHY V. CLEVELAND,
Rayart Pictures Corporation.

* * *

What a publicity man thinks about Christmas time, my answer is thusly:

1st—About Christmas.

2nd—About the foolish things tradepapers ask you.

3rd—About the lack of the necessity in the industry of special Christmas editions.

CHARLES E, MOYER,
United Artists.

* * *

The real publicity man has two great gifts to bestow on Christmas. One is to the public and the other is to motion pictures. In considering these gifts he doesn't look back on the past twelve months and try to glorify or pity himself, but resolves that during the forthcoming year he will give the greatest service possible to the two interests to whom he is bound.

Every man's work is cut out for him in our industry wbether he is a film deliveryman, a producer, director or star. The publicity man's job is to give to motion pictures a higher and more dignified form of advertising, exploitation and publicity. Tbis will be the means of increasing public confidence. And public confidence means public patronage and public support in every way.

To my mind tbe gift the publicity man should bestow on the public is advertising with truth as well as strength in it and to motion pictures a policy of using only matter with news value to it. Tbis can be done effectively. To say it can't would be equivalent to saying that a newspaper can't get news. Tbere is news in everything on earth, from the ant that has a form of civilization similar to our own right up to King Tut, who lived and died and then was revived for first page "copy" all over the world. There is unlimited news in motion pictures; news that is devoid of scandal or base insinuations, and the publicity man who can find clean news and put it over is the Star Reporter for the industry.

By J. M. LOUGHBOROUGH,
Principal Pictures Corporation.

* * *

Way over here in Rome—the city which is famous for the saying "Ben Hur wasn't finished in a day"—Christmas brings memories to me of steaming turkies, cards from the gang—and printers bills for holiday work. This publicity man thinks that "Ben Hur" is going to be a wow of a production and Fred Niblo agrees with him. He also thinks of his dear friends back among tbe flurry snows (maybe) and the flappers of Broadway and sunny Hollywood.

LOU MARANGELLA,
Metro-Goldwyn Co., Rome.

* * *

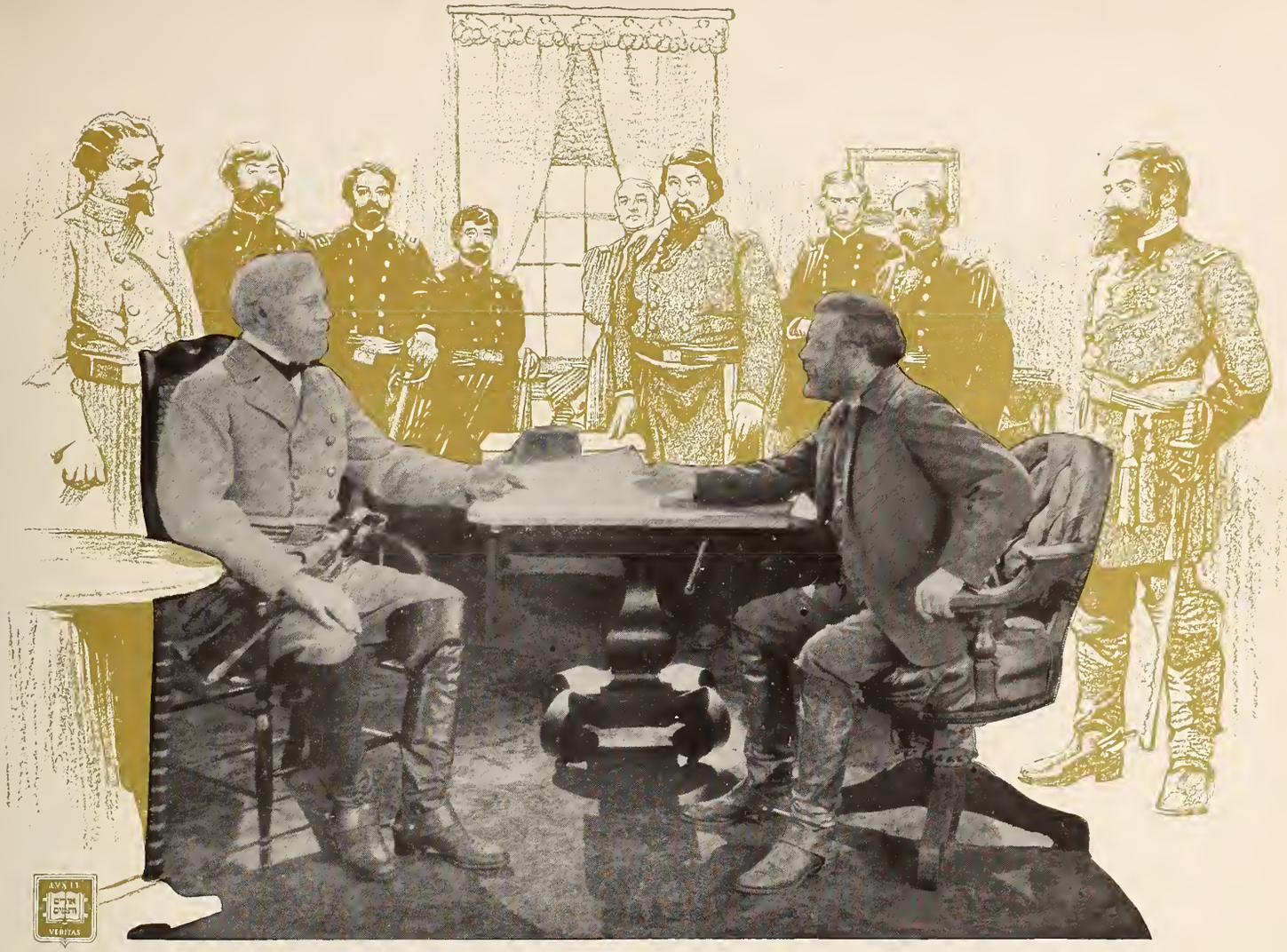
Well, I can't say that I do and I can't say that I don't. Meaning tbat thoughts are the same whether it be Cbristmas, Abe Lincoln's birtbday or the fourth day of July. I do tbink sometimes of the nice quiet Christmas I spent in tbe trenches. Compared to the hustle of pushing typewriter keys, etc!

HENRY CLAY BATE,
Universal Pictures Corp.

* * *

Well, this year hasn't been such a bad year. Outside of a broken leg, things were fine. I am thinking a few more pictures like "Welcome Stranger," but I hope I get a chance to exploit it this time.

JACK FULD,
Producers Dist. Corp.



Yale University Press *presents*

"The Chronicles of America"

A Dramatic, Thrilling, Truthful, Patriotic and Inspiring Picturization of the Great Events of Our History

A Surprising Fact That You Should Know

Up to the time that the Chronicles of America were released, it was a fact without exception that the longer a picture was released, the less its business value.

It is a surprising fact that not only is each Chronicle of America released today doing a bigger business than any of its predecessors, but that THE FIRST PICTURES IN THE SERIES ARE DOING A BIGGER BUSINESS TODAY THAN WHEN THEY WERE FIRST RELEASED.

This furnishes definite proof of the quality and audience value of every picture in the series. AND THE PICTURES ARE GETTING BETTER ALL THE TIME.

Pathé
Distributors

"The Chronicles

"Yorktown"

"Vincennes"

"The Frontier Woman"

Truth is More Than Fiction

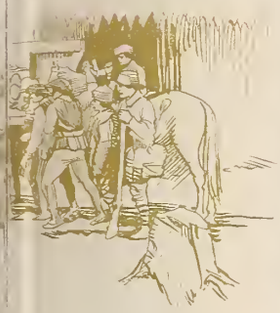
You'll find every ingredient of the greatest of drama in the events which went to make our country as we know it.

Heroism and thrills? See the untrained farmers at Lexington (The Eve of the Revolution); the pioneers on the frontier (The Frontier Woman, Vincennes, Daniel Boone); the fight for Canada (Wolfe and Montcalm); the guardians of the settlements (The Gateway of the West); etc., etc.

Romance? See how young George Washington first proved his greatness (The Gateway of the West); the struggles of Columbus to gain

Presented by
Yale University Press

# of America"



"The Gateway to the West"

Dramatic

support for his great idea, and his dare-devil leap into the darkness of the unknown seas (Columbus); the perils that surrounded the first white settlers (Jamestown); the amazing achievement of George Rogers Clark and his backwoodsmen (Vincennes); the tremendous task of Wolfe (Wolfe and Montcalm); the terrific sacrifices of the South in the Civil War (Dixie); etc., etc.

Everything you and your audiences seek in big features is in these short dramas; and no pictures are better produced, more finely staged or better acted!

e Eve of the Revolution"

Pathé Distributors

"Declaration of Independence"

"The Chronicles of America"

Patriotism inspired these pictures, which were made to entertain and instruct everyone on the sacrifices, unselfishness, wisdom, heroism and devotion that have united to make our country the greatest in the world!

Now Available

Dixie; the sacrifice and heroism of the South in the Civil War

The Eve of the Revolution; the embattled farmers of Massachusetts fire the shots heard around the world.

Alexander Hamilton; the romance of the greatest financial genius this country has ever known

Yorktown; George Washington causes the surrender of Cornwallis; the finish of the Revolution

The Declaration of Independence; a small band of patriots defy the world's greatest power, and the United States is born

The Gateway of the West; how young George Washington set his feet on the path of fame

Wolfe and Montcalm; a frail, young invalid accomplishes the impossible and wins an empire from France

The Frontier Woman; how the heroic wives of the settlers carried on while their men were away on the battle line

Vincennes; the heroic and romantic victory of George Rogers Clark and his frontiersmen

Daniel Boone; the great pioneer wins Kentucky for the whites

Columbus; how the great discoverer won at last by persistence and courage

Jamestown; the battle against heavy odds by the first English settlers

The Puritans; the first Puritans in Massachusetts not only had enemies here but in England

The Pilgrims; the romance of the Mayflower

Peter Stuyvesant; how Holland lost her American empire

If you think history is not drama, what about those epic topics "The Covered Wagon," "The Iron Horse," "The Last Frontier," "America," "Abraham Lincoln," etc. etc.?

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Pathé Distributors

"Declaration of Independence"

The Big Little Feature

The Value of Short Subjects

By E. W. HAMMONS
President Educational Film Exchanges, Inc.

WHEN I say that Short Subjects played the biggest part in the development of the motion picture industry in 1924 I will probably be accused by many of being more or less blinded by my own interest in this particular type of picture. However, just a little thought given to the events of the year will make clear my reasons for making this assertion.

There was one great movement that marked the year—a movement without which our industry most certainly would have suffered tremendous losses of patronage. And this movement was influenced to a great extent by the hold which the quality Short Subjects have upon the interest of the picture going public.

I refer to the great reaction against the overlong padded feature picture and the accompanying return to real Diversified Entertainment.

The motion picture always has been and always will continue to be primarily the entertainment of the masses. No matter how great the appeal certain features may make to the classes, the picture industry must always depend primarily for its existence upon the great masses. And these masses want variety in their entertainment. This has been shown conclusively in the great success of vaudeville—a form of amusement which depends entirely for its appeal upon the diversity of its acts.

Variety of entertainment has made motion pictures the world's most popular form of entertainment, but for a time certain factors in our industry overlooked the necessity for keeping up this diversity. Largely through short-sighted selfishness they brought about a condition in which the exhibitor was very badly handicapped in his efforts to offer his patrons a Diversified Program.

A YEAR ago feature pictures had reached such a great length in average footage that comedies and other Short Subjects were often crowded off the program. This would have been bad enough if the features had justified the great length given them but they did not. At that time we predicted that the year 1924 was going to be a period of either great harm or pronounced good for the industry. The situation was such that the industry could not stand still. Either the conditions which were working against the offering of variety entertainment had to be changed or immense numbers of friends were going to be sacrificed by motion pictures from their patronage among the masses. We are thankful to say that the year has brought about the great improvement rather than the great harm which was the only alternative.

Early in the year showmen all over the country were seeking from their patrons their opinions on feature pictures and the existing programs, with special thought for the attitude of the public toward the Short Subject. The results of these inquiries were prominently displayed by the trade press. There was no doubt as to the attitude of the public. The masses demanded comedy relief and the diversity which comes only with display of proper selection of Short Subjects as well as a feature.

Diversified Entertainment

E. W. HAMMONS, the President of the Educational Film Corporation is one of the foremost authorities on short subjects in the motion picture industry. Entertainment is measured by its appeal to the masses and the masses want diversity of entertainment. Short subjects is the answer to the demand of the masses. This has been demonstrated in the great success of vaudeville, a form of entertainment that depends entirely upon the diversity of its acts. Hence the importance of short subjects. Such is the conviction of Mr. Hammons, of Educational Films.

E. W. Hammons, President of the Educational Film Exchange, Inc.

The House of FEATURETTES

Week of December 21

Missouri, St. Louis.—Plays "Thru Three Reigns" (two reel novelty specialty).
Fox, Philadelphia.—Plays "Animated Hair cartoon" Subject KK.
Newman, Kansas City.—Plays "Animated Hair Cartoon" Subject T.

120 First-Run Novelties, 1924-25

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

THE natural result followed in logical order. Exhibitor protests were so pronounced that feature productions had to consider exhibitor welfare ahead of their own ego and feature releases soon began to return to a more nearly normal basis.

The motion picture industry is now rapidly winning back the patronage which it lost among the masses. Fortunately, the sound reaction came before it was too late. The condition of exhibitor affairs today is admittedly on an excellent basis and we attribute the change brought about during the year very largely to recognition by the industry of the public's love for variety entertainment and the comedies and Short Subjects which provide it in the picture theatres.

The situation and subsequent reaction on the part of the theatre patron established for all time the importance of the Short Subject as an amusement item. Previously regarded as a mere "filler" by some short-sighted exhibitors, the entertainment and box-office value of these one and two reel subjects was vividly impressed on them when they found that their treatments literally demanded these short pictures on their entertainment bill-of-fare. From a subject booked merely to fill out the running time of the show, the Short Subject became an indispensable part of the program.

With the value of these Short Subjects as entertainment items established, the box-office value was apparent to showmen. Although far-seeing showmen had previously appreciated their business pulling qualities and were profiting nicely by devoting advertising space and exploitation to their one and two-reel subjects in their electric lights, it required just such a situation as had transpired to drive home the fact that Short Subjects, properly and sufficiently advertised, are mighty valuable box-office attractions.

Today, every week finds more and more theatres embracing advertising of their Short Subjects as part of their regular exploitation program. Comedians in Short Subjects are recognized as box-office stars of high value. Brand names have been recognized as real assets to the exhibitors. The name of Bobby Vernon, Lloyd Hamilton, Lige Conley, Walter Hiers of Larry Semon, or Christie Comedies, Hamilton, Vernon, Semon or Mermaid Comedies in advertising space or in the lights before the theatre, has become recognized good showmanship and good business. It assures the prospective patron of an entire bill of entertainment; it offers him two attractions of known merit; it presents to his view two reasons why he should see the show. The coming year will find advertising of the whole program even more general than it is now. It is bound to come. It is good business, good showmanship and good sound sense.

Charles Chase, Hal Roach star, is due for a Christmas surprise. His will be the "Royal Razz"—the fitting title of his Christmas offering through Pathe Exchanges.

"Heebie Jeebies"

F. B. O, 2 reels

Jimmy Aubrey finds himself on a cannibal isle surrounded by a bevy of native girls in hay skirts. The antics of the cannibals form the material for the laughs in this one.

Jimmy Aubrey is a pretty good comedian when he has a vehicle that permits him to be the least bit funny and in "Heebie Jeebies" most of the situations are funny enough to evoke a laugh or two. Needless to say Jimmy puts it over. There is considerable running around and no end of horse play, with the result that some of the stunts are humorous, sometimes the comedy is a bit broad and sometimes a bit flat. The film opens well and the fade-out is a scream, showing Aubrey and a large family of little Aubreys all arrayed in derby hats and grass skirts. For those who like their fun slapped on a bit thick and do not ask for too much plausibility, this one will do.

* * *

"Bull and Sand"

Mack Sennett-Pathe 2 reels

A satire on the bullring and a suitor who tries to qualify as a toreador in order to win favor in the eyes of a Spanish Princess.

This burlesque on a popular feature release tries desperately to evoke mirth without any apparent success. The situations are ridiculous, which is excusable in comedy if they are laugh-provoking, but it cannot be said that "Bull and Sand" is even mildly amusing. The best that can be said of it is that it is a Mack Sennett product and this carries weight from the box-office angle. However, we can scarcely imagine that Mack is boasting about this one. The trouble is that the scenario writer or whoever assembled this medley of nonsense is sadly in need of ideas. Most of the action takes place in the bullring and it might be said in passing that the bull is the predominating feature in this two-reeler.

Two New Sennett Comedies

Ben Turpin is now working on a comedy at the Mack Sennett Studios, in which policies and politicians are the butt of his hokum. The direction of the new Ben Turpin picture, which is yet untitled, will be handled by Lloyd Bacon. Turpin will be supported by a cast headed by Madeline Hurlock, the comedy vamp, Andy Clyde, and Blanche Payson.

On the other end of the lot the Sennett All-Star group, under the direction of Del Lord, began shooting this week on a new two reeler. Billy Bevan, Natalie Kingston, J. J. Richardson and Thema Parr are the featured players.

Trolley for "Fight and Win"

R. M. Kennedy, manager of the Royal theatre at Birmingham, Ala., put on a very comprehensive campaign for his engagement of the Universal Jewel series, "Fight and Win."

In addition to using plenty of "paper" in all sizes, a generous supply of newspaper advertising which gave him publicity in the paper, special heralds, which he distributed by hand and through the mails, and a follow-up system of slides for a month before he opened with the series, Kennedy chartered a trolley car. He plastered it with twenty-four sheets and sent it all over the town the day before he opened. This created considerable excitement and had everyone talking about Dempsey and 'The Fight and Win" series.

Two days before he opened, Kennedy also dressed up a Ford with banners and cut-outs of Dempsey and ran it around until the day the picture was played. He also hooked up with the leading sporting goods store for a window tie-up and made special arrangement with the local Y. M. C. A. for placing stock cards in the gym.

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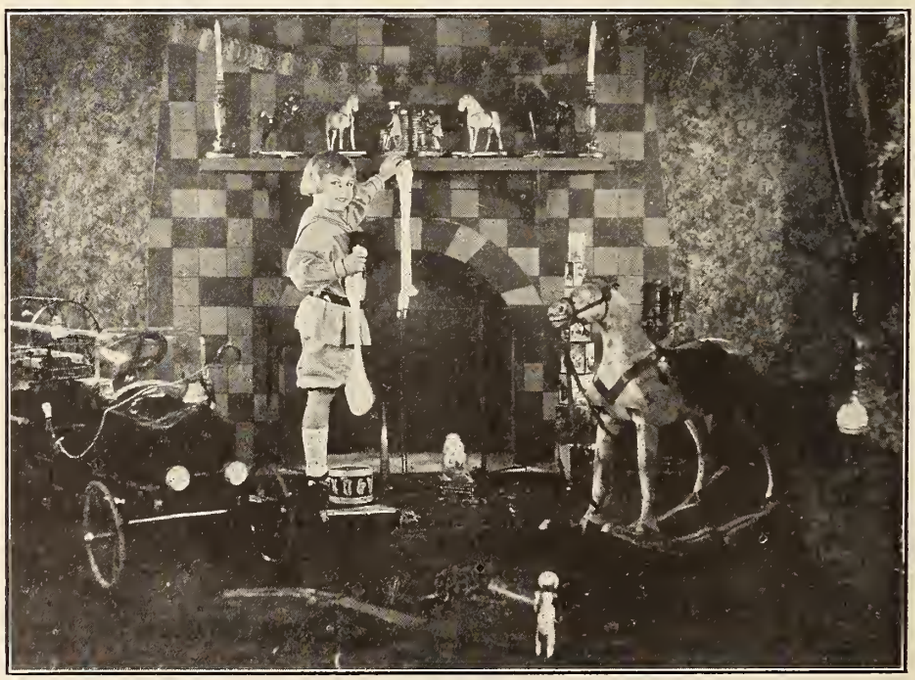
Buddy's Next Film

Buddy Messinger's latest comedy for Century is "Ain't Love Grand?" now going into production under the direction of Charles Lamont.

As his leading lady, Buddy will have Beth Darlington, who has been leading lady for Will Rogers, Charles Chase and Eddie Lyons for the last two years. Miss Darlington's first part in pictures was with Shirley Mason in "The Lamplighter."



Arthur Trimble, juvenile Century comedy star, who will shortly be seen as Buster Brown, hopes Santa will give him good reviews on his Universal pictures.

Here is a case of too much Santa in the Hal Roach-Pathe comedy "The Royal Razz." the popular Charley Chase is the featured one in timely and laughable farce.

Century Comedy Prize

Salesmen in all Universal exchanges, distributors of Century Comedies, are hard at work making records in the sale of Century product, in order to win one of the three cash prizes offered by Julius and Abe Stern to the three salesmen making the highest sales record in Century Comedies, Baby Peggy specials and the three Universal Jewels, "The Darling of New York," "The Law Forbids" and "The Family Secret," productions in which the Sterns are personally interested and in which Baby Peggy is featured.

The first prize is $250, the second $150 and the third $100. This prize offers is in connection with Universal's big Lichtman Month Sales drive but because of the lateness of Century's entry the time has been extended to include November also.

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News Reel Briefs

Pathe News No. 101

Cologne, Germany.—Germany's biggest bell to be placed in Cologne Cathedral; The flower-decked bell, weighing 28 tons, is borne through the streets in pageant style. 1—the next day, thousands gather at christening of the Cathedral's new "chimer." 2—Where the great bell will echo its silvery tones. 3—The ceremonies over, Pathe cameraman finds a lofty perch atop the Cathedral for a parting shot. Nantucket, Mass.— Eleven men narrowly escape as two ships run ashore in fog—heavy turf slowly pounds to pieces the fishing schooners "Evelyn and Ralph" and "Inez." 1—Massive combers sweep relentlessly over the doomed craft. Ostia, Italy.—Fly over ancient Roman city on Tiber! First aerial pictures of recent excavations at Ostia, the "seaport of the Caesars" that flourished 2500 years ago. 1—Excavations, carried on over 100 years, have just brought the dead city's finest ruins to light. 2—Where Emperors once gathered—Ostia's famous Amphitheatre and the Forum. Watch The Sun.—Prepare for eclipse of sun—on Jan. 24, 1925, northeastern United States will see first total solar eclipse in 450 years. 1—Scientists muster telescopes and cameras to study the phenomenon; type of apparatus to be used 2—Giant cameras will be used to photograph the eclipse; note the apparatus mounted against tower, pointing its lens directly at the sun. 3—Looking into the interior of a 65-foot camera. 4—Animated map portrays predicted path of the solar eclipse. (By Bert Green.) 5—Following sweep of the total eclipse across the United States. Fort Du Pont, Del.—First U. S. Engineers in night battle; Exclusive pictures of Army "regulars" as they stage a spectacular midnight retreat. 1—"Covering up" the line of march —rifles and machine guns bark savagely to hold the "enemy". 2.—As the troops fall back, they cross a bridge, illumined only by exploding bombs. 3—Foiling the pursuing foe—the bridge is blown up after the last platoon has crossed. In The Limelight— United States to join Arms Traffic Conference at Geneva! Sec. of State Hughes, who accepts League of Nations' invitation to international parley. 1—Washington, D. C. East meets West—this time it's "Congresswomen!" Mrs. Nolan, retiring California Representative, greets Mrs. Norton (right) Representative-elect from N. J. 2—New York City. World's greatest runner to face America's best! Paaro Nurmi, Finnish star at Olympic Games, reveals his perfect stride in both "normal" and "Slow-motion" 3—Oklahoma City, Okla. (Oklahoma City Only.) Try the "goose trot" for excitement! City's belles guide their web-footed "steeds" at top speed in unique racing event Cairo, Egypt. Egypt's acceptance of British terms lessens tension in East! First views of burial of Sir Lee Stack, Sirdar, whose assassination precipitated crisis. 1—The flag-draped coffin of the Governor-General of the Sudan proceeds in aminous silence. Bridgewater, Mass.—(Boston only) Fire sweeps State Normal School! 300 students are driven from halls in spectacular blaze, which destroys 3 buildings at a loss of $1,000,000. (1—Only the shells of structures remain after the devastating flames have been conquerd.

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Kinograms No. 5039

Grand Duchess Cyril Visits Philadelphia —Wife of claimant to Russian throne and cousin of English King greeted by social leaders. 1—She's well protected. 2—In her hotel room.—Boys at Eton Play the Old Wall Game—Eton, Eng.—Battle in sport that the lads of famous school have played for many centuries. 1—"Collegers" vs. "Oppidans."—Reach Final Port in Fog and Storm—Nantucket, Mass.—Sailing vessels fall victims to first violent weather of the winter. 1—The "Inez" will sail no more. — Neither will the "Ralph and Evelyn."—New Immigration Law Ends Steerage Travel— New York—Big liners are forced to install new service in quarters once crowded thus. 1—They call this White Collar Steerage. 2—Breakfast in bed. 3—Reading and lounging rooms.—And a real dining hall. 5—Takes place of scenes like these.—Fire Leaves Famous School a Total Ruin—Bridgewater, Mass—Noted State Normal School destroyed with loss of nearly a million. 1—Where hundreds of girls, sleeping when fire broke out, filed out in perfect order. 2—Main building left a mere shell.—Oxford Crews Stir Up Father Thames—Henley, Eng.— Trial eights face with every man pulling hard to earn place on final varsity. 1—Off to the start. 2—"B" crew wins.—Hollywood Boasts Only Outdoor Lift—Hollywood, Cal. —Folks living on lofty hillside have a community elevator. 1—Saves 'em 100 foot climb to their homes. 2—Scaling the heights in heart of Los Angeles; "The Angels' Flight," a cable line one block long. 3— From one street to the next at 35 per cent grade.—Paava Nurmi Works Off His Sea Legs—New York—Famous Finn, just arrived to race in America for first time, starts his training. 1—"Flying Finn" is one of greatest distance runners that ever lived. 2—He won four world's championships at Paris Olympics. 3—With his trainer, Eino Hakomien.—Cheer For Maimed Vets Comes Through The Air—Washington—Master set at Mount Alto Hospital receives programs for disabled soldiers. 1—E. M. Jeffery, in charge of station, is himself an ex-soldier. 2—Every bed in every ward has its own head set. 3—Private Burnshire forgets his 33 operations when Roxie's gang gets on the air.—Royal Greeting for British Wounded Windsor, Eng.—The Prince visits King Edward Hospital and chats with disabled men.

Wanda Wiley is cast as St. Nick in this picture. This is the kind of a Santa so many of us have longed for, but never found. She is in Century Comedies.

At the left behold one of the type of jazz parties that made Brian Kent's re-creation necessary. Brian sees the error of his ways in Principal Pictures adaptation of Harold Bell Wright's novel "The Re-creation of Brian Kent."

Above, Kenneth Harlan, as Brian Kent, appears surrounded by an interested audience of admiring femininity. The others are Mary Carr and Zasu Pitts who play leading roles in the Principal Picture "The Re-creation of Brian Kent."
In the oval and to the right are Kenneth Harlan and Helene Chadwick who play the stellar roles. In the larger picture Harlan, as Brian Kent, proves his utter inefficiency as a chef. From Helene's expression he must have said naughty words as he burned himself with the coffee.

"The Re-Creation of Brian Kent"

Principal Pictures has made Harold Bell Wright's novel live.

Paramount stars co-operate in wishing their thousands of friends a Merry Christmas. Left to right they are, Lois Wilson, Noah Beery, Lillian Rich, Vera Reynolds, Rod LaRocque, Betty Comp son, Ernest Torrence, Jane Winton, Raymond Hatton, Mary Brian, Agnes Ayres, Betty Bronson, Constance Bennett and Esther Ralston. They are all busy at the West Coast Studios.

$5,500,000 Scheduled For F. B. O. For 1925 Program

Support of English Bankers Will Give F. B. O. Biggest Program Since Inception of Company

BACKED by English capital in the amount of five and one-half million dollars, Film Booking Offices of America are preparing to launch their biggest program since the inception of the company three years ago.

Major H. C. S. Thomson, President and Managing Director of F. B. O., who spent six months abroad studying film conditions on the continent, and who supervised the opening of F. B. O. exchanges in London, Paris and Berlin, interested Lord Inverforth (The Managing Director of Grahams, Ltd., owners of F. B. O.), who was Minister of Supplies during the war, the Film Booking Offices. Lord Inverforth, whose position in England is analagous to that of Herbert Hoover in America, now has a large financial interest in the company.

The F. B. O. program for 1925 will consist of 54 features, in addition to the new "Alex the Great" short subjects, which are now being prepared by the scenario forces in Hollywood, and the comedy product recently acquired from Standard Cinema Corporation.

Included in the 54 features will be:

Two super-special productions, which F. B. O. will either produce on their own lot in Hollywood, or which will be bought for F. B. O. distribution. Further details of these two productions will be announced shortly.

Twelve special productions, including two Emory Johnson specials, one to be made in Sweden and another in Finland. Mr. Johnson's mother, Mrs Emilie Johnson, is now preparing the manuscripts for the two pictures, and Mr. Johnson has completed negotiations with the authorities in both countries to film his production on native soil.

Included in the 12 special productions will be four from Associated Arts Corporation (Gobel & Erb unit). "Druscilla With a Million," with Mary Carr, Kenneth Harlan and Priscilla Bonner is now being shot, and will be included in the series.

There will be four specials from Gothic. "Parisian Nights" tops the list, with an all star cast including Elaine Hammerstein, Lou Tellegen and Renee Adoree. Al Santell is directing, from an original story by Emil Forst.

Negotiations are pending between F. B. O. and the estate of the late Gene Stratton-Porter for the purchase of two or more of Mrs. Porter's novels, to be made by Film Booking Offices on their own lot in Hollywood.

There will be 40 special program features, which will be divided into five series of eight each. These will include the Evelyn Brent-Gothic pictures, the Harry Garson-"Lefty" Flynn westerns, the Fred Thomson westerns, the "Texas Ranger" series starring Bob Custer, and the Van-Pelt Wilson aeroplane pictures, starring Al Wilson, ace of aeroplane stunt men.

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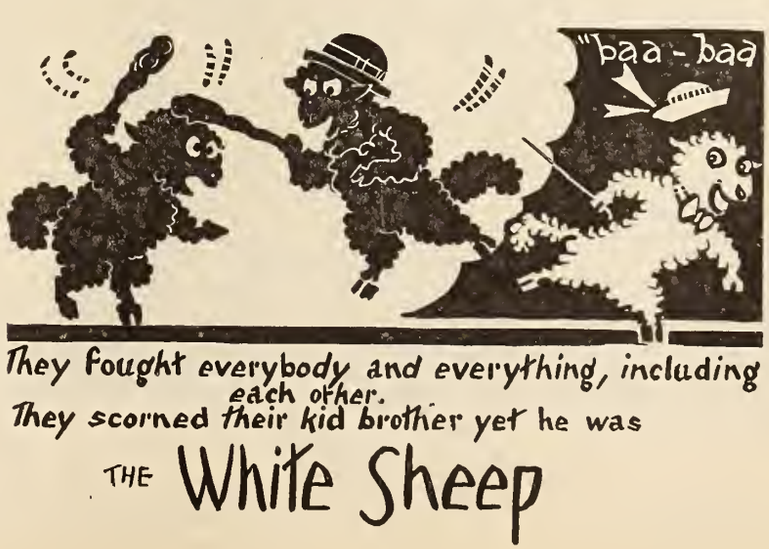
"LOST WORLD" PREMIERE IN JANUARY

Plans are well under way for the premiere showing of First National's big new special, produced in association with Watterson R. Rothbacker, from Sir. Conan Doyle's romantic novel of adventure in the American wilderness, where a scientific expedition finds a high, inaccessible plateau inhabitated by prehistoric monsters that roamed the world millions of years ago.

"The Lost World" will have its premiere showing in New York on or about January 18, at a theatre yet to be announced.

Extensive advertising and exploitation campaigns are now being worked out.

Work on "The Lost World" is still in progress in Hollywood, on the prehistoric animal sequences. Photography will be completed some time in December. Editing and titling of the sequences already completed has been under way under the supervision of Earl Hudson at First National's New York studio for some time.



"The Phantom of the Opera" appals the guests with his ugliness. A dramatic scene from this mighty Universal spectacle.

At the left a stupendous scene from "The Phantom of the Opera," a Universal film in which Lon Chaney stars.

Below, the terror-stricken audience in a mad rush down the staircase caused by the Phantom's mysterious gruesomeness.

The lovers re-united. Norman Kerry and Mary Philbin, supply heart interest in the Universal picture "The Phantom of the Opera."

"The Phantom of the Opera"

Universal Picture a Magnificent Spectacle

GRIFFITH'S LATEST TO GET LEGIT RUN

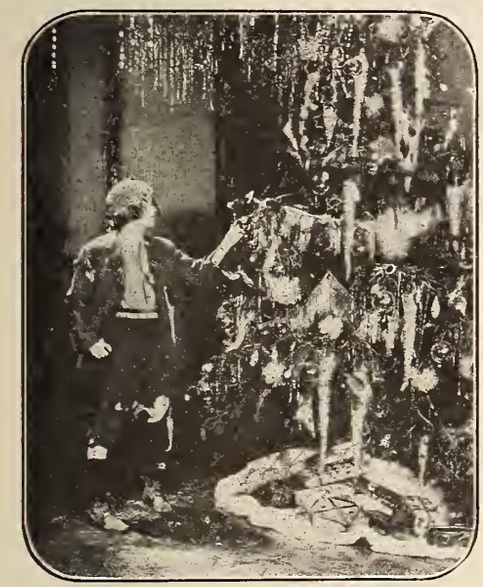
D. W. Griffith is reversing all the old rules of showdom by seeking a legitimate theatre in which to continue the Broadway run of his sensational picture, "Isn't Life Wonderful?"

After shocking the doubters and surprising its admirers by outfooting other attractions during its run, the picture is still in such demand that the Griffith offices received more than seven hundred letters asking that the downtown showing be continued.

Inability to get a theatre, due to congested schedules, induced the Griffith Company to escape holding the film indefinitely for release, by first showing it in the Rivoli Theater.

Within three days it had proved its unusual drawing power as an attraction, and the Griffith staff realized it had erred in not waiting.

Negotiations are now on for several different theatres on Broadway, where the picture can be shown twice daily at the usual prices for special showings. Upon the popularity of the attractions now holding the theatres depends the issue whether Griffith can make one of the boldest experiments ever tried in the theatre.



Constance Bennett is trying to decide what present to choose from the Christmas tree at Paramount's West Coast Studio. She is appearing in "The Goose Hangs High."

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JACKIE COOGAN HAS BABY BROTHER

The stork beat Santa Claus to the Coogan home in Hollywood, when a baby brother was born to Jackie Coogan Friday last week.

The event had been looked forward to in the Coogan household since Jackie some time ago, according to Larry Weingarten, wrote to Chris Kringle: "Please bring me a little brother. If you haven't any brothers send me a sister. I am a very good boy. P. S. Can't I have both?"

While Chris Kringle overlooked the last part of Jackie's request, the Coogans are more than happy over the one new arrival. Now it may give Jackie an excuse to play grown-up roles, and incidentally cause him to look out for his own laurels as the screen's most popular "kid" star.

Meanwhile "The Rag Man", the next Coogan picture for Metro-Goldwyn release, is having the finishing touches put on in the cutting room. Willard Mack wrote the story.

Richard Dix, Paramount star, whose latest vehicle is "Too Many Kisses" does his "bit" in making the holidays look like the real thing. Dick is making his "exit".

INHERITANCE AWAITS PLAYER

A FIANCIAL INSTITUTION in New York City is endeavoring to locate a Miss Helen Sinnette, a middle west girl, who has recently appeared as an extra and in small parts in motion picture productions.

This institution has information regarding an inheritance for the young lady.

If any casting director, player, executive or other person in the industry has knowledge of her whereabouts, this publication would appreciate their communicating with us, giving us the information, or in having Miss Sinnette communicate with EXHIBITORS TRADE REVIEW.

Hollywood is hoping the latest Coogan edition will be as big a star as his brother.

No name for the youngest of all Coogans has been made public at this writing.

T. O. C. C. ANNUAL BALL JANUARY 27

President Charles L. O'Reilly of the Theatre Owners' Chamber of Commerce announced this week that the fifth annual supper and ball of his organization will be given in the Gold Room of the Astor Hotel on January 17, 1925.

This function has become the most important social affair of the year and is participated in by practically everybody who is anybody in the motion picture industry.

Mr. O'Reilly announced that he had appointed William Brandt, former President of the Motion Picture Theatre Owners of New York State as chairman of the committee, and if the previous balls which this exhibitors' organization has given under the chairmanship of Mr. Brandt are an indication of what might be expected, the affair is already an assured success.

Announcement will shortly be made on the entire personnel of the ball committee, and many surprises are predicted.

It is anticipated that this year's affair will surpass any of the previous balls given by the T. O. C. C. No expense or effort is being spared to make it such.

Winsome Frances Howard goes after Santa on snow shoes between shots of "Too Many Kisses" her new Paramount picture which is being made in the East.

Here are some pictures of lucky Betty Bronson, the elfin-girl, who is to play the part of immortal Peter Pan, the boy who never grew up, in Paramount's adaptation of Sir James Barrie's famous stage play.

"PETER PAN" Reaches the Screen

This Paramount Photoplay Is Heralded as a Real Screen Epic Which Will Prove One of the Most Entertaining and Popular Pictures Produced

BRINGING the Paramount production "Peter Pan" to two hundred and fifty theatres for its initial wholesale premiere next week is an achievement that takes first position in the romantic history of photoplay production. looking back almost a year to the first announcement from Paramount that Herbert Brenon would produce the Sir James M. Barrie classic, you remember that the immediate query was, "But who will play 'Peter Pan?' Who can play 'Peter Pan'?"

Nobody realized any more than Mr. Jesse L. Lasky, first vice president of Famous Players, in charge of production, Herbert Brenon, whose life masterpiece this production represents, and Sir James M. Barrie, author of the immortal play, that the matter of finding who would play the title role was a problem which, attacked with haste, would only mean disaster for what was intended to be, and what will probably be regarded as, the screen's most artistic effort.

During the next five months tests were made of every likely candidate for the role; because the requirements for the title role are singular, owing to the fact that a young girl is required with a sweet face, not a beautiful face, a boyish figure, and yet a graceful pleasant figure with none of the rugged masculine lines, and capping it all, Sir James M. Barrie pointed out that such a girl to play "Peter Pan" could never give the least expression of sex. Getting over a hundred such possibilities together for screen tests is almost equal to the trials and exasperations of making a full production. The final choice for selecting the girl to play "Peter Pan" was the privilege of the author, and Sir James M. Barrie was in London. So, with advice from Mr. Lasky, who had just returned from a conference with Barrie in London, Herbert Brenon, accompanied by Willis Goldbeck, scenario writer, went to London with two trunks among the personal baggage in his stateroom containing over a hundred possible "Peter Pans." Only one among these could play the part, but the object of getting so many candidates was to give the author as wide a range of choice as he could possibly want.

THE press work from Paramount was so capably handled by that department that as Brenon set out for England the news interest in "Who is going to play 'Peter Pan'" had reached a climax. The public as much as the industry itself looked to Barrie to decide what had been the subject of the constant speculation for six months. Never before had so much importance been given the playing of title role of motion picture production. But it was justifiable importance because Maude Adams under Frohman's direction had established a personality so definite that its film predecessor could allow for no apologies. Barrie's choice and its endorsement by the Famous Players-Lasky Corporation formed the biggest surprise the industry has had in years—Betty Bronson, almost completely unknown was the author's choice! When the behind-the-camera romance of motion pictures is written, this will form a great chapter. The part that a score of the screen's best actresses were keenly anxious to play was awarded to an unknown. But from the moment that Betty Bronson's name flashed around the world as the lucky girl to get the choicest prize that motion pictures had to offer an actress, she was no longer an unknown. Ask the Greek fruitstand proprietor down the block "Who is going to play 'Peter Pan?" and he'll tell you, "Bedda Bronson."

HAVING selected their "Peter Pan," Sir James M. Barrie, Herbert Brenon and Willis Goldbeck held several conferences in Barrie's London home about the scenario, and not until the author had affixed his signed approval did the director and his scenario writer leave for Hollywood to start production.

Other members of the cast were chosen carefully. For the old pirate, "Captain Hook," Ernest Torrence was selected. Mary Brian, an unknown, was engaged because it was recognized that she would make an ideal "Wendy." Cyril Chadwick, Esther Ralston, Virginia Brown Faire, and Anna May Wong are playing the other featured roles.

Next week hundreds of thousands of people who have waited from ten to twenty years to see another "Peter Pan" will beat the path to the two hundred and fifty theatres which have been elected to give this production a fitting send-off.

Arthur Trimble, who will appear as Buster Brown for Century Comedies, gives preference over other gifts to his "Buster Brown" book, simply because he wants to live up to Outcault's mischievous character. Universal releases this series.

F. B. O. Offers Big Contest Prizes

Will Pay $3,000 for New Title for "On Stroke of Three"

MESSRS. Goebel & Erb, the producers of "On the Stroke of Three" (formerly called "Sold for Cash") in conjunction with Film Booking Offices of America, Inc., the distributors of the film, are offering cash prizes in the amount of $3,000.00 for a new title for the production.

The contest is open to everyone in the United States and Canada, except employees of F. B. O. and employees of the motion picture trade journals.

In order to conform to the United States Postal Laws, it is not necessary for participants in the contest to see the picture "On the Stroke of Three" in order to enter the contest. Synopses of the story will be mailed to every exhibitor throughout the United States and Canada, and a synopsis secured at the box office of his favorite theatre makes the contestant eligible.

There are 149 prizes in all. The first prize, to be awarded to the man, woman or child who sends in the most acceptable title, will be one thousand dollars ($1,000) in cash. The second best title will be awarded a cash prize of five hundred dollars. The winner of the third prize, for the third best title, will receive one hundred dollars, in cash. The fourth, $75; the next four, $50; then will come six prizes of $25 each; then five of $20, and seventy prizes of $10 each. The sixty next best will receive $5 each in cash. One hundred and forty-nine opportunities to win a cash prize, whether the picture is seen or not.

The contest starts right now, and closes on August 31, 1925.

Three thousand dollars has been deposited in the Pacific Bank, 49th Street and 7th Avenue, New York, to remain there till the contest is closed.

FIRST NATIONAL IS BREAKING RECORDS

Entirely aside from its key city bookings on its new Leader Group of releases for the first half of 1925, practically all of the key city points being franchised, First National has, within two weeks after its announcements of its new productions, closed more than 200 accounts on the open market for its Leader Group of releases. Definite playing time has also been obtained on them.

This is a remarkable record and is due to the confidence of the exhibitors in the quality of First National product, basing their confidence upon the actual performances of the present season's Pace Maker group of releases, which were the biggest money makers of the year. The Leader group will surpass the Pace Makers in quality and in box office attractiveness, the producers and the directors having benefitted, from the experience gained in making their last successes. East pictures is being made as an individual production, with its own production unit, which devotes its entire time and attention to making that picture as well as money and trained ability can make it.

Other open market acounts are being closed on the Leader releases rapidly and the outlook is that this group of pictures is going to set a new record even for First National.

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FOREIGN DEALS FOR WARNER

THE second and third of the Anniversary Sales Conferences of Producers Distributing Corporation held this week at Cleveland and Chicago were, like the New York Conference marked by displays of exceptional enthusiasm when Paul C. Mooney in charge of distribution read the official reports of the splendid accomplishments of the company in the first year of its existence, and John C. Flinn announced the titles and described the pictures that the sales force will have to sell during the coming season.

Following the first sales conference held at the Commodore Hotel in New York on December 12th and 13th, Paul Mooney and John Flinn went to Cleveland where the Central Division managers and salesmen assembled at the Hollenden Hotel for a two days' session December 15 and 16, followed by a third conference with the Mid-Western division at the Congress Hotel in Chicago on December 17 and 18.

Those attending the Cleveland Convention were: Vice-President Paul C. Mooney; Vice-President John C. Flinn; Central Division Manager Robert Cotton; Western Division Manager L. W. Weir; J. J. Mooney, Cleveland Manager; R. E. Peckham, Detroit Manager; Dudley Williston Indianapolis Manager; N. G. Shafer, Cincinnati Manager; Charles W. Tyler, Indianapolis salesman; R. Mochrie and F. G. Schram, Cleveland salesmen; W. L. Schmidt, J. C. DeWalt and Joseph P. Hamilton, Cincinnati salesmen; Arthur Richardson, C. A. Gordon and E. H. Schalitt, Detroit salesmen.

The third convention at the Congress Hotel, Chicago, was attended by Mid-West Division Manager Cecil Maberry; Western Division Manager L. W. Weir; Branch Managers: H. S. Lerch, Chicago; C. H. Feldman, Minneapolis; C. D. Hill, St. Louis; Charles Knickerbocker, Kansas City; Truly Wildman, Omaha; G. C. Brown, New Orleans; R. A. Morrow, Dallas. Salesmen: Clarence Phillips, Thomas Greenwood, Sig Decker, J. M. Hickey, W. Van Gelder, Charles Lundgren, Chicago; Frank Owens, Minneapolis; L. W. Brown, W. S. Haynes, G. I. Bradford, of St. Louis; L. W. Nathanson and George Naylor, Kansas City; Milton Frank, of Omaha.

First National Gets "Quo Vadis"

RICHARD A. ROWLAND, general manager of First National Pictures, Inc., announced upon his return Monday from six weeks spent in Europe, that he had obtained the American and Australian rights to the new and elaborate film version of Sienkiewicz's great novel "Quo Vadis", which the Unione Cinematagraphica Italiana has just completed with Emil Jannings in the favored role.

Mr. Rowland was accompanied on his trip by Sam Katz, a member of the executive committee of First National and of Balaban & Katz, Chicago exhibitors. They purchased the new version of "Quo Vadis" while in Italy and brought a negative back with them.

The big Italian producing company has been at work on "Quo Vadis" for the past two years. It is in twelve reels and has been made on a most elaborate scale, much bigger in every respect than the original version, which was the first motion picture ever shown in a legitimate theatre in America at regular theatre prices, and which was considered the film marvel of its day. It was shown in 1912 at the Astor Theatre, New York, at the $2 top scale of admission, and enjoyed a long and successful run there. The same producing concern made the earlier version of "Quo Vadis".

Emil Jannings, who has the featured role in the new picture is famous for his work in "Deception" and other big German films which have been shown in this country. In the cast with him are several of Europe's most famous screen players. Mr. Rowland and Mr. Katz believe that they have obtained in the new version of "Quo Vadis" a most unusual and valuable piece of motion picture property for First National distribution.

* * *

Poor Colleen Moore, First National star, is standing on the outside looking in at the Christmas toys. She expects Santa to be good to her after she finishes playing the lead in "So Big," in which picture she has the greatest opporounity of her career.

MEETING OF ALBANY ZONE JANUARY 6

All motion picture exhibitors in the Albany zone will meet in that city on January 6, according to arrangements just perfected by officers of the newly organized Albany Zone Committee. There are about 300 exhibitors in the territory and each and every one will reccive an invitation to attend the coming meeting. According to plans now being formulated, the question of the fight which will be staged against motion picture censorship in this state will be fully discussed and suggestions from exhibitors in the field will be welcomed.

It is expected that the new headquarters of the state association being moved from New York City to Albany and which will be located on the second floor of the Mark Strand building, will be in shape to open at that time and used as a place of meeting. Incidentally, all exhibitors in this territory, who may be in Albany for the day are to be urged to make the headquarters of the state association their headquarters.

SYDNEY KENT RETURNS FROM EUROPE

Sydney R. Kent, general salesmanager of Famous Players returned from a European trip on December 15. While abroad he studied the picture business from both a producing and presentation angle.

While in Paris he made an offer to finance a committee of French authorities to come to this country to study our markets and it is likely that his proposition will be accepted.

Mr. Kent found so much work piled up on his desk, on his return that he did not have time to make any statement except to say that Europe is fine but the United States is finer.

* * *

Who says there is no Santa Claus? Here is Wanda Wiley, Century Comedy star, doubling for the rubicund saint himself. No wonder folks sit up late Christmas eve. Wouldn't you? We would. Century Comedies are released through Universal.

Universal Offers $5,000 Prizes

As an encouragement to exhibitors who exploit serials, Carl Laemmle, president of the Universal Pictures Corporation, has arranged to give $5000 in prizes during a twenty-week serial exploitation contest, just announced.

The Universal chief will give $250 a week in prizes to exhibitors who do their best work in selling Universal serials to their respective publics. The weekly prize will be in the form of a first prize of $100, a second prize of $50, and a third prize of $25, a fourth of $15, and six honorable mention prizes of $10 each. The contest will begin the week of January 12th and end May 30th.

The prizes will go to exhibitors exploiting any of the five recent Universal serials, "The Ghost City", "The Steel Trail", "Beasts of Paradise", "The Iron Man', and "The Fast Express".

"The present contest," says Fred McConnell, "will consider any form of exploitation. The first prize winner may be a novel lobby display or it may be a first rate newspaper campaign. Again it may be a novel ballyhoo. It is interesting to note that the prizes will in many instances pay for the film rental and for the advertising campaign.

Unsolicited Testimonials Praise "The Iron Horse"

AN interesting sidelight in connection with "The Iron Horse," Fox Film Corporation epic photoplay around the transcontinental pioneers, now in the fifth month of a successful New York run at the Lyric Theatre, is the number of unsolicited testimonials, from men in all ranks of life, to be received by William Fox, president of the producing company, commenting on the general excellence of the picture.

The effect of this great American Odyssey, as one writer called it, on all who see it seems to be so impressive that they cannot allow the opportunity to congratulate the man who was responsible for it to pass.

From governors of states, railroad presidents, labor leaders, down to the average man on the street, these testimonials flow in as the picture continues its already sensational run.

Gov. Alfred E. Smith, of New York, is one of the high public officials who could not resist the temptation to congratulate Mr. Fox. In a letter to the producer he says:

"A number of state officials saw 'The Iron Horse' with me. It was the unanimous opinion of everybody present that it was not only amusing and interesting, but it was highly instructive. We were all of one mind that it should be a great success."

Howard Chandler Christy, America's foremost artist, after seeing the instructive and inspiring film wrote Mr. Fox in this wise:

"Dear Mr. Fox:

"Last night we saw 'The Iron Horse' and this is to congratulate you and to thank you for a most entertaining and exciting evening. Not only is it a splendid artistic production, full of interest and action and humor—it is the kind of thing every youngster and grown up in this country should see—to stimulate their minds in the making of this great nation of ours.

"A picture of this kind stimulates healthy imaginations and forms real character. One comes away from the theatre feeling that the evening has been gloriously spent and that the history of our country is unlimited in the picturesque—the heroic and romantic.

"We are all indebted to the producer of such a real picture.

Yours very truly,
Howard Chandler Christy."

Senator Thomas F. Walsh, of Montana, the man who guided the recent Democratic National Convention through its sessions in New York as chairman, is another of the high public men who wrote Mr. Fox after he visited the Lyric Theatre. He said:

"My Dear Mr. Fox:

"Permit me to express more formally the very great pleasure I experienced at seeing on the screen 'The Iron Horse,' a highly meritorious and instructive picture. Curiously enough, I have just been reading the brief mention in Haworth of the epochal incident

Larry Richardson is evidently perplexed at the present Santa left for him. The doll is none other than Edna Marian, Universal comedy star who wins many laughs.

your picture so impressively presents, so I can affirm the historical accuracy of the general theme.

"On behalf of the people of my state, many of whom had a part in the great enterprise, I thank you for bringing this to the attention of the nation, their contribution to its greatness and its glory. With assurances of my esteem. I am,

"Cordially yours,
"T. F. Walsh."

Carl R. Gray, president of the Union Pacific system, which comprises part of the original transcontinental lines, the building of which are shown in the Fox production, was immensely pleased by the story and the remarkable accuracy of the direction in technical details. He saw the production in New York but wrote to Mr. Fox from the system's headquarters in Omaha, Nebr. His letter is a typical one and said:

"Dear Mr. Fox:

"I was immensely pleased with your picture, 'The Iron Horse,' and you have certainly made it a story of enthralling interest. The railroad construction has been worked out with marvellous care and attention to details, and the characters have thoroughly grasped and lived up to their parts. The picture throughout is a constructive and thoughtful contribution to those wonderful days when men performed prodigies and the prediction was realized that 'Every mountain shall be made low.

"I congratulate you upon the conception and execution of this historic and patriotic picture, and predict for it a great success.

"Yours very truly,
"Carl R. Gray,
"President."

Timothy Shea, assistant president of the Brotherhood of Firemen and Enginemen, who knows the railroads from one end of the country to another, wrote Mr. Fox this excellent testimonial:

"Dear Mr. Fox:

"'The Iron Horse' should be seen by every man, woman and child, in order that they may have a true understanding of and appreciate what the railroad builders and employees went through in early days to bring our country together.

"The Iron Horse (locomotive) has played its part in this great American drama and will take its place in national history as one of the outstanding achievements of modern engineering.

"May I personally extend to you my appreciation of your efforts in planning and completing this great picture.

"Yours sincerely,
"Timothy Shea,
"Ass't President."

Another man to go out of his way to congratulate Mr. Fox for the stupendous production was Arthur Brisbane, most widely read editorial writer in the world. After seeing the presentation at the Lyric Theater he led off his noted editorial column "Today" with the following remarks:

"A moving picture such as 'The Iron Horse,' just produced by William Fox, showing the building of the first railroad across this continent, will do more to 'Americanize' foreigners than any number of dreary sermons on the Constitution and '100 per cent Americanism.'

"To see Lincoln walking in the White House corridors, to see live bison actually pursued by live Indians, and men laying the Union Pacific tracks under the fire of bows and arrows, is real education."

George W. Eastman, founder and head of the gigantic Eastman Kodak Co., of Rochester, also endorsed the John Ford production. In a letter to Mr. Fox he declares:

"I had the pleasure of witnessing the screening of 'The Iron Horse,' and I congratulate the Fox Film Corporation on the production of such a magnificent picture. For thrilling interest and beauty of photography it stands at the very top."

At the right is one of the touching scenes from the picture. Willie Collier, Jr., promises to help the blind lighthouse keeper, while Louise Fazenda looks on approvingly at her father and lover.

At the left Willie Collier, Jr., has found a pal in the dog Rin-Tin-Tin. Below is the famous canine star, the brainy dog actor who seems almost human in this picture. He aids the blind lighthouse keeper and in one instance foils the villain by relighting the light after it has been extinguished.

Below is Louise Fazenda rescuing Willie Collier, Jr., who has been washed ashore.

"The Lighthouse by the Sea"

Warner Brothers produce a stirring human interest melodrama

HARRY DAVID VISITING IN NEW YORK

Harry David, special personal representative for Mack Sennett, the comedy producer, arrived in New York last week on a tour of the country in the interests of the famous comedy studios on the Coast.

He reports that in all territories is an increased demand for comedies in series. It was formerly the practice of first-run theatre managers to wait until the last minute to book their short subjects and then only after hasty screening. The increased standard in the comedies of today has changed that attitude, according to Mr. David.

The exhibitor today feels that he can book certain series of comedies that have become standardized with a feeling that he will get a universally good set of pictures.

The adoption of this plan has given the first-run theatre manager more time to consider his feature attraction and to organize the musical and novelty units of his program, Mr. David pointed out.

* * *

ARTHUR KELLEY SAILS FOR ENGLAND

Arthur Kelley, Second Vice-President of United Artists Corporation, and representative of Charles Chaplin's interests in this organization, sails for London on Wednesday, December 17, from New York, on the *Majestic*. Mr. Kelley is on business for the famous producer-comedian and in England expects to survey general trade conditions as well as to handle several personal transactions for Chaplin. Mr. Kelley will be abroad several weeks.

* * *

LEATRICE JOY WILL RETURN TO SCREEN

The following announcement story has been okayed by Jesse L. Lasky, First Vice-President of Famous Players-Lasky Corporation.

Leatrice Joy will return to the screen after an absence of over eight months and will play in "The Dressmaker from Paris". This announcement quiets the reports that Miss Joy had abandoned her career on the silver screen. The popular Paramount player, who was to have been elevated to stardom when her retirement was announced last spring, corroborated Mr Lasky's announcement and took possession of her old dressing room at the Lasky Studio, where most of her film successes have been made.

Miss Joy's return to her old dressing room was a signal for a series of congratulatory welcomes from scores of players who were associated with her in many of her former triumphs, notably, "Manslaughter," "Triumph," and "The Ten Commandments."

Bebe Daniels, Famous Players-Lasky star, is listening for the tinkling of sleigh bells. She was thoughtful enough not to light a fire lest Santa get too warm a reception.

The Christmas spirit invades Hollywood. Milton Sills, well known First National film star is shown hanging a wreath of holly on the fireplace to welcome Santa Claus.

* * *

NEW JERSEY TO FIGHT SUNDAY CLOSING

The Board of Directors of the Motion Picture Theatre Owners of New Jersey met on Thursday, December 1, at the Stacy Trent Hotel, in Trenton, as guests of the Mercer County theatre owners, and mapped out preliminary plans for definite legislative action in behalf of Sunday opening of theatres in the State when the Legislature opens.

The situation in the State of New Jersey with regard to Sunday opening is considered by the leaders in the theatre owners group to be more promising now than ever before. The right of New Jersey theatre owners to remain open on Sunday is claimed to be as sound and as fair as the privilege accorded theatre owners in a majority of the States throughout the United States. Two county Grand Juries in the Commonwealth have within the last two months gone on record refusing to indict in the matter of Sunday opening and both Grand Juries have urged that the matter be taken up by the Legislature for repeal of the law.

Charles Hildinger, Vice-President of the M. P. T. O. of N. J., and Chairman of the Legislative Committee, made an extensive report on the work of his committee up to the present time, and called for a full meeting of this committee to be held December 18, for the purpose of drawing up final plans for the Legislative campaign.

Those present representing the State organization at the meeting were: Joseph M. Seider, President; Charles Hildinger and Peter Adams, Vice-Presidents; William Keegan, Treasurer; Chairman of the Board, Sidney Samuelson; Directors, Arthur B. Smith, Louis Rosenthal, I. M. Hirshblond, Leo Juskowitz, Leo Rosenblatt and W. C. Hunt.

ST. LOUIS FILM BALL A HUGE SUCCESS

The first annual mask ball given under the joint auspices of the St. Louis Motion Picture Exhibitors League and the St. Louis Film Board of Trade at Arcadia Dance Hall, Friday evening, December 12, was very successful. A crowd estimated at upwards of 2,500 men and women attended, many prominent out-of-town motion picture exhibitors being among those present.

His Honor Mayor Henry W. Kiel added prestige to the affair and served as one of the three judges of the prize beauty contest to select the queen of the ball. Supply Commissioner Gus Oetting and Frank Brown were the other judges. They had a most difficult task, as twenty of the prettiest girls in town had been entered from as many neighborhood motion picture houses.

After carefully considering the beauty of all of the girls the judges finally agreed that Miss Mary Stewart, 18 years old, 3846 Folsom avenue, employed as an inspector by the local exchange of Universal Film Corporation, was the best looking girl present. Miss Stewart, of the dashing brunette type, wore her regal honors well. She was given a cash prize of $150 in gold and also two season passes to the Kingsland Theatre, which house she represented in the contest.

* * *

WINDSOR STARTS FIGHT FOR OPEN SUNDAYS

Alderman Albert W. Strong, of Windsor, Ontario, has launched a campaign for a "wide-open Sunday" in Windsor and his announcement has aroused wide attention.

"A wide-open city on Sunday is not harmful to anyone if properly supervised," declared Alderman Strong in bringing up his plan before the Windsor City Council on December 12. "We are not open minded enough. Supervised recreations on Sunday, say from 2 to 10:30 p. m., would keep our young people from seeking unfavorable amusements."

* * *

INCE LEFT $4,000,000

The estate of the late Thomas H. Ince, prominent producer, totals about $4,000,000, the bulk of which is left to his widow and her three children.

It is understood that many notable charitable organizations figure in Mr. Ince's will, although no names have been divulged as yet, nor have any other names been published by Mrs. Ince's attorneys.

Two Ways of Reaching The American People

IN his "Stray Leaves from Strange Literature" Lafcadio Hearn, retells an old oriental story that points a striking moral for advertisers. It deals with four brothers of the Brahmin caste, three of whom had studied deeply the sciences and were versed in the arts, while the fourth had no education at all.

The four went on a journey into a distant country. The three who were educated grumbled a lot at the necessity of taking the ignorant brother with them, but finally decided against leaving him behind. On their way, in a desert place, they ran across a pile of well-bleached bones. One of the brothers, keen to show his learning and to display to the uneducated member of the family the wonders of science, pointed out that the bones were those of a lion and that, by uttering a few words, he could cause them to reassemble themselves in their respective places to form a lion's skeleton. The words were uttered and immediately, with much clatter, the bones resumed their original positions, forming the complete and perfect skeleton.

Thereupon Brother No. 2, not to be outdone, remarked that he could employ a magic sentence or two and put flesh and fur on the skeleton, which he proceeded to do so effectively that a magnificient though lifeless animal stood before them. Obviously it was up to the third Brother, who announced that with but a word he could put life into the brute. Whereupon the fourth and admittedly ignorant Brother objected strenuously, on the ground that once the lion were brought to life it would devour all of them. "Go on, you poor simp," remarked the others, "what do you know about science?" So the foolish Brother said it would be all right with him, but to give him time to climb a tree. And no sooner was he off the ground than the word was uttered, the lion roared and fell on the three examples of scientific education, totally destroying them. When the lion had eaten his fill and departed the man in the tree descended, still knowing nothing of science, and returned safely to his home.

Now, if you will substitute "advertising" for "science" as it appears in that story, you will have a considerably truer story, a fairly accurate recital of what has actually happened to a lot of people who have been destroyed by trick advertising theories of their own creation, while others less skilled in the theory of advertising have gone home safely with the business.

One of the saddest symptoms displayed by the average victim of a certain variety of advertising "science" is a reverential regard for large circulation figures, regardless of their meaning. To those so afflicted any circulation figure so large that it can not be set up on the keyboard of an ordinary adding machine *must* be good. They are under the same urge as the fellow who started the lion in action—pure egotism.

Thus, when a motion picture distributor uses the most costly national magazine space to advertise pictures to people who, in the majority of cases, will have no chance to see them for many months after the advertising is read and forgotten, the motive must be to build institutional standing, rather than to sell the particular pictures advertised. And that is corporate, if not individual, egotism. Quite justifiable, perhaps; good business, possibly. But if such advertising does not actually sell the pictures, it will eventually turn on those responsible for it.

It is evident, however, that the story of every big picture must be gotten to the public in some way. If each such picture were shown simultaneously throughout the country, the national magazine would be able to deliver exactly the results sought. But as that is not the way pictures are marketed, the national magazine labors under a serious handicap, until such time as every subscriber can be supplied with a suitable correspondence course in memory culture.

Every picture presents a separate, individual selling problem, as far as the public is concerned. Block booking schemes mean nothing to the people. They don't buy theatre admissions in block. The institutional advertising in the national magazines, good as it may be, fails to carry the message regarding any particular picture to the people who are in a position to see that particular picture at the exact time when they are privileged to see it. And you could drive a ten-ton truck through that sort of advertising "science."

But there *is* a direct forceful means of reaching far more people than are readers of any magazine on earth—a means that is particularly suited to the needs of the motion picture business because it permits the message to be put across to the public *at the right time.*

That means, obviously, is the newspaper—the greatest of all consumer media. And its effective use in this field, as in most other fields of national advertising, is inseparably tied up with the use of the trade paper as a means of providing necessary cohesion.

Trade paper advertising should be no longer a matter of talking *to* exhibitors. It should be a matter of talking *through* them to the buying public. The distributor who limits his trade paper advertising to mere announcements to the exhibitor and depends on press books filled with impracticable and often silly

suggestions to help the exhibitor sell the public is pursuing an antiquated policy, long since outgrown in most other lines of business.

When distributors use trade paper space, not to sell their pictures to the exhibitor, but as a means of showing him how to sell their pictures to the public, they will sell more pictures with less effort, at less cost.

Exploitation helps should be the very *essence* of sound advertising to the exhibitor, just as sales helps are the very essence of most modern merchandise advertising directed to the dealer. Yet today it is rarely the case that motion picture trade paper copy contains anything of the sort.

If trade paper advertising of pictures were designed to show the exhibitor practical and sensible ways of advertising and exploiting the pictures and if, with every important picture, the exhibitor were forcefully stimulated to make the right use of newspaper space to get the story across to the public, the advertising chain would be complete and everyone would make more money.

There are but a few exhibitors—perhaps 15,000 that are worth while. But they are the mouthpieces through whom it is possible to reach the entire picture going public. If you were to address a letter to every citizen of the United States, the number of mail-carriers required to deliver your mail would be relatively small, but the carrier would be the most essential link in the postal chain, because it would be up to him to see that your letters were actually delivered *to the right people.* So, the exhibitors are the carriers of the message in this field. But trade paper advertising, as it is shaped today, isn't giving them any message to carry.

For effective use of the best means of reaching the public—the newspaper—you must have the cooperation of the exhibitor. And the trade paper is the logical medium through which that cooperation can be secured most readily and economically. The distributor who first utilizes the trade papers in this way will be departing from all precedent, it is true, but he will be embarking on an advertising program certain to bring results, and one that can not, by its excessive cost, turn and devour him.

Willard C. Howe

Next Week:—"The Trade Paper Keynote"

Greetings!

WITH a proper feeling of gratification for what has been accomplished during the year now drawing to a close, but with a much greater feeling of gratitude to the public which has made our accomplishments possible by its encouragement and support, the motion picture industry looks forward hopefully to the beginning of another year of opportunity to serve that public.

During the twelve months now ending more really fine motion pictures have been produced and exhibited than ever before in the history of this form of entertainment. Of that fact we are proud. The success of 1924, however, is but the urge for larger accomplishments in 1925.

To all the men and women of the industry who have given their sincerest efforts to this great service of providing the public with its most popular form of entertainment, I offer my thanks and my most genuine good wishes that their Christmas may be happy, and their New Year one of attainment and the rewards that attainment brings.

Will H. Hays

"Ken" Maynard takes the role of "Tex Sherwood" in the Clifford S. Elfelt attraction "$50,000 Reward." At the left "Tex," a price placed on his head by a crooked and unscrupulous banker, fights against big odds—and wins. To the right, the rider proves to the girl he loves that he is as personable in ordinary raiment as in the colorful costume of the range.

There is not a single scene in the Clifford S. Elfelt Production "$50,000 Reward" that is not replete with thrilling action. To the right "Tex" beats the villain to it by fractions of seconds and inches. He secures the gun, but tosses it away relying on his two good hands to protect himself, his sweetheart, and his wealth from the band of bandits who are set on his destruction. "Ken" Maynard, who plays the daredevil hero of exceptional ability as well as a great athlete and rider.

In the circle—meet "Ken" Maynard, and his wonder-horse "Tarzan." This beautiful animal is endowed with super-intelligence and does all manner of things that are bound to arouse admiration and enthusiasm. Maynard and the horse are old and inseparable friends, as "Ken" met "Tarzan" years ago when both were featured attractions in "The Greatest Show on Earth"—Barnum and Bailey's Circus. Now they are both in the Clifford S. Elfelt Production "$50,000 Reward."

$50,000 Reward

One of Eight Clifford S. Elfelt Productions Starring "Ken" Maynard and His Wonder-Horse "Tarzan"

With THE INDEPENDENT DISTRIBUTORS

WITH the close of 1924, the Independents are looking forward to 1925 with a feeling of confidence. Every Independent producer and exchangeman feels that the coming year will be the best ever experienced by the Independents and will establish them firmly in the field.

The Independents have many plans under consideration for more firmly entrenching themselves in the picture industry and the new year will likely find many of the plans materializing.

1925 To Be a Good Year for Independents

A Forecast for the Coming Season

By GEORGE H. DAVIS

President, Banner Productions, Inc.

WHAT is going to happen to the independent producer and distributor in 1925? Will he be able to stand up under the strain of competition that the big nationally organized companies are confronting him with or go down with colors flying under the heavier guns of his big opponents between now and this time next year?

These are questions we have all of us heard lately. They come up for comment and discussion at almost every gathering among independent operators. Some one is sure to cite an instance of bookings lost or of "cut-throat" competition in some territory, and at once there arises the lugubrious wail, "Where is it all going to end? What are we coming to?"

Now it seems to me that this isn't the way to go at the matter. I've been in show business all my life and like every one else in the amusement line I've run into slumps and good business, turn and turn about. But I've observed that it is generally the fellow that sees the doughnut and not the hole that gets it. Likewise the chap that's all the time seeing the hole, frequently gets what he sees, too.

There are a lot of folks in the picture business, who seem to be seeing the hole at this time, but you don't see them getting out of the game, do you! A year ago, there were a lot of them, too, doing and saying the same thing. And the year before that and the year before that. And here most of them still are, saying the same thing.

Of course, it isn't the smoothest sailing in the world. There are plenty of problems for the independent to ponder over. But then it has always been that way and always will be that way as long as pictures are made and have to be sold. So why worry? Or if you worry, why stay in the business?

PERSONALLY, I think 1925 is going to be a big year. I know that if I've got my worries, my big competitor also has his, the only difference between us being that I know exactly where I'm at, while perhaps he does not. I know for a certainty, that he cannot compete with my productions at a loss indefinitely, because he has an overhead that keeps eating into his profits or reserve no matter how he tries to hold it down.

My overhead on the other hand I can cut to almost nothing inside of thirty days at any time and then wait for the time when the other fellow gets tired of losing money by cutting prices, as I know he surely will.

Besides this, there are more and more exhibitors every day who are developing sufficient foresight to realize, that if the independent producer and exchange were really put out of business by the severe competition of the national companies, that the theatre man would be in a mighty bad way.

Irma Harrison has had a spectacular rise to fame. One of her first parts was as a mulatto maid in "One Exciting Night" but now she blooms forth as a full fledged star in Whitman Bennett's "Lena Rivers" for Arrow Pictures Corporation release.

SPEAKING for Banner Productions, Inc., both my friend and associate, Mr. Samuel J. Briskin and myself, feel that 1925 is going to be a banner year for Banner—pardon the play on words. We feel optimistic because we know the quality of the productions we have made in the season just passing has given us a flying start for the new year.

No company has made any finer productions than "Three Keys" or "Speed" our latest feature to be produced by Ben Vershleiser from Grace Sartwell Mason's *Saturday Evening Post* story under the capable direction of Edward J. LeSaint. In cast, story, technical effects and outright box office attraction value, both these features are able to match any that have been made by any company this year and will bear comparison with the outstanding successes of the season.

With this high production quality as our standard, Mr. Briskin and myself are making our plans for Banner for 1925 with a feeling of the utmost confidence, for we feel sure that Banner pictures will receive even more enthusiastic support in the New Year than they have enjoyed during the season just passed.

Moreover, we believe that this will be true of all other concerns, even those whose executives look at the outlook through the doughnut, who have tried to give real quality and genuine box-office value.

This being the season of good cheer, both Mr. Briskin and myself take pleasure in extending our best and heartiest good wishes to our many valued friends among the readers of EXHIBITORS TRADE REVIEW.

ISSUE PRESS BOOK ON "EARLY BIRD"

From the office of C. C. Burr, general manager of East Coast Films, Inc., comes another press sheet, this time a compact newspaper size, eight page creation on Johnny Hines' latest "The Early Bird," which has its world's premier at the Hotel Astor, Friday evening, December 12.

The complete press sheet has been planned in sections which affords exhibitors an opportunity to find the advertising, publicity and exploitation material assembled in individual groups. The first page contains the synopsis, general facts as to cast and technical credits, and a compilation of the most scintillating subtitles that have appeared in the various Johnny Hines features.

The second page is devoted to advance, current review stories along with thumbnail cuts of the cast and their biographies. The third page shows an elaborate arrangement of scene and star cuts, and some tersely written shorts on the production. Page four is devoted to a series of six teaser ad cuts, front and back views of the herald, a series of type teaser ads, ideas for mailing pieces, and a series of breezy expressions to caption the various ad cuts on the picture.

Page five is devoted to exploitation and includes tie-ups with milk companies in the formulation of a campaign for better milk for babies on the Nathan Strauss campaign exemplified in New York City, lobby display suggestions, catch lines, program readers, a list of accessories, a cross word puzzle contest, street ballyhoo and merchandising tie-ups.

Reed Howes (right) and Harry J. Brown, producer, are in a happy Christmas season frame of mind in California, while New York freezes. Reed is appearing in a series of pictures for Realart release.

NEW SHEIK PICTURE C. & C. RELEASE

Messrs. Cranfield & Clarke announce that they are handling a picture "Shadow of the Mosque," which they consider to be one of the best Egyptian Sheik pictures that has ever been made. It is packed with thrills and passionate love scenes.

Lon Bartlett, who edited and titled "Romola," is busy cutting and re-titling this film, and when it is completed, Messrs. Cranfeld & Clarke will have a production that is out of the ordinary, but more of this anon.

HINES GOES SOUTH

Johnny Hines, C. C. Burr and his technical staff have left for Miami to start Hines's new picture "The Crackerjack." The picture has a South American setting.

Beauty—Accuracy

8
Reasons
Why
Columbia Productions
Are Box Office Pullers

A PLAN—rigidly executed
AUTHORS—four novelists four journalists
BOOKS—well known stories ready-made audiences
STARS—Box Office Names
DIRECTORS—men with records for success
PHOTOGRAPHERS—the best in the craft
MONEY—Every dollar spent shows on the screen
THE PRODUCERS INTEGRITY—and a hand picked organization

—o—

Titles That Mean Money
The Foolish Virgin
The Price She Paid
Fighting the Flames
A Fool and His Money
After Business Hours
One Glorious Night
Who Cares
The Midnight Express

—o—

BOOK THEM NOW
Columbia Productions
1600 Broadway

LEE-BRADFORD CORP. ARTHUR A. LEE, PRES — 701 SEVENTH AVE. NEW YORK CITY

Going Big Everywhere
GEORGE R. SIMS'
Successful Melodrama
"The Lights of London"
Starring
WANDA HAWLEY
and
NIGEL BARRIE
An A. C. and R. C. Bromhead Production

LEE-BRADFORD CORP. ARTHUR A. LEE, PRES. — 701 SEVENTH AVE. NEW YORK CITY

WILLIAM STEINER

PRESENTS HIS
5 Sterling Stars 5

EDITH THORNTON
4 in High Class Comedy Dramas

CHARLES HUTCHISON
(Hurricane Hutch)
6 in Big Stunt Dramas

LEO MALONEY
(The Nonpariel)
8 in Big Wholesome Human Dramas

NEAL HART
(America's Pal)
6 in Westerns That Are Westerns

PETE MORRISON
(Cyclone Pete)
8 in Daring Comedy Dramas

All Fan Favorites That Ring The Bell on Your Cash Register

All 5 Stars in 5 Reel Productions

Get in touch with your nearest state right exchange handling these sure-fire series NOW and become INDEPENDENT!

Nationally Distributed by

WILLIAM STEINER PRODUCTIONS

220 West 42nd St. New York City

ANN PENNINGTON FOR JANS PRODUCTION

When Herman F. Jans bought "The Mad Dancer," a story by Louise Winter, as the second of his new independent productions, he had Ann Pennington in mind for the title role but hardly throught he would be able to steal her away from the Ziegfeld "Follies" long enough to make a picture. He has done just that, however, and the little star and her world famed dimpled knees will be seen in the Jans production.

For the leading male role Johnnie Walker has been signed and the two should make an ideal screen combination, Johnnie Walker has had wide stage and screen experience, his first big hit in the silent drama being in "Over the Hill." Among his other successes are "Red Lights" and "Children of the Dust."

"The Mad Dancer" will go into production this week under the direction of Burton King, who is now assembling his supporting cast. Actual filming will be done at the Tec-Art studios and because of the magnitude of the story and the many large sets, etc., required, three studios will be used. Mr. King will switch his company from the 44th Street plant, to the Jackson studio and to the studio on 48th Street. In addition to providing the necessary space for the big sets this method of producing the picture will save considerable time.

* * *

INDEPENDENT MOVES TO GRAND STUDIOS

The Independent production units who have been working for the past year out in the Hollywood Studios are now scheduled to finish their work in the old Grand-Ascher Studios which Independent has rented. The move was rather unexpected but the necessity for larger quarters is given as the reason for the change.

However, these new quarters are only to serve as a temporary lodging place, since Independent intends to start building on its own studios in the immediate future. There is no doubt, however, that the entire product of the year 1925-1926, comprising fifty-two features and as many one reel films, will be shot at the Grand Studios where it is figured that there is sufficient accommodations for the several units which the accomplishment of the program will require.

For thrills and excitement Banner's "Three Keys" ranks near the top. Above is a scene in which a warning is sent into the room via a dagger. Charles Cleary certainly looks frightened while Gaston Glass assumes a seemingly nonchalant attitude.

* * *

CHADWICK SIGNS THEDA BARA FOR SERIES

I. E. Chadwick, president of Chadwick Pictures, announces that he has signed Theda Bara for a series of pictures under the Chadwick banner.

Miss Bara originated the role of vampire on the screen and is known to every movie fan in the country and her return to the screen will be hailed with delight by her thousands of admirers.

Her first picture under the Chadwick banner will start on January 5 and will be "The Unchastened Woman." The picture is from the play by Louis K. Anspacher.

* * *

C. B. C. STARTS WORK ON NEW FEATURE

A wire from Harry Cohn, head of C. B. C.'s producing forces states that Earl C. Kenton has started the filming of the fifth Columbia Special "A Fool and His Money." This is the film version of George Barr McCutcheon's novel of the same name.

The featured players are William Haines and Madge Bellamy supported by Stuart Holmes, Alma Bennett, Charles Conklin, Lon Poff, Eugenie Besserand, Carrie Clark Ward, Edwards Davis and Baby Billie Jean Phyllis having been the final additions to the cast.

Above is a thrilling scene from Chadwick's "The Painted Flapper." Pauline Garon who plays the title role in the picture and James Kirkwood (center) are the stars. The picture deals with modern life and the mad jazz rush of the flapper.

INDEPENDENT PICTURES CORP.

There's None That Can Equal

BILL CODY

With His
WINNING PERSONALITY
SPARKLING PEP
RECKLESS DARING
MADCAP RIDING
and
LASTING ENTHUSIASM

He's a Real Box Office Stimulator

You Too Can Reap The Benefits If You Book The Eight

BILL CODY

STUNT WESTERNS

Produced & Distributed By

Independent Pictures Corporation

JESSE J. GOLDBURG, pres.
1540 Bway. N. Y. C.

SEMON FINISHES "WIZARD OF OZ"

After two months of intensive production "The Wizard of Oz" Larry Semon's latest feature comedy taken from the nationally famous book and play by L. Frank Baum, was completed last week and a print is now on the way East for an early preview. I. E. Chadwick, president of Chadwick Pictures Company, producers of the picture, witnessed the closing shots of "The Wizard of Oz" before his return East.

"The Wizard of Oz" is one of the most unique pictures of modern times taken as it is from a story that ranks as the most fantastic tale in American fiction. Written and published twenty years ago it has remained in the lists of best sellers since, and every year witnesses a new edition.

The ever happy Johnny Hines seems very content with the world at large. He has just completed "The Early Bird" for C. C. Burr and the picture was given a highly successful preview a few days ago.

It was later turned into a play for which Fred Stone and the late Dave Montgomery were brought here from England. It made Fred Stone a star, and established his popularity in this country.

This is one of Chadwick's greatest pictures and has an excellent cast including Charles Murray, Josef Swickard, Dorothy Dwan and Bryant Washburn.

WELL KNOWN STAR FOR LEE-BRADFORD

The Lee-Bradford Corporation announce the release of "Unrestrained Youth," featuring Brandon Tynan, the star in the Ziegfeld Follies.

The theme of "Unrestrained Youth" is a powerfully dramatic one, and many thrills are provided to make it speedy action all the way through.

The name of Brandon Tynan is well-known, and its weight will surely register at the box-office.

"Unrestrained Youth" is full of possibilities for a motion picture and nothing was omitted in filming this production that would aid in making it a box office attraction. It has a good cast and an exceptional story from a box-office viewpoint.

W. RAY JOHNSTON
PRESENTS
A HARRY J. BROWN PRODUCTION
REED HOWES
IN
"Geared to Go"
DIRECTED BY ALBERT ROGELL

RAYART PICTURES
723 Seventh Avenue
New York

Foreign Distributors
RICHMOUNT PICTURES
723 Seventh Avenue
New York

Thematic Music Cue Sheet

M. J. MINTZ PATENT JULY 31, 1923

IS FURNISHED WITH THE FOLLOWING INDEPENDENT PRODUCTIONS:

Chadwick Pictures
East Coast Films
Banner Productions
Columbia Pictures
Perfection Pictures
Lee-Bradford Pictures
Principal Pictures

Get Some Ready Cash Quickly With

"THE LAW
And
THE LADY"

First of a Series of Six

Another Winner From

Aywon Film Corp.

729—7th Ave., New York

N. HIRSH, President

Every Chadwick Picture Is a Hit!

"THE FIRE PATROL"

Is Still Standing 'em Up!

LIONEL BARRYMORE
in
"Meddling Women"
And
"I Am The Man"

Has Got 'em All Talkin'

"The Painted Flapper"

Is a B. O. Beauty and Making Some Money!

and now

"The Tom Boy"

is ready

Some Picture!

Available at all the Leading Independent Exchanges

STUNTS FEATURE IN "ONE GLORIOUS NIGHT"

The story of "One Glorious Night", the Columbia Picture which features Elaine Hammerstein with Alan Roscoe calls for the wrecking of a roller coaster. This was accomplished by taking over one of the roller coasters at Venice, Cal. It was taken over for the day and an army of mechanics got to work. The simulation of a wreck after a one-hundred-and-fifty foot dive into the Pacific is not an easy task.

It was only after a number of test dives had been made that Scott Dunlap who is directing the picture dared to let Miss Hammerstein and Alan Roscoe get in the car for the real scene. The drop and the consequent wetting were at best very severe but the two actors took their nerve in hand and the car started on its dizzy dive.

An enormous crowd had gathered during the test dives and it was with the greatest difficulty that it was kept in order so that the actors might not be impeded in their work. After a great roar and crashing of timbers the drop was over and the stars departed to get over the shock. No more work was done that day.

* * *

"GOLD AND GRIT" PRINTS ARRIVE IN N. Y.

The first print of "Gold and Grit," the seventh of the popular Buddy Roosevelt series of eight rough riding romances released by Weiss Brothers' Artclass Pictures Corporation, arrived in New York early this week, according to an announcement by Louis Weiss, head of that organization.

This five-reeler, which was directed by Richard Thorps from a story by Ned Nye, is said to set a new high mark for this type of high class Western feature.

* * *

"PLAYTHINGS OF DESIRE" IS COMPLETED

The first of the series of six new productions being made by H. F. Jans has been completed. It is "Playthings of Desire" which is now being cut and edited by Director Burton King and soon will be ready for public presentation.

"Playthings of Desire" is an adaptation of the much talked about novel by J. Wesley Putnam which was published by the Macauley Company and has caused discussion through its being based on a particularly well known and famous divorce case in which a well known banker, his wife and an Indian guide were the principals.

* * *

"LENA RIVERS" FOR ARROW PICTURE

Closely following the successful premiere of "The Lost Chord" comes the announcement from Pres. W. E. Shallenberger, that the second of the series of special feature productions to be released by Arrow Pictures Corporation will be "Lena Rivers", Whitman Bennett's screen adaptation of the world famous story by Mary J. Holmes, a novel which probably attained wider circulation than any other American romance of its type.

All camera work on "Lena Rivers" is completed and the task of cutting and editing is now in the hands of its producer. The cast, which is an unusually large one, has been announced as including Earle Williams, Johnny Walker, Gladys Hulette, Edna Murphy, Herman Lieb, William P. Hayes, Irma Harrison, Doris Rankin and many other well known screen celebrities. Literally millions of readers have thrilled to the drama of this celebrated novel and Mr. Bennett's picturization is reported to have transferred to the screen a faithful reproduction of the original story.

* * *

"BLACK LIGHTNING" ON LOEW CIRCUIT

Jack Bellman, manager of Renown Pictures, Inc., reports the sale to the Loew Circuit of theatres of "Black Lightning", a powerful melodrama starring "Thunder", the marvel dog, a newcomer to the ranks of animal actors. Thunder's work in this picture is amazing for the almost impossible stunts that he performs and it was principally on the strength of this work that the Loew Circuit booked it. Featured in the cast is Clara Bow, who is fast coming to the front, not only in flapper roles, but also as a clever character actress. The cast also includes James Mason, Harold Austin, Joe Butterworth and Eddie Phillips. Bellman announces that other pictures featuring Thunder are now in preparation.

The Season's Greetings

from

Cranfield and Clarke, Inc.

to our

Many Friends

Where To Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Street.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 10 Piedmont St.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 So. Wabash.

CINCINNATI, Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Enterprises, (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods. Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Tex.
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Av.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St., Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mex.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANAPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY, Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—I Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist., Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 So. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—1 Dependable Pict. Corp., 729 7 Ave., N. Y. C.
NY—3 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine Street.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service, 1026 Forbes Street.

SALT LAKE CITY, Utah
SLC—1 Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF— All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Ave.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Ave.

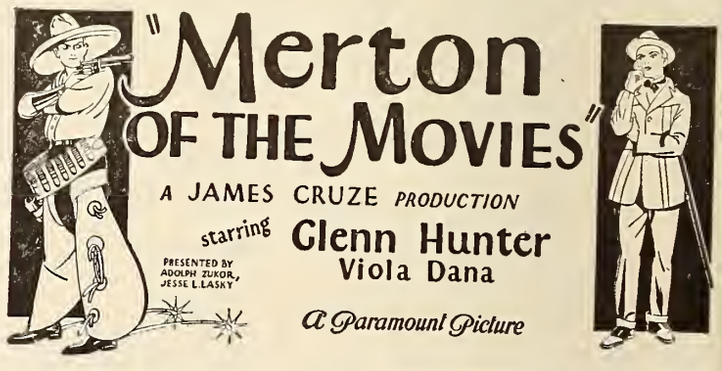
TORONTO, Can.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

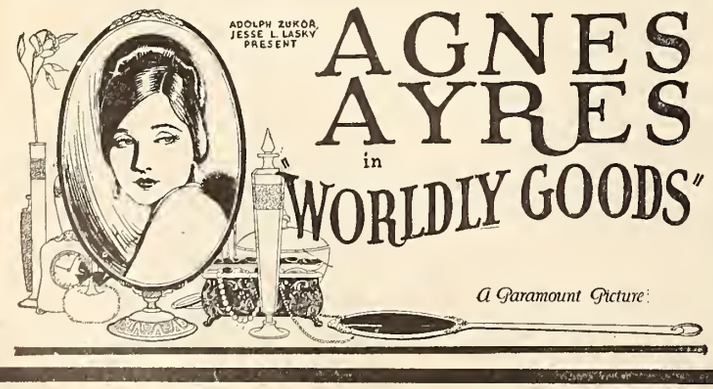
WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

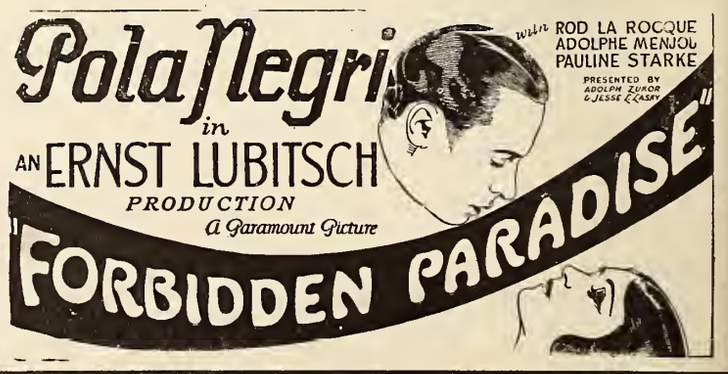
FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprises, 220 W. 42nd St.
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

To Play *Paramount's* FAMOUS FORTY PICTURES

is to place your house upon a solid rock foundation of profits and prestige, built of such proven box-office hits as these:







Member Motion Picture Producers & Distributors of America. Will H. Hays, President.

Tried and Proved Pictures

Are You Kicking In Or Cashing In?

Tried and Proved Pictures Are Sure Money Gatherers

By HARRY KERRY

AS 1924 draws to a close the exhibitor can look back upon a season of highly successful pictures. Many of the featured productions will go down as Tried and Proved pictures that can be played again and again with profit to the exhibitor.

But look back for the past five years and count how many pictures made in that day could be resurrected and played profitably. They are few because the standard of feature productions had not reached the high point artistically or otherwise that they have reached in the past season.

One picture stands out in my mind as the father of all Tried and Proved pictures. That picture is none other than David Wark Griffith's masterpiece, "The Birth of a Nation."

THE only place for a kicker is in a football game! If your box office is anemic don't kick. It is your own fault. Try using Tried and Proved Pictures and you will find you are making money for yourself and adding prestige to your theatre.

I NOTICED a communication from Toronto, Canada, last week, to the effect that "The Birth of a Nation" was playing in that city for the tenth time and was packing the theatre at each performance. And it is likely that the picture will be shown there again at some future date with the same results.

If I owned a theatre I would make it a point to book this masterpiece and give my patrons a treat. Even if I owned the greatest first run theatre in the city I would save a date for this picture and I know it would bring in money.

I WOULD not ballyhoo this picture in the common circus manner. I would treat it with great dignity and all my advertising would be along conservative lines in which I would go into detail concerning the historic epic-making qualities of the classic.

The title of the picture is known to almost every person in the country and would need little advertising to tell what the picture is about. Everyone knows it deals with the trying days during and after the Civil War and that it created such stars, as Mae Marsh, Wallace Reid and Henry Walthall and that it was one of the first pictures to show for more than a dollar. It made history.

There is some good paper with the picture and I would choose the most dignified posters and plaster the city. I would use good newspaper space and expect my share of publicity.

I WOULD invite the teachers of the city to a free Saturday morning showing. I would also admit all G. A. R. members free at any showing.

I would arrange a window tie-up with a women's wear shop and would have a display of gowns that were fashionable during 1865 and a few ultra modern gowns for comparison.

I would try to arrange for a display of all the Civil War relics that I could dig up in the city.

I would try to arrange a newspaper contest in which I would run all photographs of well-known local persons as they appeared during or soon after the Civil War period. It might be possible to place all the photos on view in some prominent show window.

I WOULD arrange to have a man and woman dressed in the modes of '65 drive about the city in an open cab, or if possible, a real antique coach, with a sign on the coach bearing the date of the showing at my theatre.

It might be possible to have several men parade the streets dressed in the military uniform of Civil War officers. They need not bear any sign whatever for the newspaper advertising of the picture would be sufficient to acquaint the people with the characters.

I would decorate the theatre lobby with the Union and Confederate flags and would use red flood lights for color.

The ushers could be dressed in costumes of the period and the male attendants could be dressed in the fashion of 1865. This would lend atmosphere to the picture.

I would arrange a musical program that would take in all the music that was popular during the Civil War and would announce it in all my advertising. I would feel assured that if I went into my work with the vigor the picture deserves, I would be amply repaid at the box-office.

In playing a Tried and Proved picture of the type of "The Birth of a Nation," your patrons will look forward to your work in bringing other masterpieces to the screen again.

There are so many worth-while pictures that have been shelved that the exhibitor can choose from the best pictures that have ever been produced. He has the whole world of pictures at his disposal and it is necessary to use only a little care in order to place the best before his patrons.

For the exhibitor who has never attempted the Tried and Proved program, "The Birth of a Nation" will prove an excellent feature to start the ball rolling.

Associated Exhibitors Get Pick of Selznick Releases

Every Picture Chosen for Box-Office Value

PROLOGUE ENHANCES VALUES

ARE you one of the exhibitors who believes that prologues are a useless and wasteful expenditure of money—because the results are not effective until the audience has already paid its admission fee? Well, that's one way of looking at the matter, the wrong way!

Scrutinize any of the programs of the big motion picture theatres, and you will probably be surprised at the time alloted to just such matters as prologues and incidental music. Why? Because it is the greatest and best means of insuring a regular patronage from week to week. The American likes to see good dancing, to hear a good singing or talking voice, to feast his eyes on beautiful and unusual settings. And above all, the American is a music-lover. Just so long as there is some semblance of melody and rhythm to the efforts of the performing orchestra, the American audience will leave your theatre satisfied and happy.

Study each picture you show. Somewhere in it is a potent suggestion for a prologue. We have pointed out some, but have only scratched the surface.

* * *

NEWSPAPER COOPERATION

NEVER lose track of the fact that newspapers are in the market to bring before their readers any and everything of interest. If there is something of general interest tied-up with the picture you are going to show, bring it before their attention. Any unusual angle will go—a lavish expenditure of money on the production of the picture, appealing home life of the star, tribulations and dangers the cast was exposed to, etc.,—these are interesting.

Fashion shows and beauty contests run in cooperation with newspapers tend to increase their circulation and add to their advertising columns, and are welcome for these reasons.

And while on the question of advertising columns, don't you neglect to contract for your share of them. Newspapers are *THE* advertising medium of the general buying public. This will assure you of newspaper cooperation.

* * *

GETTING PERSONAL ATTENTION

GET personal attention for your advertising, and an S. R. O. audience is yours. The young ones can do this little stunt for you. Print a quantity of hand bills reading like this: "Your showing of (name of picture) (on date) has been brought to my attention. I will certainly try to attend it, and if I do, I promise not to neglect taking at least one youngster with me, and so get double value out of my admission fee—Signed." And for each specified number of these hand-bills signed by an adult and brought back to you by a youthful canvasser, issue a free pass. It works wonders.

* * *

GENERAL EXPLOITATION

ON this page are a number of proven stunts for exploiting pictures. They are of a general nature and can be employed for almost any kind of picture. In the pages that follow specific stunts have been used for specific pictures. That does not mean that they are so limited in use. Accessories, we should term these, for use together with other specific publicity, bolstering up possible weaknesses.

* * *

BEAUTY CONTESTS

A SURE fire stunt to get the interest of the women (and men) in your town is to run a beauty contest. These are usually most effective in conjunction with some picture in which a noted beauty of the screen takes the stellar role. Newspapers will always welcome the opportunity to hitch on to the publicity they can get for themselves out of such contests.

Add to a beauty contest a fashion show, staged by one or a group of modistes and women's wear shops, and you'll set the whole town talking. These are inexpensive, for all the involved participants will share in the expenditures. Here too the newspapers will be glad to take an active part, for such shows always carry a few extra columns of advertising for them.

* * *

IS YOUR LOBBY SELF-SUPPORTING?

HOW much rental do you pay for your theatre and what proportionate part of that rental is given over to lobby space? That is a very important consideration to keep in mind when you tally up your ledger sheets at the end of the year. Then again, is your lobby space a dead overhead, or is it a profit producing investment? Or is it an overhead expense which could be made profit-bearing by an added investment of a few dollars a week? This is the most important factor.

Get the New Selling Plan on These Tried and Proved Pictures

WHEN Associated Exhibitors took over a quantity of feature product formerly distributed by Selznick it acquired thirty-two pictures that offer exceptionally interesting possibilities for the enterprising exhibitor.

Aside from their unquestioned merit, these features take on added interest because they are offered to the exhibitor on the basis of a new selling plan that will enable him to show them at a profit. And, also, because they have back of them the prestige and backing of the Associated Exhibitors organization, which means much.

Showmen who book these Associated Exhibitors features will be assured of good prints and service, in addition to which there is an added value in the demonstrated drawing power of the many outstanding pictures included in the 32.

As an aid to effective exploitation of some of the best of these, EXHIBITORS TRADE REVIEW has compiled a collection of suitable exploitation ideas which will greatly assist in making these pictures into substantial profit pullers for exhibitors who show them.

The section which follows supplies exploitation helps on features. Preserve it for reference and as the means of putting a suitable drive behind these pictures when they are shown to your patrons.

"Sinner or Saint" Allows For Big Lobby Stunt

Here's a great stunt to help "Sinner or Saint" either through the lobby or by mail—or both. The idea is to exploit the fortune-telling stunt that is used in this picture.

Get as good looking a girl as possible, dress her in some old costume, gypsy head-dress, gaudy colored clothes, etc., and sit her in a booth, which could be constructed easily, or a chair and a table covered with a bright cloth could be made to do.

Put a sign over the table, "FORTUNES TOLD HERE."

From this point there are several angles which might be developed. If the "fortune-teller" has imagination, she could use it to interest the prospective patrons by pretending to forecast events. But another good idea would be to have her "kid" them by saying the old fashioned lines used by every fortune-teller since Adam was warned against Eve—"Beware of a dark woman", or, if the client is a woman, "Beware of a dark man", etc.

In either case the girl must always end by pretending to be balked by some particular line in the palm and advising the client that he had better see "Mlle. Iris in the theatre—making plain, of course, that "Mlle. Iris" is BETTY BLYTHE playing in "Sinner or Saint".

Place a blind ad in the newspapers, stating that MLLE. IRIS will tell the fortune by examining the handwriting of anyone who cares to write to her at the stopping place (address of your theatre). To each request answer in the same generalities employed in your lobby stunt, and finish up with the fact "the stars promise you exceptionally good fortune and joy if you attend the showing of Betty Blythe in 'Sinner or Saint' at the ..... Theatre tomorrow night."

"SINNER OR SAINT"

A high-class melodrama, replete with sensational dramatic incidents. A truly all-star cast, including Wm. P. Carleton, Gipsey O'Brien, Wm. Collier, Jr., Wm. Tooker, Richard Neil and Fuller Mellish. Written by Dorothy Farnum and directed by Lawrence Windom.

"HOW WOMEN LOVE" SHOULD BREAK RECORDS

Betty Blythe can usually pull a record crowd, and her appearance in this picture ought to be no exception to the rule.

The theme of "How Women Love" centers about an inheritance of a beautiful set of rubies that has some sort of danger hovering about its presence. Tie-up with your jeweler to make a display of rubies around a photograph of the beautiful Betty. This is sure to attract the eyes of the women-folks.

There is an opera house scene in which the singer triumphs in "Carmen". Do it up in real style and show your audience what an opera scene look like. If you are in a town nowhere near a real opera house, this presentation ought to be given a big advance notice.

Don't subject this picture to any comic ballyhoo. Use the prologue, and depend for the rest almost entirely upon newspaper advertising and on your mailing lists. You might interest your newspaper to write an article on the strange dangers and curses that are supposed to be attendant to some of the most famous of inheritances, which include some of the best-known crown-jewels and most expensive diamonds in the world. This sort of stuff is always of interest, and you ought to find no difficulty in tieing up these articles with your showing.

BETTY BLYTHE CANES

The fashionable fad at the present writing is the carrying of little canes by the women. Tie this fad up with Betty Blythe pictures by arranging with the department stores, haberdashers, etc., for a display of "Betty Blythe Canes". All that is necessary is to make up an attractive window of these canes, such as a woman of fashion might carry, and a little sign, "BETTY BLYTHE CANES".

In addition to this, arrange for the placement in some corner of the window the usual dignified display cards (and a picture of Miss Blythe, if possible)—something simple but potent as the following:

BETTY BLYTHE is now playing at the.....Theatre in her sensationally successful picture ".....".

"HOW WOMEN LOVE"

Adapted by Dorothy Farnum from Izola Forrester's novel, "The Dangerous Inheritance." Directed by Kenneth Webb; cast includes Gladys Hulette, Julia Swayne Gordon, Katherine Stewart, Jane Thomas, Anna Ames, Robert Fraser, Charles Lane, Henry Sedley, Signor Salerno, Harry Sothern, Templer Saxe.

EXPLOITATION FOR THE B. B. PRODUCTIONS

Betty Blythe is the outstanding box-office feature of the four pictures referred to in the Betty Blythe article on this page. For that reason, the bulk of publicity and exploitation should center around this beautiful star.

Miss Blythe is known as one of the best dressed women on the screen. You can exploit this fact with fine results by presenting a "Betty Blythe Fashion Show" just before the photoplay is shown. While a number of girls would be more effective, this can be done, also, by two girls wearing the dresses in sequence.

You can easily get the co-operation of the best dressmaker in your town, by giving him—or her—a credit line on your program. Borrow as many gowns as possible which resemble those worn by Miss Blythe in the picture, and use for your models girls who are tall and slender, like Miss Blythe. Remember that this isn't just a fashion show, but a "Betty Blythe Fashion Show". By focusing on this, you definitely link-up your exploitation with the star and the picture.

"DARLING OF THE RICH" WILL PAY BIG PROFITS

They'll walk a mile for this one—the men will. And when the men come they'll take the women with them. Here's the dope: The "Darling of the Rich" auctions herself off to the highest bidder. Enroll the help of the most beautiful girl in your town (hold a contest to find her, if you have to) and then auction off her kiss to the highest bidder for some charity.

Concentrate on this feature for all the advertising you allow the picture, and you'll be amazed at the results. It has been tried before, and exhibitors who have been through it are always looking for another picture that could lend itself to this sort of publicity. Here is your chance to cash in on it.

Use this in your direct by mail literature, addressing all the mail to the business addresses of the men-folks. Advertise it in your newspaper space, and in your throwaways. Hang out one of those recognized "AUCTION TO-DAY" flags in front of the theatre.

Make sure that you find a worthy cause to which to donate the proceeds of the auction. This will insure you of plenty of free newspaper publicity.

"DARLING OF THE RICH"

Written by Dorothy Farnum; directed by Kenneth Webb; cast included Montague Love, Gladys Leslie, Jane Jennings, Charles Gerard, Leslie Austin, Julia Swayne Gordon, Albert Hackett, Walter Walker, A. Gowan and Baby Rita Maurice.

LET DUMAS DO IT!

"Milady" is an adaptation of one of Dumas' famous novels. He will help put this one over one hundred percent.

Exhibitor, Cash in on This Picture! It is a sequel to Dumas' "The Three Musketeers" (from the book, "Twenty Years After").

All the well-known favorite characters, D'Artagnan, Richelieu, Milady of Winters, Buckingham and the "Three Musketeers" are in it—slightly older, but still peppy. That is the feature of this picture to put across in your advertising.

Use the mails, the newspapers, and plaster the town with posters, all crying out loud that these favorites of the screen stage have been resurrected by the immortal Dumas.

Tie-up with your book-store on the Dumas' books. He can arrange to sell a two-volume set of "The Three Musketeers" and "Twenty Years After."

Recall the street ballyhoos for "The Three Musketeers" and use them all—but make the characters show the results of twenty added years. Let D'Artagnan and his three friends ride the streets on their fiery steeds, but the beards of these musketeers must now be streaked with white hair.

Use a lobby cut-out of the three hard-riding soldiers of fortune, using this picture's connection with the Musketeer story to good advantage. Employ all the paraphernalia that could fit this setting, swords, rapiers, plumed hats, etc.

PUT THE BANKROLL ON THE "QUEEN"

"The Queen of Sin" is a spectacular production which warrants every bit of advertising you can afford to give it, for it is a sure money return.

Some of the sets employed are really awe-inspiring in their massiveness and splendor; and should be duly advertised for their appeal of the unusual. When a temple of worship, especially constructed for the scene, measuring over five hundred feet in height tumbles down to complete destruction, your audience is going to find difficulty in catching their breath. Then to top it all for almost reckless expenditures in making material for destruction, an entire city, Sodom of biblical appeal, is burned to the ground. This is a spectacle never to be forgotten. Play them up big in your newspaper advertising, using as much of the special distributor's advertising helps as you can manage to lay your hands on.

Decorate the inside of the lobby in using flowers and purple drapes.

DON'T

be an armchair showman. Don't just sit around and rest yourself! Put your shoulder to the exploitation wheel. It will pay. Don't just think about it.

DO IT!

A scene from Associated Exhibitors' "The Queen of Sin" which indicates the lavishness of the production and its great tie-up possibilities with a wealth of products.

SHOWMEN, CONSIDER BETTY BLYTHE

When Betty Blythe was given to the American audiences in the "Queen of Sheba", she assumed the undisputed role of America's greatest star and a sure-fire box-office attraction. The Whitman Bennett Studios were quick to recognize the sterling value of Miss Blythe, and together with her, under the name of the "B. B. Productions, Inc.", released a truly marvelous series.

Stories and scenarios of intense emotional appeal and unquestionable advertising value were chosen for her. The supporting casts were carefully picked, and never a flaw developed. Gowns and costumes, lavish beyond comprehension, were designed by the most fashionable Fifth Avenue modistes, so adding to the already undisputed reputation of Miss Blythe as the most handsomely gowned star in America.

The card, used as a hand-lettered lobby card is most appropriate to this distinguished film. All other advertising should be in keeping with manner of refinement. On the preceding page several fitting publicity stunts are explained, like the Betty Blythe canes, the Fashion-show, beauty contest, et al. These can all be used in this picture as well.

One added feature that might be incorporated into the publicity for this picture is the "Engagement Matinees."

Invite for a set date all the engaged couples in your town free of charge. Decorate your lobby on this day with little cupids and fake rings and other significant details which are easily obtainable. Then dare them to come on!

Fiancees and fiances must come together, if they want to see "How Women Love" without having recourse to their pocketbooks. Solitary men must not expect that they will be admitted merely on their word that they are engaged. They must have proof hanging on their arm. Women, on the other and masculine hand, must also have their proof somewhere about them.

WIVES - WIVES - WIVES

BETTY BLYTHE

in

"THE TRUTH ABOUT WIVES"

Directed by LAWRENCE WINDOM
Written by E. C. HOLLAND

With an ALL-STAR CAST, including TYRONE POWER, FRED. JONES, ANNE LUTHER, WM. CARLETON, and BABY FRANKIE EVANS

Sometimes they speak what is in their hearts, and sometimes they don't.

Sometimes they treasure up their wrongs and die silent and bitter.

Sometimes they give vent to their wrongs and die nagging and unhappy.

Sometimes they speak what is in their hearts and peace and understanding follow.

But the mystery of marriage goes on and on with every generation.

TO-MORROW THEATRE NAMEPLATE TO-MORROW

Here is a suggestion for some pulling advertising copy for your showing of Associated Exhibitors' box-office picture "The Truth About Wives," in which beautiful Betty Blythe "The Queen of Sheba Girl" is starred. There is showmanship opportunity here.

"Fools of Fortune" a Rollicking Picture of Cowboy Fun

Here is a live-stepping comedy with an unusual development that is sure to send your audience away with broad grins—and more than pleased. One of the first developments brought before the audience is a publication of a notice to the effect that an heir to millions is missing and wanted. There is your foundation for a snappy teaser campaign. Use little posted hand bills around the town reading:

> "Information Wanted—Heir to a big De Puyster estate, person gone since childhood and accurate descriptions impossible. Call (your phone) for details."

We guarantee that your phone will be busy all day.

There is a quartette of cowboys in the picture which takes up most of the action. Just for the novelty of it, get up a prologue with a Western setting, using a good quartette of singers costumed in Western style. Let their songs be of the recognized He-man stuff.

Use newspaper space for advance notices. No exhibitor has ever failed to get back manifold any money he has put into real newspaper advertising.

The kiddies will like the thrills in "Fools of Fortune." Get them out to get signed affidavits which read something like this: "I have had the story of 'Fools of Fortune' brought to my personal attention, and intend to be present at its presentation at the..... Theatre. I promise, that if I come, I will take at least one little fellow with me and make him happy." Give a free admission to every youngster who can obtain from ten to twenty-five adults to sign.

"WHAT FOOLS MEN ARE"

Here is a real S. R. O. title that lends itself easily to all kinds of exploitation. It is sure to get a laugh from the women, and a "semi-backfire" as well as a smile from the men.

There is a good opportunity for a "dunce" parade through the streets. The Pyramid Picture Company will supply you with a number of printed "dunce" caps free for the asking. Hire a donkey for the parade, put one of these on him too, and let him join the parade. You might also keep the donkey stationed in front of your theatre to attract attention.

A little prologue that is sure to get some good laughs can be arranged in the form of a school room with a teacher and about eight pupils, four girls and four boys. Have the teacher put certain questions concerning some local problems to the boys, and in each instance after the boys fail to give the answer, one of the girls supplies it; the boy is required to put on a dunce cap. After the four boys are so dressed the teacher throws up her hands in disgust and exclaims: "What fools men are!" and following this remark the picture is thrown on the screen.

Use your mailing list in advising your patrons that this is a real flapper story, rivaling some of the best flapper books. These books are taking the country by storm, bear in mind. Call attention to the fact that it is a vivid ultra-modern dramatic comedy of our gay generation.

Write to the "Letters to the Editor" of your newspaper under an assumed name decrying the fact that the modern flapper is only a gold-digger, and "what fools men are" for tolerating it.

"WIFE IN NAME ONLY"

Successful exhibitors do not stint themselves when it comes to the use of posters, for they realize that the intelligent use of paper invariably attracts larger audiences to their theatres. The distributors paid extra attention to the preparation of the posters for "Wife in Name Only," depicting realistically some of the most thrilling scenes in this photodrama. The lobby card set is also of a special attractive order.

MAIL CAMPAIGN

Use a dignified and refined mailing campaign for the pre-showing advertising. Stress the uniform stellar qualities of the cast which includes Edmund Lowe, Florence Dixon, Mary Thurman and Tyron Power. A great piece of humor is portrayed by Arthur Houseman as the persevering suitor and this character may be basis for a ballyhoo.

"Wife in Name Only" is an Associated Exhibitors release that lends itself to many types of advertising. The title may be used in a variety of attractive teasers.

"SPARK PLUG"

And here is a sure bet for "My Old Kentucky Home." Get some sort of tie-up with the "Spark Plug" or "Joe and Asbestos" racing cartoon series that have been running in the newspapers. These two sketch-characters have made horse-racing a household affair thru-out the country.

"MY OLD KENTUCKY HOME"

You know what a drawing card any good racing picture is. Well, here is a better than "good" picture, and ought to bring a capacity house. A dandy title in its favor besides, and Monte Blue, Holmquist and others of the same stellar quality in the cast to remove whatever doubts you may have.

SONG CONTEST

Tie up with a local music store on this one. Have three persons, chosen by prior elimination, each sing one verse and a chorus of "My Old Kentucky Home" and allow the popular applause of the audience to point to the winner. And when that is over, don't miss the opportunity to throw a slide of the song on the screen, and let everybody join on the chorus. Advertise this. There are lots of people who look forward to these song-feasts.

LOBBY

For your lobby, one outstanding feature suggests itself, and that is the race-track idea. A handy carpenter can arrange this for you in a jiffy. Get hold of a sleek-looking horse somewhere for a few days, install him in your lobby. Give him a pedigree if you think you can get away with it. If you can acquire a little colored ragamuffin who can strum a banjo, add this to the "atmosphere."

This same idea can be carried out for a street ballyhoo, using a jockey to ride the horse around the streets.

TEASER CARDS

You can get the interest of your mailing list by sending your messages to them on the back of printed racing charts. Employ little teaser cards that suggest the racing track on which the message "For a sure winner, call us (Your phone)" appears.

Arliss Wins Again in "$20.00 A Week"

George Arliss stars in "$20 a Week" an Associated Exhibitors release brimful of inexpensive and effective exploitation for wide awake showmen in every territory.

BUSINESS COLLEGE INTERESTED

There is a fine angle in this picture for small Business Colleges and Shorthand Schools, If the young man who was suddenly cut off by his father with $20 a week had had some sort of a business education he would have been able to get a job immediately and earn his own way.

The thought which should be interesting to Business Colleges is "Be Prepared to Earn Your Own Living." They specialize in helping young people to do just that, and they should be willing to cooperate in putting over a picture with such a title as this one.

* * *

NEWSPAPER TIE-UP

In "$20 a Week," the millionaire father cuts off his idle son with only twenty dollars a week to care for all his wants; to prove that he was not unreasonable he sets out to live himself on a like amount. How did they do it? How could they do it? Is it possible for an individual to live nowadays on this sum?

Take these ideas to your local editor and ask him to cooperate in putting across the following bit of exploitation:

Have him assign a reporter to get opinions from ten persons in various ranks of life—a stenographer, a clerk, a salesman, a store-keeper, a business man, a social worker, a banker, a lawyer, a doctor and a minister.

* * *

$20.00 BUDGET CONTEST

Perhaps you may arrange with your newspaper editor to put up a series of small prizes for the best balanced family or individual budget, showing how this sum can be made to cover all needs.

"$20 A WEEK" GIVES FREEDOM TO MANY PUBLICITY STUNTS

"$20 A WEEK" is a cinch of a picture to put over. It has everything in its favor, star, supporting cast, story, title, and a tremendous exploitation value.

Twenty dollars a week doesn't sound like much money these days. But see what these stores have to say about what can be bought with it: Fruit store, Restaurant, Hardware, Men's Furnishing, Women's Wear, Stationary, Toy Store. Their salable articles are all suggested in the picture at one time or another. See what the neighborhood bank has to offer in the way of mutual cooperation. "Can one save on Twenty Dollars a week?"

Print up plenty of throw-aways on fake twenty dollar bills.

Arrange for a newspaper symposium of ideas on whether it is possible to live on twenty dollars a week nowadays. Get the opinions of persons in various ranks of life. Announce a prize contest for the best $20 a week Budget. You may possibly get the schools to cooperate with you on this phase.

Neighborhood business colleges can use the theme to develop a campaign for themselves along this line "Be prepared to Earn Your Own Living."

All these suggestions are explained in fuller detail in the articles on this page. Use them, and you will make more than your $20 a week.

* * *

SAVINGS BANK STUNT

Your neighborhood bank will probably be glad to cooperate with you for a period of about three weeks prior to the showing of this feature.

Have the copy below printed on light weight paper, size 3 x 6, and request the bank to insert it in all correspondence envelopes as far in advance of your play date as possible. This "stuffer" will not increase the postage and will serve the banks purposes as well as yours. Here is the copy:

PLACARDS FOR CIGARETTE TIE-UPS

Have a placard lettered with the following copy and ask your neighborhood stores to put them in conspicuous places:

$20 a Week Men and Millionaires Smoke

(Camels) (Fatimas) (Lucky Strikes)

They Enjoy Them as Much as You'll Enjoy Seeing the Comedy Drama.

.....Theatre, Now Playing.

"THREE BUCKAROOS" RECALLS "MUSKETEERS"

Here is a novel twist on the famous Dumas novel "The Three Musketeers," only three red-blooded, hard-riding Westerners take the stellar parts. It is a comedy-drama of the best type, centering about the well-know "All for One, and One for All" oath that has found its place in literary history.

Exploitation—PLENTY! Bring the people to your lobby first by sending the Three Buckaroos riding pell-mell through the town on prancing horses. But don't make just ordinary cow-boys out of them. They're not that—but distinctive Texas Ranger types. Be careful, however, not to overplay this feature of it, for it would be misleading to let the people think that this was "just another" of the Westerns. Make them look like Westerners, but keep away from those wooly pants things. Cleanliness is the key-note—clean white shirts, white riding preeches and highly polished black boots.

Now for the lobby, we suggest a cut-out from the regular six sheet. Then a lot of paraphernalia like fencing masks, foils, rapiers and such can be used for decorative purposes. These will sort of tie-up the picture with the "Three Musketeer" atmosphere for the curious passerby.

Arrange a tie-up with the neighborhood book store in connection with the book "Three Musketeers" and advertise this picture as the American version of the famous Dumas story.

DON'T FAIL TO SEE

$20

A WEEK

with

GEORGE ARLISS
TAYLOR HOLMES
EDITH ROBERTS

A comedy drama on money's value coming to

If your are earning only $20 a week and saving part of it, you are making more than persons earning twice that amount and spending it all.

ONE DOLLAR STARTS AN ACCOUNT

at the

North River Saving Bank

Tie-Up for "Broadway Broke"

"BROADWAY BROKE" A SURE WINNER

"BROADWAY BROKE," Oh, boy—can't you just sit down now and without half trying, think of a dozen good ways of exploiting such a title.

Mary Carr essays the principal role and the very capable cast includes Percy Marmont, Maclyn Arbuckle, Macey Harlan, Dore Davidson, Billy Quirk, Gladys Leslie, Henrietta Crosman, Sally Crute and many others of equal prominence.

LETTER CONTEST

Interest your newspaper in the novelty of a contest for the best letter from persons who at one time in their life had been down and out and were now back on their feet. (*American Magazine* ran one successfully not so long ago.) Arrange for this contest a few days before the picture showing so that the interest in the subject can be maintained at high pitch. Allow for free passes for the best twenty-five letters submitted, and one or two money prizes for the winning letters.

At the same time, you could arrange for a young man's contest on why "I will never be broke," asking the contestants to state their plans for future life, as well as how they have been able to insure these plans by special studies and business experience. You may be certain, that if there is a "Father and Son" organization in your town, it will back you up to the limit in such a contest, and if there isn't, here is your opportunity to organize one.

DO YOU KNOW HOW TO USE THE "FREE SHOW"

An unusual idea that has been worked out with wonderful success for a number of theatres, is the "free show." The principal requisite for this is a portable projection machine. Secure a portion of a double show-window in your town and drape it with black cloth all around, in the center of the window, about half way back, build a stand for the screen. The screen should be made of draughtsman's white tracing cloth, about 2½ feet by 3½ feet. Place the projection machine ten feet behind this to get the focus. Use the trailer on "Broadway Broke" for your film. This trailer is made into an endless belt and run through idlers (empty film reels), which are set in behind the machine. The drape in the front window should have a small opening large enough to see through by standing close to the glass, but not large enough to let in light.

A large sign should be placed on the glass, reading: "DO NOT LOOK IN THIS WINDOW." This will excite curiosity and everyone seeing it will be sure to look.

DONKEY STUNT

We can think of nothing more appropriate for this picture than the old Donkey stunt. Have signs made to fit over the back of the donkey with copy to this effect: "DON'T BE A DONKEY LIKE ME—DON'T BE 'BROADWAY BROKE.'" This is a sure-fire puller that has never yet failed.

BANK TIE-UP

A very attractive cooperative advertising campaign can be arranged with the live-wire bank in your town. Work up your copy, or let the bank write their own copy, showing the advantage of having a bank account, how they will never be broke, whether they be on Broadway or on Main Street if they will only guard against the rainy day, by making a weekly or monthly deposit in the first National Bank.

This should prove a most exceptional opportunity for you to tie-up with your bank, as it is only once in a blue moon that you get the proper title and the proper picture, that will interest a conservative banker. Therefore make arrangements for this tie-up as your first step in exploiting "Broadway Broke."

CO-OPERATIVE CREDIT STORE TIE-UP

"Broadway Broke" offers a most exceptional opportunity for a credit store tie-up; in fact, for any type of business that caters to a credit clientele. Get in touch with the manager of the particular store which you have in mind. Together you can "dope" out the copy to fit his type of merchandise. It should be something to the effect that "Although you may be broke you can get your Fall suit at the ..... Clothing Store" or "Even though you are 'Broadway Broke,' you can secure your Spring clothes at the ..... Clothes Shop."

You may also be able to sell the clothing store manager an idea for a window display; if so, have him dress his window with two dummies, one dressed in the height of fashion, and the other in old clothes, as though he was broke, and couldn't afford new attire. Place a tie-up sign on each of these dummies.

NEWSPAPER SHORTS

Lovers of photodrama have a treat in store for them next ..... when "Broadway Broke" comes to the ..... theatre. The picture was adapted from the *Saturday Evening Post* story of the same name, by J. Searle Dawley.

The *Saturday Evening Post* classic, "Broadway Broke," which was adapted to the screen by Murray Garsson Productions, will start a (time) run at the.....theatre.

BALLYHOO MAN CAN BE USED TO MAKE SALES

"Broadway Broke," you will find, lends itself splendidly to outside exploitation. Have a man dressed in old clothes (the older the clothes the better), have all of his pockets turned inside out and place a large sign on his back reading:

> DON'T BE BROKE LIKE ME. SEE "BROADWAY BROKE" ALL THIS WEEK AT THE.....THEATRE.

Here's Sheik Exploitation Galore

There is a special type of exploitation for this picture that arose out of an accident. Make a newspaper story out of it, just as was done with great success in New York. Here is the head-line:

"'WHEN THE DESERT CALLS'
NEW YORK ANSWERS"

And here is the story. The producers took back a big dray full of sand and some gold pieces that were found in the Great Sahara Desert. This load was being drawn through the streets of New York when it broke down and spilled right on Times Square, the busiest corner in the world. It took the police three hours to restore some semblance of order after the frantic scramble by the passing crowds which tried to get at the hidden coins. New York papers were full of this unusual incident, and it's a sure bet that your town papers will be glad to make a big story out of the accident.

For your own ballyhoo stuff, use a prologue with a desert setting dressing it with an Arab tent, a Sheik, and a slave woman who sings the popular "Less Than the Duet" song (from Indian Love Lyrics.) You can use settings along the same lines in your lobby. If there is a circus in town, then by all means get hold of the camel, and parade him around the street. Such an event will be of unusual interest.

In dressing windows use sand to enhance the photos usually necessary in window dressing. A teaser campaign can be executed by sending envelopes of sand with "When the Desert Calls" on the outside, to your patrons.

YOU CAN PULL 'EM IN FOR THIS ONE!

Here following is a suggestion for letter copy. If rearranged and shortened, it can also be used for your postal cards:

Name Theatre

To our Friends and Patrons:

E. K. LINCOLN, always a favorite in realistic romantic roles will be seen at the NO NAME THEATRE on .....in "THE RIGHT OF THE STRONGEST," a thrilling and romantic story of the picturesque Alabama mountains, by Frances Nimmo Greene, author of "One Clear Call," and many other notable screen successes.

Mr. Lincoln is supported by an ALL STAR cast of immensely high quality and has given his admirers in this picture a photoplay of exceptional quality. EXQUISITE PHOTOGRAPHY — BIG SUSPENSE — STRIKINGLY NOVEL STORM SCENES — and a SMASHING, CRASHING

You can utilize every sheik stunt ever invented for this tried and proved Associated Exhibitors' release, "When the Desert Calls." Make the most of it.

HAND-TO-HAND BATTLE-ROYAL, which will make you grip your seat and want to cheer.

DON'T MISS IT!

Sincerely,
NAME THEATRE.

"The Right of the Strongest," an Associated Exhibitors' release, lends itself well to many unusual types of exploitation that have often proven their efficiency.

Spell out the name of this picture and you spell DOLLARS and CENTS.

No ballyhoo stuff, but a fine teaser ad series will also turn the trick. Here is suggestion for a four day teaser run. It can be used in newspapers, mail or for throwaways.

Teaser ad No. 1

Does might make "The Right of the Strongest" right?

Teaser ad No. 2

Is "The Right of the Strongest" right or wrong?

Teaser ad No. 3

Whose right is "The Right of the Strongest"?

Teaser ad No. 4

"The Right of the Strongest" with E. K. Lincoln and an all star cast at No Name Theatre today.

This series can be had all made up from the Zenith Pictures Corp. or your own local printer can make them up at a very nominal cost.

"SOLOMON IN SOCIETY"

The catchy title promises some good laughs, but nevertheless the picture will more than please the audience that goes in for the heart-interest. Solomon finds life no bed of roses when, after he has acquired sufficient wealth, friend wife insists upon him breaking into society.

One of the scenes depicting after-dinner etiquette is especially funny, and affords opportunity for the neighborhood book-store to advertise the ever popular "Books of Etiquette." Get him to make a display of these book surrounding a little placard reading "SOLOMON WOULD HAVE SAVED A GREAT DEAL OF WORRY IF HE HAD READ ONE OF THESE." Or you could work up a funny cartoon along the idea of the "WHAT'S WRONG WITH THIS PICTURE?" and show Solomon making a conventional *faux pas.*

Break into the newspaper columns by penning a letter to the Editor, giving your views on the topic which might be headed "A Diamond in the Rough," stating your opinion that you preferred a good man, though unlearned in the art of conventional behavior as against a polished cad, and ask that other readers contribute their opinions on the matter. Then use your mailing list to work up a sympathetic understanding of Solomon who was ready to give his snobbish wife a divorce because he thought he was too uncouth for her.

"PROOF OF INNOCENCE"

The theme centers about an artist who finds his inspiration in a beautiful little street urchin (Louis Du Pre, who has a remarkable resemblance to Mary Pickford). You can use this theme as a prologue, using a setting of an artist's studio, with the little girl posing for the artist. Action can be had by having the model sing a song or two while the artist is doing his work.

There is an anti-climax when the murder and robbery of a millionaire is fastened upon the artist. The mystery is not cleared up until the very last scene. This twist may be advantageously employed in a teaser campaign.

Circumstantial evidence almost convicts the innocent artist. No doubt circumstantial evidence has convicted a great number of innocent persons.

"CAUSE FOR DIVORCE" PRESENTS A PROBLEM

There are two sides to every question—that's the theme of this proven box-office attraction. The picture opens up with a prologue showing two knights of old battling over the whether a shield is black or white, and just when one of the warriors has almost convinced his adversary at the point of the stiletto, it is seen that one side of the shield is white and the other is black.

Use a shield like that in the picture (it can be constructed out of cardboard) making one surface white and the other black. Display it in front of your lobby, exposing only one surface to the passing crowds, and over it place a placard reading:

> Why Do You Say This Shield is White? We Think It Is Black. Come Into The Lobby. And We'll Prove It To You.

Of course, as soon as the observer comes into the lobby, he will see the reverse side of the shield, and the lesson will be clear.

Many angles for teaser-campaigns present themselves concerning this peculiar twist of the theme. Use throwaway cards on two color paper, and on each side challenge the reader to tell you absolutely what the color of the card is.

Have a tailor fix up a suit of clothes for a street ballyhoo stunt, making the front of the suit a different shade or color than the back. Let the man carry

Use summons, subpoenas and other legal-looking documents as ballyhoo for Associated Exhibitors release "Cause for Divorce." The town will talk about it.

a little sign reading something like this: There are two sides to everything, even to "Cause For Divorce." This same stunt can be done in a bigger way by using a two colored wagon drawn around the busy thoroughfares of the town.

Roulette!

An unusual exploitation angle is afforded by this money making title. First, for your lobby, get hold of a roulette wheel and place it in a background made up of playing cards and poker chips. It is not desirable to imitate a gambling den, but just to suggest one to the passer-by. Invite the curious to try their luck on the wheel, and chalk up the results of the gaming. It is almost certain that the players will lose. Every now and then have the "banker" call the player's attention to the great amount of money that can be and is lost at this gaming wheel, and explain why it is almost impossible to "beat" it. (Any good mathematician will be glad to work out a table of "probabilities" for you to display.) There is a great moral lesson to be put over in this way.

> Dance, ball, dance
> O'er spokes of chance
> Roulette !
> Break, ball, break
> Fools' souls the stake
> Roulette !
> Steal, ball, steal
> With devil's wheel
> Roulette !

Have a good letterer reproduce the poem in the box above on a beaver board large enough for a prominent display in the lobby to draw crowds for your showing.

Anti-Gambling Crusade

A very timely, effective campaign can be arranged with the editor of your newspaper in the form of an anti-gambling crusade. Not alone can your newspaper be brought in on this but your police department as well. First you must get to some of the civic leaders of your city, sell them the idea of using "Roulette" as a basis for their stories and have them sent on to the editor of your paper. Handle it so as to win public favor for your effort to clean up your city, in this way the police department is automatically brought into it. In your newspaper advertising feature the crusade as well as your picture, this will get you more space, front page space at that. Your copy should read along these lines; Sweep Our City Clean—Have No Roulette Playing Or Other Forms of Gambling To Mar Our Happiness. See The Evils of Roulette At The.....Theatre All This Week.

Handled properly a campaign of this kind will not only get you the desired results for your theatre, but it will also be an aid to your fellow townsmen and to your city.

Print your programs and throw aways on the back of bogus stage money. You could also use printed playing cards for thowaways.

"AS A MAN LIVES" HAS INTRIGUING MYSTERY ANGLE

Here is some big news. The girl who played the part of Babette, the dancer, in this picture came to the producer's studio under an assumed name, and by the sheer force of her character, got herself a part in the production. The picture over, Babette disappeared. And now several big producers are looking for her to offer some real parts and real money. Exhibitor, you can use this item as a teaser in the newspapers. Tell this story under this caption:

> Motion Picture Producers Seeking Girl For Star Role.
> Lucky person is about five feet tall, graceful dancer, with commanding personality.

We'll give odds that there won't be a girl in your town that doesn't read this article from start to finish. The description given in the sub-title fits the little dancer who is being sought.

The picture itself is a hum-dinger from start to finish, no let-up in action for a single moment. A large part of it takes place in a Parisian cafe and around the Apache quarters. Use this motive for your lobby display as well as for a prologue. The cafe and

Associated Exhibitors release "As a Man Lives" should enable you to tie-up with every merchant in town for a big mutual publicity campaign at the time you show.

Apache dance is always met with approval by the theatre goer.

Stage an amateur dance contest, prizes to be awarded according to the applause of the audience. Have a "lucky number" contest, each ticket stub bears a number and the holder of the "lucky number" wins a pass for next week's show.

Charles Dickens' Beloved Story "The Cricket on the Hearth" in Picture Form

The name of the picture affords an opportunity for as effective a piece of lobby display and prologue presentation as has yet come to our attention.

PROLOGUE

The motive for the prologue is an open fire-place with the crackling of burning logs in it. A big iron pot is suspended over the flames, and the old-fashioned charcoal tongs and shovel, and the novel heating pan all in place. The rest of the stage should be dark, allowing the light from the fire to reflect upon a grey-haired man sitting in front of it telling the story of the cricket (the story is by Dickens) to a little girl on his lap. As he leads up to the opening scenes of the film, the fire in the fire-place slowly dims till everything is dark and the picture is quickly thrown on the screen while the old man's voice dies away.

There is a fine rustic scene in the picture that could be used for a street ballyhoo. Use an old horse to draw one of those old-fashioned two wheel wooden carts. A man in black garb, a girl and a white terrier dog are the occupants of the wagon. Placard the wagon with the notice that the picture is the screen version of the beloved Charles Dickens' story of the same name. This, by the way, allows a tie-up with the local book-seller on his Dickens works.

"DAUGHTERS OF TODAY" BOX-OFFICE FIND

Here is a genuine box-office picture that can be played up from a half dozen angles — title, — cast, which includes Patsy Miller and host of other stars,— current conventional appeal.

"Daughters of Today" is as good an exploitation picture as its title indicates. It is now an Associated Exhibitors release.

The newspapers will welcome an opportunity to fall in line on any discussion you can stir up in your town on the "Daughters of Today." Mothers will be glad to offer their opinions, and

"The Cricket on the Hearth" offers a tie-up on this Associated Exhibitors photo-drama with Charles Dickens' famous novel.

just as many will fall in line to show that the modern girl is no more or less than a replica of her grandmother, only not so hypocritical.

This is a good picture on which to base a fashion show of what the debutante will wear. It will also afford any live modiste a chance to make a real display of fashion and sport clothes for the younger set. Use this show for a prologue and lobby display, and don't forget to advertise it in a big way. A

> "Dear Madam—We appreciate that we all have not the time to spend hours reading some of the best stories English writers have been able to produce. However, we are happy to tell you that on —you will be afforded the opportunity of enjoying one of Charles Dickens' best, "The Cricket on the Hearth" acted by a stellar aggregation of screen actors, so getting in your regular movie time and reading a standard classic at the same time. We should be sorry to have you miss this exceptional opportunity."

This type of circular letter has pulled big business for Associated Exhibitors "The Cricket on the Hearth." Try and be convinced when you show this photoplay.

show without an audience is of no earthly use to anybody.

You can also arrange a good prologue, using a modern cabaret setting showing several couples sitting around the tables, and then dancing to the music of a little jazz band. It will be easy to run a contest for the purpose of picking the city's best "Jazz-band." This sort of thing will give the competing bands more free publicity than they could otherwise get in a year. Have the dancers each do a solo turn on the improvised dance floor.

Plaster the town with paper. You have a real money-title to work on, as well as a theme which has always interested the American public, especially those who have not yet had the pleasure of going abroad. And there are many of these—and therein lie your profits.

SNAPPY STUFF FOR "RED MILL" QUEEN

A MONEY title, if there ever was one. Go in big on the exploitation of this picture for it savors of the touch of Paris, the world's capital.

STREET FLOAT WINS PRIZE

First, build a street float on a flat wagon. Make a replica of the famous Red Mill of Paris and in front of it sitting on a throne, show the "Queen of the Moulin Rouge." If the float permits it, place a little cafe table on it, with a girl seated at it, and by her side a Parisian artist with his easel and paint palette. This, by the way, is a reproduction of the float that took the first prize in a recent Mardi Gras in New York.

FAMOUS "RED MILL" USED

The lobby should, of course, be dressed as the Red Mill. You will find corking ideas on how to fix one up by referring to the magnificent posters for the picture.

PARISIAN PROLOGUE

An interesting prologue portraying an Apache cafe many be staged. In this you may either show an Apache dance, or reproduce the artist scene used on the float. The best of all would be to combine both features. You can get added interest by arranging a beauty contest to choose the girl who is to

"Queen of the Moulin Rouge" may be publicized so that the town will line up for the Associated Exhibitors photodrama.

model for the artist in this prologue. Have five or six of the most eligible beauties come upon the stage to sit for the artist for about two minutes, and allow the audience to choose the winner by popular applause.

"Missing Daughters" Has A Selling Title

A title that sells itself, 'Missing Daughters.' If you are skeptical, we'll show you how.

Start it this way. Run a series of small two line ads in the newspapers under the 'Missing' column head. Just let it read: "Missing!—Daughters. Theatre, Date." You can also run these under the heading of "Wanted, Information."

Make full use of your mailing list for this picture using the same catch lines as above. At the same time, impress your clientele with the all-star beauty cast, Misses Novak, Percy, Starke and Adams. Each is a real beauty.

Jazz Band Contest

"Missing Daughters" is well worth a prologue. Try a cabaret scene, and if you plan carefully, there is no reason why you cannot enlist the help of some good local dance band to provide some free entertainment for you. Make it a contest if there are a few rival jazz bands in town. The publicity they get from it will more than compensate them. Run this together with a modern dance contest. There are always a number of couples eager for such contests. You might also arrange a series of these dances, showing how it "used to be done" about twenty years ago up to the present day, recalling the waltz, the tango, fast one-step, Ballin-the-Jack, Lame duck, etc. These can very easily be worked in on the cabaret scene.

Free Exploitation

Six of the best known national manufacturers are right behind you to make "MISSING DAUGHTERS" one of the biggest box-office pictures ever shown at your theatre. Here they are:

PEBECO TOOTH PASTE
MODEL BRASSIERES
GAGE HATS
OMAR PEARLS
GORDON HOSIERY
FOREST MILLS
UNDERWEAR

This unusual tie-up was arranged by the EXHIBITOR'S TRADE REVIEW and is explained in detail in the issue of May 31, 1924, in the pages of a National Tie-Up Section.

Every possible medium of advertising is included in this tie-up, window displays, newspaper publicity, mailing literature written by the highest paid advertising men in the country—in short everything that could possibly be done to assure the exhibitors to make a record run of "MISSING DAUGHTERS".

Be sure that you take full advantage of this service arranged by your trade paper—ITS ALL FREE TO YOU—and you will make your theatre and your attraction the subject of conversation at every breakfast, dinner and supper table in your city—and then some.

Snappy Title-Sheet Lines

"Real love is built on faith and trust."

"For one minute of fun we pay all our lives."

"Can the spirit of youth be chained by promises?"

"In the end we always pay for ease —bitterly."

"Some men mint heart-breaks into bank accounts."

"True love builds its own little fortress of faith."

Invite the Blondes *Put on a Fashion Show* *Most Beautiful Profile*

A "Sport Clothes" scene from Associated Exhibitors "Missing Daughters."

"THE HIDDEN WOMAN"

"The Hidden Woman" will send your audiences away 100% satisfied. It starts off amid the revelries of Broadway night life, and finishes in the Adirondack woods, with a thrilling fist fight between two big men as a climax.

If your town can take it, this picture gives you a real opportunity to get back at the "Professional reformers. Get the newspapers involved in this question by sending one of those "Letters to the Editor" relieving your mind in strong words concerning the activities of this group of "reformers." This is always sure to start something, with the chances more than even that you view will be supported by a large majority.

"The Hidden Woman" deals with that other self of a woman which does not come to the fore until the exigency of a trying circumstance arises. This can provide the groundwork for a series of contests, essays on "My Other Self!" We all think we have "another self," and most of us are always willing to tell about it.

You can force the newspapers to give you publicity by writing your mailing list, and putting this question before the readers:

> "Have you a 'Hidden Self,' and when did you find it? Write to the ..... Newspaper about. For the best letter published the ..... Theatre will issue (so many) passes."

You can easily work up a teaser along the lines of: "MISSING—A WOMAN! Bart Andrews seeks information. Mr. Andrews will be at the ..... Theatre on (date)."

Evelyn Nesbit, as the woman, and Crauford Kent as "Bart Andrews" provide excellent portrayal of their characters.

Striking cut-outs of the well-known reformer type, with his drawn lips and plug top hat can be used for lobby display and throw-away cards.

You can double the value of your mailing list by addressing the envelopes to the men of your town at their business addresses, and writing in the left-hand corner of the envelope "Personal, Please forward to Mr. (man's wife or daughter).

"Love of Women" Suggests Many Exploitation Stunts

AN OPEN LETTER

An effective advertising idea is the use of the open letter. You can address "Judge So-and-So," who handles divorce cases, the leading ministers, and prominent social workers, in ads, reading:

"In your work, you have had a deep insight into the question of marriage and divorce. The problem is a difficult one—is divorce beneficial or necessary, or are there other means of solving the same situation?

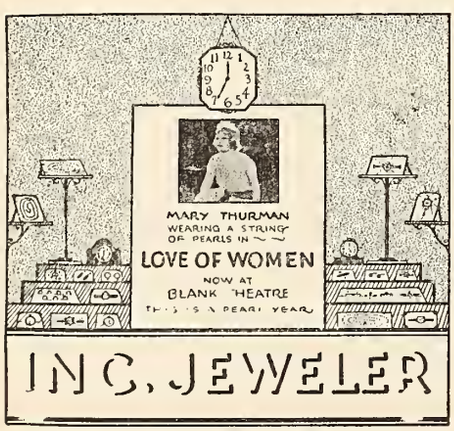
"You can answer that question out of experience and thought. An answer to the same question is given in 'Love of Women,' a motion picture which will be shown at the ..... Theatre next ..... It is a picture and an answer which, I am sure, will interest everybody."

(Signed) Manager, Blank Theatre.

STORE TIE-UPS

Store tie-ups and co-operative advertisements are usually effective, and local merchants are always willing to get in. Get the advertising department of the local paper busy, to fill a page with ads, each headed "Love of Women," and including clothes' shops, beauty parlors, jewelers, etc.

Reserve a large space in the center of your lobby for cooperation with the merchants, and give free tickets to the first ten people who come in with a copy of the ad.



Still of Mary Thurman wearing pearls, used in typical jewelry store tie-up.

Supply still photographs from the picture for window tie-ups to the merchants handling the same merchandise, or mount a still on a card, and letter it for the different stores, somewhat like the jeweler's display illustrated here.

The fact that Mary Thurman wears a gorgeous string of pearls in this picture will induce your local jeweler to give you some window space. "This is a Pearl Year" the jeweler ought to say. Women's clothes shops, beauty parlors, and others can also cash in on the catchy title. Bring this to the attention of your newspaper advertising department. If will mean business for everybody.

The theme of "Love of Women" is the marriage and divorce problem. Use either the mails or the newspapers to find out what your townsfolk think about these questions. Bring to their attention the extraordinarily high percentage of divorces in the United States. Find out how many know what the interlocutory divorce decree is, and what they think about it.

An interesting and tense moment in Associated Exhibitors "Love of Women."

A dandy cast features the picture, seven well-known stars, with the beautiful Helene Chadwick leading the list.

BEAUTY CONTEST

Another unusual beauty contest is possible. In the picture, Miss Thurman vamps the young husband by feigning she has hurt her ankle and getting his aid. The ankle as a beauty asset is thus brought in, and the scene is shown in stills.

To give the contest a novel twist, have the curtain or screen raise a few feet from the stage only, so that only the feet and ankles of the contestants are visble as they walk across the stage. Have the audience indicate by their applause which of the ankles they would award the prizes, which could be silk stockings, etc., and could be hooked up with store tie-ups also.

As details of interlocutory degree are not well known, you could arouse interest by asking, in ads or by way of a newspaper contest, when are you married and not married at the same time? How can you be one-half divorced? When is a man prohibited from associating with his own wife?

Miss Chadwick, the charming star, wears her hair in a curled bob—Miss Thurman, the vamp, has her straight blonde tresses trimmed in a Dutch bob. Hold a bob contest or show, to decide among other things, which type of bob is more popular, and which of the wearers most attractive. A bobbed-hair beauty show ought to interest everyone.

A Message to Exhibitors That Can Be Exchanged for Cash!!

Title	Love of Women
Author	E. C. Holland
Director	Whitman Bennett
Cast	Helene Chadwick, Montague Love, Mary Thurman, Maurice Costello, Lawford Davidson, Marie Shotwell, Frankie Evans
Where made ..... studios	Whitman Bennett Riverside, N. Y.
Theme	Is there a means of lessening indiscriminate divorce, and saving the American home? What happens in a typical case, behind the scenes of divorce, back of the glaring headlines?

"HIS WIFE'S HUSBAND" FULL OF FUN

Beautiful Betty Blythe does not lend herself very well to any circusing. Her pictures require a certain amount of refined and dignified advertising. Newspapers are one of your greatest assets in putting this film before the public. You will find little trouble in stirring interest in her.

A good teaser campaign can be easily worked out in connection with the catchy title of this picture. Use correspondence cards in envelopes addressed to the men of the town, and on the bottom left-hand corner note the following: "Personal, please forward to Mrs. (man's wife or daughter)." This will arouse the curiosity to a high pitch. On the cards just write the words: "Who is your husband?" or "Are you sure you know your husband?" Do not print these if you can possibly have them hand written in ink to add to the personal touch of mystery.

A tie-up with the neighborhood store can be used to advantage, for the picture is a film version of the popular novel, "The Mayor's Wife."

"THE CHALLENGE" INVITES LETTER CONTEST

"The Challenge," is a most interesting picture with added entertainment value because of the beautiful Adirondack settings.

You could get good newspaper publicity by starting a letter contest on "Why I am a bachelor," allowing a free pass to every man that ventures his reason, and a prize for the best letter. This contest would be in keeping with the actions of the Mr. Westly who helps the girl he loves regain her worthless husband.

You can also interest the women with a letter contest on the topic "Should girls work after they get married?" stating personal experience to back up their opinions.

There is good artist's studio scene that could be easily reproduced in a prologue. The studo is rather dark, showing the white snow of the mountain thru a lattice window. The model, in flowing white drapes, sits by the window in the sun-light that comes through. The artist falls in love with her as he paints, and could use the "Song of Love" (Blossom Time) to make his declaration. The model should answer with "Give Me All of You," (Tiger Rose). Your lobby should be decorated in a winter suggestion, using appropriate cut-outs of the Adirondack snow-topped mountains.

THE WEB OF THE LAW

There is a special piece of display that presents itself in a tie-up with the title. Tie up a lot of string to look like a web, and use this right across the front of your theatre, allowing just enough room for entrance, but covering this entrance with a net cord drop. Use this net as the background for the title, making a cut-out of each of the letters in the same.

Then don't forget that the picture is a real, thrilling Westerner. Use all the regular street ballyhoo of the wooly-pants riders on galloping horses. You can put the story across by using two horsemen, one carrying a banner "He Is After Me!" riding down the streets, and about a hundred feet after him, as through trying to catch him, the other rider with the banner "The Web of the Law."

If you wish to prepare an atmospheric lobby we would suggest a bit of corral fence with one or two Texas saddles and bridles thrown over the upper rail. And either between the rails of this fence or between the upper rail and the lobby ceiling fashion a web of silver tinsel thread such as is used for tying gift packages. In the center of this web attach a heart made of red cardboard.

"Toilers of The Sea" Based on Victor Hugo Story

The Beauty of the Sea, and Hardships in Associated Exhibitors "Toilers of the Sea."

"MOHICAN'S DAUGHTER" JACK LONDON VERSION

Every now and then the exhibitors is lucky to get a real Indian picture that is worthy of all the ballyhoo that can be put into it. "The Mohican's Daughter" is just that kind, so go to it big. There will be no disappointment for your audience.

The story is a Jack London one (taken from "Jess Uck") and he needs no introduction to the American audiences. But it's a great selling point to be used in your mailing lists.

Use the straight old-fashioned ballyhoo stuff, that is, Indian street walkers, and, if possible, get up a parade of about seven or eight Indians and squaws with all their camping luggage. This could be made very effective by paying fairly close attention to the details. If there happens to be a Gypsy troupe in town, they ought to be able to pull this stunt off in first class manner.

Fix your lobby up in one of two ways: either with an Indian tent, or like a white man's trading post (regular wooden stockade). The Indian tent allows more freedom in decoration, using bows and arrows, tomahawks, war shields, Indian masks, etc. If there is a small museum in town, you may be able to borrow this stuff from them for exhibition. Otherwise try the masquerade costumer; it will give him some free advertising.

You may attempt a tie-up with the local drug-store by having him exhibit some of the herbs and roots that Indian medicine men used to employ in their practise. Dress up the window in Indian manner. A Medicine Man takes a big part in this picture.

Therefore an Indian "medicine dance" by local talent would be a good idea for a prolog.

No one less than the immortal Victor Hugo wrote the story that suggested this sterling portrayal of the hard life of the men who must win in their struggle with the treacherous seas for existence. True men, and righteous they are, but should one digress from the narrow path, he is soon segregated from the others. That is the story of Victor Hugo.

Unless you are located nearby some seaport, you could do little with this picture on visible exploitation. Use the newspaper in every conceivable way, with advance notices and reviews of the picture. Write to the women folk that patronize your theatre, and tell them of the sterling heart appeal afforded by the sweet, slip of a girl that is thrown among these true but rough men. Real womanhood only could cope with such conditions.

Of course, if you can lay your hands on any seaman material—go to it for all you are worth. Life buoys, oars, anchors, fishing nets and such matter is all very interesting, especially to the man who has never seen water except in a glass.

There is an especially beautiful and interesting set of lobby cards in colors for this picture. Be sure that you get them and give them plenty of display. The big sheet posters are just as attractive.

"SUPER-SEX" FULL OF YOUTH'S TRIALS

Nothing better than a disappointed tin-Lizzie with a run-down racing body on it to advertise the picture. There is a laugh even in the most pathetic scenes here, and there are many of them. Use the flivver idea, and to add to the ballyhoo, have it break down every now and then, in the thickest of traffic if the cop will let you get away with it. Even if the cop objects, try this stunt once or twice, nevertheless, for it will get into the newspapers besides.

One of the sub-titles has a real laugh in it which can be used for newspaper advertising or for throw-away teasers. The title reads: "The Higgins family is just like a potato plant—the best part of it is underground." Use the first part of it, "Why is the Higgins family like a potato plant"? and start a contest (like the *Life* Magazine runs) for the best second line offered.

Try the scrambled letter stunt. Mix the letters in the title and offer prizes for the right arrangement.

SHOWMANSHIP

Exit the Old School—

Allan S. Glenn Tells About Modern Showmanship Methods and Modern Exploitation Men

Enter the New

By ALLAN S. GLENN

Supervisor of Exploitation for First National Pictures

PROPER attack in intensive exploitation of motion pictures has been clearly demonstrated. The unqualified success of both "The Sea Hawk" and "Abraham Lincoln," which have proven the greatest attractions First National has ever distributed, can be claimed in no small part by the exploitation activities of our six-months'-old department, started primarily to assume the publicizing of these special productions.

Having run the gamut of old time press agenting methods and observing its efficient and futile operations, a system was evolved whereby all exploitation by First National is controlled from the home office, and thus doing away with the necessity of stationing a department representative in each exchange. Thus, the prevailing system effected by most motion picture distributors has been discarded.

THE present personnel of the exploitation department is numerically small. Ten men are constantly traveling back and forth across a goodly portion of the United States, cooperating with exhibitors in whatever manner the situation presents itself to further the public's interest in the special pictures we are called upon to publicize.

Much has been made of so-called press agent methods, which our department has discarded as obsolete. After all, the maximum results can be obtained only where dignified and legitimate methods are brought into play. By developing a department in which the individuals are specialists it has become possible to so route each staff members that it is possible to send the best available man to take charge of the engagement.

Everyone connected with the industry doubtless has heard how a Mr. Whoopemup, a motion picture press-agent of the old school, donned overalls and painted a theatre lobby to assist in exploiting a particular picture—and incidentally, but nevertheless true, to further endear himself to the exhibitor.

IT is the contention of our department that an exploitation man is far too valuable to be spending his time in such endeavor, however worthy it may have been. A more efficient method, had the exploiteer been sufficiently resourceful, would have been to make a tie-up with a local decorator in return for proper advertising credit in the manner of a modest announcement proclaiming the painter's craftsmanship.

RESOURCEFULNESS, tact, diplomacy, and agility are the qualifications of an exploitation representative, and by gathering together a group of individuals who can go out on their own resources and be depended upon for many unusual and novel devices for publicizing special motion pictures we have developed an altogether new feature of First National service which has demonstrated its worth beyond all doubt.

Not only does a First National exploitation representative do routine work wherever he may be, but he establishes connection for future cooperation thereby insuring a pleasant reception should it become necessary to do future exploitation in that particular town.

NOT the least duty of a First National exploiteer is the building of good will for the exhibitor's theatre in the locality where it is situated. Because of wide experience in the field, and because the exploitation man is in touch with many different localities, he is in a position to make helpful suggestions to the showman, and more than that, to aid in making these suggestions actualities.

It is an odd thing that some exhibitors do not seem to stress the importance of exploitation. There is nothing in the show business that is nearly so essential; and there is nothing that will bring richer reward to the theatre and its owner.

Interesting stories are told of showmen confronted by identical conditions, playing the same pictures—one putting into his showing every ounce of exploitation energy, the other eschewing all publicizing effort, or contenting himself with lackadaisical methods absolutely devoid of all pulling power.

ART for art's sake is fine. But the exhibition of motion pictures—the purveying of entertainment to the public is a business. And every showman is in the business to make money. The cash balance is the final test, and where the exhibitor puts his shoulder to the exploitation wheel you will never find him worrying about the proverbial wolf.

The show business will always be good for showmen. But it is necessary for the exhibitor to do his share. We are doing all possible to reduce the required effort on his part to an absolute minimum, but there are some things he must do. If he will only be interested in making money for himself as we are in making money for him, he will find that there is a pot of box-office gold at the end of the showmanship rainbow.

HIRE AN ELEPHANT !

Those days have passed. Barnum is dead. But in place of the brass drum and brass band ballyhoo of an ancient day has come a wealth of dignified, effective exploitation. And in place of the old time P. A. with red vest and "ice" in his shirt front, we have the modern marvel—the new school of showmanship—the E. E.—Exploitation Engineer.

The value of exploitation is increasing constantly. It means dollars and cents to every exhibitor. Expensive departments are maintained by the companies to aid showmen. Everything is made as easy as possible for them. All that they have to do is to reach out and grasp the opportunity plums that are presented on a platter of box-office gold. It is up to them to do so.

52 one-reel comedies from Universal

Fifteen Hysterical Box-Office Smashes:

"William Tell"
"Columbus and Isabella"
"Benjamin Franklin"
"Rip Van Winkle"
"Pocohontas and John Smith"
"Robinson Crusoe"
"Anthony and Cleopatra"
"Omar Khayyam"
"Paul Revere"
"Pre-Hysterical Man"
"Ponce De Leon"
"Rembrandt"
"Sir Walter Raleigh"
"Nero"
"Ben Hur"

UNIVERSAL
presents the sensational comedy successes

Hysterical History Comedies

15 One-Reel Burlesques of Famous Characters of History—

Directed by Bryan Foy

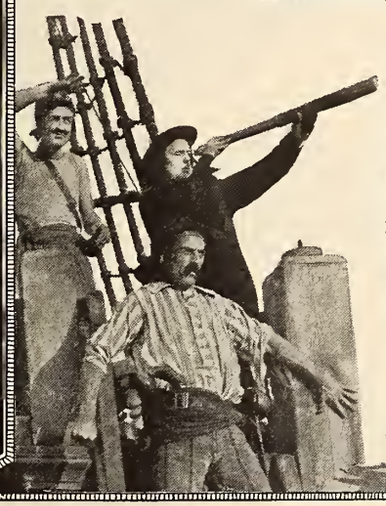
"Best Single-Reel Comedies on the Market"

Liberty Theatre, Kansas City, Mo.

"Finest short subjects ever played in my house!"
Olympic Theatre Monessen, Pa.

"In a class by themselves!"
Park & Whitway Theatres, Mansfield, Ohio

"Something new . . . a welcome relief from stereotyped stuff!"
Elmac Theatre, Maple Rapids, Mich.



Something different . . . something new! Exactly what your patrons have always looked for! Hysterical Histories have an entirely novel comedy slant. Ridiculous burlesques on the great figures of history that will tickle old and young alike! Book these fifteen refreshingly out-of-the-ordinary comedies.

"Always Put the Crowd in Good Spirits!"

Legion Theatre, Blunt, S. D.

"Fine . . . all of them!"
Community Theatre, David City, Neb.

"Very good single reelers!"
Pastime Theatre, Mason, Mich.

"As good as any made!"
Lyric Theatre, Manning, Texas.

"Cracking good comedy! . . . Played to big house!"
Oak Theatre, Oakdale, Neb.

Universal *One-reel* Comedies

featuring

Bert Roach
Alice Howell
Neely Edwards

and including

6 Sweet Sixteen Comedies *featuring*
Olive Hasbrouck *and* **Arthur Lake**

"They put the people in your house."

Bert Roach, Alice Howell, and Neely Edwards are well-known to your patrons as unbeatable "blues" chasers. In their carefully constructed rapid-fire comedies, they chase the glooms unmercifully with their happy-go-lucky antics.

The Sweet Sixteen Series with Olive Hasbrouck and Arthur Lake have won a host of friends in their clever boy-and-girl comedies, picturing the happy days of youthful love.

Nationally Advertised in
The Saturday Evening Post

Motion Picture Producers & Distributors of America, Inc. Will H. Hays, Pres.

Above is Edna Marian, Century Comedy star, getting the fresh air of Hollywood while seated on the front of a racing car. Miss Marian is not perturbed as the driver turns corners on two wheels for in her comedy work she is called upon for many stunts.

No doubt Edna Marian, (left) is thinking of Santa Claus. This diminutive star is deserving of heaps of presents for keeping the great American public in laughing condition. She has made thousands of friends through her comedy work for Century Comedies.

Bert Roach (below) has money to burn in this picture. He is one of Universal's greatest mirth provokers and he never fails to bring chuckles to all.

Universal Makes the World Laugh

With a Galaxy of Stars, These Comedies Are Known to Every Fan

NATIONAL Tie-Up SECTION

Ride the Prosperity Wave With Andy Gump

Joe Murphy is Andy Gump in the Gump laugh manufacturers, released through Universal.

"OH, MIN!" says Andy Gump, the box-office king, "We certainly did the exhibitors a big favor when we agreed to appear in the dozen two-reel features for Universal!"

And every showman in the business agrees with Andy after he witnesses the enthusiastic reception accorded the Gumps by all audiences.

The mere fact that the Gump cartoons are being run in over three hundred papers which are read by some thirty million people daily is sufficient reason why you should capitalize this big publicity by making smashing big features of the Gump comedies.

Add to this a varied assortment of exploitation possibilities far exceeding those offered by the usual "super-specials" and you will see why Andy, Min and little Chester have won instant screen popularity.

Utilize the newspapers running the Gump cartoons when you show the pictures. Stage a Gump resemblance contest. Offer prizes for the best Gump cartoon with "apologies" to cartoonist Sidney Smith. Fix up a ballyhoo man to look like Andy. Have him parade the streets asking directions to your theatre and passing cards stating that he is now in the "movies."

Or get the oldest flivver in town. Let Andy drive it and put Min and Chester in the back seat. A banner on the rear may read: "En Route from the *'Daily Star'* comic section to the screen of the City Theatre." In this manner you also effect a newspaper tie-up, and you get additional publicity through your ad for the oldest automobile in town.

There is a chance for a fine lot of newspaper comedy in Andy's assertion that he will run for President again in 1928. Tie this up with the thought that he is starting his campaign at your theatre four years in advance.

You will find many shop windows available for your Gump showings, as there are lots of articles manufactured that bear the name of this national cartoon character. A visit to your local five and ten cent shop will disclose a wealth of novelty material for lobby-dress or "lucky number" prizes.

You may also tie-up with some big charity by having the society women of the town dress dolls a la Gumps, and having some man of local importance auction them off after you showing. The proceeds of the auction go to the charity and the folks interested in the charity will pull additional patronage for your theatre.

COMMUNICATE with the following firms for Gump products with which you may tie-up your whole town:

Paul F. Beich Co., 122 South Green St., Chicago, Ill.
Manufacturers of Gump Characters in Candy.

Voegele & Dinning Co., Huntington, W. Va.
Manufacturers of "Uncle Bim's Roll," 5c candy bar.

Miller Rubber Company, Akron, Ohio
Manufacturers of Gump Toys.

Milton Bradley Company, Springfield, Mass.
Manufacturers of the "Andy Gump Game."

Cupples & Leon Company, 449 Fourth Ave., New York
Publishers of the "Andy Gump Book."

Loose-Wiles Biscuit Company, Long Island City, New York
Manufacturers of "Andy Gump Cookies."

You will receive immediate advice as to the merchants handling these products in your city, every one of them will be only too happy to help in staging a mammoth exploitation campaign for Andy Gump, through which both you and they will profit mightily.

There is not any of your potential patronage which may not be made to place your theatre on the permanent visiting list through these comedies. The entire vicinity—men, women and children—will flock to your playhouse if you will only use some fraction of the exploitation material offered.

You may arrange with your newspaper for strips showing various Gump cartoons. These, mouned on cardboard and used in window displays together with stills from the production, will draw additional attention to the goods displayed in the window and to your attraction.

Cut-outs of the Gump family will prove helpful in lobby decoration, and poster backgrounds for displays will build better business for your theatre and your tie-up merchant partner.

IT will pay to put on a comedy prolog when you show the Gump features. An elongated eccentric dancer, or even a speech by an individual made-up to resemble Andy will be sufficient. But by all means give these Gump features the feature exploitation that they deserve. Use every ounce of showmanship in your possession to let folks know what you are showing—the results will justify the endeavor.

It is merely up to you to cash in on the nation-wide publicity which the Gump family enjoy. So step on the exploitation gas and put over a real mile-a-minute campaign for these big laugh makers.

Feature the Gumps, and they will make a big feature of your bank-roll.

Here are just a few of the beautiful girls that appear in Universal's Century Comedies. Stills like this may be used to tie-up any number of products with your theatre's Century attractions.

Putting the Spotlight on Century Comedies

WHATEVER the title of the Century Comedy you play, it is well worth featuring in the brightest lights. The laughter loving world has come to look upon these brilliant bits of farce as the "smile a day that keeps the doctor away." Tell the town that the Century girls are on your screen, and the town will respond by depositing its coin with your ticket seller.

Wanda Wiley, one of Universal's Century Comedy stars, will sell hosiery for your tie-up merchant and tickets for your show through this still and others equally fine.

COMMUNICATE with all of the following manufacturers for display material, or have the various merchants handling the different products do so. The Century stills—your part of the window display—will help sell the tie-up goods, and the window itself will advertise your show.

Vanity Fair Silk Mills, Reading, Pa.
Manufacturers of Silk Hosiery and Underwear

Jantzen Knitting Mills, 303 Fifth Ave., New York,
Manufacturers of Swimming Suits

The Reiser Company, 220 Fifth Ave., New York
Manufacturers of "Venida" Hair Nets

Lehn & Fink, Inc., 635 Greenwich St., New York
Manufacturers of "Pebeco" Tooth Paste

Jos. H. Meyer Bros., 220 25th St., Brooklyn, New York
Manufacturers of "Richelieu" Pearls

In addtion to these tie-ups, get the cooperation of any local automobile agent with the stills showing Wanda, Edna, and the girls riding in Chandlers, Kisselcars and other makes.

Get windows from the local toy shops with the stills of Edna posing as a "great big beautiful doll," or riding her kiddy-car, or as a little girl playing with toy animals.

LOAD up a motor-car with a dozen pretty girls and have the car drive through town decorated with streamers. Have the girls toss confetti, blow horns, and attract general attention. The car may carry a banner proclaiming the advent of the particular Century Comedy which you are showing.

Organize a "Wanda Wiley Club" among the admirers of the comedienne, and present each of the members with an autographed picture of Wanda.

THERE are dozens of stills for use in the windows of sporting goods stores. They show the girls boxing, fencing, exercising with the clubs, playing golf, and going through all manner of calisthenics.

In fact there is no product which may not be utilized in the exploitation of your theatre and your show—when the show is a Century Comedy.

Organize a local "Follies" by staging a series of contests to select the prettiest girl in town. Each winner is a member of your "Follies Club."

This one is for a toy store. There are many others showing Edna Marian, with different articles that you may tie-up for your showings of Century comedies.

Make Money—Play a Champion!

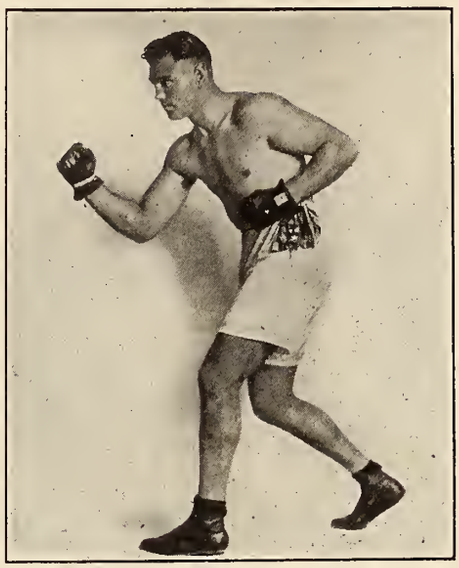
"Fight and Win" Series Can't Lose

THE "Fight and Win" series of comedies, in which Jack Dempsey proves himself to be a big laugh winner, merit being played-up with the highest brand of showmanship of which you are capable.

There are several different angles from which you may approach the exploitation of this series. But chief among them is the fact that each and every one is a rattling good comedy good for a laugh from every foot of film.

Dempsey, champion of champions, is known in every corner where newspapers are read. He is a character of national and international importance. Men, women and children are all interested in the big, clean-living young man who has won a fortune through the exercise of keen mentality and perfect physical co-ordination. And in this latest triumph, "Fight and Win," he proves himself a comedian of great ability, capable of creating that which the world needs most—laughter.

Here is a series with which you can interest the entire family. The men will be interested in seeing the champ in action. The women will get many a good laugh for the humorous and ludicrous situations with which each picture is brim-full, and the children will enjoy the good clean, fast action.



Jack Dempsey, Champion of Champions, who has scored one more box-office knock-out in Universal's "Fight and Win" series.

In securing window tie-ups there are any number of good stills which will interest the merchants and the passers-by. Of course, the champion should occupy the central positions in the displays, but other pictures stressing the comedy or thrilling events in the films should also be in evidence.

WE suggest that the help of the following national advertisers be secured. A line to them, from you or from the local merchant handling their product, will receive immediate attention. Display material in desired quantities will be forwarded, and the windows secured will surely bring results for both theatre and merchants.

Thermo Mills, Inc., 349 Broadway, New York
Manufacturers of Mens' Sport Coats

Paul Westphal, 306 West 36 St., New York
Manufacturer of Westphal's "Auxiliator"

Shirek & Hirsch, 79 Fifth Avenue, New York
Manufacturers of "Personality" Clothes

Franklin Knitting Mills, 200 Fifth Ave., New York
Manufacturers of "Fashionknit" Neckwear

F. Berg & Co., 1107 Broadway, New York
Manufacturers of "Sta-Shape" Hats

In addition to these make all the local tie-ups possible. Sporting goods stores, department stores, druggists, haberdashers, clothiers, all shops dealing in articles designed for masculine use may be utilized to publicize your attraction through their windows.

INTEREST will be added to your program if you will secure the aid of the local school in putting on a setting-up drill or gymnastic exhibition by the children of the grade or high schools. Any tie-up of local community interest will bring extra dollars to the box-office. Play the champ to win. He has never lost yet.

Billy Sullivan stars in Universal's "Fast Steppers," an intriguing story of the race track, that is brim-full of sure fire exploitation material that will make the picture a big showmanship winner.

There is tense excitement and lots of laughs in every reel of Universal's "Fast Steppers" which has proven a marvellous money-maker for real showmen and will continue to do so.

Play Both To Win Big Patronage

"The Leather Pushers" and "Fast Steppers" Are Sure Box-Office Winners

REGINALD DENNY has built himself a mighty big name with the series of Universal pictures released as "The Leather Pushers." And frightfully so for the films are real classics from every point of view—more especially that of the box-office.

The series with which the exhibitor may fight a winning battle for wealth is in six rounds. Round one is entitled "Young King Cole." It is a real K. O. followed by five more equally speedy and called "He Raised Kane," "The Chickasha Bone Crusher," "When Kane Met Abel," "Strike Father, Strike Son," and "Joan of Newark."

The stories from which these rapid-fire films have been made were written by H. C. Witwer, who has gained fame in the *Saturday Evening Post.* Reginald Denny is "Kid Roberts," the wealthy youth who enters the field of pugilism for sheer love of the game. And Hayden Stevenson is the manager who causes audiences much mirth with his characterization of a typical ringside "wise cracker."

The exploitation value of the author's name ranks with that of the star, and both should be featured so as to reach the reading public as well as that which is more interested in the thrills depicted on the screen.

It is easy to make money with a picture so chock-a-block with showmanship possibilities as Universal's fine picture "Fast Steppers," featuring Billy Sullivan.

WHILE the athletic aspect of the picture should be stressed, there is also love interest, comedy, and all other elements which go to make up a box-office production. Remember this Denny is a handsome chap and a fine actor. He will pull a lot of patronage from among the fair sex—and yet he is a real "he-man" who will win the admiration of the fellows as well as the girls.

Secure the co-operation of your local sporting editor on this one. Arrange to have him study the pictures and write why he believes that Denny would have a good chance to win a championship if he cared to forsake the production lot for the real squared-circle. Tie-up with the local Y. M. C. A. and any other organization interested in boxing or other form of athletics. Stage an amateur boxing tournament securing prizes from the local sporting goods stores, and offering a "Reginald Denny-Leather Pushers" cup for the winner of the final in the big class. For a bally, you might secure the services of some boxer or athlete who is doing road work in the course of training. Have a couple of these boys in sweaters, etc., run along the streets carrying a sign regarding the attraction.

Another first class bet is Billy Sullivan as "The Information Kid" in "Fast Steppers," a story of the turf with all its glamour and excitement. There are six events in this field day attraction, and each is better, more thrilling, more exciting, more interesting than its predecessor. Here is a chance for exploitation aplenty.

Feature the racing element. Have a lobby decorated with a huge horseshoe. Have racing plates, halters, bridles and saddles in evidence. Make a cut-out from the excellent paper provided. Have it show two horses neck to neck. Attire the ushers as jockeys. Give toy whips as souvenirs.

PRINT throwaways in envelopes marked "One Best Bet"—and the card inside, of course, will tell the town about "Fast Steppers." Instead of the ordinary tickets pass out "Field Badges" for admission. And arrange to have these badges on sale whereever you tie-up with merchants.

On both "The Leather Pushers" and "Fast Steppers" get in immediate touch with these manufacturers for display material—or else have the local merchant do so. They will get behind you with all their strength, and business will result for you and them.

Frank Katz Hat Co., 721 Broadway, New York. Manufacturers of "Society Club Hats

Gropper Knitting Mills, 632 Broadway, New York Manufacturers of "Gropperknit" Ties.

Auto Strop Safety Razor Co., 656 1st Ave., New York Manufacturers of Auto-Strop razors.

Julius Klorffein, 141 Fifth Ave., New York Manufacturers of Garcia Grande Cigars

National Leather Glove Mfgs. 395 Broadway, N. Y. Manufacturers of Leather Gloves.

There is heart interest in "Fast Steppers" as well as lots of thrilling action. This Universal picture is a story of the turf with all its glamour and excitement. The series may be well exploited from every angle.

Tie-ups with shoe stores may be used effectively with either "The Leather Pushers" or "Fast Steppers" both titles being readily applicable to this line of merchandise. Stills from the picture with prominence given either to Reginald Denny or Billy Sullivan, as the case may be should be placed in the show windows with a placard reading: "These shoes are worn by Reginald Denny in 'The Leather Pushers' (or by Billy Sullivan in 'Fast Steppers')."

Here is a jewel tie-up from "Columbus and Isabelle", one of the farcical films included in Universal's "Hysterical History" series. Each of them presents many exploitation angles.

Make Fifteen Profits With *"Hysterical History"*

THEY'LL all be hysterical with laughter at the "Hysterical History" series. And you, too, will be hysterical—with joy at the coin tumbling into the cash drawer!

The audience appeal is tremendous. There is no person in your town that cannot be interested in these ultra-clever burlesques. Adults and youngsters will flock to the theatre—IF—you exploit your attractions so that they will know you are showing them.

Think of the ballys! For "William Tell" a man and a boy in outlandish "period" costumes rehearsing the well known apple episode. For "Benjamin Franklin" a costumed individual flying a kite. For "Rip Van Winkle" a ballyhoo artist representing the famous sleeper after his twenty years repose. For "Robinson Crusoe," the famous castaway, his man "Friday," the monkey and the parrot. For "Sir Walter Raleigh," the knight, himself spreading his cloak at the street crossing so that "Queen Elizabeth" may not soil her shoes. It's a cinch! You'll make yourself and your theatre famous—and "Hysterical History" will be the topic of conversation at every breakfast, dinner and supper table.

TIE-UP with the schools on every one of the series. Run special matinees on Saturday mornings. Invite the teachers. Make special rates for groups of twenty or more kids. Offer prizes of passes for the best essays on any of the characters, and have the school heads be the judges.

Arrange with the newspapers to publish a series of articles such as "The True Story of Christopher Columbus"—and run the story coincidentally with your showing of that chapter. Arrange an intelligence test in the schools, asking who the various characters were. You will be surprised at some of the answers received—and so will the school board.

You'll show the town a good time when you give them Universal's "Hysterical History" Series. This still is from the chapter on "Nero," and is good for a laugh anywhere.

GET in touch with the social organizations and see if you cannot interest them in planning a series of "Hysterical History" dances. Offer prizes each week for the best comic prolog staged by amateurs. Tie-up with music stores on the strength of the fact that the series was planned by and directed by Bryan Foy, son of the famous comedian Eddie Foy and author of the great song triumph "Mr. Gallagher and Mr. Shean."

Wonderful comedy-add to the

Twelve from each of these four stars

TWO REELS EACH

Wanda Wiley

"That Cute Little Devil"

Here is the girl hailed by critics and public as the greatest comedy find of years. A fascinating beauty with a personality that drags the public right up to the box-office window!

"Good . . . well liked here!"
—Victory Theatre, Rossiter, Pa.

"All my patrons liked this one."
—Strand Theatre, Samson, Ala.

"Clever and funny comedy!"
—Star Theatre, Alexandria, S. D.

Al Alt

"Short and Funny"

He surely is short, but just so surely is he long on laughs. It is his ability to put a record number of laughs in every comedy that has made him a real box-office attraction.

"Good comedy . . . a good drawing card for me!"
—Strand Theatre, Florala, Ala.

"Far above the average . . . Consistently good!"
—Queen Theatre, Tyler, Texas

"A scream . . . best we have had yet!"
—Elmac Theatre, Maple Rapids, Mich.

Consistently Good CENTURY

Nationally Advertised in The Saturday Evening Post

box office receipts as well! says

The Grand Theatre
Kokomo, Ind.

52
a
Year

Four
featuring
the Century
Follies Girls

Edna Marian

"Beautiful But Clever"

The funniest costume in her wardrobe couldn't make anyone forget the delightful charm of her pretty face or the many surprising situations that mean uproarious humor.

"Different . . . therefore entertaining!"
—Community Theatre, David City, Neb.

"Real good comedy . . . action all good!"
—Everybody's Theatre, Mc Coll, S. D.

"Going over very big! Plenty of clean wholesome fun!"
—Century Theatre, Baltimore, Md.

Eddie Gordon

"To See Him Is to Laugh"

That's all you need to do—look and laugh! There is that "something" in the way he stands, the way he looks, that is irresistibly funny . . . Play one of his pictures and make him an everlasting favorite at your theatre.

"Had the house in an uproar all through!"
—Oak Theatre, Oakdale, Neb.

"Greatest money-getting short subjects I have ever played!"
—Rialto Theatre, Erie, Pa.

"Can't say enough about these . . . my patrons go wild over them!"
—Mocks Theatre, Girard, Ohio

Released thru UNIVERSAL
Comedies

Motion Picture Producers & Distributors of America, Inc. Will H. Hays - Pres.

Quick Money and Quick Action

Long Profits in Short Subjects for Showmen Who Show Them

EVERY short subject shown in your theatre should be boosted with one hundred percent exploitation. And every one of them is wide open for you to give full expression to your showmanship genius. Do so and you'll ring the box-office bell.

One of many typical stills from Universal's "Seein' Red." Such scenes are guaranteed to stop passersby before any windows where they are displayed and will bring increased patronage for all.

Brevity, tis said, is the soul of wit. Lengthy pictures are often tiring. But these snappy one reel comedies and two reel Westerns hit the nail right on the head for whirlwind merriment or wild, daring, thrilling action.

If it is a comedy you are showing, pick the funniest situations and build your exploitation campaign around them. If there is some outstanding ludicrous character use it in a ballyhoo. Select comedy catch lines for your advertising copy. Stage a permanent contest in connection with the newspaper for the best joke or the funniest situation described by the readers. The prize will be a free pass to the next comedy showing.

Get the kids to work for you. Organize a "Kid's Komedy Klub." Make it a local institution. Run special matinees for them on Saturday mornings or an early show on Friday night. Scale down a bit on prices for Klub members (regular attendants). Offer small prizes for different stunts. Offer a "prize package" with every kid ticket. Do everything you can to build your popularity with the youngsters. They'll gladly work for you in distributing throwaways and otherwise publicizing your show. And they'll see to it that when Ma and Pa go to the pictures it is your theatre that receives the patronage. The window tie-ups that you arrange for your underglass advertising campaign largely upon the type of picture that you play. If you are showing one of the Century Comedies featuring Wanda Wiley or Edna Marian your tie-ups will differ from those available for a short feature showing Eddie Gordan or Al Alt.

In many of these stories there are beautiful girls, and wherever there are stills of beautiful girls you may arrange tie-ups with all sorts of articles designed for feminine use. For instance, hairnets, cosmetics, perfume, hosiery, lingerie, dresses, milinery and a thousand other things.

When you show two-reel Universal Westerns you may always tie-up with merchants handling such products as "Stetson" Hats "Winchester" riflles, "Colt" revolvers, "Fownes" gloves, "GGG" clothes, the drug products of McKesson & Robbins, Inc., "Thermo" sport coats, "Garcia Grande" cigars, "Sterno" canned heat, "Autostrop" safety razors, and other products according to the story depicted.

HERE again you can utilize the kids in a bally. Get a bunch of them and dress them up with bandanas and Western hats. These are to be your permanent property, but every Saturday the kids are to wear them and parade with appropriate signs as to what is doing at your playhouse.

The same regalia may be utilized to lend an air of the "great open spaces" to your ushers. To attract further attention dress up several men and women in Western regalia, and have them either ride on horses or old prairie schooners, open of course, so that passersby can see them.

Have an old donkey led through the streets by a sad-looking cow-boy specimen. The donkey can have an imitation pack on its back. This pack can be used for your reading material and through the use of the donkey a great deal of attention can be directed toward the advertising of your house.

Dress the front of your house with Western paraphernalia, lariats and other commodities, all know they are from the West only. Where you can give a short history of each saddle, stirrups, etc., do so. This will hold the attention of people who are passing and will arouse curiosity as to your show.

Such ludicrous scenes are the rule in Universal's two-reel Comedies. This particular bit of action is from Universal's "Politics," a sure fire laugh winner.

"Filled with the thrills and punches the average movie fan wants!" COLUMBIA Thea. Cleveland, O.

"Finest short subjects ever played in my house! Patrons ask for them!"
Olympic Theatre, Monessen, Penn.

"The best short subjects that can be booked in a house catering to Western trade!"
Crystal & Cozy Theatres, Topeka, Kan.

"My patrons have always enjoyed them! My praise cannot be placed too highly!"
Rialto Theatre, Stockton, Cal.

"One of the best two-reel pictures on the market!"
Alhambra Theatre, Rockwood, Tenn.

"Wish to compliment you on the merit of your two-reel Westerns—Best on the market!"
Gem Theatre, Kansas City, Mo.

"Mighty fine subjects for any house! Have a popular appeal to my patrons!"
Mozart Theatre, Canton, Ohio.

"Very favorable reports from patrons! Most all good and can buy them right!"
Strand Theatre, Florala, Ala.

"Extra good Western—enjoyed by all!"
Osage Theatre, Osage, Okla.

ALL the thrills and punches that any movie fan could wish are served to him in these great Westerns! All the romance, comedy and gripping moments of a five-reel picture are jam-packed into two reels that simply hum with action! With particular attention devoted to story, stars, and direction, these galloping two-reelers have won a firm place in the hearts of all lovers of up-and-at-'em movies!

See them at your Universal Exchange

UNIVERSAL 2 REEL WESTERNS

FEATURING

EDDIE COBB · JACK DAUGHERTY
PETE MORRISON · BILLY SULLIVAN

52 a year — One every week

Motion Picture Producers & Distributors of America Inc. Will H. Hays, Pres.

Nationally advertised in The Saturday Evening Post

This letter concerns every exhibitor!

RIALTO THEATRE
EAST STATE STREET
JACKSONVILLE. ILL.

December 6, 1924.

Universal Film Exchanges,
St. Louis, Mo.

Gentlemen:-

Our check is enclosed for the two days extra run of the GUMP COMEDY.

I am indeed sorry that we are so near the end of the GUMP SERIES. In them you have the best for drawing power of any comedy subjects that this theatre has ever played. I only Wish we could get one for every change of program. Not only do they go big with the children but with the adults as well.

A short time ago we had in the theatre one of the best attractions of the year. This picture played twice daily at 25¢ and 50¢ admission. In order to get the late comers seated before the feature began we used a GUMP COMEDY for the opening of each show. In the lobby the GUMP COMEDY was advertised along with the big feature. We were very much surprised when the late comers who had missed the comedy come from the theatre at the end of the show and asked why the GUMP COMEDY had not been shown. Several stated that they had gone in to see the GUMP COMEDY, not caring to see the big feature. When you have a comedy that can pull 50¢, you should let the world know it.

Yours very truly,
Jas. C. Weber

Read every word of it!

"ADVERTISED THIS COMEDY ABOVE MY FEATURE AND WAS JUSTIFIED IN DOING IT."—Yale Theatre, Bartlesville, Okla.

"The best bet we have bought . . . . can't get them fast enough."—Jewel Theatre, Fremont, Ohio.

"Greatest money getting short subjects I ever played."—Rialto Theatre, Erie Pa.

* * *

Sidney Smith's famous cartoon has a great cast, featuring Joe Murphy and Fay Tincher, and directed by Erle Kenton. Samuel van Ronkel productions.

The world famous Chicago Theatre uses two column newspaper ads to boost the Gumps

the GUMPS

Series of 12 • 2 reels each • Released thru Universal

Nationally advertised in The Saturday Evening Post

Motion Picture Producers & Distributors of America, Inc. Will H. Hays, Pres.

Universal Short Subjects On Firm Foundation

THE Universal Pictures Corporation has built its Short Product business upon the firmest foundation in the industry. This foundation consists of two things—an especial care in the selection and production of superior short subjects and the careful training of its sales representatives in the value of short reel entertainment.

There is hardly an exchange manager in the entire Universal sales department who has not served an apprenticeship in the short product field, first selling, then directing sales of one and two reel pictures. The importance of short product is constantly carried home to the sales force. The salesmen are frequently reminded that more than half of the reels released by Universal every week are short subjects, and being of exceptionally good quality, should represent a sizable proportion of the entire Universal business.

The short subject field is more intricate than the feature field, and Universal's sales experts study it constantly. Under F. J. McConnell, sales manager for short product, the exchange managers and the short subject managers in each exchange, follow the market closely. The three Sales Directors who head the Universal sales organization, all are keen proponents of Short Product and never overlook an opportunity to encourage greater attention to this phase of Universal's activity.

The Universal exchange managers have found a wide divergence in the marketing of short product in the various territories. In some sections certain brands of short pictures are eagerly sought, while in other sections the same brands will be a drag on the market. Some exchange centers are excellent short product territories, while others are only fair, and some are poor.

Following is a survey of the various territories as figured out by Universal short product experts. In some cases, the human sales factor has a bearing upon the situation—a bearing that it is not possible to determine.

Considering the Eastern Division, headed by Jules Levy. In the Albany territory, of which Julius Singer is the exchange manager, Century Comedies are very popular, and the International News is very good.

In Buffalo, E. W. Kramer is manager, the Gump Comedies have been exceptionally successful.

Similar conditions prevail in New Haven, of which Maurice Joseph is the Universal manager. This is another good territory for the Gump comedies.

Philadelphia, of which Michael Landow is manager, presents a curious situation. While short product is generally good in that territory, such Universal serials as "Wolves of the North," "The Riddle Rider," and "The Steel Trail" were exceptionally successful.

The Cleveland territory also is an interesting one due to a similar situation, serial business going far ahead of other short product sales.

In Detroit, where Joe Friedman is the Universal manager, short subjects are very lively. His business with the Leather Pushers is far in advance of most other exchanges.

Pittsburgh, of which Harry Levy is Universal manager, is one of Universal prize short subject territories.

The Canadian field is rapidly becoming an important short subject market. Canadian exhibitors are buying more and more one and two reelers to balance their programs. Clair Hague is Universal's Canadian manager, with headquarters in Toronto.

Vancouver, R. A. Scott, manager; Winnipeg, George F. Law, manager; and St. John, J. Liberman, manager, are better and better each season.

The New York or metropolitan territory of Universal, of which W. C. Herrman is the managing director, is also a fine short product market.

In Universal's Western Division, of which Ned Martin is the Sales Director, the exchanges which stand out as short product markets of exceptional success are Chicago, Seattle, Portland, San Francisco and Los Angeles.

Seattle is the prize short product exchange of the West for Universal. L. J. Schlaifer is the manager, and his salesmen have put that exchange at the top.

Portland is neck and neck with Seattle. L. Hess, the manager there, was well trained in short subject value in the East before taking over the western exchange.

San Francisco stands out for its success with serials. Carol Nathan, the manager, reports unusual business with the recent William Duncan serials, "The Steel Trail" and "Wolves of the North."

Los Angeles, of which D. S. Mitchell is the newly appointed manager, is also a fine market for such brands as the International News.

Milwaukee, where George Levine is the manager, is another excellent territory for the Gump comedies. This exchange also ranks high in International News sales.

In Minneapolis, with Phil Dunas as its manager, the Universal sales force has inaugurated a special drive to create sales records on all brands of Universal short product.

The Omaha and Sioux Falls exchanges, with Nat Furst and H. F. Lefholtz respectively at the helms, have done well with the Gumps comedies.

The other exchanges of the western division, including Denver, E. Gerbas, manager; Salt Lake, S. Henley, Manager; and Butte, R. C. Hudson, manager, are all fairly good markets for "shorts."

The Southern Division, of which Ned E. Depinet is the Sales Director, is outstanding in the records of its short product sales.

Dallas, R. McIlheran, also is a good market for 2-reel westerns, Century comedies and Star comedies.

Indianapolis, with William Esch at the helm, is making a name for itself with Century Comedies and the International News.

Cincinnati, where Frederick Strief is the manager, is a good 2-reel western market.

The St. Louis territory, where E. L. Alperson is manager for Universal, is regarded as an all around good short product section. The same is true of Kansas City, which has L. B. Metzgar as the Universal sales chief.

Jules Levy Eastern Division

Albany, New York	Universal	J. Singer
Buffalo, N. Y.	"	E. W. Kramer
New Haven, Conn.	"	M. Joseph
Philadelphia, Pa.	Interstate	M. Landow
Washington, D. C.	Universal	Walter Price
Cleveland, Ohio	"	L. C. Thompson
Detroit, Mich.	"	Joe Friedman
Pittsburgh, Pa.	"	H. Levy
Toronto, Can.	Can. Univ.	C. Hague
Montreal, Can.	" "	D. Leduc
Calgary, Can.	" "	J. L. Cathro
Vancouver, B. C. Can.	" "	R. Scott
Winnipeg, Man. Can.	" "	G. F. Law
St. John, N. B., Can.	" "	J. Lieberman
Boston, Mass.	Ameri. Feat. Film Co.	Harry Asher

Ned Marin Western Division

Chicago, Ill.	Universal	L. W. Alexander
Milwaukee, Wis.	"	Geo. Levine
Minneapolis, Minn.	"	Phil Dunas
Des Moines, Ia.	"	I. Van Ronkel
Sioux Falls, S. D.	"	N. Furst
Omaha, Neb.	"	H. F. Lefholtz
Denver, Colo.	"	E. Gerbase
Salt Lake, Utah.	"	S. Henley
Butte, Mont.	Universal Ser. Station	R. C. Hudson
Seattle, Wash.	Universal	L. J. Schlaifer
Portland, Ore.	"	L. Hess
San Francisco, Cal.	"	C. A. Nathan
Los Angeles, Cal.	"	D. S. Mitchell

Ned Depinet Southern Division

Dallas, Texas	Universal	R. McIlheran
El Paso, Texas	"	G. L. Wood
New Orleans, La.	"	W. Richardson
Atlanta, Ga.	"	R. B. Williams
Jacksonville, Fla.	"	J. R. Barton
Memphis, Tenn.	"	W. E. Sipe
Charlotte, N. C.	"	E. F. Dardine
Oklahoma, City, Okla.	"	W. P. Moran
Kansas City, Mo,	"	L. B. Mezger
St. Louis, Mo.	"	E. L. Alperson
Indianapolis, Ind.	"	Wm. Esch
Charleston, W. Va.	"	J. E. Daly
Cincinnati, Ohio	"	Frederic Strief
New York, N. Y.	Big "U"	W. C. Herrman

The survey of the short subject field showed that each section of the country has its own favorites and a series or star that might be popular in the East is displaced by another in the West. The survey has made it possible for Universal to give each particular section the stars and varieties of pictures they like best.

During the past year Universal has conducted a strenuous campaign to put over their shorts and it has made everyone sit up and take notice The brand of short subjects has been top-notch and has met with the popular approval of fans throughout the country.

The Universal shorts cover a range from slapstick comedies to fast moving Westerns that carry a wallop. The exhibitor who judges the tastes of his patrons can choose an excellent program from the list of Universal releases.

The year just drawing to a close has been a phenomenal one for "U's" shorts but the coming year promises to be even better as the exchange managers have entered into the spirit of result getting and a record breaker is expected.

Top row left to right—W. E. Sipe, Memphis; C. A. Nathan, San Francisco; Geo. Levine, Milwaukee, Phil Dunas, Minneapolis.
Second row left to right—J. E. Daly, Charleston, W. Va.; L. W. Alexander, Chicago; Joe Friedman, Detroit; C. Hague, Toronto.
Third row left to right—E. W. Kramer, Buffalo; Frederic Strief, Cincinnati; L. J. Schlaifer, Seattle; E. L. Alpersen, St. Louis.
Bottom row left to right—I. Van Ronkel, Des Moines; N. Furst, Sioux Falls, R. A. Scott, Vancouver; J. R. Barton, Jacksonville.

Top row left to right—H. Levy, Pittsburgh; Wm. Esch, Indianapolis; H. F. Lefholtz, Omaha; L. C. Thompson, Cleveland. Second row left to right—J. L. Cathro, Calgary; J. Lieberman, St. John; J. Singer, Albany; M. S. Landow, Philadelphia. Third row left to right—Geo. F. Law, Winnipeg; R. B. Williams, Atlanta; E. F. Dardine, Charlotte; W. M. Richardson, New Orleans. Bottom row left to right—M. Joseph, New Haven; L. Hess, Portland; R. C. McIlheran, Dallas; G. L. Woods, El Paso.

J.J. FLEMING

J.J. FLEMING
presents
AL. FERGUSON
in a Series of Six Thrilling Dramas
for release on the Independent Market

now ready—

"SHACKLES OF FEAR"
with AL. FERGUSON *and* PAULINE CURLEY—

"The TRAIL of VENGEANCE"
with AL. FERGUSON *and* PAULINE CURLEY

"PHANTOM SHADOWS"
with AL. FERGUSON *and* LUCILLE DU BOIS—

in production

"SCARLET and GOLD"
with AL. FERGUSON *and* AN ALL STAR CAST—

AL. FERGUSON

Independent Exchange Men!

This is your opportunity.
A series of six splendid productions.
Built for the Box Office.
Every one a winner.
See them for yourself and then get your name on a contract.

Exhibitors!

Ask your leading Independent Exchange about these productions today or communicate with us direct –

Now Booking at

Paul J. Swift Exchange, Inc., 729 Seventh Ave., New York, for the New York state and northern New Jersey,

* * *

Greiver Productions, 831 S. Wabash Ave., Chicago, Ill., for Northern Illinois and Indiana.

* * *

Advance Film Exchange, 306 Film Exchange Bldg., Minneapolis, Minn., for Minnesota and North and South Dakota.

Distributed throughout the World by

J. J. FLEMING PRODUCTIONS, INC.

J. CHARLES DAVIS 2nd, *General Mgr.*

723 SEVENTH AVE.

PHONE: BRYANT 5450 NEW YORK.

These J. J. Fleming Exploitations

Just one of the many thrilling, gripping bits of action from the J. J. Fleming production "Shackles of Fear" featuring Al. Ferguson. A lurid tale of the silent woods, bad men and the mounted police.

Hit the Box-Office Bull's Eye!

J. J. FLEMING, Production, Inc., has prepared a series of photo-dramas designed especially to aid showmen in building prestige for their theatres and to increase the volume of coin that pours through the box-office cubbyhole.

There are six. Thus far four are complete. The titles are indicative of their great audience appeal. Read and see:

"Shackles of Fear"
"The Trail of Vengeance"
"Phantom Shadows"
"Scarlet and Gold"

Each is an epic story of the great outdoors. Each abounds in every element that is essential to a picture that will have 'em standing in the aisles. Each is chock full of easy exploitation that will thrill the heart of every showman. Let's look 'em over!

"SHACKLES OF FEAR"

Here is a stirring story of the silent woods. Thrills abound in each of the five reels of torrential action. There is love interest that will soften the heart of a banker. Comedy relief that will give an undertaker hysterics. Drama that will have the local critics clinging to their seats.

"Shackles of Fear!" We all are bound by them. Fearsome, invisible nothings that haunt and terrify. Here indeed is a subject in which you may interest the newspapers. Have articles run on the subject; offer prizes for the best letters from readers telling how their particular "Shackles of Fear" were broken. Have the paper print interviews with the local clergy, big business men and others whose opinions are worth while and inspiring.

SECURE windows featuring displays of articles that tie-up appropriately with the action portrayed in the stills from the production.

There are pipes and tobacco, cigars, "Stetsons", mocassins, hardware, cooking utensils, dresses, canoes, revolvers and rifles. For throwaways have paper handcuffs. A card may read: "Break these 'Shackles of Fear' and come to the City Theatre."

Window cards will help get patrons for the merchants of your town, and at the same time build bigger business for your show and your theatre. The idea is: "Don't let 'Shackles of Fear' keep you from owning your own home—You can get credit here—and you can see 'Shackles of Fear' at the City Theatre."

AL. FERGUSON, the ever popular outdoor screen star, plays the lead in each of these Fleming Productions. Feature him. And don't forget also that a riding cowboy bally will help the box-office.

"Phantom Shadows" a J. J. Fleming production, offers showmen many chances for genuine exploitation work in great variety.

"THE TRAIL OF VENGEANCE"

Here, in truth, is a title that lends itself to exploitation. Get in prompt touch with your newspaper and have them run a series of articles regarding men that have followed that fearsome trail to right some grievous wrong.

Have the local clergy preach on the subject, pointing the moral, that, after all, "The Trail of Vengeance" leads only to disaster. Teasers will also establish interest in your showing. For instance, run a series along the line of "Are you following 'The Trail of Vengeance?'" "Where does 'The Trail of Vengeance'

lead?" and finally the announcement that you are showing the thrilling photodrama.

The picture tells the story of two men, both members of the famous Canadian Northwest Mounted Constabulary. One is killed, the other follows "The Trail of Vengeance" until his "buddy's" murder is avenged.

FOR a bally, use a rider garbed as one of the "Mounted" and let a banner read: "I follow 'The Trail of Vengence.'" Get the local crossword puzzle champ to make you up one incorporating the names of your attraction and its star, Al Ferguson. Offer prizes for the best limericks on the title, and get newspaper reader interest by soliciting letters regarding the wisdom of indulging in retaliation or forgiveness.

"PHANTOM SHADOWS"

In exploiting this one play up the ghost idea. Offer contests for the best "true" letters regarding ghosts which the townsfolks have seen. Plant a ghost story with the newspaper—"Phantom Shadows" seen coming toward town.

IN addition to the window tie-ups that will help your showings of the other Fleming Productions, you should stress the feminine element in this particular picture. Al Ferguson is ably supported by Pauline Curley. And Pauline has won no less than a dozen prizes in beauty contests throughout the country.

This of course presents a wonderful opportunity to tie-up with all sorts of articles designed for feminine use together with stills of Pauline showing her pulchritude. You may also stage a beauty contest and fashion revue in this connection. Don't forget that in many households the women control the purses, and appeal to them on this picture will pack your playhouse.

As soon as you know your playdates get in prompt touch with the merchants handling the following products, or get in touch with the manufacturers themselves. Their best assistance will be accorded you, and display material for window decoration will be promptly forwarded:

Here is a still from the J. J. Fleming production "Phantom Shadows" which will tie-up with safety devices and the deposit vaults of banks and trust companies.

Aubrey Sisters Corp., 520 West 48 St., New York
Manufacturers "Aubrey Sisters" cosmetics

Bonnie Bee Co. Inc., 222 Fifth Ave., New York
Manufacturers of "Bonnie B" Hairnets

Pritchard & Constance, Inc., 48 Warren St., N. Y.
Manufacturers Ladies Wrist Watches

Benrus Watch Co., 1 Beekman St., New York
Manufacturers Ladies Wrist Watches

L. Heller & Son, 358 5th Ave., New York
Manufacturers of "Deltah" pearls

A "ghost" bally consisting of a man covered with the proverbial sheet will attract attention, and another angle that may be stressed with productive results is that of circumstantial evidence.

The hero of the drama is "railroaded" on the strength of a seemingly unbreakable chain of circumstantial evidence. Get the papers to run stories regarding men who have spent years in confinement only to be exonerated eventually by some chance bit of additional evidence. Get interviews from the prominent lawyers and judges on the subject, and have news readers write letters as to whether or not they would convict on circumstantial evidence—and why?

Get in touch with the local dramatic club, or high school debating society and arrange a mock trial to proceed your showing. Let the club have tickets at the regular rates and sell them at an overprice. The extra money to go to themselves.

THERE are any number of tie-ups that may be made with patent safety devices for either doors, motor-cars or other things. And the bank will cooperate with you in a special drive to secure patronage for its safety deposit vaults. A police tie-up is also available. Get the police to lend you the various implements they have taken from prisoners and display them with appropriate cards in a window display.

"SCARLET AND GOLD"

Here is a really "colorful title." See that the colors are used to the fullest extent in all your exploitation. Decorate the lobby in "scarlet and gold." See that your window tie-up displays are brilliant with them. Even an automobile draped with bunting in these colors will prove effective.

The fact that the scenes are laid in the North woods makes is possible to have a ballyhoo consisting of a caged wolf. The animal will surely attract attention, and will increase business for the showing.

A corking good sporting goods store tie-up with "Oldtown" canoes and outdoor wear from J. J. Fleming's big picture "The Trail of Vengeance." This is a vivid story of the Northwest Mounted Police, and a man's all-consuming thirst for vengeance.

Fleming's New Showmanship Series Stars F. Schumann-Heink

J. J. Fleming Productions, Inc., Signs Son of Famous Singer for Series of Eight Big Pictures

J. FLEMING PRODUCTIONS, INC., has set out to make 1925 a real happy new year for the nation's showman. F. Schumann-Heink has been placed under contract to complete a series of eight "supers" at the big Fleming studios located at Beaverton, Oregon. This location was chosen in order to secure totally new background for the Fleming pictures, and it is guaranteed by the organization that the stories filmed will be as vitally and thrillingly fresh and interesting as the locale in which they are made.

Although not an "old-timer" in the drama of the screen, F. Schumann-Heink has already gained much prestige among the theatre-going public. Not a little of this is due to the celebrated name to which he does such credit. His mother, Mme. Ernestine Schumann-Heink, has for years been endeared to the world because of her wonderful voice which has thrilled opera and concert lovers the world over.

These pictures are to be made with special attention to exploitation possibilities, and everything is being done to make it easy for showmen to reap the maximum profit with the minimum trouble—and without expense.

SOMETHING exceptional in the way of press book material, paper and accessories is being planned, and if exhibitors will show a fraction of the enthusiasm registered by the J. J. Fleming organization and J. Charles Davis, 2nd, its general manager, the series will prove one of the biggest money makers of the year in the independent field.

Among other exploitation stunts it will be possible to tie-up with every music store and phonograph shop on the strength of Mme. Schumann-Heink's songs. Some of these will be featured as themes in the productions, and will add materially to the value of the pictures from the angle of prologue and presentation.

The plots of the stories are such that they lend themselves with especial ease to many types of exploitation. Opportunities for window tie-ups will be numerous, while the idea of ballyhoo, advertising, teaser campaign, and other stunts have received attention from the very inception of the undertaking.

F. Schumann-Heink makes a colorful hero as one of "the Mounted" in J. J. Fleming's Production "The Trail of Vengeance."

Schumann-Heink is assured of instant popularity with both men and women. He is a most personable chap, sufficiently handsome to intrigue the interest of the girls, yet a regular feller and "he-man" who will bring the masculine element to the box-office line-up for his pictures.

EVERY exhibitor who books the series should make a call on every prominent shop-keeper in the town as soon as the playdates are known. It should be explained to the merchant that the opportunities for a mutual publicity campaign are such that he cannot afford to overlook them.

It is a proven fact that stills and tie-up window cards from motion pictures will sell goods from window displays faster than any other advertising medium yet discovered. And at the same time, the artistically arranged window of your tie-up partner will sell tickets to your show.

When the exhibitor knows how many windows he will have, and what products he desires to tie-up, the next step is to communicate either direct with the manufacturers or with EXHIBITORS TRADE REVIEW regarding window display material. The national manufacturers will be right behind his picture.

Figure for yourself the number of tie-up windows which may be secured with this still from the J. J. Fleming Productions picture "Scarlet and Gold."

"The Lost Chord" Means Money Found!

Arrow Pictures Corporation Production Possesses Fine Exploitation Possibilities

IN WHITMAN BENNETT'S masterpiece, "The Lost Chord" released through Arrow, showmen not only have a film that is wonderfully appealing as a photodrama, but also one that is full of exceptional exploitation possibilities.

In the first place the picture was inspired by Sir Arthur Sullivan's world-famous song "The Lost Chord" which is acknowledged to be one of the finest melodies ever composed.

This fact gives a ready-made tie-up on the picture that is bound to prove of exceptional value in publicizing the attraction. The song should of course, be featured in prologue, presentation and as a theme. Moreover cooperative campaigns should be arranged with all music stores, and shops selling phonographs or records.

The next obvious exploitation feature

Here is a tie-up still for displays of flowers, millinery, women's apparel, cosmetics, from Arrow Pictures Corporation screen translation of "The Lost Chord."

is the master cast playing in this Arrow Pictures Corporation production. With names such as appear in this cast there can be no doubt as to the popularity of the piece, so make sure that folks know the calibre of artists in the attraction.

Each is a star in his own right: Alice Lake, David Powell, Henry Sedley, Dagmar Godowsky, Faire Binney, Charles Mack, Sam Hines, Louise Carter, and others of almost equal excellence.

This picture is the essence of dignified artistry, and will tolerate no circus methods when it comes to exploitation. The points to stress are the fine tone of the drama, its romantic qualities, its sentiment, and the fact that it is a worthy interpretation of a song that has lived for half a century.

Use this still from Arrow Pictures Corporation "The Lost Chord" for windows showing dress wear, pearls, furs, house furnishings, beautifiers in tie-up displays.

THERE are, however, ways to publicize a picture other than with the blare of bugle and the flare of fire. One of them is through the medium of really high class, artistic window display. And a number of these window tie-ups have been arranged so that you may exploit the attraction through one of the most effective mediums—"under glass" advertising.

When you know your playdates, you are most cordially invited by some of the most famous national advertisers

This still may be used for a variety of tie-ups, but notice especially that Arrow Pictures Corporation's "The Lost Chord" ties-up with National Biscuit Company.

to cooperate with merchants selling their products in your town in a big mutual sales campaign. They will contribute their windows and display material, while you do your share by helping the cause with stills from your production and window cards announcing your attraction.

There are stills that will fit in perfectly with window displays on each of the products mentioned, and every one of them will help business for your tie-up partner beside selling tickets for your show.

Shirek & Hirsch, 79 5th Ave., New York City
Manufacturers of "Personality" Clothes.
Ben Weiner & Co., 100 5th Ave., New York City.
Manufacturers of Boys' "Penrod" Clothes
Frank P. Heid & Co., 11 W. 19th St., New York City.
Manufacturers of "Jackie Coogan" Caps.
Fontanis, Inc., 116 W. 39th St., New York City
Manufacturers of "Fontanis" Perfumes.
Gage Bros. & Co., 385 Madison Ave., New York City
Manufacturers of "Gage" Hats.
Jos. H. Meyer Bros., 220 25th St., Brooklyn, N. Y.
Manufacturers of "Richelieu" Pearls.

There could not be a better tie-up still for musical stores than this from Arrow Pictures Corporation's "The Lost Chord" inspired by the song by Arthur Sullivan.

V. Vivaudou, Inc., 469 5th Ave., New York City
Manufacturers of "Mavis" Cosmetics.
Rosenhain Co., Inc., 220 5th Ave., New York City
Manufacturers of "Rosenhain" Hosiery.

IN connection with window displays remember that tie-ups with purely local merchants may have equal local pulling power to that exerted by tie-ups with national advertisers. Often a local shop is a town institution famous in its own community and utilized as a meeting place by the citizens.

Therefore the wise showman will not rest with National Tie-Ups but will also make it a point to secure the cooperation of every local shop in exploiting his attraction.

(*Continued on page* 158)

A Great Picture From Every Angle
Watch Box Office Results

W. E. SHALLENBERGER

President of

Arrow Pictures Corporation

offers the Independent market

"THE LOST CHORD"

Adapted from the famous song by SIR ARTHUR SULLIVAN

A WHITMAN BENNETT PRODUCTION

Portrayed by a notable cast including

Alice Lake **Faire Binney** **David Powell** **Charles Mack**
Dagmar Godowsky **Louise Carter** **Henry Sedley** **Signor Salerno**

Story and direction by WILFRED NOY

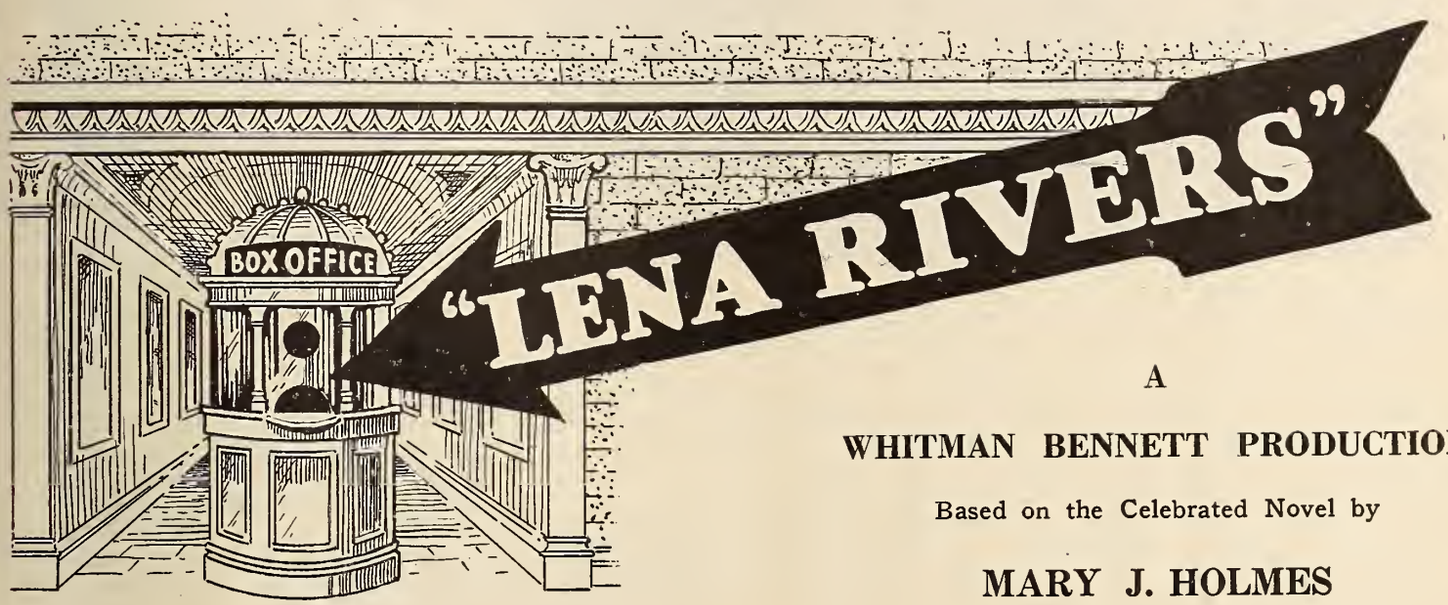
Arrow Pictures Corporation

W. E. SHALLENBERGER, Pres.

220 West 42nd Street **New York**

ARROW PICTURES
INDEPENDENT

Great Box Office Value
Great Audience Appeal
Great Exploitation Possibilities



A

WHITMAN BENNETT PRODUCTION

Based on the Celebrated Novel by

MARY J. HOLMES

A Conquering Cast

Earle Williams	Gregory Blackton	Frank Sheridan
Gladys Hulette	Harlan Knight	Doris Rankin
William P. Hayes	Johnny Walker	Frank Andrews
Irma Harrison	Edna Murphy	Marcia Harris
	Herman Lieb	

STORY—Striking up-to-date Society Drama.

CAST—Hand picked for drawing power and ability.

DIRECTION—Unsurpassed in every way.

Draw This Independent Trump for Your Side

Arrow Pictures Corporation

W. E. SHALLENBERGER, Pres.

220 West 42nd Street New York

ARROW PICTURES INDEPENDENT

The element of childhood is introduced into Arrow Pictures Corporation's "The Lost Chord," and offers tie-up possibilities with all sorts of products appealing to juveniles, or designed for their use. This is one of the many charming stills.

(*Continued from page* 155)

In arranging windows there are several points that should be constantly borne in mind. The most effective displays are those concentrating on a few articles, rather than those where the windows are crammed full of eye-tiring material. Another requisite of an attractive window is color—and yet another is action. The finer the displays—the more attractive the windows—the greater will be your box-office line-up. So give this phase of "The Lost Chord" exploitation your best attention.

In addition to the music tie-up, there is, of course, an excellent chance to tie-up with merchants selling pianos, organs, or, in fact, any other musical instruments.

Popular interest may be aroused by an association with the local Glee Club, the church choirs, or any choral societies. You might arrange for these organizations to stage a prologue by rendering "The Lost Chord." Make a gala night and get all the church people to come. Have the church organist preside at your organ, and the church choir sing. Make some sort of an arrangement whereby the church will receive some portion of the receipts—or get out a special program allowing the church folks to sell advertising space and retain the receipts.

THE same idea may be carried out with other singing clubs. You might have a series of nights each dedicated to some local organization—the high school, the church, the Elks, K. of C., and so on. Not only will your business increase through the cooperation of these organizations, but you will be building good will and making hosts of new friends for your theatre and yourself.

If there is a radio station nearby arrange with it to broadcast "The Lost Chord" before your opening date, and during the time the picture appears at your playhouse.

There is a revolver duel in the picture which will give sufficient excuse for a window or lobby display of antique duelling pistols and other interesting and obsolete articles. These may be borrowed from some members of the community or one of the local stores.

ONE of the principal characters in the play seeks solace in the cloisters of a nunnery. This gives another chance to interest the priest and his congregation in your attraction.

If you desire to use stunts there are several with which you may get results by playing on the word "chord." For instance, secure some bright colored cord, cut it in reasonably short lengths and mail it to the townsfolks with an unsigned hand-written query "Did You Lose This?" Follow up with another announcement telling them what it is all about. This stunt is bound to cause comment and wonder.

The same "chord" idea will also answer for throwaways, bell-hangers, parked car tags, and all similar exploitation.

You should by all means secure the aid of the newspaper in putting this picture over to the largest possible public. Have articles printed about "The Lost Chord" and its famous author. Conduct contests for the best additional verses—the prizes being tickets. And don't overlook the cooperative double truck ad that should be run by all the merchants in town.

Remember, Sir Arthur Sullivan, the author of "The Lost Chord" is the same Sullivan who has become internationally famous through his association with the famous Gilbert and Sullivan light operas. Every music editor in the country knows him, as does every music lover.

TEASER ads can be resorted to in this manner: "'The Lost Chord' can be found daily at the City Theatre."

Another stunt can be a song contest to find the local singer who is best suited to sing during the run of "The Lost Chord."

Another novel plan is to inaugurate a special "Gilbert and Sullivan Music Week" in conjunction with the showing of "The Lost Chord." Advertise the fact that you shall play nothing but music based on Celebrated Gilbert and Sullivan operas, such as "The Mikado," "Pinafore," and others.

All told "The Lost Chord" should mean found money for you. Get behind it in real showmanship style.

Here is another "boy" tie-up from Arrow Pictures Corporation's "The Lost Chord." Note the possibilities for tie-ups with clothing stores, toy shops, and any number of articles used by the youth of the land. Take advantage of them for your showing.

"Lena Rivers"

Above, one of the lavishly luxurious sets from Arrow Pictures Corporation's "Lena Rivers." Left are Irma Harrison, Gladys Hulette and Doris Rankin in a tense moment from the film.

On the right, a cigar tie-up. Below, Irma Harrison and Edna Murphy, appearing in Arrow's romantic photo-drama, "Lena Rivers." To the lower right, "Johnny" Walker, Edna Murphy.

"LENA RIVERS" tells a story of great heart interest. Teeming with romance, it is the kind of photodrama that will strike right at the heartstrings. It is the story of a young girl of supposedly humble origin who falls in love with a young man who, all unknown to her, is her half brother. The tale is told with great dramatic vigor.

"Lena Rivers" is an Arrow Pictures Corporation Production with a distinguished cast including such well known players as Earle Williams, Gladys Hulette, Doris Rankin, Johnny Walker, Edna Murphy and Irma Harrison. Gladys Hulette has done some excellent work in the past but she has never been cast to better advantage than in this film. The role of "Lena Rivers" is one rich in pathos and human appeal, one particularly adapted to her wistful personality and youthful charm. Earle Williams is a veteran of the screen and one of its most accomplished actors.

From a glimpse at the accompanying photographs, it will be seen at once that "Lena Rivers" holds every angle of box-office appeal—love, thrills, pathos, comedy, sympathy; it runs the full gamut of all the emotions. The plot is a powerful one. It centers about a girl whose lot is unhappy and who makes the unforgiveable mistake of falling in love with a man far above her station in life. To further add to her misery she learns that her father is the step-father of her lover.

The tale of "Lena Rivers" is a modernized version of "Enoch Arden," with the situation reversed. After marriage to Lena against the wishes of his father, Henry Rivers Graham, known to Lena by another name, falls victim of his father's plot with one of the latter's sea captains. He finds himself shanghaied on one of his father's sailing vessels. On his return some time after Henry searches in vain for a trace of his bride. Finally after many years he is certain that Lena is dead and marries a widow with a son whom he loves as his own. It is this same youth who falls in love with Lena's child.

It will be seen at once that the theme offers no end of dramatic situations and suspensive interest. The powerful story combined with the unusually strong cast makes this a sure winner from the box-office angle.

There is also a veritable gold mine of exploitation for the film which may be effected with a minimum of effort and without expense. It is a picture made for both audience and exhibitor. Both will like it. Both will enjoy it and both will profit by it.

Assured Independence

The great problem of the Independent Exchangeman has been to be assured of product of a quality that commanded Exhibitor attention. That problem is now solved for the holder of a contract for the

Clifford Elfelt Productions

Of

Thirty Great Features

For the first time in the history of the Independent Market you KNOW THE TITLES AND RELEASE DATES OF THE ENTIRE THIRTY PICTURES BEFORE YOU SIGN A CONTRACT.

No guess work, but absolute knowledge. Four great series. Every one a money maker. Every story of proven value. Every producer a man of established reputation.

If you want to make 1925 the greatest year you have ever known you want the ELFELT THIRTY.

ACT NOW. MEET OPPORTUNITY AND PROSPERITY HALF WAY. COMMUNICATE WITH US AND CONVINCE YOURSELF.

Clifford S. Elfelt

Clifford S. Elfelt Productions, Inc.

Taft Building,
Hollywood, Cal.

J. Charles Davis, 2nd,
General Sales Manager

723 Seventh Ave..
New York City

Foreign Rights Controlled by Richmount Pictures, Inc., New York

CLIFFORD S. ELFELT

PRESENTS THE PICTURIZATION OF

5 James Oliver CURWOOD *Stories*

with a stellar cast of real box-office magnitude.

Each production from a published book of the greatest of all writers of real successes.

Produced by
LAWSON HARIS PRODUCTIONS

"MY NEIGHBOR'S WIFE"
"The WOLF HUNTERS"
"TENTACLES of the NORTH"
"The GOLD HUNTERS"
"The COURAGE of CAPTAIN PLUM"

"LAW or LOYALTY"

Adapted by LOIS ZELLNER

And Suggested by the famous Song
"THEN YOU'LL REMEMBER ME"
from the Opera
"The BOHEMIAN GIRL"

ACT NOW!

CLIFFORD S. ELFELT PRODUCTIONS, Inc.

J. Charles Davis, 2nd,
General Sales Manager

Taft Building,
Hollywood, Cal.

723 Seventh Ave.,
New York

Foreign Rights Controlled by Richmount Pictures, Inc., New York

CLIFFORD S. ELFELT PRODUCTIONS, INC.

LAURENCE REID of the MOTION PICTURE NEWS Said

KEN MAYNARD

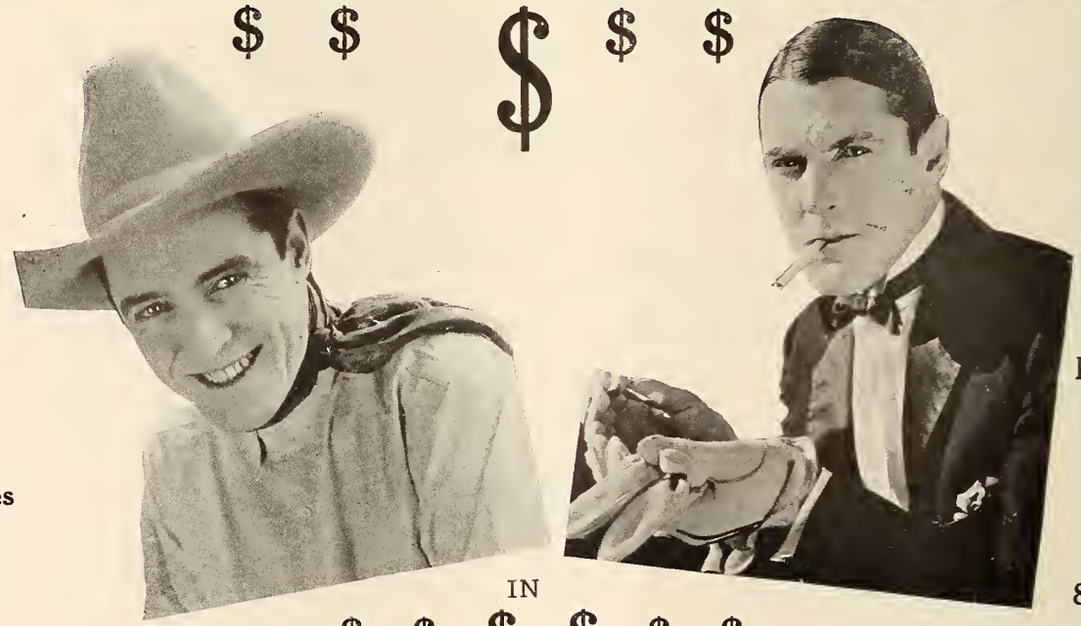
NEEDN'T TAKE A BACK SEAT FOR ANY STAR OF WESTERNS—A NEW COWBOY **"FIND"** IN THE **PERSONALITY OF KEN MAYNARD**

World's Champion Trick Rider

A Proven Dramatic Actor

Can Wear Dinner Clothes As Well As a Broad Brimmed Stetson

$ $ $ $ $



IN

$ $ $ $ $ $

He Can Ride 'Em and Rope 'Em

An Athlete Acrobat Fighter Boxer—Wrestler Polo Player Golfer Swimmer

8 Years' Circus Training

WITH TARZAN FAMOUS TRICK PONY

"$50,000 REWARD"

WITH THE FAMOUS HOLLYWOOD BEAUTY SEXTETTE

A ROYAL PRODUCTION

COMING

"FIGHTING COURAGE"

COMING

BOOK THESE BOX OFFICE WINNERS QUICK

Distributed Exclusively by

CLIFFORD S. ELFELT PRODUCTIONS, Inc. Hollywood, Calif.

J. Chas. Davis, 2nd, General Sales Manager 723 Seventh Avenue, New York, N. Y.

Foreign Rights Controlled Exclusively by Richmount Pictures, Inc., N. Y. City

CLIFFORD S. ELFELT PRODUCTIONS, INC.

BOOK 'EM QUICK

GENERAL CHARLES KING'S

FAMOUS BOOKS

PICTURIZED FOR THE SCREEN

"UNDER FIRE"

ADAPTED BY
FRANK HOWARD CLARK

—NOW READY—

PRODUCED BY
ALBERT I. SMITH

A Stirring, Thrilling Drama of "Frontier Days" — Fast, Furious, Startling — Injuns, Cowboys, The Hero, The Heroine, The Villain.

—with—

Wm. Patton, Jean Arthur, Cathrine Calhoun, N. Myles, Wm. Bertram, H. Moody, W. Cassil, H. Renard and Others. Big Moments, Heart Throbs, Comedy and the Good Old Thrilling Rescues by the U. S. A. Troops in the Nick of Time.

—AND Seven More Great Thrillers to Come

"STARLIGHT RANCH"
"WAY OF THE WEST"
"FORT FRAYNE"
"WARRIOR GAP"
"APACHE PRINCESS"
"DAUGHTER of the SIOUX"

AND

"TONIO Son of the SIERRAS"

Distributed Exclusively by

CLIFFORD S. ELFELT PRODUCTIONS, Inc. **Hollywood, Calif.**

J. Chas. Davis, 2nd, General Sales Manager 723 Seventh Avenue, New York, N. Y.

Foreign Rights Controlled Exclusively by Richmount Pictures, Inc., N. Y. City

There is a wonderful tie-up with Jantzen swimming suits in the Clifford S. Elfelt Production "$50,000 Reward", because of the introduction of bathing girls in a Western locale. Also stage beauty and fashion revues when you show the remarkable picture.

Gold Getting Exploitation

For the "Gold Bond" Series

Clifford S. Elfelt Productions present picturizations of James Oliver Curwood's nationally known and widely read novels.

THE "Gold Bond" Series! And every one of them as good as the bond! "Law or Loyalty" is the first. And all the others are adaptations of the works of that enormously widely-read author James Oliver Curwood.

Clifford S. Elfelt Productions, Inc., has most certainly done a big box-office favor to showmen with this series. There are millions of novel readers awaiting the transition of the stories from book to screen. Read the titles: "My Neighbor's Wife", "The Gold Hunters", "The Courage of Captain Plum," "The Wolf Hunters," "Tentacles of the North." Each an absolute magnet, and each a real "wow" for exploitation possibilities.

Take "Law or Loyalty," for instance. Right off the reel, you have a tremendous song tie-up. The film itself was inspired by the never-to-be-forgotten song number "Then You'll Remember Me" from the famous opera "The Bohemian Girl". It may be featured throughout the show, tied-up with music stores, phonograph shops and used in prologues.

Then think of the possibilities of real big tie-ups with the clergy, the police, the civic authorities! "Law or Loyalty"? Apply it, let us say, to the eighteenth amendment.

Then there is a dog tie-up which will give you an excuse to stage a "plain mutt" dog show. Have all the kids in town enter their pups, and offer prizes for the most intelligent dog—the one that can perform the best tricks at the behest of his young master.

> WHEN an exhibitor books this series of Lawson Haris "Gold Bond" productions, he can lay aside all his worries about future deliveries. Clifford S. Elfelt will forfeit the face value of his "Gold Bond" to the independent exchange which fails to receive his print in the time specified in the contract. This bond is iron-clad and issued in good faith to the exchange handling these productions. A "Gold Bond" is an insurance against disappointment.

Pass along to the "Gold Hunters." Here is a book tie-up second to none. You can have the public library, the book-shops and the newspapers pulling for your show with this one. Have the papers run the story serially just before your showing. Have them withhold the last chapters and offer prizes of passes for the best ending—or the most original ending. It must not be the ending the author has written. Then print both the real ending and that offered by the local prize winners.

STAGE a bally of a pair of miners and their burro. Tie-up with jewelers, banks, hardware stores. The jewelers windows may be made marvellously effective with its glistening display and the attractive stills and window cards from your picture. The banks will help with cards reading "Gold is easy to find—but hard to hold. Start a bank account here today and see 'The Gold Hunters' at the City Theatre."

Little "leather" sacks full of "gold-dust" or "nuggets" will help pull patronage—or you might tie-up with a coal company and have bits of coal called "black gold".

Then there is "The Wolf Hunters". What could attract greater attention than a caged wolf in the lobby or driven through the streets? Then you could plant a real front page story by having some one report the presence of a wolf near the outskirts of town and organize a wolf hunt. Co-operate with the local library on this one too. On all these books you may secure library cooperation and that of book-

shops. "Read the Book and See the Picture" is the slogan. Shout it through many windows and it will be heeded. And on each one of these pictures there is all sorts of attractive paper, streamers like the one reproduced in the press book—lithos, posters, cut-out material—everything to make a merry showmanship Christmas.

IT is only necessary to scan the titles of these pictures to visualize a hundred different sorts of exploitation stunts. All are replete with love, romance and thrills, all are tales of the great outdoors vibrant with the breath of vitality told in James Oliver Curwood's masterly and powerfully human vein.

Ken Maynard furnishes tie-ups with Stetson Hats in the Clifford S. Elfelt Production "Fighting Courage" to be released.

In the first place let your mind visualize the tremendous potentialities James Oliver Curwood's name has in your locality. Known by every reader in the country, even throughout the world, his stories have appeared in such magazines as *Red Book, Cosmopolitan, Saturday Evening Post,* as well as published books which have reached millions circulation. Such an author means much to you in obtaining reams of publicity. You have book review editions of papers to obtain some publicity and you have libraries big and small. Play up James Oliver Curwood's name to the skies and mention some of his most recent thrillers which are now on sale at all shops which sell books.

Don't be afraid therefore to ballyhoo your author, for in this case you have one who is undoubtedly one of the most popular and brilliant American writers. Use his name in all your ads, and be sure to use it this way: "James Oliver Curwood, author of 'Law or Loyalty'" (or the names of any of the other "Gold Bond" Series).

Here is a specially posed still for golf and sport tie-ups with the Ken Maynard series of Clifford S. Elfelt Productions.

Get your local bookman to run a James Oliver Curwood week offering on display all the books in this series. He is very popular with readers everywhere and the books will arouse interest in the picture. Who reads the story will be anxious to see the picture and those who witness the film will in turn be anxious to read the novel. It will work out to the advantage of all concerned. You might arrange with the book dealer to offer prizes of novels free to the one who writes the best essay on the picture, and you in return could run slides on the screen advertising his books—any ones that he may particularly wish to press.

"Law or Loyalty" was inspired by the famous aria from "The Bohemian Girl", by Bizet: "Then You'll Remember Me". This one song brought the enormous popularity to the opera that it enjoyed. Tie-up with the music sellers having a stock of "The Bohemian Girl" librettos. Use the song as the musical accompaniment during the showing of "Law or Loyalty".

Dress up the lobby with enlarged scores of this great aria, with neatly lettered signs explaining that "Law or Loyalty" was inspired by this wonderful song. In a prologue have a woman sing the song prior to the presentation of the feature, placing the audience in a proper mood to enjoy a dramatic photoplay, rich in romance and pathos.

Beside Western tie-ups Ken Maynard stills may be used for evening wear, cigarettes, gloves, in the Clifford S. Elfelt series.

A striking action still showing Ken Maynard and the bathing beauties in the Clifford S. Elfelt Production "$50,000 Reward," the first of a series.

"The Courage of Captain Plum" is based on a well known story of the Far North, as is "Tentacles of the North." Both present themselves to colorful stories and exploitation in which adventure among the backwoods and in big snows are central pivots of the stories. Play up the fact that these stories are replete with thrilling action and that the master story writer of the most wonderful stories of the Far North wrote them. You may dress your lobby with imitation snow; a prologue of a cabin presumably located somewhere up North. Ballyhoo can be a man attired in clothes as worn in Alaska and far places of the North.

THERE IS SOMETHING NEW UNDER THE SUN!

8 De Luxe Melodramas

Of the Underworld of New York Paris and London

Each One From a Published Novel

1
"Siren of Montmarte"

2
"Dangerous Paradise"

3
"The Affairs of Jean"

4
"Parisian Folly"

5
"The Petters"

6
"Stolen Love"

7
"Price of Virtue"

8
"Passions Penalty"

"Box Office Titles and Stories That Will Be Backed up by Wonder Casts"

What more could one ask?

Phone, write, wire or radio—but do it NOW !

CLIFFORD S. ELFELT PRODUCTIONS, INC.

J. Charles Davis, 2nd
General Sales Manager
723 Seventh Ave., N. Y.

TAFT BUILDING,
Hollywood,
Cal.

Foreign Rights Controlled by
Richmount Pictures, Inc.
New York

Exchangemen and Exhibitors Everywhere!

CLIFFORD S. ELFELT

presents

30 Great Box-Office Winners

Ken Maynard in 8

"50,000 REWARD"
"FIGHTING COURAGE"
"The HAUNTED RANGE"
"TIMBER WOLVES"
"The TEXAN'S OATH"
"The GREY VULTURE"
"The LIGHTS of MOJAVE"
"The DEMON RIDER"

8 De Luxe Melodramas

1
SIREN OF MONTMARTE
2
DANGEROUS PARADISE
3
THE AFFAIRS OF JEAN
4
PARISIAN FOLLY
5
THE PETTERS
6
STOLEN LOVE
7
PRICE OF VIRTUE
8
PASSIONS PENALTY

HERE ARE THE

TITLES

EVERY

ONE

A

WINNER

GREAT AUTHORS
AND GREAT
PICTURES
MEAN GREAT
BUSINESS FOR
INDEPENDENT
EXCHANGEMEN
AND
EXHIBITORS
EVERYWHERE

MAKE
1925
YOUR GREATEST
YEAR
WITH ELFELT
PRODUCTIONS

6 Lawson Haris Prod's

1
"LAW OR LOYALTY"
2
"MY NEIGHBOR'S WIFE"
3
"THE WOLF HUNTERS"
4
"TENTACLES OF THE NORTH"
5
"THE GOLD HUNTERS"
6
"THE COURAGE OF CAPTAIN PLUM"

8 Frontier Features

From the novels of
GENERAL CHARLES KING
1
"UNDER FIRE"
2
"WORST MAN OF THE TROOP"
3
"FROM THE RANKS"
4
"WAY OF THE WEST"
5
"APACHE PRINCESS"
6
"TONIO OF THE SIERRAS"
7
"WARRIOR GAP"
8
"STAR LIGHT RANCH"

CLIFFORD S. ELFELT PRODUCTIONS, Inc.

J. Charles Davis, 2nd,
General Sales Manager

Taft Building,
Hollywood, Cal.

723 Seventh Ave.,
New York

Foreign Rights Controlled by Richmount Pictures, Inc., New York

Smashing Exploitation for Elfelt Series

General Charles King's Famous Stories Brought to the Screen

YOU remember General Charles King's famous novels. Well, they have been picturized by Clifford S. Elfelt Productions, Inc. And there is no doubt that they will prove even more popular with the public than the books from which they have been adapted.

Each of the series tells a thrilling tale of the not-so-far-away times when Indians took the war-path along Western trails. Then it was necessary to maintain frontier posts and forts for the protection of those hardy pioneers who dared all in the quest of fame and fortune.

They are absorbing tales, replete with action — heart throbs — thrills — and laughs. And they have never been excelled in exploitation values.

In the first place you have the books themselves. This gives you a corking good tie-up with the public libraries, circulating libraries, schools, book stores, and publishers.

Arrange with the public library to put General King's novels on a separate table. If the library has catalog screens make use of them. If not, secure large sheets of cardboard and make an attractive layout of stills from the various pictures. As you show each production place the board with stills from that picture above the table holding the novels. A dignified announcement that picturizations of General King's books are showing at your theatre will have the desired effect.

With the circulating libraries follow the same procedure, and also arrange with the librarian so that tickets for the show may be on sale. It might be a good idea to make a slightly reduced rate for library members. You could sell the tickets in blocks covering the series, or make a price reduction for quantity purchases by clubs.

Offer prizes in some sort of contest before you show the General Charles King series. And make the prizes copies of his novels. Be sure to state in each book prize that the story will be shown at your theatre.

EVERY one of these pictures is absolutely clean and free from suggestion. Each is a valuable document from a historical viewpoint. Each is distinctively and primarily American. These points alone are sufficient to enable you to secure the cooperation of the school authorities.

EXPLOITATION FOR

"Daughter of the Sioux"
"Way of the West"
"Starlight Ranch"
"Fort Frayne"
"Warrior Gap"
"Apache Princess"
"Under Fire"
"Tonio, of the Sierras"

EIGHT WINNERS

It should be possible for you to have the classes attend special matinees accompanied by the teachers. You can offer passes of prizes for essays on the various historical subjects connected with the settlement of the Western portion of the country.

Every book store in town will be glad to back you to the limit in a campaign to sell both book and picture to the public. Attractive book windows may be arranged in any number of shops. And they are sure to help business for all hands.

General King's stories are the type that may be also found in church and Sunday-school libraries, and it would seem that the local clergy would be glad to foster Americanism by mentioning the fact that these stirring tales have been transferred to the screen.

The troops of the U. S. A. are featured in the tales, and you are thus offered an opportunity to tie-up with every military organization in the vicinity. If there is a recruiting station nearby, arrange with the recruiting officer to help your showing. In exchange for his assistance, permit him to make a recruiting speech from your stage in advance of the performance.

Tie-up with the American Legion in a drive for funds. Sell them tickets at a slight reduction and allow the legionnaires to resell them for an overprice. Run a special show for the Boy Scouts, and have them march to the theatre bearing a banner telling where they are bound.

Get the newspapers to run a series of personal reminiscences by the older inhabitants of the town—those who remember the stirring days depicted in the General's tales—or perhaps even knew the General himself.

The paper should be glad to run one of the stories serially so that the last installment will appear coincidentally with your showing. And don't forget that any paper will be interested in helping secure a double truck "split-a-page" advertise-

A scene from "Under Fire" a thrilling tale of frontier days adapted from General Charles King's celebrated novel of the same name and now ready for release by Clifford S. Elfelt Productions, Inc.

ment from the merchants of the town in connection with your attraction.

It should be very easy to get any number of windows for display purposes, as there is a wide variety of products that may be tied-up with stills from the pictures.

FOR instance, men's apparel, gloves, hats, ties, shoes, boots, out-door wear and so on. In addition there are such articles as sporting goods, knives, revolvers, guns, camping requisites, moccasins, blankets and similar things. And besides these, there are many pretty girls in the pictures which will help materially in arranging for windows boosting cosmetics, and products prepared for purely feminine use.

"Under Fire," the first of the General Charles King novels to be screened by Clifford S. Elfelt Productions, Inc., offers wonderful opportunities to tie-up with sporting goods and department stores.

As soon as you know your play dates get in touch with the merchants handling the following articles. Arrange for window displays, and if they are short of sufficient display material write at once for such quantities as you may desire.

Conde, Ltd., 222 4th Ave., New York
Mannfacturers of "Conde" Powder

Julius Klorffein, 141 5th Ave., New York
Manufacturers of "Garcia Grande" Cigars

The Borden Co., 350 Madison Ave., New York
Mannfacturers of "Borden's" Milk

S. Sternan & Co., Inc., 9 E. 37th St., New York
Mannfacturers of "Sterno" Canned Heat

Auto Strop Safety Razor Co., 656 1st Ave., N. Y.
Manufacturers of Anto-Strop Safety Razors

The Reiser Co., 220 Fifth Avenne, New York
Mannfacturers of "Venida" Hairnets

In addition to these National Tie-Ups get into prompt communication with merchants handling the product of Winchester Repeating Arms Company, Colt Revolvers, Stetson Hats. Also secure every possible local window tie-up. Remember the more windows that carry your stills and window cards with their displays—the greater the publicity derived by your show—and the greater the demand for tickets at the pay box.

YOUR lobby may be treated in a variety of ways. For instance, when you show "Fort Frayne," the theatre front may be fixed up to represent a log stockade, or the gateway into a log fort. This may be done without great expense and will help the atmosphere of the picture.

An Indian tepee may be pitched in your lobby, with one of the redmen, or a pretty "Indian" girl nearby. It should be possible to tie-up with some store to provide all this material, and also arrange for the sale of Indian merchandise or moccasins, bead work, Navajo blankets and the like.

If there is a local rifle club it offers you another tie-up. Get them to stage a shooting contest, and give prizes to the winners. The representative of any fire-arms manufacturers or manufacturers of shells and cartridges may be called upon for cooperation. The same idea could be applied to archery. Get one of the local department or sporting goods houses to stage a "revival" of real Indian archery. The campaign will benefit your show, and will also help the merchant to do a booming business in archery bows and arrows.

If there are some real old Indian fighters in town make use of them to publicize your show.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company threugh their

'CHECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

After many thrilling adventures with both villainous white men and savage Indians, the hero and heroine are finally united in the happy ending of "Under Fire," Clifford S. Elfelt Productions' picturization of the novel by the famous General Charles King.

$50,000 Reward!!

Decide for yourself whether this is a knockout box-office title for a photoplay. Then read of the million dollar exploitation possibilities the picture offers—and "go to it, Showmen!"

THAT'S the name of the first of the series starring Kenneth Maynard. There are eight of them—and they sure do spell Happy New Year for exhibitors. Clifford S. Elfelt Productions, Inc., has put everything in them to make a real showmanship holiday. The possibilities are all there—it is simply up to the showmen to take advantage of the tremendous cash register opportunity.

First look over the titles of the other seven. And remember this: *the release dates are available right now!* "Fighting Courage," "The Haunted Range," "Timber Wolves," "The Texan's Oath," "The Grey Vulture," "The Lights of Mojave," and "The Demon Rider."

Every one of them a perfect exploitation dream! But let's concentrate on "$50,000 Reward."

In the first place start off by placarding the town with bills as follows:

> $50,000 REWARD
>
> For Kenneth Maynard, alias "Ken," alias "Tex" Sherwood, wanted in Belmont, Montana by Asa Holman, President Belmont Bank. Bring any information to the City Theatre.

FOLLOW this by an announcement that "Ken" has been located at your theatre and may be seen in the stupendous production "$50,000 Reward."

Secondly, here is an out-of-doors photodrama that is decidedly different. For one thing it introduces half a dozen bathing girls who are spending a vacation on the ranch. This gives you a chance for all sorts of window displays on feminine apparel, jewelry, cosmetics, etc., and other tie-ups that are not generally available in a drama of this nature.

Thirdly, "Ken" Maynard is no make-believe cowboy. He was a featured rider with Barnum and Bailey, was actually brought up on a ranch, and is the real thing in every way.

Thus you have a chance to put on a real circus bally, featuring "Ken" as the "Greatest Rider on Earth." Then also you may have a riding cowboy bally, a wonderful title to work with, six bathing beauties and Tarzan, Ken's horse which is an animal of absolute super-intelligence.

One way to attract the kids for a special showing would be to give each a toy lariat. It won't be long before every kid in town will be "roping" everything "ropeable," and the older folks will surely be curious.

ANOTHER rope stunt would be to offer free admission to any one who can cast the noose end of a lariat about some object in a stipulated number of chances. Stage this right in your lobby, and watch the crowds gather.

Another lobby stunt: Cut out in large letters the numerals and letters making up the title "$50,000 Reward." String them across the entrance — feature them thruout the lobby. And have a barrel full of 'money" standing there. The "money" stand-money–may be obtained cheaply, and if it requires too much to make a real barrel full—put a false bottom in the barrel. This stage money with one side appropriately printed with matter regarding the show, will also make attractive throwaways.

Try an imitation summons reading: "You are hereby summoned to appear at the .... theatre to WITNESS a performance of $50,000 Reward. Failure to appear on the day prescribed will cause you to miss one of the finest Western thrillers, it has been our pleasure to present."

Play up the star, the trick riding and the wonder horse, and secure some attractive color stills which are prepared in connection with the film.

Here is another angle for your exploitation. Remember that it is the unusual that catches the eye. Signs placed about town to this effect should cause a little interest: "Ever see bathing girls in a fast, actionful Western melodrama? There's a rare treat in store for you at the.....Theatre if you haven't. Don't forget Tarzan, the wonder horse will be on hand with Ken Ken Maynard in the swift-moving picture of bad men and daring deeds."

"Ken" Maynard and "Tarzan" will gallop home with the coin for every showman who takes advantage of this exploitation for the Clifford S. Elfelt Productions, Inc., picture "$50,000 Reward."

Every Independent Exchangeman Owes It To Himself To Investigate The Clifford S. Elfelt Productions

Here is the elimination of your worries.

Here are THIRTY truly great pictures

and

YOU'VE GOT THE NAMES AND RELEASE DATES OF EVERY ONE OF THEM AVAILABLE NOW.

THINK OF IT. NEVER BEFORE HAS SUCH A PROGRAM BEEN OFFERED ON THE INDEPENDENT MARKET.

Stories filmed from published novels of the World's most popular authors with great casts and unexcelled direction and

THE FAIREST, SQUAREST CONTRACT YOU EVER SAW IN YOUR LIFE.

All that I ask is that you investigate this proposition for yourself.

I know that you are a keen enough showman and judge of picture values not to let our product get away from you once you look into our plan and product.

The more you investigate the better I'll like it because I know you'll close for our entire output as soon as you do.

WRITE, WIRE OR TELEPHONE ME BUT DO IT NOW—

or you will find your territory closed.

J. CHARLES DAVIS, 2nd

GENERAL SALES MANAGER

CLIFFORD S. ELFELT PRODUCTIONS, Inc.

723 Seventh Avenue **New York**

Bryant 5450

TAFT BUILDING HOLLYWOOD, CAL.

Pat O'Malley is trying to determine the state of health of Wallace Beery and Wallace does not seem to take kindly to the operation. The scene above is aboard the tramp steamer.

'You're pinched' says Wanda Hawley to Pat O'Malley in Producers Distributing Corporation's "Let Women Alone." These players are featured in this production.

Pat has succeeded in bringing tears to the eyes of hard hearted Wallace. Below, O'Malley tries his love making.

Below is one of the domestic scenes in the picture. The production is full of humor and human interest.

"Let Women Alone"

A Winner from Producers Distributing Corporation

Hollywood Closeups

By GRACE M. ADAIR

Tourneur Turns Down Fourth Offer to Write His Memoirs

Maurice Tourneur, veteran motion picture director, has received his annual offer to become an author.

Four times in four years the famous maker of films has been approached by big publishing concerns to devote a part of his time to a compilation of the cinematic developments that have taken place in the course of his activity in the business.

There has been no choice for Tourneur but to turn down these offers, not because of financial returns which might not match up with his income as a director, but simply because he feels that to undertake such literary labors and do full justice to the subject, an interruption of his work as director would be inevitable.

* * *

Barrie Story Completed

"Peter Pan" is finished.

Betty Bronson, as "the little boy who wouldn't grow up," Ernest Torrence, the terrible pirate, "Captain Hook," Cyril Chadwick, Virginia Brown Faire, Anna May Wong and the rest of the players have taken off their make-up, and Herbert Brenon, who produced J. M. Barrie's fantasy for Paramount, has retired to the cutting room to do the final editing of the film.

"Peter Pan" went into production in the Paramount west coast studio September the fifteenth. The final scenes were made December the first. It will be released in two hundred and fifty key centres on the week following Christmas. Roy Pomeroy aided in the production.

* * *

"Thundering Herd" in Production

One of the most important casts recently assembled by Paramount has been gathered for Zane Grey's epic story of the early west, "The Thundering Herd."

Featured in the production are Jack Holt, Lois Wilson, Noah Beery, Raymond Hatton and Charles Ogle.

Pat O'Malley, player in Paramount Pictures, looks like he didn't mind the Christmas drain on his pocket-book.

Tony Moreno Recovers

Antonio Moreno has fully recovered from the cold which has kept him confined to his bed.

In accordance with a contract he signed recently with M. C. Levee Production, Mr. Moreno started work yesterday in the leading male role of "One Year to Live," under the direction of Irving Cummings. Opposite him in this film are Aileen Pringle and Dorothy Mackaill.

In this picturization, his third for First National, Tony portrays the part of a Freshman. The Parisian theatrical circles is the background for this story by John Hunter. Upon completion of this production Moreno will sail for Spain to play the lead in Rex Ingram's, "Mare Nostrum."

* * *

Jack Pickford in Hollywood

Jack Pickford arrived in Hollywood from New York yesterday for the double purpose of okaying the final cutting of his latest film, "The End of the World," and to spend Christmas with his mother and sisters, Mary and Lottie.

Following completion of production work on "The End of the World" early in the autumn, Jack went to New York with his wife, Marilyn Miller, who is starring in Charles Dillingham's stage production of "Peter Pan." After seeing his wife well launched in this vehicle, Jack then devoted his attention to distribution plans for "The End of the World," which is now scheduled for release about January first by Allied Producers and Distributors, a subsidiary of United Artists.

* * *

For Pola's Latest

What is supposed to be the largest gong in the world was used for the first and perhaps the only time in the Paramount west coast studio today.

The gong, which is twelve feet in diameter, was built for scenes in Pola Negri's latest starring picture, "East of Suez" which Raoul Walsh is just completing..

Supported by two great dragons, the gong was part of a set in a Chinese house in Shanghai. When it was struck by two Chinese servants, wielding batons four feet long, the gong emitted a dull, booming roar which was heard for several blocks from the studio.

"East of Suez," which Sada Cowan adapted for the screen from Somerset Maughan's novel, features Edmund Lowe, Rockliffe Fellowes and Noah Beery opposite Pola Negri.

* * *

Cannon Does Script, Then Role

Raymond Cannon, young actor scenarist, who has been responsible for the scripts of "Going Up," "The Yankee Consul," "Never Say Die" and "Sky High," all Douglas MacLean photoplays, is now at work on a new farce for independent production. Following completion of this continuity, Cannon will essay an important screen portrayal.

Stars Are Preparing for Busy Holiday Season in Aiding Charity

There are perchance, no harder workers for charity than the motion picture stars during holiday time. The requests for their services at this and that charitable benefit are numerous.

Bert Lytell for instance, has five engagements during the next ten days, all of them in the aid of some worthy cause. Marguerite de la Motte will make several personal appearances for Christmas funds and John Bowers has agreed to appear in several entertainments for Christmas benefits.

Dorothy Mackaill is going to act as hostess at several functions all of which are being staged to aid the poor during the Yuletide season.

Sam Wood has offered his services in the directorial line gratis in the making of a film showing the poor and unemployed in and about Los Angeles. The film is expected to serve as a great incentive to those desirous of giving the needy at Christmas time.

The players are only too anxious to assist in every way and many of them only wished their camera duties would permit their giving up more time.

* * *

Collegians Aid Director Brown on "Plastic Age"

The announcement that Clarence Brown, himself a college man, is shortly to film "The Plastic Age," the most sensational college story of the present generation, is bringing him scores of offers of aid from college men all over the country. These include not only young men who are now attending various colleges and universities, but also from alumni of many years' standing who are anxious to make this college film accurate in spirit as well as in concrete detail.

"Plastic Age" will be a Universal Special. and is scheduled for early 1925 release.

Patsy Ruth Miller, a First National luminary, knows what to read on the "set." She is interested in a review of her latest.

Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Director and Length of Film.

MAY

Title	Star	Distributor	Length	Release	Review
What Shall I Do	D. Mackaill	Prod. Dist.	6111	May 11	May 31
The Lightning Rider	H. Carey	Prod. Dist.	5771	May 18	June 28
Between Friends	Calhoun-Telligen	Viagraph	6936	May 11	
Virtuous Liars	Powell	Vitagraph	5500	May 18	
One Law for the Woman	Landis-Harris	Vitagraph		May 25	July 5
The Desert Secret	Bill Patton	Madoc			
The Perfect Flapper	Colleen Moore	First National		May 25	July 5
The White Moth	LaMarr-Tearle	First National		May 11	June 28
Cytherea	Rubens-Stone	First National		May 4	May 3
The Circus Cowboy	Buck Jones	Fox	4000	May 11	May 17
Kentucky Days	D. Farnum	Fox	4508		May 11
No Mother To Guide Her	Spec. Cast	Fox	6650		May 24
High Speed	H. Rawlinson	Universal		May 25	June 28
The Dangerous Blonde	Laura LaPlante	Universal		May 19	May 31
The Chechahcos	Eva Gordon	Assoc. Exhib.		May 18	May 17
Unseen Hands		Assoc. Exhib.		May 25	June 7
The Spitfire	Blythe-Dexter	Assoc. Exhib.		May 4	June 14
Traffic in Hearts	Robt. Fraser	C. B. C.	5549	May 23	July 26
Ten After Ten	Chas. Hutchinson	Weiss Bros.-Art		May 15	
Untamed Youth	Ralph Lewis	F. B. O.		May 5	
The Spirit of the U.S.A.	Johnnie Walker	F. B. O.		May 18	
Dangerous Coward	Fred Thomson	F. B. O.		May 26	
Danger Line	Sessu Hayakawa	F. B. O.		May 26	
Dangerous Trail	Spec. Cast	Ambassador	5750	May 15	
Who's Cheating	Montagu Love	Ambassador	5000	May 31	
Tucker's Top Hand	Neal Hart	Ambassador	5000	May 31	

JUNE

For Sale	Windsor-Menjou	First National		June 15	July 5
The Self-Made Failure	Miller-Moore	First National		June 22	June 28
Every Woman's Secret		Lumas		June 1	
Lend Me Your Husband	Kenyon	Burr Pict.	6700	June 1	Oct.11
Another Scandal	Lois Wilson	Prod. Dist.	7322	June 22	
Daring Youth	Daniels-Kerry	Principal	5975	June 15	May 17
The Good Bad Boy		Principal	5198	June 29	June 7
Love of Women	Chadwick-Love	Selznick		June 30	Aug. 2
Wanted by the Law	J. B. Warner	Sunset		June 15	
The Lone Chance	John Gilbert	Fox	4385		June 21
Western Luck	Buck Jones	Fox	5020		June 28
Daring Love	E. Hammeratein	Truart		June 15	July 10
Broadway or Bust	Hoot Gibson	Universal		June 9	Jne 21
The Reckless Age	Denny-La Plante	Universal		June 17	June 7
The Fighting American	Astor-O'Malley	Universal		June 22	May 31
The 6th Commandment		Assoc. Exhib.		June 1	July 5
Law Demands	Chas. Hutchinson	Weiss Bros.		June 15	
Napoleon and Josephine	All Star	F. B. O.		June 2	
There's Millions in It	All Star	F. B. O.		June 9	
Swords and the Woman	Pedro de Cordova	F. B. O.		June 16	
Fighting Sap	Fred Thomson	F. B. O.		June 30	

JULY

Yankee Speed	K. McDonald	Sunset		July 1	Aug.16
The Hellion	J. B. Warner	Sunset		July 15	
Listen Lester	Moran-Fazenda	Principal	6242	July 6	May 10
The Masked Dancer	Chadwick	Principal	4720	July 13	June 14
Daughters of Pleasure	Prevost	Principal	5698	July 20	June 14
Girls Men Forget	Patsy R. Miller	Principal	5166	Sept.17	
Tiger Thompson	H. Carey	Prod. Dist.	4920	July 12	July 12
Her Own Free Will	Helene Chadwick	Prod. Dist.	5959	July 20	Oct. 4
Code of the Wilderness	Bowers-Calhoun	Prod. Dist.	6480	July 6	July 12
Fightin' Thru	Bill Patton	Prod. Dist.			
Girl in the Limousine	Larry Semon	First National		July 20	July 5
The Arab	Navarro-Terry	Metro	6710	July 21	July 26
Revelation	V. Dana	Metro	8752	July 28	July 5
Romance Ranch	Gilbert	Fox	4741		July 1
In Fast Company	R. Talmadge	Truart		July 15	June 17
Behind the Curtain	All Star	Universal		June 21	July 5
Young Ideas	Laura La Plante	Universal		July 7	July 26
The New Schoolteacher	Mickey Bennett	C. C. Burr	5900	July 1	
Fatal Plunge	Chas. Hutchinson	Weis Bros.-Art.		July 15	
Rough Ridin'	Buddy Roosevelt	Weis Bros.-Art.		July 15	
A Woman Who Sinned	Mae Busch	F. B. O.		July 7	
Neglected Women	Seena Owen	F. B. O.		July 28	
Huntin' Trouble	Leo Maloney	Ambassador	5000	July 15	

AUGUST

Manhandled	Swanson	Famous P.	6998	Aug. 4	Aug. 9
Wanderer of the Wasteland	Jack Holt	Famous P.	7000	Aug.11	May 31
Changing Husbands	L. Joy	Famous P.	6799	Aug.11	July 5
Monsieur Beaucaire	Valentino	Famous P.	9100	Aug.18	Aug.23
Unguarded Women	Daniels-Dix	Famous P.	6051	Aug.25	July 5
The Enemy Sex	Compson	Famous P.	7861	Aug.25	July 5
Lily of the Dust	Negri	Famous Players		Aug.25	Sept. 6
Bread	All Star	Metro	6726	Aug. 4	Aug. 2
Tess of the D'urbervilles	B. Sweet	Metro	7500	Aug.11	Aug. 9
Broken Barriers	All Star	Metro	5717	Aug.18	Aug.16
Little Robinson Crusoe	J. Coogan	Metro	6126	Aug.25	Aug.30
Unmarried Wives	M. Harris	Lumas		Aug. 1	
America	All Star	United Artists		Aug.15	
Coyote Fangs	Jack Perrin	Madoc			
Behold This Woman	I. Rich	Vitagraph	6425	Aug. 3	Aug.11
The Speed Spook	J. Hines	East Coast	6700	Aug.30	Aug.30
Youth For Sale	May Allison	Burr Pict.		Aug. 1	
The Fire Patrol	All Star	Chadwick	6600	Aug.15	May 31
Truth About Women	Hampton-Sherman	Banner		Aug.15	
Legend of Hollywood	Marmont	Prod. Dist.	5,414	Aug. 3	Aug.23
The Wise Virgin	Patsy Ruth Miller	Prod. Dist.	5991	Aug.10	
The Siren of Seville	Priscilla Dean	Prod. Dist.	6724	Aug.17	
Welcome Stranger	F. Vidor	Prod. Dist.	6618	Aug.24	
World Struggle for Oil		Selznick (Selc.)		Aug.15	
In High Gear	K. McDonald	Sunset		Aug.15	
Horse Shoe Luck	J. B. Warner			Aug.15	
Against All Odds	Buck Jones	Fox	4809		Aug.30
That French Lady	S. Mason	Fox	5470		Aug.30
The Heart Buster	T. Mix	Fox	4500		Aug. 2
The Desert Outlaw	Buck Jones	Fox		Aug.24	
Lash of the Whip	Ashton Dearbolt	Arrow		Aug. 1	
Two Fisted Justice	Dick Hatton	Arrow		Aug.30	
Circus Lure	Matty Mattison	Sanford		Aug. 1	
Three Women	Marie Prevost	Warner Bros.		Aug.18	Oct. 4
The Back Trail	Jack Hoxie	Universal		Aug. 8	
The Signal Tower	Virginia Valli	Universal		Aug. 3	
The Sawdust Trail	Hoot Gibson	Universal		Aug.10	July 26
Fighting Fury	Hoxie	Universal		Aug.24	Aug.23
Wine	All Star	Universal		Aug.31	
Lure of the Yukon	Eva Novak	Lee-Bradford		Aug. 1	
Stranger of the North	Richard Travers	Lee-Bradford		Aug. 1	
Who's Cheating	Montague Love	Lee-Bradford		Aug. 1	Aug. 2
Lights of London	Nigel Barrie	Lee-Bradford		Aug. 1	
Love, Life and Laughter	Betty Balfour	Lee-Bradford		Aug. 1	
Heart of Alaska	Maurice Costello	Lee-Bradford		Aug. 1	
For Woman's Favor	Owen-Dexter	Lee-Bradford		Aug. 1	
Never Say Die	D. McLean	Assoc. Exhib.		Aug.31	
The Battling Fool	Fairbanks-Novak	C. B. C.	4978	Aug. 1	
Foolish Virgin	E. Hammerstein	C. B. C.	5900	Aug.15	
Radio Flyer	Chas. Hutchison	Weiss Bros.-Art.		Aug. 15	
Battling Buddy	Buddy Roosevelt	Weiss Bros.-Art.		Aug. 15	
Radio Flyer	Chas. Hutchinson	Weiss Bros.-Art		Aug. 15	
Battling Buddy	Buddy Roosevelt	Weiss Bros.-Art		Aug. 15	
Fools in the Dark	Moore & Miller	F. B. O.		Aug. 24	
Messalina	Countess Liguoro	F. B. O.		Aug. 24	
American Manners	Richard Talmadge	F. B. O.		Aug. 4	
Payable on Demand	Leo Maloney	Ambassador	5000	Aug 15	
Crashin' Through	Jack Perrin	Ambassador	5000	Aug 15	

SEPTEMBER

Another Man's Wife	Kirkwood-Lee		5015	Sept. 7	
Roaring Rails	Carey		5753	Sept.21	
Ramshackle House	B. Compson	Prod. Dist.	6257	Sept. 1	
Barbara Frietchie	F. Vidor	Prod. Dist.	7175	Oct. 26	Oct. 6
Chalk Marks	Marguerite Snow	Prod. Dist.		Oct.14	
The House of Youth	Jacqueline Logan	Prod. Dist.		Oct. 19	Nov. 1
Sinners in Silk	All Star	Metro	5750	Sept. 1	Sept.27
The Red Lily	Navarro	Metro	6975	Sept. 8	Aug.16
Yolanda	M. Davies	Metro	10125	Sept.15	
Wine of Youth	All Star	Metro	6600	Sept.22	July 26
One Night in Rome	Laurette Taylor	Metro	5883	Sept.29	
His Hour	All Star	Metro	6300	Sept.29	Oct.11
In Every Woman's Life	Valli	First National		Sept.28	
Sideshow of Life	Torrence	Famous		Sept. 1	
The Covered Wagon	Lois Wlson	Famous		Sept. 8	
Man Who Fights Alone	Lois Wlson	Famous	5891	Sept.15	Aug.16
Sinners in Heaven	Danies-Dix	Famous	6768	Sept.15	Sept.27
The Alaskan	Taylor-Meighan	Famous	6757	Sept.22	Oct. 4
Feet of Clay	LaRocque-Cortez-R	Famous	9746	Sept.22	Oct. 4
The Female	B. Compson	Famous		Sept.22	
Dorothy Vernon	M. Pickford	United Artists	9500	Sept.15	May 17
Smoking Trails	Bill Patton	Madoc		Sept.15	
Captain Blood	Kerrigan	Vitagraph	10086		Sept, 21
Meddling Women	L. Barrymore	Chadwick	7000		Oct. 18
Man without a Heart	Novak-Harlan	Banner		Sept. 17	
Empty Hearts	Cara Bow			Sept. 15	
Captain January	Baby Peggy	Principal	6194	Sept. 15	
Bowery Bishop	Walthall	Selco		Sept. 1	
Dynamite Dan	K. McDonald	Sunset		Sept. 15	
Last of the Duanes	T. Mix	Fox	6942		Sept. 6
The Breatb of Scandal	Tellegen	Schulberg	6940	Sept. 1	
The Man Who Came Back	Geo. O'Brien	Fox	8293	Sept.28	Sept. 6
Honor Among Men	Edmund Lowe	Fox	4660	Sept.28	Oct.18
The Cyclone Rider	Spec.	Fox	6700	Sept.14	Sept.13
Dante's Inferno	Spec.	Fox		Sept. 7	Oct.11
Last Man on Earth	Spec.	Fox		Sept.28	
Oh You Tony	Mix	Fox		Sept.21	Oct.11
Painted Lady	D. Mackaill	Fox	6389	Sept.28	Oct.11
The Cowboy Prince	A. Dearbolt	Fox		Sept. 1	
Notcb No. 1	B. Wilson-M. Daw	Fox		Sept.13	
Sell 'em Cowboy	D. Hatton	Fox		Sept.27	
The Ragged Robin	Matty Mattison	Sanford		Sept.15	
Reckless Ridin' Bill	Dick Carter	Sanford		Sept. 1	
Billy's Week-End	Bill Franey	Sanford		Sept.10	
Find Your Man	Rin Tin Tin	Warner		Sept. 1	Oct.25
Lover of Camille	Monte Blue	Warner		Sept.15	
This Woman	L. Rich	Warner		Sept.29	Nov. 1
Big Timber	Wm. Desmond	Universal		Sept. 7	Aug. 2
The Turmoil	All Star	Universal		Sept.14	June 21
The Family Secret	Baby Peggy	Universal		Sept.28	June 28
Wolves of the North	Wm. Duncan	Universal Seria		Sept.29	Aug.30
Passion's Pathway	Estelle Taylor	Lee-Bradford		Sept. 1	
Why Worry	Harold Lloyd	Pathe	6000	Sept.16	
The Call of the Wild	Spec. Cast	Pathe	8000	Sept.23	
Youth For Sale	Sigrid Holmquist	Burr Pict.	6500	Sept. 1	
Race for Life	Novak-Fairbanks	C. B. C.	4954	Sept. 1	
Price She Paid	Alma Reubens	C. B. C.	5957	Sept.15	
Fangs of the Wolf	All-Star	Weiss Bros.-Art			
Biff Bang Buddil	B. Roosevelt	Weiss Bros.			Sept.15
Vanity's Price	Anna Q Nilsson	F. B. O.		Sept. 7	
Life's Greatest Game	Johnnie Walker	F. B. O.		Sept. 28	
Stepping Lively	R. Talmadge	F. B. O.		Sept. 28	

Production Chart with Review Dates

OCTOBER

Title	Star	Distributor	Length	Release	Review
Trouping with Helen	Helene Chadwick	Prod. Dis.	6452	Oct. 5	
Virtue's Revolt	Edith Thornton	Wm. Steiner	5175		Oct. 18
Daring Chances	J. Hoxie	Universal	4543		Oct. 18
Story Without a Name	Moreno-Ayres	Paramount	5912		Oct. 18
Circe the Enchantress	M. Murray	Metro	6882	Oct. 6	Oct. 18
City That Never Sleeps	Cortez	Paramount	6097		Oct. 18
Tarnish	May McAvoy	First Natl.	6831		Oct. 18
Hearts of Oak	H. Bosworth	Fox	6337	Oct. 5	Oct. 11
Turned Up	Chas. Hutchinson	Steiner Prod.	4990		Oct. 11
Life's Greatest Game	Johnnie Walker	F. B. O.		Oct. 5	Oct. 11
The Clean Heart	Marmont	Vitagraph	7950		Oct. 4
Fast & Fearless	Buffalo Bill, Jr.	Artclass	4600		Oct. 4
The Fast Worker	Denny-LaPlante	Universal	6896		Oct. 4
Cornered	Prevost	Warner Bros.	6400		Oct. 4
Measure of a Man	Wm. Desmond	Universal	4979		Oct. 4
I Am the Man	Lionel Barrymore	Chadwick	7460		Nov. 1
Ridin' Kid from Powder	River J. Hoxie	Universal	5727		Nov. 1
The Silent Watcher	G. Hunter	First Natl.	7575	Oct. 5	Nov. 1
Dangerous Money	Bebe Daniels	Paramount	6864	Oct.20	Nov. 1
The Bandolero	All-Star	Metro	5600	Oct.20	Nov. 1
Madonna of the Streets	Nazimova-Sills	First Natl.	7507	Oct.19	Nov. 1
Married Flirts	Pauline Frederick	Metro	6765		Oct.25
The Painted Flapper	Kirkwood-Garon	Chadwick	5551	Oct.15	Oct.25
Winner Take All	Buck Jones	Fox	5949	Oct.12	Oct.25
Western Wallop	J. Hoxie	Universal	4611		Oct.25
Rose of Paris	M. Philbin	Universal	6320		Oct.25
Welcome Stranger	All-Star	Prod. Dist.	6700		Oct.25
Her Love Story	Swanson	Famous Play.	6750	Oct. 6	Oct.25
Walloping Wallace	Buddy Roosevelt	Artclass		Oct.15	
Millionaire Cowboy	Lefty Flynn	F. B. O.		Oct. 5	
Broken Laws	Mrs. Wallace Reed	F. B. O.		Oct.19	
Dangerous Flirt	Evelyn Brent	F. B. O.		Oct.19	
Thundering Hoofs	Fred Thomson	F. B. O.		Oct.26	
Pearls of Paris	Pearl White	F. B. O.		Oct.26	
The Border Legion	Moreno-Chadwick	Paramount	7048	Oct. 27	Nov. 8
The Warrens of Virginia	M. Mansfield	Fox	6536	Oct. 12	Nov. 8
Midnight Express	Fairbanks-Novak	Shipman Prod	4570	Oct. 1	
Let Him Buck	Carter	Sanford Prod.		Oct. 1	
The Captivatin' Cannibal	Franey	Sanford Prod.		Oct. 1	
Stepping Lively	R. Talmadge	Truart		Oct. 1	
Great Diamond Mystery	S. Mason	Fox		Oct. 5	
The Hunted Woman	Special	Fox		Oct. 5	
Midnight Secrets	G. Larkin	Rayart		Oct. 1	
Hit and Run	Gibson	Fox		Oct. 5	
Ridin' Mad	Yakima Canutt	Arrow	5778	Oct 11	
Christine of Hungry Heart	F. Vidor	First National		Oct. 12	
Dynamite Smith	Ray	Pathe	7000	Oct. 12	
Helen's Babies	Baby Peggy	Principal	6200	Oct. 12	
Empty Hands	Holt-Shearer	First National		Oct. 13	
The Diamond Bandit	Ashton-Dearholt	Arrow		Oct. 15	
The Navigator	Keaton	Metro		Oct. 15	
The Narrow Street	Devore	Warner Bros.		Oct. 15	
The Price of a Party	H. Hampton	Associated Ex.		Oct. 19	
Desert Hawk	Wilson	Arrow		Oct. 25	
Battling Orioles	Tryon	Pathe		Oct. 26	
Trooping with Ellen	Chadwick	Prod. Distrib.		Oct. 26	
Mrs. Paramor	All Star	Metro		Oct. 27	
Married Flirts	P. Frederick	Metro	6765	Oct. 27	
Mine with the Iron Door	Mackaill	Principal	6180	Oct. 15	
Billy the Kid	F. Farnum	Independent	4598	Oct. 15	
Calibre .45	R. Griffith	Independent		Oct 1	
The Street of Tears	Santchi	Rayart	4700	Oct. 15	
Battling Brewster	F. Farnum	Rayart	5000	Oct. 1	
A Perfect Alibi	L. Mahoney	Ambassador	5000	Oct. 15	
Branded a Thief	Neal Hart	Ambassador	5000	Oct. 15	
Ace of the Law	Bill Patton	Ambassador	5000	Oct. 15	
Daughters of the Night	Spec. Cast	Fox			

NOVEMBER

Reckless Romance	All Star	Prod. Dis.	5530	Nov. 9	
The Girl on the Stairs	P. Ruth Miller	Prod. Dis.	6214	Nov. 16	
The Chorus Lady	Margt. Livingston	Prod Dis.		Nov. 23	
The Snob	Shearer-Silbert	Metro	4513	Nov 3	Nov. 8
Manhattan	Logan-Dix	Paramount	6415	Nov. 10	Nov. 8
The Only Woman	N. Talmadge	First National	6770	Nov. 3	Nov. 8
Border Justice	Bill Cody	Independent	5432	Nov.	Nov. 8
Flattery	De la Motte	Chadwick	6 reels		Nov. 8
Youth for Sale	May Allison	C. C. Burr	6100		Nov. 8
The Sunset Trail	Wm Desmond	Universal	4920		Nov. 8
The Rip Snorter	Dick Hatton	Arrow	4998		Nov. 8
The Tornado	House Peters	Universal	6375		Nov. 8
Worldly Goods	Agnes Ayres	Paramount			Nov. 8
Dark Swan	Prevost	Warner			Nov.20
The Sainted Devil	Valentino	Famous Players		Nov. 17	
Wages of Virtue	Swanson	Famous Players		Nov. 10	
He Who Gets Slapped	Chaney	Metro	6600	Nov. 17	
Janice Meredith	Davies	Cosmopolitan	12000	Nov. 1	
The Silent Accuser	E. Boardman	Metro		Nov. 21	
Along Came Ruth	V. Dana	Metro	5161	Nov. 10	
Barriers Burned Away	Spec. Cast				
The Brass Bowl	Lowe	Fox		Nov. 15	
A Love Lady	Rich	Warner Bros.		Nov. 24	
Age of Innocence	B. Bayne	Warner Bros.		Nov. 10	
Trigger Fingers	Bob Custer	F. B. O.		Nov. 2	
Sold for Cash	Madge Bellamy	F. B. O.		Nov. 9	
The No Gun Man	Lefty Flynn	F. B. O.		Nov. 16	
Hail the Hero	R. Talmadge	F. B. O.		Nov. 23	
Evelyn Brent No. 2	Evelyn Brent	F. B. O.		Nov. 16	
Cheap Kisses	Lillian Rich	F. B. O.		Nov. 30	
Greater Than Marriage	Daw	Vitagraph	6821	Nov. 16	
The Beloved Brute	de la Motte	Vitagraph	6719	Nov. 30	
Dangerous Pleasure	Spec. Cast			Nov. 1	
Outwitted	Desmond-Holmes	Independent	5548	Nov. 1	
Just Mary	Harlan	Rayart	4800	Nov. 1	
The Pell Street Mystery	G. Larkin	Rayart	4870	Nov. 1	
Trail Dust	D. Dunbar	Rayart		Nov. 1	
Midnight Secrets	G. Larkin	Rayart	4700	Nov. 1	
Lightning Romance	Reed Howes	Rayart	5000	Nov. 15	
White Man	Alice Joyce	Schulberg	6370	Nov. 15	
K The Unknown	Valli-Marmont	Universal	6706	Nov. 23	
The Speed Spook	J. Hines	East Coast	6700	Nov. 1	
Law or Loyalty	Lawson-Harris	Elfert		Nov. 1	
Left Hand Brand	Neal Hart	Ambassador	5000	Nov. 30	
Shootin' Square	Jack Perrin	Ambassador	5000	Nov. 15	

Coming Productions

FAMOUS PLAYERS

Title	Star	Length	Released
The Garden of Weeds	Compson		Dec. 8
Tongues of Flame	Meighan-Love		Dec. 15
North of 36	Holt		Dec. 22
Argentine Love	Daniels-Cortez		Dec. 29
Peter Pan	Betty Bronson		Dec. 29
Locked Doors	Compson		Jan. 5
Interlocutory	Ayres		Jan. 5
A Woman Scorned	Negri		Jan. 12
Miss Bluebeard	Daniels		Jan. 19
The Golden Bed	La Rocque		Jan. 19
Man Must Live	Richard Dix		Jan. 26
Bed-Rock	Meighan		Jan. 26

FIRST NATIONAL

Title	Star	Length	Released
Frivolous Sal	Spec. Cast		Jan. 18
Idle Tongues	Marmont-Kenyon		Nov. 9
Inez from Hollywood	Nilsson-Stone		Jan. 4
The Lady	N. Talmadge		
The Lost World	Stone-Love-Beery		
Sundown	Spec. Cast		Nov. 23
Husbands and Lovers	Vidor-Cody		Dec. 28
Wilderness	Corinne Griffith		Dec. 7
So Big	Colleen Moore		Dec. 14
If I Marry Again	Kenyon-Hughes		Dec. 21
As Man Desires	Spec. Cast		Jan. 11

ASSOCIATED EXHIBITORS

Title	Star	Length	Released
Barriers Burned Away	Spec. Cast		Dec. 30
Why Women Sin			Jan. 11
Children of the Whirlwind			Feb. 8
Queen of Sin	Spec. Cast		
Broadway and Broke	Spec. Cast		
Cricket on the Hearth	Spec. Cast		
The Mohican's Daughter	Spec. Cast		
Milady	Spec. Cast		
The Challlenge	Spec. Cast		
As a Man Lives	Spec. Cast		
Sinner or Saint	Spec. Cast		
How Women Love	Spec. Cast		
Darling of the Rich	Spec. Cast		
Truth About Wine	Spec. Cast		
Twenty Dollars a Week	Spec. Cast		
The Right of the Strongest	Spec. Cast		
Proof of Innocence	Spec. Cast		
The Hidden Woman	Spec. Cast		
Toilers of the Sea	Spec. Cast		
Missing Daughters	Spec. Cast		
The Three Buckaroos	Spec. Cast		
Solomon in Society	Spec. Cast		

J. J. FLEMING PRODUCTIONS, INC.

Title	Star	Length	Released
Shackles of Fear	Ferguson-Conley	5000	
Trail of Vengeance	Ferguson-Conley	5000	
Phantom Shadows	Al Ferguson	5 reels	Jan. 1
Scarlet and Gold	Al Ferguson	5 reels	Jan. 15

PRODUCERS DISTRIBUTING

Title	Star	Length	Released
A Cafe in Cairo	Priscilla Dean		Dec. 1
Flaming Forties	H. Carey		Dec. 7
The Mirage	F. Vidor		Dec. 21
Let Women Alone	All Star		Jan. 4
Soft Shoes	H. Carey		Jan. 11
Off the Highway	Logan		Jan. 25
A Cafe in Cairo	Priscilla Dean		Dec. 7
Flaming Forties	Harry Carey		Dec. 21
The Mirage	Florence Vidor		Dec. 28
On the Shelf	All Star		Jan. 4, '25
Soft Shoes	Harry Carey		Jan. 11, '25
Off the Highway	Jacqueline Logan		Jan. 25, '25

METRO

Title	Star	Length	Released
The Rag Man	Jackie Coogan		
The Beauty Prize	Viola Dana	5750	
Ben Hur			
The Charity Ball			
Cheaper to Marry			
Excuse Me			
Fast Life in New York			
A Girl's Rebellion			
Dixie			
Green			
The Prairie Wife	H. Rawlinson		
He Who Gets Slapped	All Star		Dec. 22
Chu Chin Chow	Betty Blythe		Jan. 5, '25
The Dixie Handicap	All Star		Jan. 12, '25
Excuse Me	All Star		Jan. 19, '25
Cheaper to Marry	All Star		Jan. 26, '25
The Summons	Eleanor Boardman		Feb. 2, '25
The Square Peg	All Star		Feb. 9, '25
A Man's World	All Star		Feb. 16, '25
The Great Divide	All Star		
The Prairie Wife	All Star		
King in Exile	All Star		
The Merry Widow	Mae Murray		
The Sporting Venus	B. Sweet		
Zander the Great	Marion Davies		

Current Production Chart—*Continued*

Coming Productions—*Continued*

FOX

Title	Star	Length	Released
Gerald Cranton's Lady	Alma Rubens		
My Husband's Wives	Sherley Mason		Nov. 16
The Wolf Man	John Gilbert		Feb. 17
Darwin Was Right			Dec. 19
Every Man's Wife	Special		
Dick Turpin	Tom Mix		
Flame of Desire	Tom Mix		
The Fool	Tom Mix		
Gold Heels	Tom Mix		
Hunting Wild Animals in Hollywood	Special cast		
In Love with Love			
Teeth	Tom Mix		
Thorns of Passion	Special		
Troubles of a Bride	Special		

WARNER BROS.

Title	Star	Length	Released
How Baxter Butted In	Willard Louis		
The Lighthouse by the Sea	Rin Tin Tin		Dec. 15
Recompense	Blue-Rich		
Bridge of Sighs	Blue-Rich		
The Dear Pretender	Marlow-Roche		
A Man without a Conscience			
Eve's Lover			
My Wife and I			
The Broadway Butterfly			
The Eleventh Virgin			

PRINCIPAL

Title	Star	Length	Released
Taming of the Shrew	Daniels		
Daughters of Pleasure	Prevost		
Good Bad Boy	Spec. Cast		
Daring Youth	Daniels-Kerry		
Listen Lester	Fazenda-Myers		

LUMAS FILM

Title	Star	Length	Released
Women and Gold	All Star		Dec. 1
The Night Ship	All Star		Feb. 1

F. B. O.

Title	Star	Length	Released
Quemado	Fred Thomson		Dec. 7
Custer No. 2	Bob Custer		Dec. 14
Parisian Nights	All Star		Dec. 21

UNITED ARTISTS

Title	Star	Length	Released
No More Women	Bellamy-Moore		Feb. 15
Loving Lies	Monte Blue-Brent		Feb. 15
A Woman's Secret	Mae Marsh		Feb. 15
The End of the World	Jack Pickford		

MADOC

Title	Star	Length	Released
A Game Figbter	Bill Patton		November
Ridin' West	Jack Perin		December
Desert Madness			December
(3 more to follow)			

VITAGRAPH

Title	Star	Length	Released
Baree, Son of Kazan			1925
Steele of the Royal Mounted			1925
In the Garden of Charity			1925
The Happy Warrior			1925
The Alibi			1925
The Road that Led Home			1925
The Unknown Story			1925
Pampered Youth	Landis-Calhoun		Dec. 21
The Redeeming Sin	Nazimova-Tellegen		March, 1925

BANNER

Title	Star	Length	Released
Daughters Who Pay	All Star		Jan 15 '25
Those Who Judge	P. R. Miller-Tellegen		Nov. 15

INDEPENDENT

Title	Star	Length	Released
The Gambling Fool	F. Farnum		Jan. 1 '25
A Woman Under Oath	Florence Reed		Dec. 1
Border Intrigue	F. Farnum		Dec. 1
Corsican Bros.	Dustin Farnum		Dec. 1
Courage	F. Farnum		Dec. 1
Her Code of Honor	Florence Reed		Dec. 1
Her Game	Florence Reed		Jan. 1 '25
Offended	Marjorie Wilson		Dec. 1
Blood and Steel	Desmond-Holmes		Dec. 1
Moccasins	Bill Cody		Dec. 1
When Winter Went	F. Farnum		Dec. 1
Bandit Tamer	F. Farnum	4986	Jan. 1
Barriers of the Law	Desmond	5000	Dec. 1
Border Justice	Bill Cody	4700	Dec. 1
Fighting Sheriff	Bill Cody	5000	Dec. 1
Riding Grit	Bill Cody	4663	Feb. 1
Dangerous Odds	Bill Cody	4675	Jan. 1,'25

ARROW

Title	Star	Length	Released
Come On Cowboys	Dick Hatton		Dec. 6
Western Feuds	Edmund Cobb		Feb. 14
Branded a Bandit	Yakima Canutt		Dec. 20
Vic Dyson Pays	B. Wilson-N. Gerber		Jan. 3 '25
The Cactus Cure	Dick Hatton-Mills		Jan. 17 '25
Sand Blind	Ben Wilson		Jan. 31 '25
Where Romance Ends	D. Hatton-M. Mills		Mar. 28 '25

CHADWICK

Title	Star	Length	Released
The Tomboy	Devore Rawlinson		Dec. 15
The Street Singer	Not cast yet		Jan. 15 '25
Romance of an Actress	Not cast yet		Mar. 15 '25
Sunshine of Paradise Alley	Not cast yet		Apr. '25

RAYART

Title	Star	Length	Released
For Another Woman	Kenneth Harlan		Dec. 1
Easy Money	Mary Carr		Jan. 1, '25
Butterfly Comedies	Gloria Joy		Dec. 1, '24

B. P. SCHULBERG PRODUCTIONS

Title	Star	Length	Released
Frivolity			
The Boomerang	Special cast		
Faint Perfume	Special cast		
Mansions of Aching Hearts	Special cast		
The Trifiers	Mae Bush		Dec. 15
When a Woman Reaches 40	Special cast		
My Lady's Lips	Special cast		
Capital Punisbment	Clara Bow		Dec. 15

UNIVERSAL

Title	Star	Length	Released
The Tornado	House Peters		Jan. 4 '25
Dangerous Innocence	Mary Philbin		Jan. 21 '25
The Hurricane Kid	Hoot Gibson		Jan. 25 '25
California Straight Ahead	Reginald Denny		Apr. 26 '25
Captain Fearless	Reginald Denny		
The Price of Pleasure	Valli-Kerry		Mar. 15 '25
The Flower of Napoli	Bellamy		
Fighting Back	Desmond		Apr. 5 '25
The Gaiety Girl	Mary Philbin		Dec. 21 '24
Head Winds	House Peters		
Jazz Parents	May McAvoy		Mar. 1 '25
Ridin' Pretty	Desmond		Feb. 22 '25
Let Her Buck	Hoot Gibson		May 31 '25
Oh! Doctor	Reginald Denny		Feb. 1 '25
Secrets of the Night	Bellamy-Kirkwood		Feb. 1 '25
Love and Glory	Bellamy		Dec. 7

WEISS BROS. ARTCLASS

Title	Star	Length	Released
Rip Roarin' Roberts	Buddy Roosevelt		Nov. 15 '24

LEE-BRADFORD CORP.

Title	Star	Length	Released
Lure of Love	Zeena Keefe		
Pearl of Love	Leslie-Sherry		

EAST COAST FILMS, INC.

Title	Star	Length	Released
The Early Bird	J. Hines	6400	Jan. 1 '25
The Cracker Jack	J. Hines	6500	Mar. 1 '25

ERNEST SHIPMAN PRODUCTIONS

Title	Star	Length	Released
The River Road	Hamilton-Allison		

C. B. C.

Title	Star	Length	Released
Midnight Express	Elaine Hammerstein		Dec. 10
Women First	Fairbanks-Novak		Dec. 15
One Glorious Night	Elaine Hammerstein		Dec. 15
A Fool and His Money			
Figbting the Flames			
After Business Hours			
Who Cares			
Tainted Money			
The Fearless Lover			
The Fatal Kiss			

CLIFFORD S. ELFELT PRODUCTIONS INC.

Title	Star	Length	Released
$50,000 Reward	Ken Maynard		Dec. 1
Under Fire	Bill Patton		Dec. 1
My Neighbor's Wife	Lawson Harris		Dec. 27
Siren of the Montmarte	All Star		Feb. 1
Figbting Courage	Ken Maynard		Jan. 10
The Red Frontier	Bill Patton		Jan. 29
Parisian Nights	All Star		Feb. 28

AMBASSADOR PICTURES COMPANY

Title	Star	Length	Released
Verdict of the Desert	Neal Hart	5000	Jan. 15, '25
Fighting Odds	Bill Patton	5000	Dec. 31, '24
Travellin' Fast	Jack Perin	5000	Dec. 15, '24
Lightnin' Jack	Jack Perin	5000	Jan. 15, '25

JANS PRODUCTIONS, INC.

Title	Star	Length	Released
Playthings of Desire	Taylor and Hamilton		Dec. 15
The Mad Dancer			Feb. 15
Ermine and Rbinestones			Mar. 15

Production Chart
of Short Subjects

PATHE

Title	Subject	Length	Released
Jeffries, Jr.	Charles Chase	1000	July 6
The Body in the Bag	Cartoon (Terry)	1000	July 6
The Wide Open Spaces	Stan Laurel	2000	July 6
Why Husbands Go Mad	Charles Chase	1000	July 13
Desert Sheiks	Cartoon (Terry)	1000	July 13
Radio Mad	Spat Family	2000	June 13
The Finer Points	Grantland Rice (Sport)	1000	July 13
Yorktown	All Star	3000	July 13
Maud Muller	All Star	2000	July 20
A Ten Minute Egg	Charles Chase	1000	July 20
A Woman's Honor	Cartoon (Terry)	1000	July 20
Our Congressman	Will Rogers	2000	July 20
Seeing Nellie Home	Charles Chase	1000	July 27
The Sport of Kings	Cartoon (Terry)	1000	July 27
It's a Bear	Our Gang	2000	July 27
Our Defenders	Grantland Rice (Sport)	1000	July 27
Flying Fever	Cartoon (Terry)	2000	Aug. 3
Short Kilts	Stan Laurel	1000	Aug. 3
Romeo and Juliet	Ben Turpin	2000	Aug. 3
Amelia Comes Back	Cartoon (Terry)	1000	Aug. 10
A Hard Boiled Tenderfoot.	Spat Family	2000	Aug. 10
Wall Street Blues	All Star	2000	Aug. 10
Hobbies	Grantland Rice (Sport)	1000	Aug. 10
The Puritans	All Star	3000	Aug. 10
Sweet Daddy	Charles Chase	1000	Aug. 17
House Cleaning	Cartoon (Terry)	1000	Aug. 17
A Truthful Liar	Will Rogers	2000	Aug. 17
The First 100 Years	Harry Langdon	2000	Aug. 17
The Prodigal Pup	Cartoon (Terry)	1000	Aug. 24
High Society	Our Gang	2000	Aug. 24
East of the Water Plug	Ralpb Graves	2000	Aug. 24
Hoof-Beats	Grantland Rice (Sport)	1000	Aug. 24
One-Third Off	All Star	2000	Aug. 31
Why Men Work	Charles Chase	1000	Aug. 31
A Message from tbe Sea	Cartoon (Terry)	1000	Aug. 31
Barnyard Olympics	Cartoon (Terry)	1000	Sept. 7
South o' the North Pole	Spat Family	2000	Sept. 7
The Happy Years	Grantland Rice (Sport)	1000	Sept. 7
Lizzies of the Field	All Star	2000	Sept. 7
Alexander Hamilton	All Star	3000	Sept. 7
Outdoor Pajamas	Charles Chase	1000	Sept. 14
Tbe Good Old Summer Time	Cartoon (Terry)	1000	Sept. 14
The Luck o' the Foolish	Harry Langdon	2000	Sept. 14
Three Foolish Weeks	Ben Turpin	2000	Sept. 14
The Mouse that Turned	Cartoon (Terry)	1000	Sept. 21
The Sundown Limited	Our Gang	2000	Sept. 21
Splkes and Bloomers	Grantland Rice (Sport)	1000	Sept. 21
Little Robinson Corkscrew	Ralph Graves	2000	Sept. 21
Sittin' Pretty	Charles Cbase	1000	Sept. 28
Hawks of the Sea	Cartoon (Terry)	1000	Sept. 28
Should Landlords Live	Arthur Stone	2000	Sept. 28
Gee Whiz Genevieve	Will Rogers	2000	Sept. 28
Noah's Outing	Cartoon (Terry)	1000	Oct. 5
Lost Dog	Spat Family	2000	Oct. 5
Wandering Waistlines	All Star	2000	Oct. 5
Tbe Danger Lure	Grantland Rice	1000	Oct. 5
Dixie	All Star	3000	Oct. 5
Too Many Mammas	Charles Chase	1000	Oct. 12
A Lighthouse by the Sea	Cartoon (Terry)	1000	Oct. 12
The Hansom Cabman	Harry Langdon	2000	Oct. 12
The Goofy Age	Glenn Tryon	2000	Oct. 12
Every Man for Himself	Our Gang	2000	Oct. 19
Sporting Rhythm	Grantland Rice (Sport)	1000	Oct. 19
Riders of the Purple Cows.	Ralph Graves	2000	Oct. 19
The Death Ray	Special	2000	Oct. 19
Leather Stocking	Serial (Edna Murphy)	10 Chap.	Mar. 23
The Fortieth Door	Serial (B. Gordon)	10 Chap.	May 25
Into the Net	Serial (Edna Murphy)	10 Chap.	Aug. 3
Cowboy Chivalry	10 Scars Make a Man No. 2.	2000	Oct. 19
Black Magic	Æsop Fable	1000	Oct. 19
Westward Bound	10 Scars Make a Man No. 3.	2000	Oct. 26
Monkey Business	Æsop Fable	1000	Oct. 26
Bungalow Boobs	Charley Chase	1000	Oct. 26
The Sky Plumber	Arthur Stone	2000	Oct. 26
The Reel Virginian	Ben Turpin	2000	Oct. 26
On Leave of Absence	Detective Series	2000	Oct. 26
The Cattle Raid	10 Scars Make a Man No. 4.	2000	Nov. 2
The Cat and the Magnet	Æsop Fable		Nov. 2
Hot Stuff	The Spat Family	2000	Nov. 2
Galloping Bungalows	Sennett Comedy	2000	Nov. 2
The Eve of the Revolution.	Historical Chronicles Amer.	3000	Nov. 2
Stunts	Sportlight	1000	Nov. 2
Through the Hills	10 Scars Make a Man No. 5.	2000	Nov. 9
Sharpshooters	Æsop Fable		Nov. 9
Accidental Accidents	Charlie Chase	1000	Nov. 9
Hot Heels	Roach Stars	2000	Nov. 9
All Night Long	Harry Langdon	2000	Nov. 9
The Girl and the Gangster	Detective Series	2000	Nov. 9
Midnight Marauders	10 Scars Make a Man No. 6.	2000	Nov. 16
She Knew Her Man	Æsop Fable		Nov. 16
Fast Company	Our Gang	2000	Nov. 16
Love's Sweet Piffle	Sennett Comedy	2000	Nov. 16
Gridiron Glory	Sportlight	1000	Nov. 16
Unmasked	10 Scars Make a Man No. 7.	2000	Nov. 23
Good Old Circus Days	Æsop Fable	1000	Nov. 23
All Wet	Charley Chase	1000	Nov. 23
Are Blonde Men Bashful	Arthur Strong	2000	Nov. 23
Out of the Storm	Detective Series	2000	Nov. 23
Ten Scars Make a Man—8	C. W. Patton	2 reels	Nov. 30
Deaf, Dumb and Daffy	Roach Studios	2 reels	Nov. 30
The Cannon Ball Express	Mack Sennett	2 reels	Nov. 30
Champions	Grantland Rice (Sportlight)	1 reel	Nov. 30
Lumber Jacks	Fables Pic. Inc. (Cartoon)	1 reel	Nov. 30
Ten Scars Make a Man—9	C. W. Patton	2 reels	Dec. 7
The Poor Fish	Roach Studios	1 reel	Dec. 7
She's In Again	Fables Pic. Inc. (Cartoon)	1 reel	Dec. 7
Meet the Missus	Roach Studios	2 reels	Dec. 7
Feet of Mud	Mack Sennett	2 reels	Dec. 7
Kindly Fruits of the Earth.	Educational	1 reel	Dec. 13
Ten Scars Make a Man—10	C. W. Patton	2 reels	Dec. 14
Noah's Athletic Club	Fables Pic. Inc. (Cartoon)	1 reel	Dec. 14
The Mysterious Mystery	Roach Studios	2 reels	Dec. 14
Off His Trolley	Mack Sennett	2 reels	Dec. 14
Nature's Rouge	Grantland Rice (Sportlight)	1 reel	Dec. 14
Meat, from Hoof to Market	Educational	1 reel	Dec. 14
Galloping Hoofs, No. 1	Malcolm Strauss	2 reels	Dec. 21
The Royal Razz	Roach Studios	1 reel	Dec. 21
Mysteries of Old Chinatown	Fables Pic. Inc. (Cartoon)	1 reel	Dec. 21
Just a Good Guy	Roach Studios	2 reels	Dec. 21
America's Granary	Educational	1 reel	Dec. 21
Pathe Review 51	Educational	1 reel	Dec. 21
Galloping Hoofs No. 2	Malcolm Strauss	2 reels	Dec. 28
Down on the Farm	Fables Pic. Inc. (Cartoon)	1 reel	Dec. 28
The Rubber-Neck	Roach Studios	2 reels	Dec. 28
Bull and Sand	Mack Sennett	2 reels	Dec. 28
The Invaders	Grantland Rice (Sportlight)	1 reel	Dec. 28
Pathe Review 52	Educational	1 reel	Dec. 28
Galloping Hoofs No. 3	Malcolm Strauss	2 reels	Jan. 4
The Rat's Knuckles	Roach Studios	1 reel	Jan. 4
On the Ice	Fables Pic. Inc. (Cartoon)	1 reel	Jan. 4
The Sea Squawk	Mack Sennett	2 reels	Jan. 4

UNIVERSAL

Title	Subject	Length	Released
All Swell on the Ocean	Jack Dempsey series		Aug. 17
Bring Him In	Jack Dempsey series		Sept. 1 '24
Kayo and Cupid	Jack Dempsey series		Oct. 26 '24
A Society Knockout	Jack Dempsey series		July 7
So This Is Paris	Jack Dempsey series		Aug. 3
The Title Holder	Jack Dempsey series		Sept. 14
Town Hall Tonight	Jack Dempsey series		Sept. 29
West of the Water Bucket	Jack Dempsey series		July 21
Health Farm Wallop	Jack Dempsey series		Oct. 12
Hot Dog Special	Fast Steppers		July 7
Get Away Day	Fast Steppers		July 21
Blue Wings Revenge	Indian		June 21 '24
College Cowboy	Joseph Bonomo		Sept. 13
Columbus and Isabella			Aug. 24
Battling Cowboy	Billy Sullivan		
Fighting Ranger	Jack Dougherty		
Flying Eagle	William Lawrence		July 19
Wolves of the North	William Duncan serial		Sept 22
Kings Command	William E. Lawrence		Aug. 2
The Pbanton Fugitive	E. Polo		Aug. 9
A Prisoner for Life	Eddie Polo		Sept 20
Red Raymond's Girl	Pete Morrison		July 12 '24
The Riddle Rider	Serial		Mar. 2 '25
The Sagebrush Vagabond	Steward and Lee		July 18
Tempest Cody Gets Her Man	Marie Walcamp		Sept. 6
Tempest Cody Turns Tables	Marie Walcamp		July 5
The Traitor	Wm. H. Lawrence		Aug. 30
Uncle Bims Gift	The Gumps		Sept. 17 '23
Watch Papa	The Gumps		Oct. 15 '23
Oh What a Day	The Gumps		Nov. 12 '23
Aggravatin' Mama	The Gumps		Dec. 17 '23
Oh Min	The Gumps		Jan. 14 '24
A Day of Rest	Joe Murphy		July 7
West Bound	Joe Murphy		Aug. 4
Andy's Hat's in the Ring	Joe Murphy		Sept. 24
Traffic Jams	McCoy and Karr		Oct. 6
Trouble Fixer	Wanda Wiley		Sept. 3
Sweet Dreams	Wanda Wiley		Nov. 5
On Duty	Wanda Wiley		
Paying Money	Murdock and O'Donnell		July 30
Patching Things Up	Roach and Howell		July 7
The Racing Kid	B. Messinger		
Rip Van Winkle	Hysterical History		Sept. 21
Sahara Blues	Special Cast		Oct. 15
Scared Stiff	Special Cast		Aug. 13
Snappy Eyes	Wanda Wiley		Oct. 1
Speed Boys	Special Cast		Sept. 10
Starving Beauties	Wanda Wiley		July 9
Stepping Some	Baby Peggy		
Her City Sport	Wanda Wiley		July 21
Here He Comes	B. Messinger		
Her Fortunate Face	Wanda Wiley		Aug. 6
His First Degree	B. Messinger		
Jack and Beanstalk	Baby Peggy		July 7
Kid Days	Harry Burns		July 21
Low Bridge	B. Messinger		Sept. 17
Mind the Baby	Pal (Dog)		Sept. 10
William Tell	Hysterical History		Aug. 10
Benjamin Franklin	Hysterical History		Sept. 8
The Blow Out	B. Messinger		Aug. 20
Bluffing Bluffers	Roach and Howell		July 14
The Cute Little Devil	Wanda Wiley		
Eat and Run	Alt and McCoy		Aug. 27
Fair and Windy	Bert Roach		Aug. 3
The Girl Hater	Arthur Lake		Nov. 24
Wolves of the North	Wm. Duncan (Serial)		Nov. 24
The Riddle Rider	Desmond Sedgwick		Nov. 24
Dancing Daisies			Nov. 26
The Smoke Signal	Magda Lane		Nov. 29
Omar Khayam	Histerical History		Nov. 17
Wolves of North (Chap. 9)	Wm. Duncan		Nov. 17
Don't Fall	Buddy Messenger		Nov. 19
The Double X	Billy Sullivan		Nov. 22
Paul Revere	Histerical History		Dec. 1
A Family Row	Buddy Messenger		Dec. 3
The Border Raid	Dola Todd & Edmund Cobb		Dec. 6
Horse Play	Bert Roach	1 reel	Dec. 8

Production Chart of Short Subjects—*Continued*

UNIVERSAL—Continued

Title	Subject	Length	Released
The Riddle Rider	Chapter 3		Dec. 7
Harem Follies	Al Alt	2 reels	Dec. 10
The Honor of Proge	Leo Maloney	2 reels	Dec. 13
Ponce de Leon		1 reel	Dec. 28
The Way of the West	Billy Sullivan	2 reels	Dec. 28
The Riddle Rider	Desmond Sedgwick	2 reels	Dec. 28
Alone at Last	Arthur Lake	1 reel	Dec. 21
The Riddle Rider	Chapter 5	2 reels	Dec. 21
Broadway Beauties	Century	2 reels	Dec. 23
Shootin' Straight	Harry Carey	2 reels	Dec. 27
Under a Spell	Comedy	1 reel	Jan. 4
The Riddle Rider	Chapter 7	2 reels	Jan. 5
Looking Down	Century	2 reels	Jan. 7
The Hidden Badge	Pete Morrison	2 reels	Jan. 10
Rembrandt	Hysterical History	1 reel	Jan. 12
The Riddle Rider	Chapter 8	2 reels	Jan. 12
The Aggravating Kid	Century	2 reels	Jan. 14
The Whip Hand	Buddy Sullivan	2 reels	Jan. 17

EDUCATIONAL

Title	Subject	Length	Released
Pardon Us	Cameo Comedy	1000	July 6
The Chase	Special	2000	July 6
Melodious Moments	Sing Them Again	1000	July 13
Wedding Showers	Mermaid Comedy	2000	July 13
The Ex-Bartender Retires	Wilderness Tales	1000	July 20
Head On	Cameo Comedy	1000	July 20
His First Car	Tuxedo Comedy	2000	July 27
Turn About	Cameo Comedy	1000	Aug. 3
Frozen Water	Hodge-Podge Series	1000	Aug. 10
Pigskin	Mermaid Comedy	2000	Aug. 10
The Farewell	Wilderness Tales	1000	Aug. 17
Good News	Cameo Comedy	1000	Aug. 17
Never Again	Tuxedo Comedy	2000	Aug. 24
Savage Love	Christie Comedy	2000	Aug. 24
Drenched	Cameo Comedy	1000	Aug. 31
Boneyard Blues	Earl Hurd Comedy	1000	Aug. 31
Dirty Hands	Juvenile Comedy	2000	Aug. 31
Wild Game	Mermaid Comedy	2000	Sept. 7
Don't Fail	Cameo Comedy	1000	Sept. 14
Bright Lights	Bobby Vernon Comedy	2000	Sept. 14
Jonah Jones	Hamilton Comedy	2000	Sept. 21
Cheer Up	Cameo Comedy	1000	Sept. 28
Her Boy Friend	Larry Semon Comedy	2000	Sept. 28
Court Plaster	Christie Comedy	2000	Sept. 28
The Hoboken Nightingale	Earl Hurd Cartoon	1000	Oct. 5
Short Change	Walter Hiers Comedy	2000	Oct. 5
Desert Blues	Cameo Comedy	1000	Oct. 12
Fast and Furious	Mermaid Comedy	2000	Oct. 12
Dirty Hands	Juvenile Comedy	2000	Oct. 19
The Whirligig	Hodge Podge Series	1000	Oct. 19
No Fooling	Cameo Comedy	1000	Oct. 26
Stupid but Brave	Tuxedo Comedy	2000	Oct. 26
Watch Your Pep	Cameo	1 reel	
The Artists' Model	Cartoon	1 reel	Dec. 7
Easy Pickin'	Christie	2 reels	Dec. 7
Goat Getters	Juvenile	2 reels	Dec. 14
Cut Loose	Cameo	1 reel	Dec. 21
Motor Mad	Mermaid	2 reels	Dec. 21
Lovemania	Tuxedo	2 reels	Dec. 28
Hodge Podge	Lyman Howe	1 reel	
The Sawmill Four	Cartoon	1 reel	Nov. 2
Why Hurry	Christie	2 reels	Nov. 2
Go Easy	Cameo	1 reel	Nov. 9
Poor Butterfly	Mermaid	2 reels	Nov. 9
High Gear	Bobby Vernon	2 reels	Nov. 9
Kid Speed	Larry Semon	2 reels	Nov. 16
Earth's Oddities	Lyman Howe	1 reel	Nov. 16
Empty Heads	Cameo	1 reel	Nov. 23
Crushed	Hamilton	2 reels	Nov. 23
What a Night	Mermaid	2 reels	Nov. 30
Fat Chance	Walter Hiers	2 reels	Nov. 30

F. B. O.

Title	Subject	Length	Released
Mah Jong	How to Play It		Aug. 1
Broadway to Hollywood	Screen Almanac		July 15
Among the Girls	Screen Almanac		Aug. 15
Stage and Studio	Screen Almanac		Sept. 15
Sauce for the Goose	Constance Talmadge		July 1
Pair of Silk Stockings	Constance Talmadge		Aug. 1
The Fighter	Conway Tearle		Sept. 1
Buttinsky	Jimmy Aubrey		Jan. 1
Fishy Tale	Jimmy Aubrey		Feb. 1
The Box Car Limited	Jimmy Aubrey		July 1
The Trouble Maker	Jimmy Aubrey		Aug. 1
Pretty Soft	Jimmy Aubrey		Sept. 1
Cave Inn Sheik	Jimmy Aubrey		Sept. 15
King Dumb	Jimmy Aubrey		Oct. 1
Polly Voo	Jimmy Aubrey		Oct. 15
Horse Play	Col. Heeza Liar		July 1
Cave Man	Col. Heeza Liar		Aug. 1
Throwin' the Bull	Col. Heeza Liar		Sept. 1
The Lyin' Tamer	Col. Heeza Liar		Nov. 1
Mandarin Mixup	Stan Laurel		Sept 1
Detained	Stan Laurel		Oct. 1
Magic Lamp	Dinky Doodle		Sept. 15
Newspaper Fun	Weekly		Aug. 30
Getting Going	Go-Getters		Sept. 14
In the Knicker Time	Go-Getters		Sept. 28
And Never the Train Shall	Meet—Go-Getters		Oct. 12
A Kick for Cinderella	Go-Getters		Oct. 26
Love and Learn	Telephone-Girl		July 6

F. B. O.—Continued

Title	Subject	Length	Released
Faster Foster	Telephone-Girl		Aug. 3
Never Say Never	Telephone-Girl		Aug. 3
Fire When Ready	Go-Getters		Nov. 9
A Miss in the Dark	Go-Getters		Nov. 23
The Going of Cumming	Go-Getters		Dec. 7
Untamed	Go-Getters		Dec. 21
Switching Hour	Fighting Blood No. 12		Jan. 6

FOX

Title	Subject	Length	Released
Blows and Dynamite	Imperial Comedy		Sept. 14
Children Wanted	Sunshine Comedy		June 22
The Diving Fool	Sunshine Comedy		Sept. 21
Be Yourself	Al St. John		Feb. 10
His Bitter Half	Al St. John		Sept. 14
Monkey Romeo	Monkey Comedy		Aug 24
Pain as You Enter	Sunshine Comedy		July 30
The Pinhead	Clyde Cook		Aug. 31
The Scenario School	Sunshine Comedy		July 6
Stretching the Truth	Sunshine Comedy		Aug. 24
Sweet Papa	Imperial Comedy		Aug. 17
Unreal News Reel No. 4	Sunshine Comedy		Sept. 7
Dancing Girls of India			Aug. 31
The Fight	Van Bibber series		Aug. 24
The Fur Trapper	Educational		Aug. 17
Paul Jones. Jr.	Van Bibber Comedy		Nov. 9
Rambles of a Rainbow	Educational		Sept. 28
The Hunt	Van Bibber Comedy		Sept. 14
Finger Lakes	Educational	1 reel	Nov. 22
The Race	Van Bibber	1 reel	
Rock Bound Brittany	Educational	1 reel	
Salt of the Earth	Educational	1 reel	Dec. 8
The Burglar	Van Bibber	1 reel	Dec. 8
Stolen Sweeties	Monkey		

ARROW

Title	Subject	Length	Released
The Dumbwaiter	Bobby Dunn		Aug. 15
The Hypnotist	Tom and Jerry Cartoon		
I'm Cured	Bobby Dunn		July 15
Once a Boob	Bobby Dunn		June 1
The Wrong Groom	Eddie Lyons		Aug. 1
Two After One	Billy West		June 1
That's That	Billy West		Aug. 15
Don't Slip	Billy West		Sept. 1
Her Other Husband	Eddie Lyons		Sept. 1
Days of '49			
Desert Hawk			Oct. 25
Riders of the Plains			Oct. 1

PRODUCERS DISTRIBUTING

Title	Subject	Length	Released
The Pill Pounder		1902	
So This Is Hamlet		1605	
Helpful Hogan		1816	
Wild and Wicked		1800	
Fiddling Fool		1891	
Pat's Patent		1573	
Fearless Flannigan		1808	
Life of Reilly		1635	
Movie Chats			
Fun from the Press			
The Goose	Rod and Gun		
The Quail	Rod and Gun		
Salmon Fishing	Rod and Gun		
The Duck	Rod and Gun		
The Turkey	Rod and Gun		

BRAY

Title	Subject	Length	Released
Romance of Life	Romance series		
The Immortal Voice	Romance series		
Man at the Throttle	Romance series		
Black Sunset	Romance series		
Treasure Island	Col. Heeza Liar		
Heeza L. and the Ghost	Col. Heeza Liar		
Heeza L. Detective	Col. Heeza Liar		
Heeza Liar's Burglar	Col. Heeza Liar		
African Jungle	Col. Heeza Liar		
Heeza Liar's Vacation	Col. Heeza Liar		

LEE-BRADFORD CORPORATION

Title	Subject	Length	Released
Australia's Wild Northwest.			
House of David			
Series Six Lightning Comedies			
Series 12 Cartoons in color			

RED SEAL PICTURES CORP.

Title	Subject	Length	Released
Out of the Inkwell	Fun-Novelties		'25
Marvels of Motion			Oct. 13
Gems of the Screen			Oct. 20
Film Faces			Oct. 20
Song Cartoons			
Animated Hair Cartoons			

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

"THE AIR HAWK" A GREAT STUNT FILM

Plane Battle in the Clouds Registers as Spectacular Marvel

"THE AIR HAWK." F. B. O. Photoplay. Author, George W. Pyper. Director, Bruce Mitchell. Length, 5,000 Feet.

CAST AND SYNOPSIS

Al Parker ..... Al Wilson
Major Thomas ..... Webster Cullison
Major Falles ..... Frank Tomik
John Ames ..... Emmet King
Edith Ames ..... Virginia Brown Faire
Kellar ..... Leonard Clapham
Hank Higgins ..... Frank Rice
Robert McLeod ..... Lee Shumway

Robert McLeod is chief of a gang of border bandits who have been very successful in their raids. For some time a valuable platinum mine has been robbed, with no clue to the thieves. Al Parker, an aviator, and member of the U. S. Secret Service, is assigned by Government to handle the case. In his airplane he hovers around the Mexican-Arizona border and gets on the trail of the arch villain. John Ames, superintendent of the mine, is killed by the outlaws. His daughter, Edith, takes his place. She is captured by McLeod, but rescued by Parker in a desperate air battle. Edith and Parker are united.

A GREAT old thriller! So far as the writer's memory serves there has never been an airplane stunt picture filmed which contained so many nerve-racking incidents as "The Air Hawk." The producers state that all the big cloud and land scenes are the real thing, owing nothing to trick photography, and they certainly look genuine enough.

Even the so-called "highbrow element" ought to respond favorably to this one. If your patrons want exciting stuff and are not too insistent on plot logic you can't go wrong in booking it. This chap, Al Wilson, who plays the hero role of aviator Parker, has been cheerfully ballyhooed as the greatest daredevil in the universe, and after watching him gyrate perilously in empty space we are inclined to O. K. his claim. However, the film's success as an entertaining factor is not altogether due to the wonderful stunts of the leading man. Good direction has a whole lot to do with it. And Bruce Mitchell has certainly handled his material with extraordinarly fine judgment.

The U. S. Secret Service man has ever been a favorite with the average screen fan when pursuing criminals on Mother Earth, and now that he has taken to the air he will probably prove more popular than at any time in his heroic career. At all events, it's a safe bet that the climax of "The Air Hawk" will go on record as a real wonder of its kind.

That fight between the rival planes is the limit in high suspense. You see the hero dodging out on the wings of his machine, pulling himself to an upright posture, mounting the wing of the other plane and fastening on the villain with a bulldog grip. Every trick known to the aviating brigade seems to be brought into play as the combatants struggle in mid-air, you get dizzy and limp watching them.

Every member of the cast does good work. Al Wilson is a peach of a hero, Virginia Brown Faire registers as a charming and appealing heroine, Lee Shumway plays the villainous McLeod with great spirit and the support is all that could be desired.

LISTS AS GOOD PROGRAM ATTRACTION

"Daughters of the Night"—Fast-Moving, Well-Directed Melodrama

"DAUGHTERS OF THE NIGHT." Fox Photoplay. Author, Willard Robertson. Director, Elmer Clifton. Length, 5,470 Feet.

CAST AND SYNOPSIS

Billy Roberts ..... Orville Caldwell
Betty Blair ..... Alyce Mills
Doc Long ..... Pheps Decker
Grandma Backer ..... Alice Chapin
Kilmaster ..... Warner Richmond
Eloise Dabb ..... Bobby Perkins
Mrs. Dabb ..... Clarice Vance
Mr. Dabb ..... Claude Cooper
Dick Oliver ..... Charles Slettery
Professor Woodbury ..... Willard Robertson
Jimmy Roberts ..... Henry Sands

Jimmy and Billy Roberts, sons of a wealthy family, are cast out by their father following an escapade which results in both being arrested. Jim throws in his lot with a gang of crooks. Bill goes straight and obtains a job as lineman with the telephone company in the town of Midvale. There he meets Betty Blair, telephone operator and they fall in love. Jim and his pals undertake a raid on the Midvale bank. In getting away Jim enters the telephone building, where he is trapped and dies in the flames when a fire starts. Betty sticks to her post, while Bill repairs the wires the thieves have cut. The gang is captured. Bill rescues Betty, returns home with her and is forgiven by his parents.

A GOOD program picture, melodramatic in the extreme but moving at top speed from start to finish and offering a plot refreshingly different from the usual run of films dealing with the underworld. It is probably the first time that a feature has been constructed around the workings of the modern telephone system, and not the least interesting of the situations are those showing the activities of linemen and operators' training school.

Sympathy for both hero and heroine is cleverly built up at the start. After being disowned by a stern father for his dissipated ways, Bill Roberts determines to go straight and obtains a job as lineman. His brother takes the wrong turning and becomes one of a gang of crooks. The heroine prefers to work as an operator rather than wed a wealthy lawyer whose suit is favored by her aunt.

Fate sends Bill's brother and the latter's confederates to the town where Bill and his girl are employed. The crooks try to rob the Midvale bank. Jim Roberts, in making a getaway, is trapped in the telephone building, which catches fire. Heroine Betty stays at her post, and after Bill has repaired the wires cut by the thieves, sends a message which results in the capture of the whole gang, Jim perishing in the flames.

The rescue of Betty by her sweetheart is well staged and a very effective climax attained. The continuity is a bit ragged at times, but on the whole the picture maintains its interest, puts over the thrill stuff with a bang and should prove a good box-office investment for the average theatre.

Orville Caldwell plays the hero role of Bill Roberts with plenty of dash and ginger. Alyce Mills registers effectively in the heroine role of Betty Blair, Henry Sands furnishes a capital character sketch of the wayward brother and the support is adequate.

"LOVER'S LANE" HAS SENTIMENTAL LURE

Pleasing Rural Comedy Drama Adapted From Old Stage Play

"LOVER'S LANE." Warner Brothers Photoplay. Adapted From Stage by Clyde Fitch. Director, Phil Rosen. Length, 5,146 Feet.

CAST AND SYNOPSIS

Dr. Tom Singleton ..... Robert Ellis
Mary Larkin ..... Gertrude Olmstead
Herbert Woodbridge ..... Crauford Kent
Dr. Stone ..... George Periolat
Mrs. Woodbridge ..... Frances Dale
Rev. Singleton ..... Norval MacGregor
Dick Woodbridge ..... Bruce Guerin

Dr. Tom Singleton is in love with Mary Larkin, but she is unwilling to face the drab existence of the wife of a country practitioner and leaves town. She makes the acquaintance of Herbert Woodbridge and consents to marry him, but on her return to the New England hamlet it transpires that the mother of a crippled child Dr. Tom Singleton is treating was formerly Woodbridge's wife, the latter having divorced him for desertion. Singleton cures the child, who is able to walk again. The sight of his little boy brings about a reconciliation between the Woodbridges and Singleton wins Mary.

THIS picture ought to do fair business in the neighborhood and smaller theatres. Its New England atmosphere is excellent and the plot strong in sentimental interest, although a bit shop-worn, due to the fact that it has been utilized in various forms on the screen since the days when the old Clyde Fitch play from which it is adapted was first presented to the public.

But director Phil Rosen has polished up the ancient material with satisfactory results, aided by a thoroughly competent cast. Taking it on the whole, while "Lover's Lane" isn't likely to create much of a sensation, it is a pretty nifty specimen of rural comedy drama and affords agreeable entertainment.

The first half of the opening reel moves rather slowly, but once the film gets into its stride the action is tolerably fast, there is an abundance of quiet humor, romantic lure and heart appeal. The story hinges largely on the attempt of a young country physician to relieve the sufferings of a little boy who has lost the use of his limbs and is pronounced incurable by a surgeon of the old school.

The youthful doctor takes a chance and operates. Later, when he endeavors to persuade the child to exert himself and walk, the lad refuses, but the sight of his weeping mother lends new energy to the tiny patient, who suddenly arises and reaches her side. There is a world of pathos in this situation which is uncommonly well handled and bound to awaken oceans of sympathy. Incidentally, Dr. Tom Singleton gets his reward quite unexpectedly, for the little chap's daddy, who was about to marry the girl Singleton loves, becomes reconciled to his former wife, thereby leaving a clear road to happiness for the surgeon.

Robert Ellis gives a sincere and touching performance in the role of Dr. Singleton, Gertrude Olmstead scores as the heroine, Mary Larkin, and the smooth well balanced work of Crauford Kent. Bruce Guerin, Norval McGregor, Frances Dale, and other members of the cast deserves hearty praise.

FOREIGN FILM ARTISTIC TRIUMPH

U. F. A. Picture "The Last Man" Has No Titles

"THE LAST MAN". U. F. A. Production. Author, Carl Mayer. Director, F. W. Murnau. Length 7,000 Feet.

CAST AND SYNOPSIS

The Porter	Emil Jannings
His Daughter	Mary Delschaft
Her Bridegroom	Kurt Hiller
His Aunt	Emilie Kurz
The Manager	Hans Unterkircher

The hotel porter in gorgeous uniform commands the esteem and respect of his neighbors. Because of age he is transferred from his position to that of wash-room attendant, and is bereft of his beloved gold lace. He cannot bear to go without the uniform, so wears it when he goes home. The deception is discovered; he is laughed at by his neighbors and put out by his son-in-law. He returns to the washroom, and as the author says, would in reality end his days there. But the author pities him, and so an eccentric millionaire leaves him money through a freak of fortune, and the porter is once again a man of pomp and power.

WHETHER or not this one will prove generally lucrative is problematical, but it will afford intelligent audiences, an evening's fine entertainment. And exhibitors catering to high-class patronage will make no error in showing it.

A literal translation of the German title would be "The Least Man" rather than "The Last Man," for the wash-room attendant was indeed the *least* man, as well as the *last* who might have expected to inherit the wealth of the eccentric millionaire.

The action of the story is entirely devoid of love interest, but it is not unlikely that the audience, itself, will supply this deficiency, for the pompous old porter wins a sure way to every heart.

There are several novel bits to which we on this side are unaccustomed. When the old man sheds the protective coloration of his gorgeous uniform, he undergoes a marvellous transition from an important personage to a weak, shabby doddering old man. Then there is a shot where the innermost working of his brain is shown in a manner which is decidedly clever and effective. And the "word-of-mouth" wireless is well depicted. Women's heads protrude from the tenement windows, there are whispered conferences in the halls and on the sidewalks—and presto! the poor porter's little world is well-advised of his downfall.

Another interesting innovation is that the film is entirely without titles, and the acting and direction are both so well done that they are not needful in following the tale which is so clearly delineated. There is a "word from the author" to the effect that ordinarily the porter would end his career miserably as a wash-room attendant. But the author, it seems, has taken pity on him, and using the prerogative of omnipotence, arranges for a heritage which will restore the porter's grandeur.

This, too, has been cleverly worked out. It seems that the eccentric millionaire suffers from heart trouble and stipulate that his fortune is to go to the person in whose arms he dies. The Reaper overtakes him in the wash-room, and thus is the attendant made wealthy.

The cast is uniformly excellent. Emil Jannings contributes an outstanding characterization. Hans Unterkircher, as the hotel manager, is fine. And the actor who impersonates the night watchman is deserving of special mention.

Exploitation should stress the novelties contained in the picture, the fact that Emil Jannings stars, and that the story is by Carl Mayer, author of "Caligari."

"BATTLING BUNYAN" A REAL KNOCKOUT

Wesley Barry Just As Appealing As Ever in New Role

"BATTLING BUNYAN". A Pathe Photoplay. From the story by Raymond Leslie Gordon. Adapted by Jefferson Moffit. Director, Paul Hurst. Length 4,000 Feet.

CAST AND SYNOPSIS

Battling Bunyan	Wesley Barry
Peterson	Landers Stevens
Rudy	Pat Kemp
Molly Costigan	Molly Malone
Johnny Prentiss	Johnny Relasco
Reilly	Harry Mann
Jim Canby	Frank Campeau
Sailor Levinsky	Frankie Fields

Aiken Bunyan is an automobile mechanic who strikes up against a fight promoter who signs him up. Bunyan doesn't know the first thing about fighting and the promoter makes capital of this, thinking to hand the fans a laugh. He is not wrong in his supposition, for Bunyan proves a howl. Realizing he is just being used as a joke, the lad puts up with it as his ambition is to become a partner in the garage business. He is finally matched against the lightweight champion, whom it turns out, has made objectionable advances to the boy's sweetheart. He is beaten in the fight but earns enough money to buy an interest in the business, and afterward has the satisfaction of giving the champ the worst drubbing he ever received.

BATTLING BUNYAN," adapted from the *Saturday Evening Post* story by Raymond Leslie Gordon, is an excellent vehicle for Wesley Barry, and incidentally Wesley grown up has the same appeal that endeared him to the screen patrons in his knickerbocker days. Novel, entertaining, with a strain of pathos and a sprinkling of humor, "Battling Bunyan" is sure to find favor with any audience.

It is the story of a poor boy with aspirations for a ring career, who strikes up an arrangement with a fight promoter to participate in exhibition bouts. The promoter realizes that as a fighter the lad is hopeless, but he is farsighted enough to see that his brand of boxing is sure to hand the fans a big laugh. The boy, in turn, soon realizes he is being used as a clown, but he is willing to stand the gaff, provided that it nets him enough money to buy an interest in the garage in which he is employed.

It is pathetic to witness the terrific pummeling that the lad receives in a bout with the lightweight champion, and one cannot help but admire the grit that sustains him during four horrible rounds. He is floored no less than six times, and he comes back each time for more punishment, realizing even in his dazed condition that each round brings him two hundred dollars and that much nearer to the coveted goal.

A pleasant strain of humor is brought in to relieve the tension during the fight sequences and the result of pathos blended with mirth is delightful. The subtitles are particularly clever and the continuity writer has done his work exceedingly well. An evenly balanced cast and good direction combine to make it a picture that is entertainment par excellence.

Wesley Barry is as wistfully winning as ever and offers a faithful delineation of the embryo boxer, a character at once arresting and irresistible. Frank Campeau as the promoter is true to type and Johnny Relasco as the champion is every inch a fighter. Molly Malone makes a sweet and charming heroine and Chester Conklin is deserving of a word of praise for his inimitable clowning. All in all the cast is entirely satisfactory, although the burden falls mostly on the youthful shoulders of Wesley, who carries off most of the glory.

The title has punch and it is deserving of much prominence in your exploitation. Athletic clubs and kindred organizations should be interested in "Battling Bunyan."

"ON PROBATION" LIVELY AND ENTERTAINING

Modern Jazz Picture Will Register With Fans

"ON PROBATION." A William Steiner Photoplay. Author, Jack Naitford. Director Charles Hutchinson. Length 5,000 Feet.

CAST AND SYNOPSIS

Mary Forrest	Edith Thornton
Bruce Winter	Robert Ellis
Judge Winter	Joseph Kilgour
Detective Reilly	Wilfred Lucas
Nan Miller	Helen Lynch
Phil Coleman	Eddie Phillips
Dolores Coleman	Betty Francisco
Ralph Norton	Lincoln Stedman

Mary Forrest, society girl, lives a life of endless revelry. Bruce Winter, a judge's son loves her, but is fearful of what her recklessness will lead her to. She is arrested for fast driving, and when arrainged before Judge Winter, he threatens to send her to jail on the next offence. In a raid on a roadhouse, Mary in her eagerness to escape, wrecks her car. The judge puts her on a year's probation, if she can get someone to vouch for her future conduct, but then she discovers that all her supposed friends have deserted her. Mary has learned her lesson and the judge consents for his son to marry her.

THIS is the story of a real modern girl who moves in an atmosphere of jazz, revelry and hectic parties. The theme is not new, but in this instance is given a novel twist which makes it altogether out of the ordinary. The deftness with which the story is handled, the splendid cast and the swift pace at which the action moves, combine to make it a picture that is certain to find favor with the fans. In a word "On Probation" is lively and diverting and offers a pleasant hour's entertainment.

The producers have not sought to stretch the film to seven reels as has been the case with similar attractions, entailing the introduction of much repetitious detail, but have been contented to unfold the story in five reels, thereby speeding up the action with the pleasing result that there is not a dull stretch from the opening scene until the final fadeout. This shows excellent judgment on the part of Director Hutchinson, and helps the film immeasurably.

There is a moral to the story but it is woven so adroitly into the action itself with such sincerity and skill that it carries conviction and provides a novel ending, somewhat after the fashion of the inimitable O. Henry. The theme is one which has already found favor with the public and possesses unmistakable audience appeal. A certain consistency and plausibility is maintained in this film that is rare; the gay night life is not exaggerated; there is nothing saccharine about the hero; there is sentiment without sentimentality; in a word, the director and scenario writer have scrupulously avoided extremes.

The photography is exceptionally fine, the settings are attractive and realistic, and the cast is of uniform excellence. Such well-known and accomplished artists as Edith Thornton, Joseph Kilgour, Wilfred Lucas, Robert Ellis and Lincoln Stedman are among those present, each playing their respective roles very capably indeed.

Edith Thornton offers a splendid characterization of the modern flapper, Robert Ellis plays the judge's son with understanding and conviction while Joseph Kilgour as the jurist leaves nothing to be desired. Wilfred Lucas gives a robust and life-like impersonation of the detective.

Essay contests to determine whether or not it is advisable to put reckless drivers on probation can be used to good advantage in exploiting this film. Make the most of the cast and advertise it as a speedy, lively story of the younger generation.

GOOD VALUE FOR STATE RIGHTS FIELD

"Shackles of Fear" Lumber Camp Romance Pulsing With Action

"SHACKLES OF FEAR." J. S. Fleming Productions Photoplay. Director, Al Ferguson. Author Not Credited. Length, 5,000 Feet.

CAST AND SYNOPSIS

Richard Dunbar ..... Al Ferguson
Betty Allison ..... Pauline Curley
Jim Allison ..... Fred Dayton
Bull Hawkins ..... Les Bates
Stump Joe ..... Frank Clark
Jack Forbes ..... Paul Emery
Detective ..... Bert De Vore

During a fight with a cheating gambler Richard Dunbar strikes his opponent so hard that the latter falls, apparently dead. Dunbar takes flight to avoid arrest and finally lands in an Oregon lumber camp. He falls in love with Betty Allison, who is sought by the foreman of the camp. The latter, jealous of Dunbar's attentions to Betty, challenges him to fight. But the recollection of his former misadventure causes Dunbar to accept the insult and refuse the challenge. He leaves camp, but discovering that the man he supposed he had killed is still alive, returns. He arrives just in time to rescue Betty from death in a house on fire, wins her, and incidentally beats up his rival.

A GOOD buy for the State Rights field! Al Ferguson, in the dual role of director and leading man, has done excellent work in turning out this gingery melodrama of the lumber camps, which dives into a whirlpool of surging action from its opening reel and maintains racing speed up to a smashing climax. They'll like this one wherever pictures with plenty of combat sequences and spectacular urge are popular, to say nothing of a sufficiently vivid love romance, it may follow along conventional lines but the point is that it will give satisfaction in the proper market. A sure way of working up sympathy for a hero is to plunge him squarely into a boiling pot of troubles right at the start of things, and that is just what happens in "Shackles of Fear." For Richard Dunbar's good walloping fist having collided with a bad man's jaw, the latter goes to sleep with such simple directness and total oblivion of his surroundings that everyone supposes him to be dead. So Richard naturally goes from there, but is haunted by memory.

He wanders to Oregon and gets there in time to save a pretty girl from drowning. Her name is Betty Allison and her fond papa owns a huge lumber camp where Richard takes up quarters for a while. A love affair with Betty develops and here an unusual twist is given the plot, for Richard, quite unlike the average run of film heroes, backs away from the hostile advances of a rival. The explanation is that having, as he fancies, slain one man with a well-placed punch, he has a natural dislike to taking another chance.

This is a difficult situation to handle logically, but it gets over in convincing fashion nevertheless, without the hero's reputation suffering in the estimation of the spectators. It turns out that the stricken gambler didn't die after all, and Richard returns to stage a double event—the thrashing of his challenger and rescue of Betty from a burning building, a very satisfactory and thrilling climax.

Al Ferguson plays the role of Richard in vigorous, appealing style, Pauline Curley is an extremely attractive heroine and the support is adequate. The photography includes a number of beautiful exteriors, the forest and mountain backgrounds of the Northwest country possessing undeniable scenic charm.

You can exploit this as a rattling out-of-doors melodrama, brimful of action and offering an alluring love story. Stress the thrills, including the rescue of the heroine from the rapids, the hero's fight with the foreman and his dash through the flames.

WEAK STORY BUT CRACKING CLIMAX

"Legend of Hollywood" Drags Considerably Yet Executes Bully Finish

"THE LEGEND OF HOLLYWOOD." Producers Distributing Corp. Photoplay. Author, Frank Condon. Director, Renaud Hoffman. Length 5,500 Feet.

CAST AND SYNOPSIS

John Smith ..... Percy Marmont
Mary Brown ..... Zasu Pitts
Mrs. Rooney ..... Alice Davenport
Blondie ..... Dorothy Dorr
Cameo ..... Himself

John Smith, author, comes to Hollywood with the intention of writing scenarios and takes up his abode at Mrs. Rooney's boarding house. Mary Brown, movie-struck girl from the middle-west, waits on table and cherishes affection for John, who however, is thoroughly occupied with his literary conceptions. John's stuff is too high-brow it seems, for after weeks of waiting he meets with no success. Desperate, he resolves on suicide. He fills seven glasses with wine, puts poison in one and mixes them up so that he will not know which is the fatal dose. He drinks one each day. Just as he drains the last glass, a check comes with an acceptance of his story. Mary appears and he learns that she broke one of the glasses, evidently the one containing the poison, and replaced it. He realizes that Fate is kind after all and decides to wed Mary.

THEY had a good central idea for this picture but spoiled it to a considerable extent by registering a lot of entirely unnecessary action which didn't really mean anything. The film drags for long stretches because of its heavy padding handicap and until the big scene develops where the hero is due to drink what he supposes to be the poisoned glass of wine, doesn't achieve anything out of the ordinary.

Yet this near-suicide situation is so intensely dramatic and loaded with suspense that it goes far toward atoning for the feature's deficiencies in other respects. You are hauled through a morass of perfectly inconsequential detail before something worth while breaks, but there's no denying the fact that it's a dandy when it arrives. However, one good situation doesn't make a first-class feature any more than one swallow makes a Spring, and "The Legend of Hollywood," while it may pass muster in the program attraction class, won't fill the bill for critical audiences.

Besides the hero, John Smith, who tempts fortune by coming to Hollywood to write scenarios, there's a movie-struck girl in the plot, who loves John, waits on table, and having accidentally broken the glass of wine containing the poison which he has left in his room, replaces it with another glass, thereby foiling his suicidal intentions.

This wine episode is worked up to great advantage. There are seven glasses. The despairing author drinks one each day, having previously mingled 'em up so that he is unaware which holds the fatal potion. On the seventh day he is naturally sure that the last glass will finish him, and here the suspense tightens tremendously, for you know that a check is on its way to John in payment for his scenario. But —he drinks—then the letter comes, followed by Mary, and explanations. A great kick and fine climax, pity that the other part of the picture didn't live up to its finish.

Percy Marmont, always a sterling emotional actor, is especially fine in the big scene. Zasu Pitts is refreshingly unaffected and appealing as Mary Brown. There are some good studio sets and the photograph throughout is excellent. The comedy relief introduces a few movie types who cut up in the dining-room of the boarding house, but are of no particular consequence.

Undoubtedly the title possesses drawing power. Anything concerning Hollywood is sure to awaken fan curiosity.

"UNMARRIED WIVES" ORDINARY FEATURE

Offers Slight Plot But Colorful Stage and Cabaret Effects

"UNMARRIED WIVES." Gotham Production Photoplay Released by Lumas Film Corp. Author, Dorothy Howell. Director, James P. Hogan. Length 5,600 Feet.

CAST AND SYNOPSIS

Princess Sonya ..... Mildred Harris
Mrs. Gregory ..... Gladys Brockwell
Tom Gregory ..... Lloyd Whitlock
Morris Sands ..... Bernard Randall
Joe Dugan ..... George Cooper
Mrs. Lowell ..... Mabel Coleman
Ma Casey ..... Mrs. Davenport

Joe Dugan, energetic press agent, succeeds in booming Maggie Casey, stage star as the Princess Sonya. The supposed Princess is paid a lot of attention by Tom Gregory, a married man. Mrs. Gregory calls on Maggie, who reveals herself, and promises to dispense with the amorous Tom. Mrs. Gregory, mistaken for Maggie, is kidnapped, her husband pursues and much to his amazement comes face to face with his injured wife. The theatre manager, his abduction plot having failed, tries to attack Maggie, a fire breaks out and she is saved by the faithful Dugan. The Gregorys are reconciled.

THERE'S an effective title, a good cast and some very colorful back stage and cabaret material to help in boosting this feature, yet because of weak story values and artificial characterizations it is impossible to rate it higher than an ordinary program feature.

Considered as such "Unmarried Wives" may score on the box-office target in localities where its leading players are strong favorites and patrons are not inclined to analyze plot logic too closely, or object to its following a well-beaten trail, but even under the most favorable conditions exhibitors needn't expect the film to break any records.

In real life the heroine is plain Mame Casey, hailing from Tenth Avenue, N'York, but Jim Dugan, an indefatigable, tough Irish press agent, exploits this revue star to such good advantage that she passes triumphantly with the public as the Princess Sonya, a Russian product. A Wall Street chap, "angel" for the show, dangles attendance continually on Mame, neglecting his lawful spouse meanwhile—hence the picture's title, for Mrs. Gregory has gained little in the way of attention from hubby Tom through their marriage.

When Mrs. Gregory sees the supposed Princess dancing with her husband in a cabaret she comes to the resolution of having a personal interview with the charmer and does so. This is a touching situation, about the most convincing in the film, for Mame is a good sort and averse to hurting the weeping wife's feelings, so the revue queen agrees to give her married admirer a speedy release, and keeps her promise.

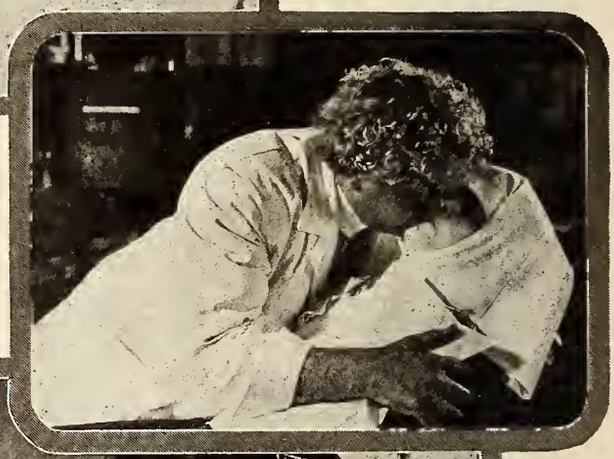
The theatre sets are great, the torch-light dance is beautifully framed and mounted, something of a thrill is shot across when Mrs. Gregory is kidnapped in mistake for the stage star and another administered in the fire scene and Mame's rescue by Jack Dugan.

Yet somehow, you can't get away from the feeling that none of these people are genuine. There's abundance of glow, glitter and color, but the human interest note is lacking. Mildred Harris does the best that could be expected with a preposterous role, but she certainly looks handsome in the striking array of costumes she sports, and will surely please the women folks in that respect. George Cooper plays Jim Dugan, the rough-and-ready, hustling press agent, who wins Mame at the finish, with crackling energy; Gladys Brockwell isn't well suited to the character of Mrs. Gregory, but the support as a whole is efficient.

You have a strong cast to play up here, for the rest, you can praise the spectacular stage effects, dancing, etc., but don't go too heavy on the story values.

In Death Valley, McTeague is captured by his enemy. In a scuffle that follows McTeague kills his opponent but finds himself handcuffed to the man. This is the final fadeout of the picture. There is no water for hundreds of miles and McTeague awaits death shackled to the grim corpse of his dead foe.

At the left is shown ZaSu Pitts, who plays the role of McTeague's wife. She takes the part of a miser. At the right McTeague, as a dentist, cannot refrain from kissing the girl while she is under the influence of gas.



McTeague, out of work, demands money from his wife. She refuses to give it to him and he beats her and then deserts her. He finally murders her and stealing the gold she has hoarded, heads for the desolate vastness of the desert. Here he is overtaken by Marcus, his erstwhile friend, who hates McTeague for winning the girl away from him.

"Greed", a Chapter From Life in the Rough

von Stroheim's Metro-Goldwyn Production Causes Great Comment

Theatre Equipment Section

Consider the Profit You Will Get Out of Better Equipment

IT is always a difficult thing to visualize the dollars-and-cents benefits that will come out of the installation of better equipment and facilities. Perhaps that is the chief reason for the failure of some exhibitors to hold their business against the competition of less experienced showmen.

At this season, however, it ought to be general practice to go over the house in item-by-item consideration of its needs. The public expects many things in addition to the pictures on the screen.

Good housekeeping in the theatre is the first step in good showmanship, always. A run-down appearance will eventually kill almost any entertainment business, if for no other reason because some enterprising showman usually comes along and takes advantage of the situation to give the public something better.

The external appearance of the house inevitably brings business or drives it away. And external appearances are very largely a matter of equipment.

THE box-office, again, makes friends or loses them. Some showmen think it is good business to keep a long line at the box-office as much of the time as possible, for its effect on people who are not in the line. But they overlook the effect on the folks who have to wait an unreasonable time and who, annoyed, never come back. Again, expeditious handling of business at the box-office is largely a matter of equipment.

Inside the house, equipment again plays a leading part in creating satisfaction or destroying it.

When you wrack your customers bones with uncomfortable sets, blind them with bad lighting, put their nerves on edge with an offensive substitute for music, offend them with filthy floors or compel them to sit through reel after reel of flickering pictures because your projection machine is worn out, you are building business for a competitor.

It doesn't pay.

Yet in many cities it is exactly this sort of thing that is driving business away from neighborhood houses, into the larger, newer and better-equipped theatres.

It is an axiom that "Comfort always precedes entertainment."

AND comfort, largely, is a matter of equipment. Good seating, good lighting, modern equipment for keeping a clean house, facilities for providing good music which may be anything from a good piano to a four-manual organ or a complete orchestra, projection apparatus that delivers sharp pictures, efficient apparatus providing and controlling heat and ventilation—these are the things that tend to bring people to your theatre, often regardless of the quality of the picture you happen to be showing.

Sometimes it is possible to get another season's service out of the old stuff, but if you drive away a substantial part of your regular custom by doing so, the profit is doubtful.

The theatre that caters largely to transient business can get away with many things that will not go with the house dependent on neighborhood trade. It is the people who come regularly that provide a profit for the great majority of exhibitors. The folks who look on the theatre as a neighborhood institution. And they are the ones who are most easily lost if your establishment begins to run down at the heel.

It does not follow, of course, that an exhibitor should spend recklessly or foolishly. Nor does it follow that everything in the way of equipment offered for your consideration is good, or is suited to your needs.

SOUND judgment is just as essential in buying these things as in the booking of pictures. When you know, better than anyone else possibly can, what your customers expect and what they are willing to pay for, your judgment should be best on the selection of the mechanical facilities that will enable you to give them what they want.

In the compilation of this Department devoted to theatre equipment and accessories, EXHIBITORS TRADE REVIEW has weighed all these considerations The information here supplied is dependable and so complete as to furnish substantial aid in the planning of improvement that will build larger and more profitable business.

FOR the benefit of exhibitors who need special information or assistance, apart from the material which appears in this Section, EXHIBITORS TRADE REVIEW maintains its advisory service, always ready to answer questions of any sort relating to theatre equipment, large or small. Such information may always be had for the asking. Catalogues and descriptive literature covering any make or variety of equipment will be supplied promptly on request.

This service, of course, is free—merely a part of the broader service EXHIBITOR TRADE REVIEW maintains at all times for the benefit of its exhibitor friends.

SERVICE

In the pages of the Equipment Section will be found a valuable collection of information covering all phases of theatre equipment.

If, however, you happen to have any special equipment problem that is not fully answered here, don't hesitate to put it up to the editors of EXHIBITORS TRADE REVIEW.

If your problem requires special diagnosis and treatment you will get it. And delivery will be prompt as well as cheerful.

All of which is part of a comprehensive policy of service to the exhibitor, always on tap. Likewise free for the asking.

MAINTAINING THE TONE OF THE HOUSE

Management of Crowds Pride in Appearance

Martha Wilchinski Tells of New York City's Capitol Theatre

WHEN Edward Bowes, Managing Director of the Capitol Theatre, opened the doors of the world's largest motion picture theatre a little over five years ago, he conceived the following house slogan: "Our true intent is all for your delight." These words are not just a pretty phrase; they are a sound working principle, a keynote which guides every department of the theatre.

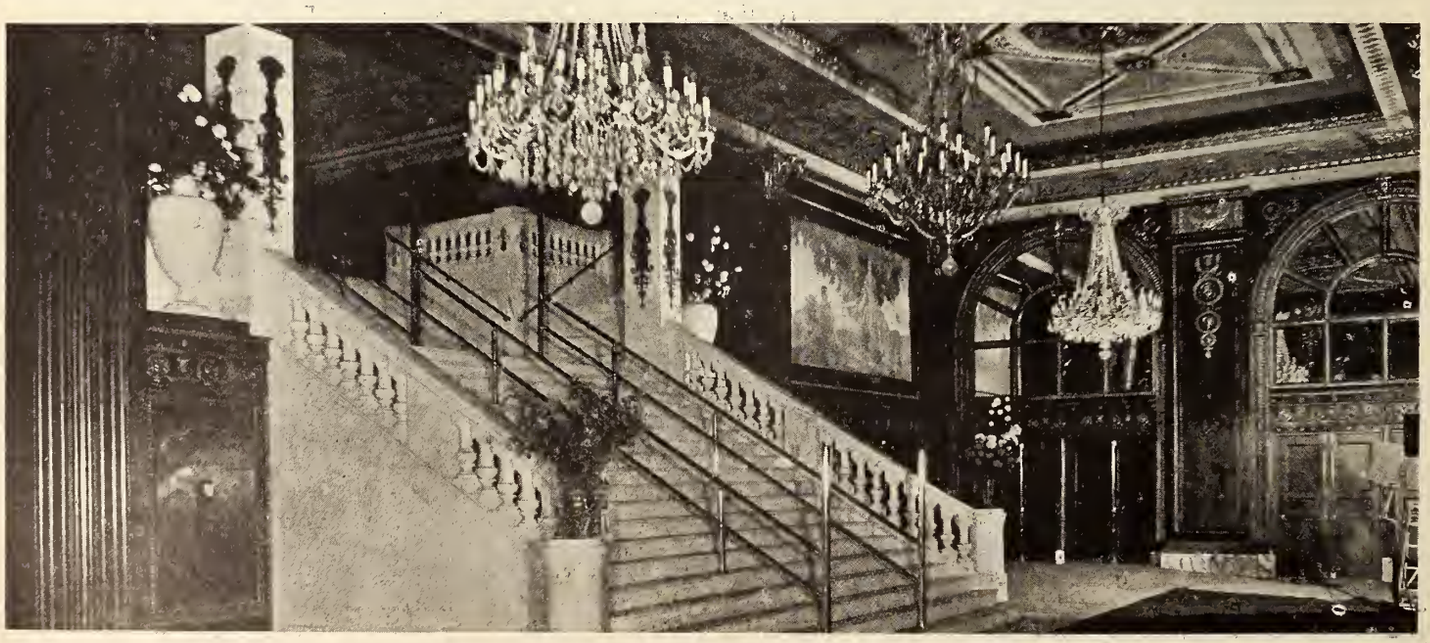
We like our patrons to feel that this is their theatre. Their first contact with the institution is by way of the cashier, the doorman, the house manager and the usher who conducts them to their seats. One can readily realize how important it is that this first impression convey all that the management desires in the way of courtesy and service.

To this end, the house staff is under a strict training, almost of a military character. They are drilled regularly that their movements and demeanor may be smart, snappy and precise. They are taught the importance of personal cleanliness so that their uniforms and general appearance at all times is immaculate. They are given institutional talks which instill in them a sincere and wholesome interest in their work and a pride in institution which cannot help but be reflected in the attitude that "the patron is always right."

> The Capitol, as well as many of the large theatres throughout the country, spends thousands in maintaing the general appearance.
>
> You need not spend a great deal for your theatre—*but you must give it unwavering attention.*

OF special interest may be the system of bonuses and promotions, by which promotion and regular monthly bonuses are the reward of genuine merit and whole-hearted performance of their duties. One of the reasons for the famous "esprit de corps" of the staff is the fact that all promotions are from the ranks only. Thus the same standards of service and sincerity are found all the way along the line, from the page boys up to the house managers.

Of course, the Capitol represents a special problem in the handling of enormous crowds. And this problem is met by a system worked out by S. L. Rothafel, which has worked efficiently in some nerve-testing and record-breaking experiences. The house managers, Edward Douglas, John Mathews and Herman Landwehr, all of whom have had the benefit of training under his direction for many years, claim a record of changing 2500 people in a "break" in four minutes. These boys have discovered that if an usher tries to make crowds rush and does so obviously there is trouble. When patrons insist upon getting out a certain way, it is advisable to let them do it that way. It is not wise to argue. Crowds will listen to courteous and sensible instructions.



The tone of the Capitol Theatre is enhanced considerably by lavish interior decorating. The small theatre may add to its prestige by giving due attention to its dress and more especially to the matter of courteous service by its employees to its many patrons.

ONE cannot over-emphasize the importance of atmosphere. The Capitol is fortunate in having an inspiring and beautiful interior, one, which on entering, immediately fills the patrons with interest and expectation. Fresh flowers are changed daily in the lobbies and promenades of the theatre, and several thousand dollars a year is spent on this item alone. Superficially, this may seem like unnecessary extravagance, but it is one of the ways in which we have helped to establish the atmosphere we desire to have in the theatre. By creating this atmosphere, and making the patron feel that he is our special guest, and that nothing has been overlooked for his comfort and convenience, we have won the first battle.

I have said that we want our patrons to feel that this is their theatre. To that end, we are guided in our advertising and showmanship by principles of sincerity and good faith. Dignity, honesty and good taste, consistently adhered to, cannot help but reap its harvest in the goodwill of our patrons. We are honest and sincere with them, and in return we have their confidence.

AN instance of this may be found in the celebration of our fifth anniversary several weeks ago, with the presentation of Metro-Goldwyn's "He Who Gets Slapped." We believed in this picture, unreservedly and completely. Mr. Bowes announced that it was the outstanding picture of the year. Mr. Rothafel said it was the perfect motion picture. Our patrons knew by the consistent truthfulness of its five years of existence, that the Capitol does not misrepresent. The result: the theatre broke all previous box-office and attendance records.

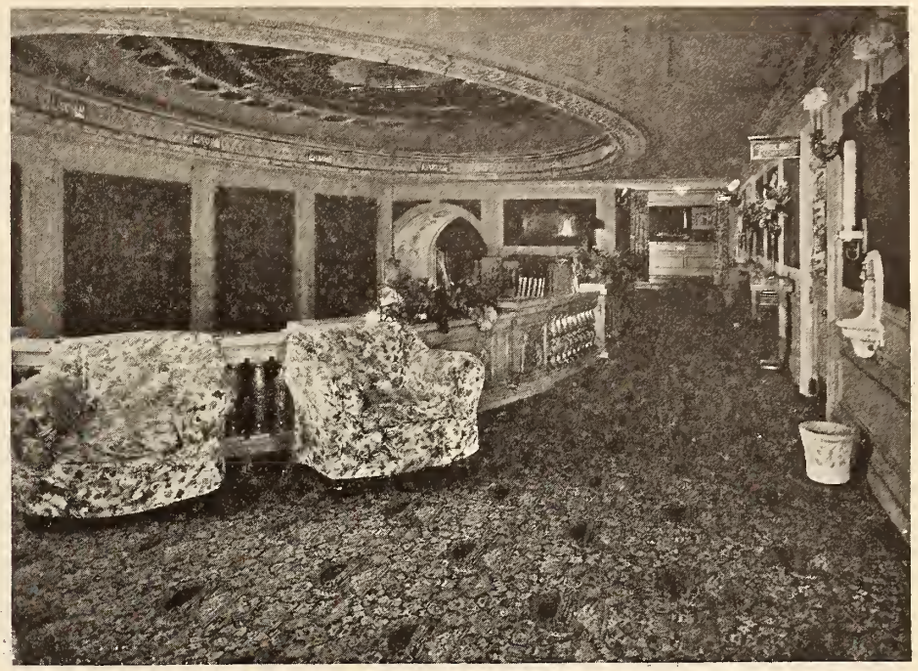
BEHIND the theatre is an ideal, a living idea. Behind the programs that Mr. Rothafel conceives and builds, is likewise an animate idea. It is that intangible something, that moving spirit, that makes the theatre a living factor of local activities, and a community center. One of the most amazing and awe-inspiring things the writer has ever felt, is to be in the Capitol on a Sunday evening, when the house is crowded to the doors. Every seat in the orchestra and balcony is filled, with rows and rows of patient standees in the rear. And these thousands of people, will listen breathless, eager-eyed, all their senses focused on the stage, while the big orchestra of seventy-five fills the house with the strains of an overture of Wagner. This is their program, conceived especially for them, somewhere close to the heart, and yet not far from the mind. They love it and are proud of it.

ALTHOUGH courtesy has a great deal to do with maintaining the respect a patron has for a theatre, another important problem faces you in the "tipping evil." Much has been said of the courtesy due those who stand in line, waiting for seats. Often it has been discovered that there are plenty of seats within, but ushers have held them waiting for patrons who are known to tip for the service of receiving a seat when others have been told that there is "standing room only." Beware of this—and watch your employees carefully. Many men and women have only the dollar sign before them in helping you "put over your house." Keep your eyes open for this type of individual for he can undo all of the splendid prestige you may have spent years in building.

See that you or your manager make sure that there are no seats when the call is given that there are no more seats. Make certain that those in line are allowed to enter in twos or fours as others leave the theatre. Follow the advice the Capitol has learned through years of experience—and be certain that your patrons are given the utmost of courteous attention, and that they must hear the call of your ushers at regular intervals to break the monotony. Just as one who hold the telephone receiver in his hand wants to hear "just a moment" while he waits—so do your patrons want to hear "just a moment, please—there will be seats in a few minutes, or in ten minutes (whatever the case may be)."

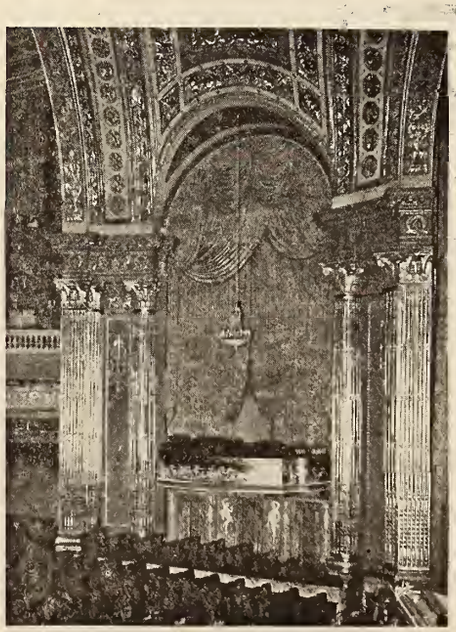
Don't fool your patrons and tell them there will be seats in ten minutes when you know there will not be any seats for half an hour. Rather let them leave the line—and come back some other day—than win their animosity for not "playing square."

It is *their* theatre and they believe in it. Gain their confidence and retain it. By doing so you will build friendship for yourself and your theatre.



Comfortable waiting rooms and lounges do much in maintaining a prestige that is built up, not only through good programs, but by also pleasing the most discriminating.

The Capitol Theatre of New York City, one of the world's largest motion picture theatres, believes in rewarding its employees for faithful service. This does much to aid in maintaining the tone of the house.



Tone is not only the general appearance of the theatre—but appearance goes a long way in establishing a good reputation.

The Theatre Organ—

Its Possibilities and Use

THE genius who installed the first organ in a motion picture theatre, whoever he was, is entitled to a lot of credit for the cleverest single move thus far made to maintain the interest of all classes of people. Long recognized as potentially the greatest of musical instruments, the pipe organ was rarely heard except in the churches up to the time when its tremendous drawing power was harnessed to bring the people to the picture houses. Today it is one of the few phases, if not the only phase of the motion picture business drawing no adverse criticism from picture goers. With the exception of an occasional individual who totally lacks appreciation of music, everyone enjoys hearing a good organ played by a competent organist and countless thousands of people every day, are going to the theatres chiefly for the organ music.

Unfortunately, some exhibitors are making the mistake of assuming that the organ should be relegated to a minor place in the entertainment scale—in other words, that is should be deemed as fulfilling the same function as the average restaurant orchestra, merely supplying a certain amount of agreeable sound which is purely incidental and to which the audience is expected to pay no particular attention.

This theory is altogether unsound. Followed beyond a certain point it is bound to result in a lessening of attendance. Simply because the organ, properly featured, is a tremendous attendance-building asset.

IT is basically sound, of course, to proceed on the theory that the picture is the important thing and that organ music serves as an accompaniment. But on that basis, the music must be fitted to the picture to insure the desired audience reaction. And this is the vital point thousands of exhibitors fail to appreciate.

The organ's initial cost is far more than offset by subsequent economy, which in no way is reflected in the quality of the music provided by it.

One of the reasons why the organ is not as widely understood and appreciated as it should be is to be found in the fact that most people are still thinking of it as fundamentally a church instrument. This, again, is a serious error. The theatre organ is an orchestral instrument, quite apart from the church organ. It is designed for different use, it has features and musical capacity altogether beyond what are required for church purposes and it adapts itself perfectly to music that has no place in any religious ceremony.

THE modern theatres organ combines in one instrument, under the perfect control of one player, practically every known method of producing musical sound. It embraces every instrument of the orchestra and imitates, perfectly, the human voice. It provides endless facility for varying expression and, consequently, is capable of following intimately and exactly the trend of the picture on the screen. It unmistakably expresses joy, sorrow, hope, regret, anxiety, relief—in fact every human emotion. In this way it provides a remarkable means of keeping the audience in sympathy with the picture at all times.

All these possibilities, however, are dependent on the performance of a competent theatre organist. In the hands of an incompetent it is capable of producing very unsatisfactory reactions. And here, again, confusion with the church instrument is dangerous. The organist who can render satisfactorily Alex. Guilmant's *Communion* in G, van Eyken's *Evening Song* or Filippo Capocci's *Larghetto,* may be hopelessly lost when asked to provide music suitable for the varying situations arising in the most ordinary of pictures. This is why theatre work forms the basis of a separate or auxiliary course in many of our best music schools. These courses are becoming steadily more popular, since the great increase in the demand for competent organists for theatre work is providing a distinct opportunity for a host of ambitious musicians.

IT is perfectly evident, however, that no exhibitor needs to worry about the problem of securing a competent organist until he has installed a suitable instrument. The organist can do nothing without the organ. Moreover, the organist cannot overcome the fixed limitations of any particular organ. Consequently, from the standpoint of the exhibitor who sees the potential value of good music, the first step is the selection of an instrument that has the necessary capacity and range. This is not merely a matter of size, as many people suppose. Organ builders whose principal business is church installations can provide instruments of any practical size. But the organ that will satisfy in the theatre is specifically the organ designed for theatre use—no other.

SUCH an instrument, once it is installed, places the exhibitor in a position to provide musical entertainment of practically unlimited variety, suited to every possible occasion. And it is axiomatic that a good organ is likely to draw a competent organist. No other class of musicians is more appreciative of the possibilities of a fine instrument.

In almost any theatre so equipped it will be found profitable to provide a short musical program at least once a day. Two or three organ solos rendered in the early evening will tend to fill the house early. Many exhibitors have found this plan most effective in building attendance at hours when, otherwise, it would be very light.

In the fine first-run theatre the orchestra and the organ are both desirable. But in the smaller house, where the weekly expense must be kept within reasonable bounds, the organ offers by far the larger value. Its initial cost is far more than offset by subsequent economy—an economy that is in no way reflected in the quality of the music provided. In fact, any audience of average intelligence will evince much greater enjoyment when given good organ music than when punished with the efforts of an indifferent orchestra.

To the prospective buyer there can be no better advice than this: Consult an organ builder or builders experienced in theatre practice. Spend enough money in the first place to provide yourself with an instrument that will be a credit to your house. And after you have it installed, insist that it shall be used intelligently, in such a way that your musical programs will effectively advertise your theatre.

The Wurlitzer organ which plays a tremendous part in the musical reputation the Eastman Theatre, of Rochester, has won for itself.

The Marquise

Its Importance in Modern Showmanship

By E. H. PROBERT

THE history of motion picture exhibition is a history of invention, innovation and improvement. From the very beginning the spirit of progress has characterized the industry. Perhaps the greatest advance has been in the design and construction of the theatre. And the most outstanding development in theatre architecture has been the steadily increasing use of the Marquise.

Although nearly everybody is familiar with the Marquise as some sort of canopy over a doorway, few people know its real name and origin.

Marquis was a title granted by the king and ranked the possessor as one of the noblemen, the position being one between duke and earl. In the early history of France, a marquis was an officer in the army and while in the field he made his headquarters in a square canvas tent. The distinguishing feature of this tent was its elaborately scalloped drapes of the canvas roof. Canopies over doorways throughout France and other countries took on this decorative peculiarity and were called Marquise.

A canopy is not a Marquise unless it is suspended from the building it graces, and is without any other support. The first Marquise used glass extensively to admit light. But in general use glass roofs are impractical because they become dirty too quickly and due to the expansion and contraction of the metal frame, the glass is frequently broken. Consequently metal has largely replaced glass in Marquise construction. The extremely ornamental designs and arched roofs have given way to structures of straight, simple lines. Instead of being held up with ornamental brackets they are usually built as part of the frame work of the building and suspended on chains or rods.

IN their effort constantly to improve their service to the theatre-going public, managers have found in the Marquise a very valuable fixture. Today, very few theatres are planned without including this architectural feature. Many of those already built are being equipped with Marquise.

The benefits derived from the Marquise are so numerous that it easily merits its widespread use. Theatre managers have been quick to see its usefulness in providing shelter for their patrons and this is perhaps the primary reason Marquise are so popular with theatres.

People are grateful for protection against the elements and appreciate having a Marquise over their head when standing in line to buy tickets; especially in a rain or snow storm. The public is also appreciative for the protection a Marquise affords for the few brief moments when passing from the exit to a waiting motor.

Not only the immediate patrons, but all the pedestrians of the near vicinity are thankful for the spreading Marquise when a heavy storm comes up suddenly. If the theatre is located near a car stop, people are glad to stand under the Marquise while waiting for their conveyance.

ALL this matter of giving free shelter for people against the driving rain and snow and hot summer sun places the Marquise as one of the best builders of good will that showmen can employ.

While it is constantly creating good will, the Marquise is also serving another very practical purpose, and that is advertising. People standing and waiting under a Marquise are in a receptive mood. Signs and posters of current and coming attractions could not have a better audience than when placed in the lobby and on the sidewalk where they attract the attention of those people at the opportune time. Here, right at the point of sale where influence is most productive, the theatre man has a chance to do his best kind of advertising. He can use lithographed posters or hand painted show cards to good advantage. Often it is profitable to disguise the theatre entrance with painted sets for a special picture. Marquise make these kinds of advertising more effective because it attracts a more receptive crowd. Another consideration is that only with the protection of a Marquise are many of these attention getters practical.

But even more effective is the advertising that can be done on the Marquise itself. Equipped with sufficient lighting, it presents a blaze of light and color that makes the theatre stand out vividly at night. The same psychology that attracts people to the well lighted show window attracts them to the well lighted theatre. Because it extends over the sidewalk to the curb, a Marquise can be seen for considerable distance, both day and night.

MANY of the Marquise installed these days have panels on the front and side for holding interchangeable illuminated letters. Using these letters the name of the star and the attraction is spelled out in letters of light. Such a message is visible for many blocks. Many times, seeing the name of their favorite star will induce people to enter and see the picture. In places where there are many theatres close together, this form of advertising helps people to find the one playing the picture they want to see.

Aside from its purely practical value the Marquise is worthy of its wide popularity simply for its aesthetic qualities. It is difficult to realize the change in the appearance that the addition of a Marquise will make in a theatre not so equipped. In case of a theatre of straight lines it tends to relieve the severity with its ornamental note. On a decorative exterior it often adds a dignifying influence. Even to a small theatre it lends an air of impressive dignity and gracious hospitality. It gives an impression of worth and stability.

The adaptability of the Marquise to various types of architecture is perfect. Marquise can be obtained to harmonize in design with almost any theatre exterior.

The Marquise should serve to beautify the exterior of the theatre as well as to achieve the more practical purpose of boosting box-office receipts.

Here is a fine example of an attention-getting Marquise that pulled exceptionally well for "Pleasure Mad," a Metro-Goldwyn feature photoplay.

Some Practical Points On Building That Theatre

With a Little Advice on How to Go About Selecting The Architect for Your New House

IF you are contemplating building or rebuilding during the next year you are about to face a very serious question—where to go for safe and sound architectural service.

Recently I asked an architect friend whether he could undertake to design a motion picture theatre. "Certainly," was his reply. "I don't happen to have any specialized knowledge of buildings of that sort, but I shall probably have to get it sometime and the only way to get it is to tackle such a job."

That affords a fair indication of what you are apt to be up against when you go out to find someone to design a theatre for you.

The architect is not to be blamed. He has to begin somewhere, just as the surgeon has to perform his first operation on someone. But it is fundamental good judgment to avoid being the first victim if possible.

One of the causes of a lot of trouble and actual money loss exhibitors experienced is the idea that a motion picture theatre is a *building*. As a matter of fact it isn't a building at all. It is an institution, housed *in* a building and the building must be built around the institution, or trouble is bound to be popping all the time.

So the very first step, whether you are going into a new enterprise or making over an old one, is to get a real picture of the institution. Then a competent architect can determine what sort of house it requires.

Assuming that you have not finally selected a site, two important factors you can determine for yourself are, the density of population in the contemplated district, and the transportation facilities, if any, on which you can depend to bring people from a distance.

There are no fixed formulas by which you can determine exactly how many seats you ought to install in keeping with a certain population. Too much depends on the character of the population, its habits and the competition you are going to face.

In some communities a population of 10,000 people will prove inadequate to keep a 300-seat house alive, whereas in others it will support a 500-seat house very comfortably. So you can't go by figures. And still you should give very careful consideration to the population question.

It has been determined that in large city districts where the average family's income is in the neighborhood of $3,000 a year, the percentage of motion picture fans runs very high. In a district where the average income is $10,000 a year or more, the percentage usually runs low and the percentage of fans who will patronize a small neighborhood house runs still lower.

IT is a matter of record, too, that in city communities, a high percentage of automobile owners will invariably cut down the percentage of motion picture goers. And in rural communities the rule works exactly the other way.

The first thing to be determined in a general way is that you have enough people. Then that they are the sort of folks you can bring to your theatre. And then that they won't find it too easy to go to some other and perhaps larger house.

Transportation is a tricky thing in almost any community. The trolley lines that make it easy for people to reach you make it just as easy for the same people to go elsewhere. A study of the trend of afternoon and evening travel is often illuminating, since it is apt to reveal habits that you have serious difficulty in overcoming. In any town that has a comprehensive transportation system, a location near a

Simplicity is the keynote in the Olympic Theatre, Buffalo, N. Y. The front is faced with terra cotta and stone and the stained glass windows offer the fine color contrast.

The New York Tivoli resembles a Greek temple in its beauty of design. The stately columns add dignity. The building is constructed of white stone and terra cotta.

heavy crossing point or terminal is always advantageous.

Every phase of the question of location should be studied with due regard for the fact that millions of families now have radio equipment in their homes, providing entertainment, such as it is, at the turn of a knob. This situation makes it constantly more important that your theatre shall be located where it will be easy to reach. The easier you make it the larger your crowds will be.

One point to which altogether too little attention is given is provision for parking automobiles. Wherever you may be located, it is probable that considerable part of your business will come from people who expect to find some place for their cars while they are inside your house. If your location is one that can not be reached in that way with complete freedom from annoyance, you are up against a condition that will cost you a lot of good money.

WHEN these questions have been settled and the site is selected, you have a fair idea of the sort of institution you are about to bring into existence.

If the community is one in which the population has reached its maximum density; that is, if there is little or no vacant ground and the homes or other improvements are reasonably permanent in character, you can soundly base the prospective seating capacity on what your investigation has shown, using your judgment reinforced by the information you can obtain from local merchants, and coupled with the advice of your architect. But if you see the likelihood of substantial growth in the near future that is a very important consideration, since it is apt to be more economical for you to make advance provision for that growth of population now than to have to scrap your investment to build a larger house three or five years from now. And it pays to keep in mind the fact that whenever you reach the point where you are turning them away in droves every day, you are going to have competition based on that situation.

In any growing community it is good business to build a little larger house than you might get by with, for the time being. You can always spread your seats a little at the start, but you can not crowd more than a certain number of people into a certain space. And it is usually hard to stretch the building after it is completed.

With location settled and with some idea of the size of the house, the next thing to do is to select an architect who *knows* theatre design and construction. Sometimes the architect can be very helpful at the very start, even in connection with picking the site. But whether you employ him at that stage or later, your troubles will be less if you pick one who knows theatre design from at least a fair amount of experience. Make him prove it.

OTHERWISE you are likely to face more kinds of trouble than you have imagined the world contains. For example:

Acoustics. Although your house may be designed chiefly for the showing of pictures, its acoustical properties are of maximum importance. The design may be such as to ruin musical effects with cross-reflections of sound, or it may result in "deat" spots where voice sounds will not carry from the stage. Quoting Prof. Wallace C. Sabine, of Harvard: "While the several factors, reverberation, interference and echo, in an auditorium at all complicated are themselves complicated, nevertheless they are capable of an exact solution; and it is entirely possible to calculate in advance of construction whether or not an auditorium will be good, and, if not, to determine the factors contributing to its poor acoustics and a method for its correction."

> CONSIDER your population before specifying the number of seats your theatre should have. The population always affects this phase of building.

Thus Professor Sabine, a great authority on sound, emphasizes the importance of employing competent counsel on this one point.

Structural Vibration. If your theatre is to have a balcony, here is a subject that may give you serious trouble, in case of faulty design. Your own memory will doubtless recall more than one case where a balcony has crashed down with disastrous results. It is a thing that may readily happen as the immediate result of long-continued vibration in an inadequate supporting structure.

Fire Protection and Compliance with Fire Laws. That your house is fire-safe will be a matter of vital importance to you every day in the year as long as you operate it. In some communities the local regulations regarding structural features such as fire-doors, exits, aisle spacing, etc., are both complex and rigid. Your architect must know these things in detail or he can not possibly avoid involving you in serious difficulties and possible legal liabilities.

Illumination. Regardless of the size of your house, there is the question of illumination to be considered and it is one that, wrongly handled, can cost you a lot of money. Your architect should know the subject.

Lobby Values. The average architect who has had little or no theatre experience will have a very vague idea of the practical utilization of the lobby. Yet as a basis of valuable display the lobby is your largest single asset. Don't employ an architect who looks on the lobby as merely so much space for ornamentation. Its real function is to advertise for you, day and night.

THESE are just a few of the points that are apt to come up in most annoying ways, if your job is in the hands of an inexperienced man.

For these very practical reasons, therefore, it pays to employ someone who has some good theatre jobs to his credit. And he should be willing, even then, to supplement what he knows with any good ideas you can advance out of your experience. It is your money that he is spending. If, therefore, you find yourself in the hands of someone whose professional dignity is outraged every time you offer a suggestion, you may be almost certain that you are in the wrong place.

If building a theatre were like building a ten-room house or a twenty-story office building, these things would not be so true. But building a theatre isn't exactly like building anything else under the sun and mistakes made by the architect are always paid for many times by the owner or operator.

WHEN you find the right architect, don't haggle with him about his fee. If you cut down his normal percentage, he will cut down the time given to superintendence of the construction and you, not the architect, will be out of pocket.

It is not at all unusual, nowadays to find engineers designing theatre structures and going through with the entire job, including the construction itself. In the long run, however, this sort of thing does not pay. Chiefly, of course, because the engineer is seldom a competent designer. And then, too, because when one man designs the buildings and erects it under contract there is no practical check on his performance. You would not go to a cobbler to repair your watch. Why employ an incompetent substitute for an architect when you are spending many thousands of dollars and depending on competent advice to insure the safety of your investment?

Giving THE LOBBY Its Due!

IT is essential that your lobby be always pleasing to the eye while at the same time not losing sight of the fact that you must use it to advertise your product. The lobby plays a part in this end of advertising and really is a tremendous medium. Beautiful lobby displays create an atmosphere of an orderly house and at the same time strike home in a forceful and dignified manner the fact that you are playing such and such a picture this week and such and such pictures the following week and in the near future. In this respect you must give the lobby its due. It deserves careful attention and must be dressed with the greatest of care. Your art work should be placed in the hands of competent men, men who know their business. The lighting of your lobby should be pleasing to the eye and the text used in advertising your pictures should be well executed, and designed as carefully as are advertisements placed in the biggest magazines. For after all, your lobby display is practically the same to your business as the finest ads are to organizations using the *Saturday Evening Post* and other mediums. Of course, it only reaches a certain amount of people but each and every one of these persons should take away something after he or she has taken the pains of browsing around the lobby.

THE lobby must always be kept clean and tidy and those employes who remain in the lobby continually, should be neatly attired and should be ready to answer any question concerning some of your announcements. That is, if you are advertising a picture for some future date, be sure that your men, especially those working in and around the lobby, know all about them. Your lobby displays should be brief and yet should be executed in such a manner as to give all the information that is necessary to give.

Your Lobby!

—see that it is always well dressed.

—see that it is always clean.

—see that it is always well lighted.

—see that it always carries a message, and that it radiates with your personality.

THE tone of everything should be dignified and extremely business-like, and nothing should be placed in that lobby that would not please you if you were a passerby. Men who have made an extensive study in the dressing of lobbies are unanimous in their belief that the lobby means as much to the outside of the theatre as the auditorium does for inside. They say that a theatre is judged often by its exterior appearance, just like human beings are often judged by their general appearance. It is, therefore, imperative that you personally supervise the execution of your displays and see to it that the lobby receives every consideration. It is part of the great artery system of your theatre and through it great good can be derived. It may mean much experimentation in this direction for after all it is good to gain a reputation for distinctiveness. All large theatres throughout the U. S. turn their lobby work over to men who are experts and artists in this field just as it takes trained men in other phases of showmanship. It likewise takes trained men in the art of dressing the lobby. Of course, it is wise to supervise all of this and to have your men follow out certain ideas which you know are good or would like to experiment with. Therefore, use all your ingenuity in perfecting distinction in this wonderful field, and remember that although the music and photoplay are important inside, the lobby is a silent salesman on the outside. So give the lobby its due.

Two very pretty lobbies. They not only add to the general beauty of the theatre, but are splendid means of advertising forthcoming as well as current attractions. They are typical of what can be done with your lobby, your theatre's silent salesman.

Making Your Posters Work for You

Claude Millard Tells Us of His Methods

IN the five years that Claude Millard has been associated with the Rivoli, Rialto and Criterion Theatres in New York, his work has become recognizable for its individuality. Fantastic and imaginative in design and color his posters at the three theatres have created a tremendous interest in his work not only here but abroad. On his recent trip to Europe, exhibitions of his work were held in England, France, Italy, Holland, Switzerland and Germany.

In his pictorial poster presentation of motion pictures Millard has created a better understanding between layman, artist and showman. His posters have caught the attention of the passerby perhaps more so than the written word. He will see a picture in the projection room before it is presented in the theatre, and leave the room with a definite idea in mind as to just what episode, or thought in the picture will best illustrate —significantly quickly—the character of the picture. One's attention is drawn to these posters as much by the figures in his work, as the charm of his color schemes.

Millard is himself an interesting personality. Unassuming and rather uncommunicative, yet there is something in the quietness of his demeanor that leaves an impression. Of slight build, his physical appearance is, if anything, contradictory to all accepted ideas of what the artist should be. But once knowing him, one begins to feel his fine sensitiveness, his humor, his tolerent understanding of people and things that really reflects itself in his work.

In speaking of poster work and its importance as a lobby display, Millard has this to say, "In the beginning, the poster which appeared in front of the old nickel moving picture house was the crudest sort of sign work, cheap in quality and use. The beginning of decorative posters came when the moving picture developed into feature entertainment, and when a few who had some leisure time could play a little at art. This experimenting of the early lettering man and amateurs in art developed quite a free and unrestrained expression in advertising the movie. Then individual pride and interest by the finer type of theatre, created a desire to have something better and more individualistic than the lithograph for attraction, and the better artists came to interest themselves in this work.

"In the making of posters for the individual theatre, consideration should also be given to the type of architecture of the theatre, as much can be done to add to and not take away from the building. Consideration should also be given to the location of the theatre, with regard to its visibility from a distance or close-up. Some theatres might require a very light, high-keyed poster decoration to give it a happy advantage just on account of the surroundings, while in other cases suppressed color might be used to very elegant advantage.

THE advertising of the photoplay should have an appeal to romantic spirit which is in everyone to some degree. True, it is asleep in many and must be awakened with a slap in the face, but even that can be done in a polite way. There is no place where this spirit can be awakened more than in that world of make-believe, the movies. We get everything, from realism to the wildest form of imagination in the movies. The announcement of a photoplay should be just that much more a high-powered appeal to that same romantic spirit, whether it be in words or drawings. We can always get attention, and still be nice about it.

"In making the posters for "The Ten Commandments", which ran at the George M. Cohan Theatre in New York, I carried out the imaginative idea to a great extent. As this was a picture of splendor and of masses of people, I used many small people, with the rest of the poster large and overpowering. Of course, this could not be used for everything, as each subject has its own imaginative appeal.

"It isn't the amount of labor one puts in on a painting that counts, but the understanding with which it is done, and what is suggested to the passerby without his being too conscious of the paint and labor. A nicely painted head of an attractive star is always pleasing on the boards or in front of a theatre, particularly to those who are already "sold" on her, but a characteristic head with a subtle and indefinite appeal suggesting action and passions, by an understanding of movement in lines and tones, unconsciously strikes an added note to the public.

IT is not evident that the moving picture is developing an entirely new type of commercial artist, who has not as yet generally found himself. Demand gets results, and there is certainly no limit to the demand on all interested in moving pictures. The new type of commercial artist is giving the public a thing of beauty and imagination, something to attract the attention and hold it, rather than an EXACT copy of the thing to be "sold."

The last sentence is really the embodiment of Millard's work, to which he truthfully adheres and which have given his lobby displays a distinction that is remembered.

"The medium one uses does not matter; neither does the treatment or color. It is the individuality of the artist, and his ability to conceive and suggest more than the actual things he puts on paper which counts. If it is only a spot of color, or a line, it must have life and action, be happy or drab, as the case may be; but it must have meaning. This does not imply that it must be brilliant It is not what is used, but how it is used. If one relies on brilliant color altogether for attention-getting value, let him stick to red. Color without reason has the lowest appeal and sells nothing, unless the product suggested will sell itself anyway. The essential thing is freedom and individuality, without which one cannot make his work have life. Too much stress cannot be put on the placing of the lettering, as it must tell its story and still not hurt the effect of the display.

Here are samples of the artistic genius of Claude Millard as evidenced in the posters he produced for Paramount's "Feet of Clay," starring Rod La Rocque, and "The Alaskan," a recent vehicle of Thomas Meighan's. The exploitation value of attractive posters is just as great as their beauty.

Good Projection *Is* Good Showmanship

Your Business Is to Sell Motion Pictures to the Public— Good Projection Will Help You Do the Job Well

IF there is any single basic error that outweighs all the others in this business, it is the idea that projection is merely a matter of equipment and technical skill, entirely apart from administrative operation—something that may safely be entrusted to anyone with a certain amount of technical skill and then forgotten.

The real truth is that good projection is the most essential link in the chain of the whole business including house exploitation.

Assume, if you please, that a competent director takes a competent cast and able cameraman, with all possible facilities for the making of a great picture. He proceeds to make a masterpiece. The plan of distribution, including physical handling of prints, is perfect. Everything, all along the line is exactly right. And then the theatre falls down on the one item of projection. What happens? The public says the picture is not entertainment. And everyone from producer to exhibitor suffers a loss.

That is the problem of projection reduced to simple terms. It is the basis on which every picture forms the final public contact that results in the final public verdict.

Obviously a large amount of technical knowledge and skill are necessary to insure good projection. But it doesn't follow that every individual who has these things at his disposal also has the judgment and the salesmanship necessary to complete the job.

What, you may ask, is the sense of talking about "salesmanship" in connection with projection?

BUT who, aside from the projectionist, is in position to exercise the constant watchfulness necessary to insure effective and pleasing rendition of the pictures you book? If the projection job is treated as a mere matter of mechanics, the result on the screen is bound to be lacking in many of the things that build reputation for your house.

For these reasons, one of the most important items in sound theatre policy is the placing of a large measure of responsibility on the individual who is responsible for projection. He has the power to make or break almost any picture. If he is made to realize that he must do his part in "selling" the public on every picture, by getting out of it all there is in it, the result will tell in box-office cash.

> THE alertness and skill of your projectionist and the fitness of your projection equipment constitute the measure of the entertainment you deliver.
>
> A mediocre film well projected will please more people than a great picture badly projected.
>
> Keep a critical eye on your screen.
>
> Apply your showmanship to the projection problem, every day in the year and you will collect at the box-office.

There is a mechanical side to this projection question, however, and one that many exhibitors weigh too lightly. No projectionist can be expected to deliver what you want if you fail to equip him with the tools necessary for a good job.

Employ the best projectionist you can find anywhere and handicap him with inadequate machines, inferior lenses and other similar "economies" and you will find it exceedingly difficult if not impossible to build up the projection morale that every progressive exhibitor wants and expects.

IN the selection of equipment, the price question is always a dangerous factor. A few dollars may be saved here and there with the loss of many as the equipment goes into use and fails to deliver satisfactory results. It is well to remember, always, that the shortcomings of some kinds of theatre equipment are easily glossed over with your public, but when your projection is bad everybody knows it.

However great the genius back of the machine, no one can get out of equipment of this sort more than it is mechanically capable of delivering. When it is inefficient, you suffer and nothing is gained by blaming the human factor.

For these reasons, the profitable slogan for every exhibitor is—*Good Equipment in the Hands of a Real Projectionist Who Realizes His Responsibilities.*

THAT'S the combination that will give you the maximum of value out of every booking. And the cost of such a policy will always be more than repaid in the enhanced satisfaction of your customers.

Watch your own screen! If you are getting everything you should, it's a comfortable thing to know. And if you find that your equipment is delivering unsatisfactory results, though in competent hands, find out why before your business suffers.

And don't imagine that it is necessary to know all the technique of lenses, machines, electrical equipment, etc., to get what you want. Knowledge of that sort is readily obtainable. The question is one of results on the screen. If you are not getting them, if through faulty projection you are displeasing good customers day after day, put a little of your own showmanship judgment into the problem. You will find it an easy one, and as vital to your welfare and that of your theatre as any question that presents itself in connection with your business of purveying entertainment to the public.

Projection Hints

Optics Practical Ideas and Electricity

By WESLEY TROUT

D. C. Series Motor

The field coils of a motor may be made of thick wire and connected in series with the armature, so that the same current flows through both. It is then called a "series" motor. The difference in connections, compared with a shunt motor, is the same as for the corresponding kinds of generator. Series motors differ in their behavior from shunt motors in two important ways. They do not operate at constant speed, but run very much more slowly when heavily loaded; and at the lower speeds they develop a large turning force. They are therefore used on street cars, for cranking gasoline engines on automobiles, and similar duty where high turning effort is wanted for starting a load.

Suppose there is some current, say, 5 amperes, flowing in armature and field coils. Now imagine the load to increase until the current is 10 amperes. Two things happen. If the magnetism remained the same, the doubled armature current would cause double the pull. But the magnetism does not remain constant. When the current doubles, the field magnetism increases, because the 10 amperes flow in the field coils as well as in the armature. Thus the doubling of the armature current and the increased magnetization combined make the pull much more than double. Also the stronger field would make the counter emf.

Combination A. C. and D. C. Motors

Reversing the current in the line to which a series motor is connected has no effect on the direction in which the armature turns. If the current is reversed in the field coils alone the magnetism is reversed and the armature turns the opposite way. Reversing the current in the armature, too, makes a second reversal of force; that is, the armature turns as it did at the beginning. This is still true when the reversals are so rapid that the current is truly alternating, so the same motor can be used for a. c. and d. c. But in that case some special construction is necessary; for example, the magnets are built up of laminations instead of being in a solid piece.

Alternating Current Motors

Induction Motors—When the terminals of any coil are connected to a circuit, the current sets up a magnetic field in and around the coil. When a number of coils are arranged in the form of a stationary two-phase or three-phase armature and connected to a corresponding two-phase or three-phase power circuit, there comes the remarkable result that the alternating current flowing in the coils produce inside of the armature a magnetic field which rapidly and continuously revolves. The iron core and the copper coils are both stationary; only the magnetism changes. If the changes of current are made slowly a compass needle placed in the open space within the armature will spin just as if it were directed by an imaginary magnet with its poles sliding along the face of the armature.

In some forms of induction motor there are connections between the rotor, which in that case has slip-rings, and an external circuit. But the external circuit is not a power circuit; it merely consists of resistances for controlling the motor speed.

The terms "squirrel cage" and "wound" are often used to describe rotors; the first means the simple kind with conductors of plain bars of metal and no slip-rings or other moving contacts; the second means the kind having coils like an armature, and, commonly, slip-rings.

If one of the connections to a three-phase induction motor is opened, leaving only two attached, the rotor continues to turn. Two wires can supply only a simple a. c. (single phase), so it is evident that an induction motor can be used on a single phase circuit. But it will not start on a single phase without a special starter.

Like d. c. motors, those for a. c. have to be operated at about the voltage for which they were built. In addition, they have to be connected to a line of the right frequency. Then they run at certain definite speeds, which are nearly as high at full load as when running free. On 60-cycle circuits the common speeds for small motors are a little under 1800, 1200, and 900 r.p.m.

Using Mazda Equipment

The writer had the pleasure, a few weeks ago, of visiting the projection room of the Isis Theatre, Oklahoma City, Okla., where the management is using GE mazda equipment with very good results. Jack Peyton is in charge of the projection results. Two Power's type "E" projectors are being used with dandy results. The picture is bright and clear on the screen. The Isis is a dandy little theatre showing pictures as the policy.

Friend Peyton is doing all kinds of repair work for various supply houses. He has a complete repair shop and does all kinds of repair work on various makes of projection machines. He does all the repair work for the Yale Theatre Supply, Oklahoma City.

My next stop was at the store of the Southern Theatre Equipment Co., where I was made welcome by J. C. Klock, manager of the Oklahoma City branch. This company has the most up-to-date theatre supply house that it has been my pleasure to visit in many months. A large stock of new and used machines are kept in stock, also large stock of various theatre supplies and parts. J. O. Buckles, projectionist, is in charge of the projector repair department. Friend Buckles is a very competent repairman and does A1 work on all makes of projectors. The shop is very completely equipped to do expert repair work on various makes of projectors. I sincerely thank friends Klock and Buckles for their most hearty welcome while in their city.

Wash Out the Oil Well of Projector

Most projectionists keep pouring in new oil in the oil well of a projector, never taking time to wash this well out once in awhile. The oil well of a projector should always be emptied at the end of a two hundred hours' run and filled with new oil.

Remember that with continued use of oil it becomes "poor." In other words, its lubricating powers are greatly lessened through continued use. After you empty your oil well it is a good plan for the projectionist to wash it out with kerosene, being sure to remove every bit of the kerosene and refill with new lubricating oil.

Oiling Generator Set Bearings

There are several machines on the market that are fitted with ball bearings, in which case provision is usually made for the use of cup grease or oil for lubricating purposes. The amount of oil or cup grease required for each bearing is very small, its function being more to keep the ball races free from rust than to actually lubricate them. It is not necessary to drown a bearing with oil at any time.

Remember that it is imperatively essential that only a lubricant containing no acid be used in the ball races. An oil that contains any animal fat will finally roughen the polished surface of the balls and bring about the final destruction of the bearing. It is much better that you use the lubricant that the manufacturer recommends.

The projectionist should be sure that the oil or cup grease is free from dust and other sediments. You should never leave an oil receptacle standing open when not using same. Remember that dirty oil very frequently is the cause of trouble in motor bearings, and in any event it wears bearings out very rapidly. Keep all cup grease in a tight can when not using it.

Wash the bearings of your motor and generator at least once a month. Bearings should always be kept very clean for best results.

Place a small pan under each end of the motor so that the oil will not drip all over the projection or generator room floor. Don't place this oil back in the bearings. Always use clean oil or cup grease when refilling motor bearings.

A good place to purchase oil is from your local electric light plant. Remember that they always use the very best oil in the generator bearings. Purchase all cup grease direct from the manufacturer of the machine that you are using.

Never try using the same oil that you use for your projector mechanism in the motor bearings.

Wash bearings out with kerosene and not gasoline. Simply flush the bearings out once a month. Use very clean kerosene when cleaning bearings.

Direct Current Motors

Your motor will not start after throwing in switch. Little or no current passes on closing the D.P. switch and pushing starting handle of starting box over.

Probable Causes.—The brushes may not fit down correctly. The switch may not be making good contact with the jaws. Starting switch may not be touching the contacts. Terminal is loose. Fuses may be blown. No current in the mains. One side of switch may not be making good contacts.

If no-volt release coil excites, or if a long arc is observed on breaking the circuit, it then indicates that the shunt field gets its current and the probable cause of the failure to start is that the shunt is connected in series with the armature owing to two of the leads from the starter being maybe reserved. Past remedy is to trace out the connections or use a testing set.

Sparking of a direct current motor may be due to overload, wrong position of brushes, a broken coil, weak field and to any of the causes named for a dynamo.

Excessive Speed. — Motor starts, then speed gradually increases till motor runs at a very excessive speed. This only occurs when a motor starts light or on a very light load, such as a loose pulley.

The Cause.—If a shunt or compound motor. Shunt coil connected in series with armature instead of in parallel.

On first switching on your motor, the magnets excite, as the armature is stationary and allows the full current to pass the coils. As the armature speeds up it puts a back E.M.F. in the circuit, gradually reducing the current passing thus weakening the field.

Glass in Lens and Projection Ports

I know of a number of projectionists that now use glass in the lens and observation port holes. Now the glass in the lens port holes need not necessarily do any harm, insofar as the definition of the picture is concerned, but it does some times cause a small light loss to the picture through reflection, very particularly if the glass is not kept clean. you have a lens port reduced to the actual size of the light beam that is projected through same there is very seldom any need of covering the lens port with glass. My advice is for the projectionist to reduce his lens ports to the actual size of the light beam projected as there is no necessary gain by having a large lens port. I advise the use of glass in the observation ports as this will tend to keep a lot of noise out of the theatre. This glass must be kept clean to secure the very best results.

The best kind of glass I have found to use is an old photographic plate with all the emulsion cleaned off same, though any high grade glass will do very well. When you place this glass in the observation ports it should be set at any angle from vertical, which will serve to kill the reflection from its polished surface. As I said before, be sure and keep the glass clean at all times.

* * *

Simplexes Popular

The writer recently visited some of the projection rooms of the various theatres in Denver, Colo., and found screen results to be very good in most of the high class theatres.

At the Ogden Theatre I found brother George Thomas who is in charge of the screen results. The Ogden Theatre is equipped with two Simplex machines and they are delivering a very pleasing picture.

Most of the large picture houses are using Simplex machines. The Colorado Theatre, one of the very finest in Denver, has installed three Powers Type "E" projection machines and they are certainly getting very good screen results with these late type machines.

* * *

Clean Lenses

Every day take a soft rag and clean your projection lenses and the condensers. By keeping the condensers clean you secure a better light and by keeping the projection lens clean you will secure more light and a sharper picture on your screen. Clean your condensers and projection lenses every day before starting your show and you will note that you will get much better results. It only takes a few minutes. Be sure and never touch the surface of your lenses with your hands. Take the entire projection lens apart once a month Reject any lens that has any discolor. Whatever you do never get any oil on the lenses or the condensers.

A test light should be in every projection room, and be sure that you have plenty of fuses on hand at all times.

* * *

Over-Speeding Your Machine

The over-speeding of a projection machine is an outrage to the public; it is an outrage to the producer; an outrage on the film exchange as any time you speed a poor film you are sure to tear it up so badly that the next projectionist that may have to run it will have some time in trying to get it through. It is not fair and it is an outrage that should be stopped. There is and can be no excuse for it—absolutely none whatever.

If you have a crowded house it would be much better to cut the reel of the show out and run your machines at a standard speed than to butcher the whole performance. Some scenes will call for more speed than others and it is up to the projectionist to operate his machine at tht speed that will give correct presentation of the picture projected on the screen. The standard speed of a machine is about fifteen minutes to a thousand feet of film. This speed will vary according to the action of the picture projection.

The correct speed of projection is the speed at which each individual scene was taken, which speed may, and very often does, vary widely. One of the very highest functions of projection is to watch the screen and regulate the speed of the projection to synchronize the speed of taking.

The writer recently visited Cincinnati, Ohio, and found that projection was very pleasing in most all of the theatres. I was in the Palace Theatre and found screen results far above the average for a house running vaudeville and pictures. The changeovers were very good and the light was nice and even at all times. The projection in most all the theatres was very good as to proper speed, good light and a steady picture. The projection rooms were all well equipped and kept up in A-1 shape. Cincinnati has a live wire bunch of projectionists and I hope that it will be my pleasure to visit Cincinnati soon again.

* * *

Oiling the Projection Machine

The one important rule that the projectionist should keep in mind when oiling his projection machine is that never, under any circumstances, use more than one drop of oil in any moving picture projector bearing. Remember that one drop of oil in each bearing will lubricate your projection just as well as pouring a half oil can in each bearing. The bearing of a projection machine will take so much oil and no more, the rest you pour in is a WASTE.

In many of my previous articles on oiling and projection I have always recommended a good grade of light dynamo oil for the lubrication of the projector bearings and I see no reason for the changing of this recommendation. This oil you can very easily secure, in bulk, from any dealer in oils at a very reasonable price, but I do recommend that you purchase, where it is possible, from your ideal light plant, because you know that they purchase only the very highest grade of oil to use for the bearings of their dynamo.

I believe that nearly all the manufacturers of motion picture machines sell a projector oil that they recommend for the use on their projector. I can safely recommend these oils because, in the very nature of things, the projector manufacturers would not select an oil for the use on their machines which would not give good results. I recommend that the exhibitor and projectionist purchase this oil direct from the maker of your projector. These oils are sold at very reasonable prices.

For the lubrication of your intermittent movement I recommend that you use a heavy bodied, non-carbon oil, such as a heavy dynamo oil, still in this particular thing I advise the projectionist that you implicitly follow the instructions of the projector manufacturer with regard to the proper lubrication of your intermittent movement. Remember that all the old oil should be cleaned out of the intermitten movement once a month and new oil put in to secure the very best results.

* * *

Protection of Film

By the use of a process which is now available for the protection of motion picture film, sprocket holes can be kept intact during most of the life of a picture. This means that irrespective of the age of the film, it will hold firmly on the sprockets in the machine and there will be no shifting of the film. As a result a steadier picture will always be produced.

* * *

Correct Placing of Projection Screens

The correct placing of the projection screen is a very important matter that every projectionist and exhibitor should make a carefull study of. In a small theatre where there is no stage, this should be placed between four and six feet from the floor and of proper size for the width of the theatre.

In a relatively narrow theatre with a straight projection, it is well for the exhibitor to consider the installation of the reflector type projection screen for his projection, as the reflector type screen has a surface which tends to throw the light projected on the screen back within a relatively small angle. The disadvantage of a reflector type screen in a wide theatre is that some of the seats will be favored with an extremely bright picture and the others with a dimly illuminated picture.

The exhibitor should be sure and select the right size screen for the width and length of this theatre in order to secure perfect screen results. A good screen goes along way in helping you to have perfect projection and cut your light bill down to a great extent. It is all in the selecting the right surface for your theatre. Have various theatre supply houses send you samples to try out until you do get the right one. Always HAVE THEM SEND YOU A LARGE SAMPLE FOR TESTING OUT ALONGSIDE OF THE SCREEN YOU ARE NOW USING. A SMALL PIECE OF SCREEN FOR TESTING IS NO GOOD WHATEVER.

* * *

The New Cont-El-Arc Generator

The Continental Electric Co., Inc., New York City, is placing a new motor generator set on the market under the name of Cont-El-Arc. The machine appears to be well constructed throughout and gives pleasing results. The machine gives a constant direct current for the projection arc, which is the best for projection. They convert A. C. into D. C. Current.

The Cont-El-Arc regulates automatically, giving the amperage desired at the arc, whether short or long arc is used. A turning of the field rheostat handle will change the amperage and supply the proper amount of light to suit different films or parts of film. Once adjusted for a given amperage, it will never vary, and will run continuously without overheating. The machine is made with interpoles and will not spark, is the manufacturers claim.

The Cont-El-Arc is made with ball bearings and operates in a horizontal position. This affords the simplest mechanical construction with a very minimum number of parts in construction.

The Cont-El-Arc is mounted on three cork pads and does not need bolting to the floor. This three point suspension principle is the only one which assures elimination of all rocking and wobbling in such a machine.

Large fans on the interior of the machine provides plenty of ventilation and keeps all the working parts and machine cool to a great extent.

The main offices and factory is located at Newark, N. J., where they keep a full line for prompt shipment to exhibitors. All sizes are kept in stock.

They manufacture a special machine for the mirror arcs.

The machines are made for 60 cycles, 110-220-440 or 550 volts, A. C. Two or three phase current. The generators will deliver 50-50 amperes, or you can get larger amperage delivery. The machines are also made in following sizes: 50-50, 75-75, 100-100 and 120-120 ampere sizes.

THE MODERN THEATRE

The above is entrance to Sid Grauman's Egyptian Theater in Hollywood, which is noted for novel construction. The construction gives ample space for the exploitation of the theatre's attractions.

History of Theatre Construction

THE theatre has had an interesting evolution. Just as the actors reflect human life and "hold the mirror up to nature," so the buildings which house the theatre reflect the advancement of the human race.

The warlike character of the ancient Romans and their lust for conquest is clearly reflected in their amphitheatres. Here we find dens for wild beasts brought from foreign lands and facilities for combat and slaughter. Class distinction, too, is revealed by the arrangement of boxes and seats and there are many other indications of customs and character. The ancient Greeks, in their early theatres, showed by the arrangements for chorus and declamation their philosophical bent and their love for poetry.

The theatre is said to have originated in China, but little is known regarding its arrangement and use. The first recorded stone theatre in Rome was built by Pompey, 55 B. C. The first Greek theatres were located in surroundings which formed a natural amphitheatre—usually at the base of a hill. At the outset, it is probable there were only the natural seats provided by nature. Later, the seats were of wood and still later of hewn stone. Many of these stone seats are still to be seen at the site of the early Theatre of Dionysius, at Athens.

Thespis was the first to introduce professional actors, who declaimed the plays of Aeschylus, Sophocles and Euripides. Their theatre was not enclosed by walls or roof. The Roman amphitheatres were enclosed by walls only.

Even the early English theatres of Shakespeare's time had no roofs except over the stage. They were operated only during warm weather seasons. Spectators stood or brought stools, principally for use during intermissions. A large public stoup of ale stood at the entrance, where all might quench their thirst free of charge.

The Present Generation Has Seen the Greatest Period of Theatre Building History

Shakespeare, himself, was manager of the Globe Theatre. At first, being an innovation, the theatre was frowned upon by the more conservative. It was not considered proper for a young woman of good repute to be seen there. This resulted in velvet masks being worn by those women who did attend.

THE box was an early development of the English theatre. The rabble stood in the pit but spectators of the upper class were accommodated in boxes or even on the stage As time went on and the patronage of the aristocracy increased, additional boxes were installed in double tiers. This led to a complete wall of boxes surrounding the pit and adjoining the proscenium arch at both sides. Class distinctions were probably responsible for the installation of galleries when seats were installed in the pit, prices advanced and a better class of patrons occupied the "orchestra seats." There was then a somewhat reduced demand for boxes and the partitions were torn out, which left the balcony—a shallow affair at the back of the house.

When the partitions were removed from the balcony it left the structural columns exposed. As balconies were enlarged, additional supporting columns were needed, which obstructed the view from many seats on the lower floor. This has been a serious defect in American theaters, only remedied within recent years.

TODAY very few theatres are being constructed with more than one balcony and this is partly due to the influence of moving pictures. The popularity of moving pictures has enlarged the field and possibilities for profit and brought keen competition. This competition has led directly to many improvements, to make these theatres more attractive. The gallery, with its long, toilsome climb, has passed into history.

The angle of vision to the screen is an important factor in present-day design of theater buildings. There must be at least 35 feet between the curtain line and the balcony rail, so that the "stepping," or pitch, will not be too great. The picture booth is usually placed on the mezzanine or balcony and the optical rule is that the angle of the light rays must not exceed 25 percent. If this is exceeded, distortion results. Also, the front of the balcony must not obscure a view of the entire screen from the back.

Early theatre construction in this country often had brick or masonry walls but the flooring, "stepping," bridging and furring were of wood. For this reason, the galleries were firetraps. It was found that 75 percent of all lives lost in theatre fires could be traced to gallery and balcony patrons. The effort to eliminate this danger has been an important factor in causing designers of theatre buildings to omit all but the first balcony. As now designed, the danger of trampling on stairways in case of panic is small indeed.

When steel construction was first intro-

duced, it had a profound effect on theatre design. Not only did it reduce the fire risk —it greatly increased the loads which could be carried and made longer spans possible. This led to the substitution of one large balcony for a number of balconies and gallery, without cutting down the seating capacity. There remained, however, the obstruction of the columns. Egineering skill has now completely solved this problem and theater patrons do not have to peer around posts in modern auditoriums.

THE method of supporting balconies without obstructing columns is frequently by means of the "K" truss—very simmilar in means of the letter "K." This truss is a cantilever supported on columns close enough to the side walls and rear walls to avoid any obstruction of view. The "K" truss has a bearing in the side walls and also in the wall at the back of the balcony. It has the advantage of requiring less head room than a plate girder and, consequently, allows a seating capacitl in the balcony. Second balconies are sometimes hung from roof trusses.

Fires and panics have taken a heavy toll from the lives of theatre patrons, which has led to strict municipal supervision and regulation of theatre design. This applies particularly to the number, location and size of stairways and exixts and to the fire resisting qualities of the building material and finish.. It requires the marking and lighting of exits, regulates the number and size of aisles, the grouping of seats, the "stepping" of floors and many other details.

Practically every theatre erected today is equipped for the showing of motion pictures. In fact, the "movies" have been responsible for a theatrical building boom. A number of years ago there was a tendency to cheap, small structures. Today remarkably fine structures are being erected for this purpose. Many are scientifically designed, beautifully adorned and classic in their architetcture. Lobbies frequently have graceful columns, artistic sculpture, mosaic floors and tile ornament, while foyers, lounges, corridors and smoking rooms are often adorned with murals by accomplished artists. Stairways, passageways and aisles have resilent, silent treads. The plaster decoration, painting, color and lighting effects of these auditoriums are usually of great beauty and harmony. They are frequently equipped with large, expensive pipe organs, in addition to orchestras. Heating and ventilation are often ideal, providing 30 cubic feet of fresh air per person per minute. In winter and summer, the air is kept at 70 degrees.

The modern theatre is more perfectly ventilated, heated and cooled than most other structures. In winter, fresh air is drawn from outside through steam tempering coils, which warms it. From here it goes to air-washers located in the basement, which remove dust or other impurities.

These air washers are of galvanized, nonrusting metal and, in them, the air is passed through a fine water spray. This spray, from a number of specially designed nozzles, fills the spray chamber and falls into a sump below. From there, the water iis passed over scrub plates, strained, goes to a circulating pump and is again forced through the nozzles in the spray chamber.

The entrained water is now removed from the air by means of eliminator plates and the air passed over steam heating coils and a steam ejector, to heat and humidify it. It is then forced by a fan into a plenum, or air chamber. From here, ducts take the warm fresh air to the auditorium, where it is usually admitted through openings under the seats and the vitiated air drawn out by exhaust fans located in the ceiling. The inlets for the warmed air in the winter and the cooled air in the summer are usually through

Compare the above Forum Theatre, of Los Angeles, to the motion picture theatre of ten years ago and it will give an idea to the phenomenal growth of the theatre.

mushroom openings raised above the floor far enough to prevent dust or refuse from falling into them when the fans are not at work.

IN the summer refrigerating coils take the place of tempering and heating coils. By this means delightfully fresh and cool air is delivered to the auditorium during warm weather.

The heating and ventilating problem in the average theatre can be better appreciated when it is remembered that between 5,000,000 and 6,000,000 cubic feet of air is passed through the heating and ventilating system of a large theatre in one hour.

It is impossible, in an article of this length, to describe or even mention all the beautiful new theatres which have been erected in the United States during the past few years. One of the most recent examples of fine theatre construction is the B. F. Keith Palace Theatre, of Cleveland, designed by Rapp and Rapp, architects, of Chicago.

This theatre is located in a 21-story office building of steel frame construction, with concrete floor slabs and with foundations resting on concrete piles. The building stands on a lot which measures 135 feet by 300 feet and the area of all floors totals 200,000 square feet. It is imposing in appearance and of modern design and equipmost throughout.

THE theatre, itself, is one of the most beautiful in the United States, and seats 3,700 people. Its main lobby, staircases and mezzanine constitute an art gallery of rare beauty in architectural design, decoration and paintings by original masters. The main lobby is 18 feet wide by 75 feet long. The walls of the lobby are of black and gold marble with white Italian marble columns and floors. The decorations are in ivory gray and gold, with hangings in red. The stairways are wide and imposing. The paintings hang along the walls of the lobby, at the staircase landings and on the walls of the mezzanine gallery.

From the mezzanine, five stairway entrances and two ramps lead to the balcony seats, the ramps located at the extreme sides. This balcony seats 1,400 persons and is supported on cantilevers.

A combined heating and ventilating system of the modern type serves the building with mushroom inlets under each seat. The air is washed, tempered, heated and humidified in the usual manner, with the main fan mounted on cork and located in the sub-basement so as to prevent any noise of operation reaching the auditorium through the plenum or ducts. The system is so designed that air cooling refrigeration for summer use may may be added. There are firewalls between auditorium and stage with a wire woven asasbestos curtain in the proscenium arch. The full number of red lighted exits called for by the building ordinance are provided with steel stairway fire escapes.

A novel feature of the theatre is that, in addition to finely furnished smoking rooms and ladies' rest room, a play room for children is provided where children may play while their parents are in the auditorium or other parts of the building. It is especially equipped for the entertainment of the little ones.

(*Continued on page* 199)

The Longacre Theatre, in New York City, shows to what extent a theatre can be made to classify as a work of architectural art. The classic lines of this theatre are pleasing to the eye, yet nothing has been spared to make it a place of comfort and utility.

An Ideal and Successful Neighborhood House

Theatre Is Equipped With "Cry Room" for Lusty Lunged Infants

IT ISN'T always the biggest motion picture theatres that are the best appointed. It isn't necessary for a picture house to have a seating capacity of several thousands in order to be fitted with the most up-to-date architectural appointments that afford a maximum of comfort for the patrons and the very latest contrivances for effective exhibiting. Nowadays it is possible to incorporate the best of all these things in a very small silent drama playhouse.

The Bob White Theatre, which is situated in a suburb of Portland, Oregon, is a concrete example of a little picture house that ranks high in the way of modern design, the best of conveniences for the audience and the most recently developed facilities for the effective presentation of screen plays. The Bob White may well be called a "bandbox" theatre. It is small and artistically cozy. The seating capacity is just 735, but the house amply meets the requirements of a small, thought discriminating suburban community. This theatre gets the business; it induces people of the neighborhood to visit it whether the weather is fair or foul, and it enjoys a capacity attendance at all times where the usual type of suburban picture theater would receive but scant patronage.

This theatre has a street frontage of only fifty-five feet and it is a mere hundred feet from the outside edge of the foyer to the procenium arch. The exterior finish of the theatre is severely simple, just plain stucco on concrete. There is a small, semi-circular marquee and a plain name sign under which is a sub sign for announcing attractions that are being shown. All very simple, but very effective in attracting the attention of the passerby.

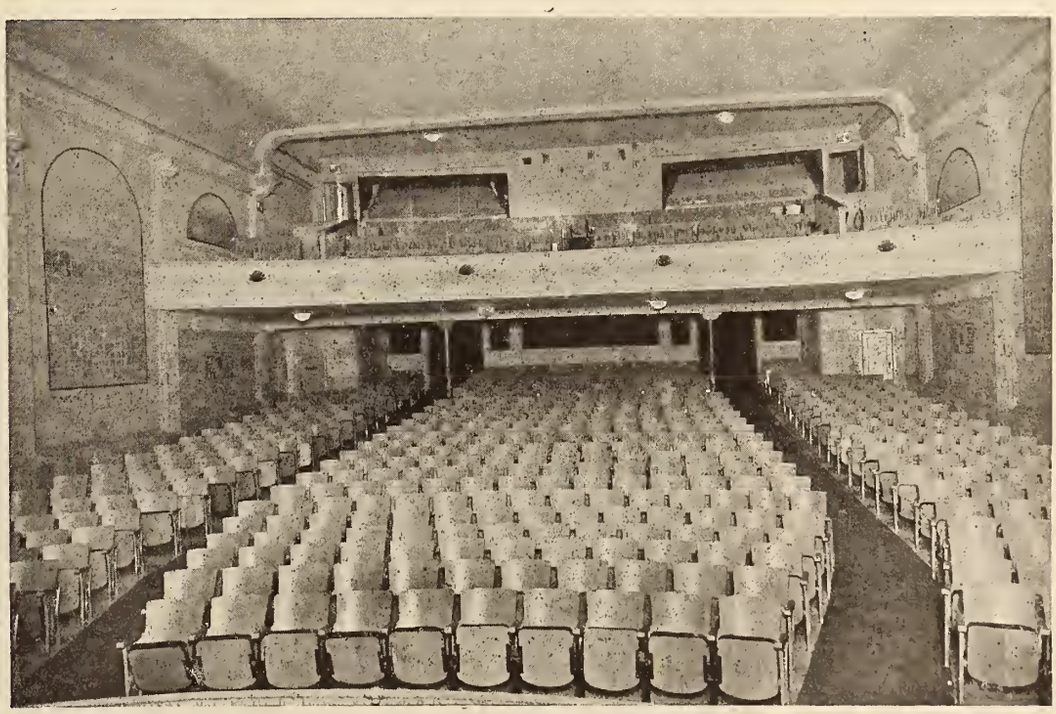
The lobby is small, being only twenty-five by twenty feet, but roomy enough for the conservative use of exploitation placards and the comfortable passage of patrons. Just inside the doors of the theatre are a flight of stairs that leads to the manager's private offices which are on the second floor. There are two flights of stairs, one left, the other right, that lead from the foyer to the balcony. This avoids congestion in the foyer as well as in the balcony. The foyer is ten feet wide by fifty-five long, and is simply though artistically appointed. At each end of it is an exit that leads to an alley. There are two other exits, one on each side of the stage front.

THE auditorium of this theatre is egg shaped. It is narrow at the foyer, widens in the body of the house, and tapers toward the orchestra pit. There are two main aisles, and one at each side of the auditorium. The floor of the auditorium is concrete. The organ is split on both sides of the procenium arch and the ornamental grills enhance the simple beauty of the theatre. A Robert Morgan organ has been installed at a cost of $16,000. Mural decorations, simple in design though richly colored, lend to the graceful cosiness of the atmosphere as does the system of indirect and diffuse lighing. Under a cornice that runs down both sides of the theatre are a number of indirect lamps. Four globes under the balcony roof and two under the main roof in the rear of the balcony afford a soft, restful illumination that makes it possible for a person to see about the house during a performance yet does not hinder the perfect presentation of the picture. Four spot lights on the front of the balcony make it possible to flood the theatre with light between pictures.

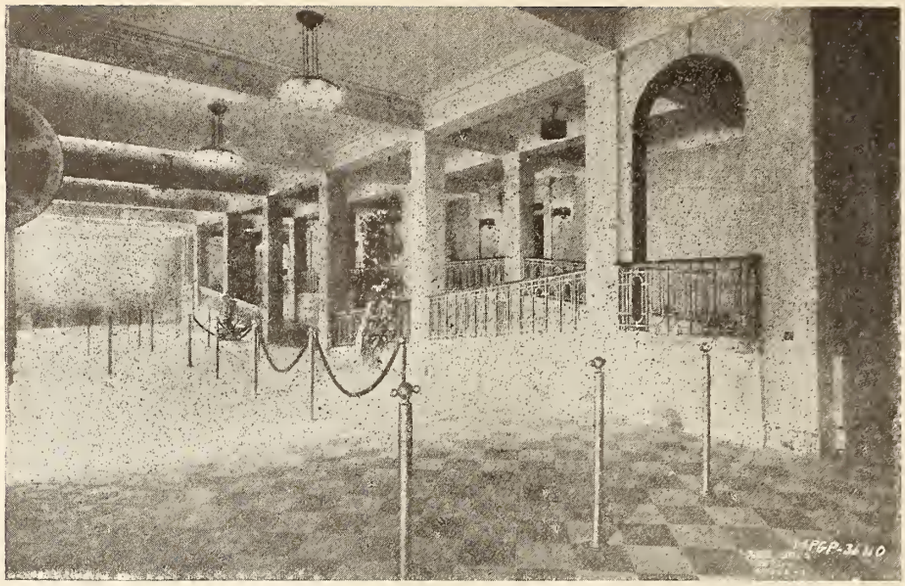
The stage is sufficiently large for the satisfactory screening of pictures. It is twenty-four feet wide by twenty-two feet high, and a curtain of dark color covers the screen.

(*Continued on page* 199)

Above is a view of the beautiful lobby of the Bob White theatre, Portland, Ore. The charm lies in the simplicity of design



Two features of the "Bob White" are the "cry room" and smoking room, which are shown on each side of the balcony. The glass partitions allow a full view of the screen from either room. The glass forms a sound-proof wall and mothers with crying children need not miss any of the show.



This exceptionally beautiful lobby is one of the new attractive features in the new Lyceum theatre, Minneapolis, in which Metro-Goldwyn pictures will be shown exclusively. Note the incline to eliminate any steps to to large the auditorium.

Novel Features In New Minneapolis Lyceum

THE New Lyceum Theatre, remodeled at a cost of $500,000 from the Minneapolis Auditorium, opened as a first-run motion picture theatre in that city last week under the management of Clinton & Meyers.

The opening of this playhouse marks the entrance of Clinton & Meyers into the Twin Cities amusement field. James B. Clinton and Charles P. Meyers are prominent exhibitors with large theatre holdings in northern Minnesota, operating the Lyceum, Strand, Doric, Star and Sunbeam theatres in Duluth, the Lyceum in Brainerd, the Lyceum and Rex Theatres in Virginia, the Palm in Two Harbors, and the Orpheum in Proctor. They are interested in a large number of real estate properties aside from their motion picture interests.

Len S. Brown, well known in theatrical circles and of considerable experience in Twin Cities amusements, is manager of the Lyceum. The symphony orchestra of twenty-five musicians is under the direction of E. Joseph Shadwick, assistant concertmaster of the Minnesota Symphony Orchestra.

In opening the Lyceum with "Tess of the D'Urbervilles", J. B. Clinton decided on this Marshall Neilan production after considering a number of new pictures.

The Lyceum will play Metro-Goldwyn pictures exclusively except on Friday evenings and Sunday afternoons, when the world famous Minneapolis Symphony Orchestra will have the theatre for concerts during the musical season. For nineteen years, since 1905, the Auditorium, now the Lyceum, has been the home of the Minneapolis Symphony Orchestra, one of the greatest musical organizations in America.

An unusual feature of the remodeled theatre is a large ballroom on the second floor of the building which is open to Lyceum patrons for dancing, with music by a separate dance orchestra. The ballroom dancing is a regular feature of the Lyceum entertainment in conjunction with the regular motion picture programs.

The theatre has been in the process of reconstruction for months, and now is the most beautiful playhouse to be found anywhere in the northwest. A massive marquise extending over the sidewalk has been erected above the main entrances. The new theatre is at Eleventh Street and Nicollet Avenue.

An attractive outer lobby leads into the large inner foyer with various entrances to different parts of the theatre. The orchestra floor is approached by a series of ramps, which eliminate the climbing of stairs.

An enormous new balcony has replaced the older style of galleries in the former Auditorium. In the immediate front of the balcony are a series of individual loges. A new ornamental ceiling replaces the older one over the huge proscenium arch.

The third floor contains an additional dance floor and a tea room and cafe operated in conjunction with the ballroom. A playroom for children is also on the third floor.

ON the fourth floor is the Lyceum's "Little Theatre," used for rehearsals and arrangement of stage spectacles by Lyceum's art directors, and which will be available for private functions, and musicales. All four floors are reached by a twenty-passenger elevator.

Exceeding even Chicago's largest stages, is the Lyceum's stage, the largest in the Northwest. The proscenium opening alone is 57 feet in width and the height from floor to gridiron is 90 feet. Other dimensions are in equal proportion, making it possible for the theatre to present the most pretentious stage spectacles anywhere in that territory.

Above is a scene of the ball room in the new Lyceum theatre in Minneapolis. The theatre will run nothing but Metro-Goldwyn pictures and the ballroom has been built for the convenience of the patrons who attend the Lyceum theatre.

Above is an example of how a small neighborhood theatre can be constructed to appear attractive and yet keep the costs down. The Norwood is built of red brick with white stone trimmings. The theatre will seat 400 persons most comfortably.

Small Theatres Can Be Made Attractive

SMALL, but complete in all its details, is Birmingham's newest moving picture theatre, the Norwood, which was opened early in September in the suburbs of Norwood, one of the prettiest and most exclusive suburbs adjoining Birmingham.

The theatre is built of red brick with white stone trimmings in Spanish design with the arched windows and iron gratings characteristic of that style. The lobby is paved with red brick flag stones and has the cashier's window at one side, giving a clear space for display effects.

The projection room is furnished with the finest and most modern equipment, consisting of two motiograph special machines, G. E. Mazda units with the latest cinephor condensing system and Gunlach radiant projection lenses, it is announced. The projection surface consists of a Gardner velvet gold fibre screen which is made of oxidized metal and other material of the highest quality, giving the gold fibre finish, making it the best projection surface on the market today.

The equipment used, according to the management, is practically the same that is being used in all of the large theatres in the big cities throughout the United States. One item not mentioned is a $5,000 pipe organ.

The velvet curtain which covers the stage is mauve and harmonizes exquisitely with the flower decorations that are placed at intervals throughout the little theatre.

The auditorium is furnished with the newest type of upholstered theatre seats and has been equipped to accommodate an audience of about 400 people.

Occupying as it does a location on an apartment and store lined street, the little red brick theatre harmonizes very attractively with the buildings around it and gives the impression that it is a part of the general plan of the street. Believing that it is always well to locate the suburban theatre at a business crossing in the suburb the management has used the business house type of architectur instead of the residence appearance that ha been so popular for the suburban theatre in the past few months.

While the moving picture theatre in the strictly residence section may pay and pay well, Birmingham managers believe that they pay still better if they are located at that point in every suburb, where the grocery, the drug store, the dry cleaning establishment, the barber shop and other enterprises, are gathered together. For that reason this theatre was located at such a point and it was not necessary to choose a style of architecture that is as difficult and expensive to follow as the residence style that has been used in a number of Southern cities and in other sections as well.

* * *

A Successful Neighborhood House

(*Continued from page* 197)

The design of this theatre is such that the acoustic properties are all that could be desired. The ceiling is curved, of plain design, without beams. The short balcony is so perfectly balanced that it can be supported by two plain iron pillars, one on each side of the center tier of seats in the auditorium.

The balcony of the Bob White theatre possesses features for the convenience of patrons that are to be found only in the most modern type of motion picture house. These are the plate glass "cry" room and the plate glass men's smoking room. To the right of the projecting room is the "cry" room. This snugly appointed place is for the convenience of mothers whose infant children take it into their little heads to exercise their young lungs during the showing of a picture. The embarrassed parent instead of being obliged to leave the theatre, may still enjoy the performance by taking the squally child to this room which is comfortably fitted with wicker chairs that afford a perfect view of the screen through sound-proof plate glass. The ladies' rest room is situated immediately beside this "cry" room.

The plate glass men's smoking room to the left of the projecting room makes it possible to enforce the "no smoking" regulations and yet not inconvenience patrons who desire to enjoy cigarette, cigar or pipe while following the story that is being unfolded on the screen. This glass enclosed smoking chamber is fitted with comfortable orchestra chairs. This room leads into the men's washroom. At the foot of the balcony stairs are lavatories for boys and girls.

There are six rows of balcony seats, screened off from three rows of spring cushion loges seats. The balcony and auditorium seats are of the latest model orchestra chair type, so arranged that each person in the audience is afforded a clear and comfortable view of the screen.

This theatre is ventilated by an improved system whereby a supply of entirely fresh air is circulated through the auditorium and balcony every three minutes. The ventilation fan turns over 27,500 cubic feet of air each minute, so that there is an abundance of sweet air forced to all parts of the theatre at all times. This makes comfortable warmth in winter and pleasing coolness in summer an assured fact. Gas furnaces in the basement are not only economical to operate but they make it easy to maintain the degree of heat that is required by the sanitary code. The delightful freshness of the air and the perfect degree of warmth are things that a person notices even before they do the warm simplicity of the appointments, as soon as they enter this theatre.

The Bob White Theatre is practically fireproof. The first floor is entirely constructed of concrete and the same material has been used in the construction of the boiler room and the floor of the stage. The balcony is mill constructed, and seats 250 people. The projecting room is of most modern construction so that the best results are always certain in the effective presentation of pictures.

* * *

History of Theatre Construction

(*Continued from page* 196)

The Tivoli Theatre, in Chicago; the Fox Theatre, Oakland, Cal., and many others throughout the United States might be cited as superlative examples of the modern theatre builder's art, of beautiful design and rich in decoration, furnishings and art work. The popularity of motion pictures is directly responsible for the development of a special type of de luxe theatre buildings throughout the United States and some foreign countries. Estimated new theatre construction during 1923 amounted to $101,891,000 and for the present year reaches the still larger total of $179,821,700.

The palatial settings so often shown in the "movies" have undoubtedly had a profound effect upon public taste. The great mass of the people have been educated up to the higher standards of architecture and furnishings which wealth can display. They want more of these features in their own homes and likewise demand better appearance and finish in schools and other public buildings. Builders, themselves, undoubtedly feel the effect of this change in public taste and are earnestly striving to give the public what they demand in the way of finer buildings better finish and equipment. The problem here, of course, is that, so frequently, a prospective owner's purse is not equal to his tastes.

Your empty seats can be used to good advantage for special morning shows in your town.

Making the Theatre a Community Center

THE theatre can be a community center and there is little reason why it should not. It is one of the nucleus of entertainment and recreation, and at the same time can become one of the community's strongholds. Several examples follow of how great showmen have worked—and incidently, how the smaller theatres can follow suit to make their houses community centers.

The Mark Strand of New York started a drive for old photographs of stars and motion pictures. These old photographs probably were ready to go into the dump heap, but the Strand, decided that here was a source of doing something humanitarian. So it gathered photographs, bundled them up and sent them to the sick and crippled children of various hospitals in the city. These photographs were accepted with the keenest of delight, and made many children happy with the thought that they, too, could have pictures of the film folk. This is just an example of the tremendous good will a theatre can gain for itself, and here was the Strand making itself a center of solace to poor little boys and girls who were deprived of the pleasure of seeing these photographs in the lobbies and windows of the neighborhood, as did other little kiddies.

Take the Rialto and Rivoli of New York as another example. The management each year gives little orphan children free morning shows during the holidays. The kiddies are called for and returned in busses and they receive a complete performance, including the finest of music. Here, again, a theatre manager is making his place in life an important and vital one and when men, whether they be showmen or otherwise, help to make unfortunate children happy they are doing a great good, and of course, place themselves in a position where the theatre is looked upon as a great force.

Thus the small theatre in doing such work can become the community center, for in the larger cities there are too many theatres doing their utmost helping to spread cheer and sunshine, but in small towns or in smaller theatres the theatre man in doing such a work is practically worming his way into the hearts of the entire community and it is quite natural that he should be looked upon as someone in considerable high standing in that community. Thus, through the natural course of events, his establishment becomes the center of activities.

When some big humane work is to be attempted, it is certain that the town folk will immediately call to mind that Mr. Showman is the type of man whom they need in assisting them. What is the result, then? It means simply that your theatre is building for itself a reputation that all the competition in the world should find difficult to overcome. It also means that Blue Law advocates are going to have their hands full when it comes to depriving you of an extra day's revenue and the people of the community of their source of entertainment. It likewise means that you are gaining prestige for yourself, the like of which could not be bought for money. There is no finer advertisement than the good will which comes from achievement, and the theatre which makes itself felt through its activities in the cause of mankind, without a single doubt, is making itself a commun. ity center. It is well, therefore, to keep alert and active all the time and keep your mind open for the opportunities which present themselves in making your theatre appreciated for its benevolence in community matters.

DON'T be afraid to make yourself a "big brother" in the community. Lend a helping hand —your theatre—and your own services. It will help cement the friendship of the community.

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Selected List of Equipment Advertisers

We have recorded below the names of the advertisers in this issue in order that you may have in convenient form the manufacturers of the best products in the motion picture field. Many of the companies listed issue catalogs of their products which can be obtained free by writing to this publication or to the manufacturers direct. In writing direct to the manufacturer kindly mention The Exhibitors Trade Review.

American Film Safe Co.—Issue an illustrated catalog on metal film safes. 1800 Washigton Blvd., Baltimore, Md.

Arcus Ticket Co.—Will send samples. Roll and strip tickets. 352 N. Ashland Ave., Chicago, Ill.

Atmospheric Conditioning Corp.—Issue an illustrated catalog on atmospheric conditioning equipment and accessories. Lafayette Building, Phila., Pa.

Austin Organ Company—Issue an illustrated catalog on pipe organs. Hartford, Conn.

Automatic Devices Co.—Manufacturers of curtain control equipment. 19 North 7th St., Allentown, Pa.

Bachmeier & Co., Inc.—Manufacture dyes for lamps, 438 West 37th St., N. Y. C.

Bass Camera Co.—Issue an illustrated catalog on motion picture cameras, projectors and accessories. 109 North Dearborn St., Chicago, Ill.

Bausch & Lomb Optical Co.—Issue an illustrated catalog on lenses of all description. Rochester, N. Y.

Charles H. Bennett—Issue an illustrated pamphlet on spot lights and accessories. Cleveland, Ohio.

Best Devices Co.—Issue an illustrated catalog on motion picture equipment. 22 Film Building, Cleveland, Ohio.

Blaisdell Pencil Co.—Manufacturers of all kinds of pencils including pencils for making pictures slides. Philadelphia, Pa.

Brenkert Light Projection Co.—Issue an illustrated catalog on projection machines, flood and sport lights and arc lights. Detroit, Mich.

The Brookins Co.—Manufacturers of aisle lights. 360 North Michigan Avenue, Chicago, Ill.

M. S. Bush—Issues a pamphlet on illustrated slides to accompany pipe organ features. 52 Chippewa Street, Buffalo, N. Y.

The Caille Bros. Co.—Manufacturers of ticket choppers. Detroit, Mich.

James H. Channon Mfg. Co.—Manufacturers of stage equipment. 223 W. Erie Street, Chicago, Ill.

Peter Clark, Inc.—Orchestra pit elevators. 534 W. 30th St., N. Y. C.

Clinton Carpet Co.—Issue an illustrated pamphlet on carpets and carpet and rug cushions. Chicago, Ill.

Consolidated Film Industries—Manufacturers of motion picture prints. N. Y. C.

Counsell Film Process and Chemical Co.—Manufacturers of chemical film preservatives. 236 W. 55th Street, New York City.

Duplex Motion Picture Industries—Manufacturers of film print and developing machines. 1819 Broadway, New York City.

Dwyer Bros. Co.—Illustrated pamphlet on marquise, flood lights, lobby frames and picture equipment. 520 Broadway, Cincinnati, O.

Eastman Kodak Co.—Illustrated catalog. Kodaks, films, accessories. Rochester, New York City.

Edison Lamp Works of N. J.—Issue an illustrated catalog on lamps and illumination accessories. Harrison, N. J.

Elliott Ticket Co.—Manufacturers of theatre tickets. 101 Varick St., N. Y. C.

Exhibitors Supply Co.—Mauufacturers of lobby frames, floor lamps, vases, decorations, etc. 845 S. Wabash Ave., Chicago, Ill.

Exhibitors Supply and Sign Exchange.—Manufacturers of motion picture equipment. 9825 S. Wabash Ave., Chicago, Ill.

Federal Telephone Manufacturing Co.—Issue an illustrated catalog on interoffice telephone systems. Buffalo, N. Y.

Filmack Co.—Printers of trailers and heralds. 738 S. Wabash Ave., Chicago, Ill.

Fish-Schurman Corp.—Manufacturers of raw stock. 45 W. 45th St., N. Y. C.

General Flower and Decorating Co.—Manufacturrs of artificial flowers. 311 W. 50th St., New York City.

General Machine Co.—Issue a pamphlet on motion picture apparatus and splicing machines. 359 E. 155th St., New York City.

Gibelli & Co.—Interior decorators, 1322 Vine St., Philadelphia, Pa.

Globe Ticket Co.—Issue an illustrated pamphlet on roll, strip tickets, and ticket reels. 122 N. 12th St., Philadelphia, Pa.

Gundlach-Manhattan Optical Co.—Manufacturers of projection lenses. 767 Clinton St.. S. Rochester, N. Y.

Hennegan Co.—Issue an illustrated catalog on lithographs, and program covers. Cincinnati, Ohio.

Heywood-Wakefield Co.—Manufacture theatre equipment. Boston, Mass.

Theodore Hahn—Stage settings, drop curtains. 155 W. 29th St., N. Y. City.

Kausalite Manufacturing Co.—Issue an illustrated pamphlet on aisle light. 6143 Evans Ave., Chicago, Ill.

Keystone Ticket Co.—Manufacturers of roll and strip tickets, Shamokin, Pa.

Kollmorgan Optical Co.—Manufacturers of optical equipment, lenses. 35 Steuben St., Brooklyn, N. Y.

W. H. Lee—Theatre architects, 1505 Race St., Philadelphia, Pa.

Liberty Music Stand Co.—Issue an illustrated catalog on orchestra music stands. 1960 E. 116th St., Cleveland, Ohio.

Mahoney Chair Co.—Theatre chairs and equipment. Gardner, Mass.

Henry Menstrum—Manufacturer of spot lights and flood lights. 817 6th Ave., New York City.

R. C. Miller—Theatre equipment. 2341 Grant St., Berkeley, Cal.

Moeschle-Edwards Corrugating Co.—Issue an illustrated catalog on metal marquise, doors, sashes, ceilings and walls. Cincinnati, Ohio.

M. P. Moller, Inc.—Issue an illustrated catalog on theatre organs. Hagerstown, Md.

Morelite Co., Inc.—Arc lamps. 600-W. 57th St., N. Y. C.

Motion Picture Apparatus Co.—Issue a pamphlet on motion picture cameras and supplies. 110 W. 32nd St., New York City.

Mutual Electric & Machine Co.—Issue an illustrated catalog on electric switchboards. Detroit, Mich.

Frank Netschert—Artificial flowers, 61 Barclay St., New York City.

Charles I. Newton—Issues an illustrated catalog on stage effects. 244 W. 14th St., New York City.

Charles W. Phellis & Co.—Slow burning carbons. 130 W. 42nd St., N. Y. C.

Nicholas Power Co.—Issue an illustrated catalog on projectors, accessories, lamps, 90 Gold St., New York City.

Precision Machine Co.—Issue an illustrated catalog on projection machines and accessories. 317 E. 34th St., New York City.

Press Publishing Co.—Printers and publishers. East Stroudsburg, Pa.

The ProBert Sheet Metal Co.—Plain and ornamental metal covered doors and marquise. Covington, Ky.

Projection Optics Co.—Issue an illustrated catalog on projection lenses. 203 State St., Rochester, Pa.

Radio Mat Slide Co.—Mat slides. New York City.

Raven Screen Co.—Issue an illustrated pamphlet on picture screens. 345 W. 39th St., New York City.

The Read-Taylor Co.—Printers and publishers. Lombard and South St., Baltimore, Md.

Geo. W. Read & Son—Theatre organs. W. Boylston St., Boston, Mass.

Edwin C. Reinhardt Mfg. Co.—Ornamental brass and metal work. 326 2nd St., Cincinnati, Ohio.

Hugo Reisinger—Carbons, stage lighting. 11 Broadway, New York City.

Rialto Printing Co.—Display show printing, 1239 Vine St., Philadelphia, Pa.

Rochester Germicide Co.—Sprays, disinfectants. 16 Dowling Place, Rochester, N. Y.

Russakov Can Co.—Film shipping containers, 936 W. Chicago Ave., Chicago, Ill.

S. & S. Film Supply Co.—Projection machines, screens, generators, 1026 Forbes St., Pittsburgh, Pa.

Schroeder Artificial Flowers Mfg. Co.—Artificial flowers, decorations. 6023 Superior St., Cleveland, Ohio.

Semon Bache & Co.—Issue an illustrated pamphlet on lenses. 636 Greenwich St., New York City.

Solidhed Tack Co.—Issue an illustrated pamphlet on thumbtacks, punches, wall hoods. 37 Murray St., New York City.

L. Solomon & Co.—Lenses. 199 Wooster St., New York City.

Standard Slide Corp.—Issue an illustrated catalog on picture slides. 209 W. 48th St., New York City.

Stanley Frame Co.—Issue an illustrated catalog on display frames, bulletin boards. 729 7th Ave., New York City.

Sunlite Screen Co.—Motion picture screens. 729 7th Ave., New York City.

Sun Ray Lighting Products Co.—Issue an illustrated catalog on spot and flood lights, reflectors and color covers. 119 Lafayette St. New York City.

Superior Projector, Inc.—Issue an illustrated catalog on projection machines and accessories. Coxsakie, N. Y.

Sussfeld, Lorsch & Schimmel.—Catalogue on lenses. 152 W. 23rd St., N. Y. C.

Theatre Inter-Insurance Co.—Theatre insurance. 137 S. 5th St., Phila., Pa.

Trimount Press Co.—Theatre tickets. 113 Albany St., Boston, Mass.

Typhoon Fan Co.—Ventilating fans. 345 W. 39th St., New York City.

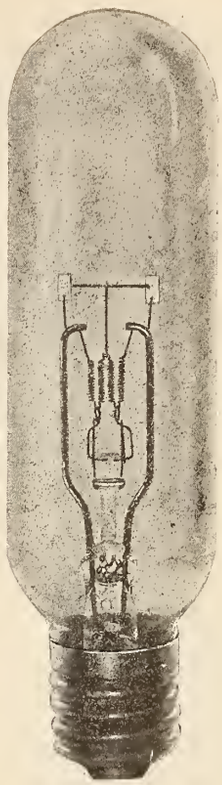
United Scenic Studios, Inc.—Curtain drops, decorations. 30 Lake St., Chicago, Ill.

Universal Electric Stage Lighting Co.—Issue an illustrated catalog on stage and lobby lighting equipment. 321 W. 50th St. New York City.

Worcester Artificial Decorating Plant Co.—Artificial flowers and decorations. 194 Front St., Worcester, Mass.

World Ticket & Supply Co.—Issue an illustrated pamphlet on theatre tickets. 1600 Broadway, New York City.

Rudolph Wurlitzer Co.—Issue an illustrated catalog on theatre organs. Cincinnati, Ohio.



900 Watt Edison MAZDA Motion Picture Lamp.

Better Projection at Lower Cost

INCANDESCENT lamp projection with Edison MAZDA Motion Picture Lamps lowers the cost of projection from 25 to 65%.

This feature along with an evenly and well-lighted screen, a flickerless light source and an improved quality of illumination has made this mode of projection the modern standard.

The Edison Mazda Motion Picture Lamp works equally well on alternating and direct current. On an alternating current supply of 110 volts the lamp and control apparatus draws approximately only 9 amperes of current. The lamp is easy to operate and once adjusted requires little or no further attention.

Unless you have an unusually large theatre, you can install incandescent lamp projection and reap all the benefits of perfect picture presentation at a material saving in the cost of operation.

There is a supply dealer in your district carrying Edison MAZDA Lamps. He will gladly advise you whether or not this better method of projection is adaptable to your theatre.

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT

There's a right Edison MAZDA Lamp for Every Fixture

THE attractiveness of any theatre is dependent to a great extent on the proper use of light.

In the interest of better theatre lighting the engineers of the Edison Lamp Works have made a special study of the lighting problems confronting exhibitors. As a result several types of lamps have been designed to meet the special requirements of the various departments of the theatre; marque and sign, lobby and auditorium, stage, etc.

Our engineers will gladly furnish specific recommendations on the proper selection of Edison MAZDA Lamps to secure the most effective and economical lighting of your theatre. This expert advice is available without charge.

Supplementary to this advisory service we have prepared a set of five books on theatre lighting and projection. Fill in and mail the attached coupon and a set will be sent to you free of charge. Do it now.

Publicity Dept.,
Edison Lamp Works of General Electric Company,
Harrison, New Jersey.
Please send us your free set of books on theatre lighting and projection.

Name .....

Address .....

.....

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

Lobby Displays

The displaying of your current and forthcoming productions means much in putting over your house. Generally, people passing by are interested in your presentation. They wonder what you are showing today and tomorrow and the next day and even the following week. It is your duty to give them this knowledge. If you can do it elaborately, do so. If not elaborately do it in a plain, business-like manner. Frames for your lobby displays attract the eye and in this, Stanley Frame Co., is considered exceptionally good.

* * *

Music Stands

For the theatre that is in a position to make use of an orchestra, the music stand which is easy on the eyes both for the musician and the patron, is a vital need. There are many fine music stands on the market, the inventors of which have always given the eyes of the musician and the audience due consideration. Eyesight to everyone concerned in your theatre, whether it be patrons or employees, is something of great importance. Therefore in choosing music stands it will be well to buy those manufactured with all this in mind. The Liberty Music Stand of Cleveland is known for its foresight in these matters.

* * *

Interior Accessories

The building of your theatre is only the first step toward making it a community center. Naturally, the booking of proper films plus splendid music is likewise only another step. Interior accessories play a tremendous part in the success of any house and The Best Devices Co., of Cleveland, is noted for fine lighting effects. Their devices help to make theatres perfect as well as beautiful.

* * *

Foot Comfort

Foot comfort is a prime necessity. Many theatres expend a great deal of money in their choice of rugs and carpets. As the years go by, this expense begins all over again, because constant wear has probably deadened the luster as well as having destroyed the fabric. Carpet and rug cushions are a remarkable aid in keeping down this overhead expense. The carpets and rugs invariably last much longer. Clinton Carpet Co., of Chicago, has built up a very fine clientele for their Ozite cushions.

* * *

Orchestra Pit Elevators

For the large theatre where both an orchestra and an organ is in use a very efficient method of handling these has been devised. The orchestra pit Elevator, manufactured and installed by Peter Clark, Inc., fullfills every requirement which this situation produces. The elevator is a unique machine which will raise and lower either the orchestra or the organ console or both while the musicians remain in their places. The elevation or lowering of the orchestra may be effected by either the orchestra conductor or by the stage electrician from the switchboard. The use of this device is the very latest word in theatre equipment and is being used in many of the larger houses.

Lamps

Sign Lighting, projection lamps, in fact lamps used for every purpose, are absolutely a vital issue in Motion Picture Theatre work. Of course the best is none too good and exhibitors are willing to pay whatever they feel is right, providing they get the best.

Edison Lamp Works, of Harrison, New Jersey, has always had a splendid reputation for their bulbs and lamps.

* * *

Exhibitors' Supplies

Every theatre carries a certain surplus of supplies on hand and in doing so he cuts down his overhead by saving valuable time. However, exhibitors often run out of various items and when they do they look around for a clearing house.

There are many splendid houses throughout the country and one of them is Exhibitors Supply Company, Chicago.

The S. & S. Film Company of Pittsburgh is likewise known for its splendid line of popular equipment.

Charles H. Bennett, of Philadelphia, has built up a meritorious business in this direction.

* * *

Inter-Telephoning

Keeping down expenses and at the same time not retarding the progress of your house always will find a place in the exhibitor's mind. The average exhibitor will not stint if the progress of his house is at stake.

Much time has been spared showmen who must keep in close communication with their orchestras, box-office, house manager's office, and other parts of the house.

This is best accomplished by an inside telephone system and one of the finest in this respect is the Federal Telephone Manufacturing Company, of Buffalo.

* * *

Safety Switches

The theatre being built today overlooks no means of safeguarding the theatre itself and the patrons. Every known device of protection from fire and other dangers is resorted to. The Mutual Electric and Machine Company, of Detroit, has for many years played a great part in the theatre world through their safety switches. Incidentally, they have won no little comment for their switchboards and cabinets.

* * *

Arc Lamps

The arc lamp is one of the most important pieces of equipment installed in the theatre. Upon the lamp depends proper and efficient projection. A very excellent product of this character has been put on the market by the Morelite Company of New York City. This lamp, known as the Morelite Reflector, produces steadier and better illumination and at the same time, is highly economical in use the claim for it being a saving of 70 per cent of current consumption. It also eliminates the use of all condenser lenses and cuts carbon costs in half. This Arc Lamp aids considerable in giving better pictures wherever it is in use.

Controls and Indicators

Economy is at its best when automatic devices help control expenditures. The arc controls, speed indicators and other such commodities should be part of every up-to-date theatre. J. E. McAuley Manufacturing Company, of Chicago, have for many years devoted a great deal of their attention to this as well as reflector arcs and other equipment for the projection booth.

* * *

Good Printing

Printing is an item that, week in and week out of the exhibitor's year, plays an important part of showmanship. Programs, announcements of all kinds, invitations and other such means of putting over a theatre are items to turn over to good printers. They know type, they know display, and they can do a great deal in assisting you to put out the best material. Printers of this type are the Rialto Printing Company, of Philadelphia and the Read-Taylor Company of Baltimore.

* * *

Your Slide Problem

Slides should not present a problem to you although they are part of your barrage in advising your public of present and fufure programs. There are many good slide companies and one of these which has built up a very fine reputation for its splendid service and quality is the Standard Slide Corporation, of New York City.

* * *

Title Writing

The writing of titles is not as easy as it looks. Men trained in that particular art give their best efforts to bring to the screen well-phrased titles which at the same time must be and are understood by men, women and children of all walks of life. New York and Hollywood are the writing centers and among many, many versatile writers is John Slobey, well-known title writer of New York.

* * *

Sprockets

Sprocket holes that remain intact are necessary for better projection and the film therefore obtains better hold of the machine. This produces steadier pictures.

It is looked upon by several producers who are using it as a big step forward in motion picture photography, and Counsell Film Process is noted for this work.

* * *

Insurance

Insurance has become tremendous in scope. Very few people today do not carry insurance in some form or other. The exhibitor must be careful in covering himself in some form or other and one of the companies who have delved into this with the theatre in mind is the Theatre Inter-Insurance Company, of Philadelphia.

* * *

Printing and Developing Films

Some very fine machines are on the market for the printing and developing of film. This phase of the industry is a very extraordinary and important one and among the leaders is the Duplex Motion Picture Industries, of New York City.

(*Continued on page* 206)

THE Simplex PROJECTOR

Simplex Service Stations

ATLANTA, GA.
Theatre Supply & Equip't Co.
158 Marietta Street

AUBURN, N. Y.
Auburn Theatrical Supply Co.

BUFFALO, N. Y.
Becker Theatre Supply Co.
416 Pearl Street

BURLINGTON, VT.
Hicks & Pryce, Inc.

BOSTON, MASS.
United Thea. Equipment Co.
26 Piedmont Street

CHICAGO, ILL.
Exhibitors Supply Co., Inc.
825 South Wabash Avenue

CLEVELAND, OHIO
Exhibitors Supply Co., Inc.
East 21st and Payne Avenue

CINCINNATI, OHIO
Dwyer Bros. & Co.
520 Broadway

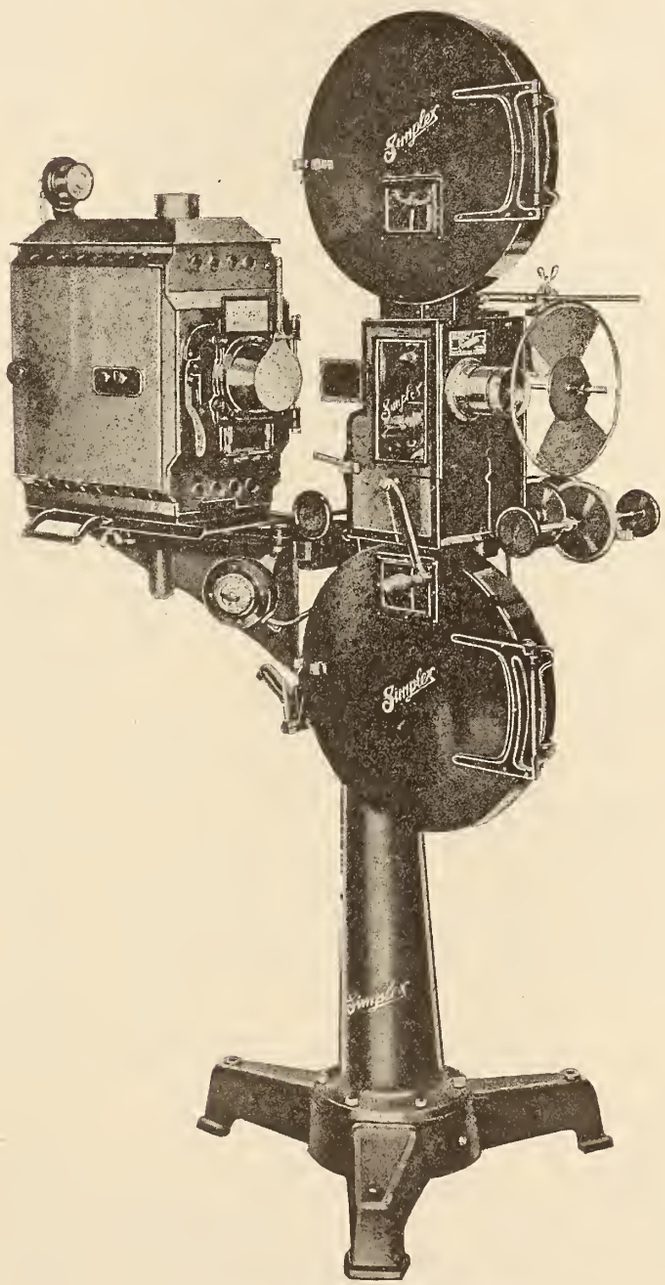
DALLAS, TEXAS
Simplex Theatre Supply Co.
302 South Harwood Street

DETROIT, MICH.
Amusement Supply Co.
2105 John R. Street

DENVER, COLO.
Exhibitors Supply Co., Inc.
824 Twenty-first Street

INDIANAPOLIS, IND.
Exhibitors Supply Co., Inc.
128 West Ohio Street

KANSAS CITY, MO.
Yale Theatre Supply Co.
108 West 18th Street



ONE OF SEVERAL TYPES

Simplex Service Stations

LOS ANGELES, CALIF.
California M. P. Equipment Co.
836 South Olive Street

MILWAUKEE, WIS.
Exhibitors Supply Co., Inc.
715 Wells Street

MINNEAPOLIS, MINN.
Exhibitors Supply Co., Inc.
221 Loeb Arcade

NEW YORK, N. Y.
Howells Cine Equipment Co.
740 Seventh Avenue

OMAHA, NEB.
Exhibitors Supply Co.
1514 Davenport Street

OKLAHOMA CITY, OKLA.
Yale Theatre Supply Co.
10 South Hudson Street

PHILADELPHIA, PA.
Lewis M. Swaab & Son
1327 Vine Street

PITTSBURGH, PA.
Hollis, Smith, Morton Co.
1024 Forbes Street

SALT LAKE CITY, UTAH
Salt Lake Theatre Supply Co.
132 East Second South Street

SAN FRANCISCO, CALIF.
Western Theatre Supply Co.
121 Golden Gate Avenue

SEATTLE, WASH.
B. F. Shearer, Inc.
210 Virginia Street

ST. LOUIS, MO.
Exhibitors Supply Co.
3315 Olive Street

Judge the Simplex on the Basis of Its Actual Performance

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St--- New York

EQUIPMENT NOTES —*Continued*

Cartoons That Please

The exhibitor who keeps his audience in good humor is doing a great deal of good for the reputation of his theatre, and, quite naturally, his box office receipts. There are many various methods of pleasing your patrons. M. S. Bush, of Buffalo, reaches the public through its funny-bone. His cartoon service is especially prepared for organ recitals as well as many other types of musical renditions.

* * *

Ventilation

The proper ventilation to keep your patrons comfortable is as necessary as the program that you present to your patrons. Clean fresh air, continually circulating, plays a big part of your duty as a showman. There are many fine companies that make a business of looking after this phase of your theatre and the Atmospheric Conditioning Company of Philadelphia is one of them.

* * *

Beauty and Service

An eye for beauty as well as practicability for the music you present with your films is essential in every sense of the word. The smaller theatre is in no position to hire a pianist, one or two violinists, a cello player, a saxophonist and a drummer, but, when the exhibitor chooses an organ that takes the place of such an orchestra, he is not retarding the success of his theatre. Such an organ can be found in many various sizes made by the Austin Organ Company of Hartford, Conn.

* * *

Equipment and Fire Protection

The careful exhibitor is one who looks after every phase of showmanship, not overlooking safety, which is of prime necessity.

The American Film-Safe Corporation of Baltimore, Md., produces film-safes for the storage of motion pictures. They offer absolute protection against extensive film fires, because small quantities of film are installed in insulated and isolated compartments covered with automatic closing doors which latch and engage with an effective fire stop. Each compartment has an automatic pressure relief valve leading to a duct or vent, which in turn leads to the outer air.

These Film-safes are sufficiently well insulated to resist severe fires for at least thirty minutes, and because of the effective ventilating system employed, no smoke or flame can reach the room where the safes are located. Fire Prevention Authorities and Insurance Officials approve film-safe installations.

* * *

Your Lens Question

In selecting the lens which will do its best work, the exhibitor is sometimes confronted with a very difficult problem. There are many fine lenses on the market, and among the organizations helping the exhibitor with his projection is Gundlach-Manhattan Optical Company of Rochester. They have issued an interesting folder about their Radiant Projection. L. Solomon & Son of New York also are noted for their fine lenses.

* * *

Film Trailer Service

It is a wise showman, who, when he has won patronage, presents to them glimpses of forthcoming productions. In doing this he whets the film appetite of his audience, and this has done much to bring the public back time and again.

Filmack Company of Chicago has gained a fine position in the hearts of many exhibitors for its film trailer as well as heralds. Both have their place in the exhibitor's book of showmanship

Good Pencils

There are many kinds of pencils and many grades of pencils, but it seems as though year in and year out the Blaisdell Pencil Company of Philadelphia finds itself at the head of the list in practically all of the best houses. They feature besides the regular writing, China and Glass-Marking pencils which are especially adapted for making emergency slides. This is most splendid for the exhibitor who may book pictures at the last moment as well as announcing prologues, special information and other phases of showmanship.

The Arab Pencil, incidentally, is one of their most popular brand.

* * *

Stage Lighting

The proper attention to lighting stages is of utmost importance. More generally, your patrons are persons coming into your theatre seeking relaxation as well as entertainment. At such a time the tone of your lights plays a big part in sending that person out of the house contented and happy. Eye strain is something no one wishes to court, and the exhibitor who looks after his patrons in this respect is living up to the name of a showman. The Universal Electric Stage Lighting Co., of New York, has a very fine reputation for lighting apparatus and effects.

* * *

Smooth Projection

The subject of smooth projection has always been one of wide discussion. Several fine projectors are on the market and each one fits into its place very well. Each one is noted for its smooth projection, for its excellent service and its durability. Such a projector is the Superior Projector of New York.

* * *

Booth Shutters

Have some consideration for your cashier this winter. Do not force her to sit in a glass booth with a cold wind blowing through the ticket window.

There is a small arrangement on the market that is fastened over the hole in the window through which the tickets are ordered. It is a megaphone arrangement with the horn extending outward several inches. The inside is equipped with a small sliding door that swings out of the way at the slightest touch and when released flies back into position cutting off the outside air.

The United Theatres Equipment Company will send you a catalog showing this newest appliance.

* * *

Exit Signs

Fire Laws are about the same everywhere, so that every exhibitor, when building his theatre or dressing it, must give his utmost attention to exit signs. Semon, Bach & Co., of N. Y., have supplied many of the theatres with exit signs. They also manufacture Lantern Slides and one of their big features is the Maltese Brand Lens.

* * *

The Screen

Without a good screen the finest projection, the best music, in fact, the best of everything is of no use. The screen is one of the most vital parts of your house and in choosing your screens the greatest care must be taken. There are many fine companies, such as the Sunlite Screen Company, of New York City.

Fans

Often, even in the cooler weather, and quite naturally throughout spring and summer, a certain amount of artificial breeze is necessary. This is due to the fact, of course, that so many people are inhaling the pure air and also smoking is permitted in some parts of threatres. Fans play a big part in circularizing the stagnant air and among those which have found a place in theatres is the Typhoon Fan.

* * *

Colored Lamps

A source of economy which has proved successful is the dyeing of used lamps so that they may be used over again. Often an exhibitor would like to change a light lamp into a dark one and vice versa. In this respect lamp dye is an excellent commodity to have on hand. Bachmeier & Company of New York City, specialize quite extensively in dyes for lamps.

* * *

Cards and Posters

Stock lobby card and poster are in demand more or less throughout the country by the smaller exhibitor who does not always like to depend on distant shipments. He fears they may be late or may not arrive on time; thus he depends on stock cards and posters. The Exhibitors Supply and Sign Exchange, of Pittsburgh, specializes in the large stock.

* * *

Fire Protection

Asbestos is considered an excellent fire preventative. We all strive to find the best and in looking around for fire preventatives, we choose in most cases nationally advertised products that will meet special requirements.

The Rockbestos Products Corporation, of New Haven, Conn., is famous for its heat resisting properties of rockbestos insulation, which is far superior to many brands of asbestos now on the market.

* * *

Disinfectant

"An ounce of prevention is better than a pound of cure" still holds true. The Chinese method of paying a doctor while you are well holds true in the disinfecting of public buildings where many people congregate. The showman always considers his patrons and protects them with more than an ounce of prevention. Disinfectants are excellent in this respect. The Rochester Germicide Company of Rochester devotes a good deal of their attention to sprayers and disinfectants.

* * *

Canopies

There are few theatres today that haven't marquises or canopies. Still, many of these could be very nicely changed for the good of the theatre. Moeschel-Edwards Corporation, Cincinnati, O., are noted for special attention in the erection of canopies and marquises.

* * *

Comfortable Seating

Auditoriums, schools, churches, assemblies and theatres who look forward to a time when in an emergency they need extra chairs, have found portable chairs excellent taste and a helpful necessity in many cases. There are several fine companies who build chairs of this type which are comfortable, serviceable and extremely good looking. One of the fine ones in this field is the Mahoney Chair Company, of Gardner, Mass.

(*Continued on page* 208)

Thank You Mr. Johnston

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Projection Inspection

SOME months ago MOTION PICTURE NEWS conducted a campaign for better prints, one of the recommendations being the appointment of projection inspectors who would visit theatres in the various territories and point out to exhibitors how improvements could be made in putting the picture on the screen.

Obviously, the success of this service would depend primarily in the attitude of exhibitors. If they adopted the suggestions, all would be well. And that is precisely what has happened in the great majority of cases.

Information coming to The News from an unquestioned source shows that exhibitors, in the main, make no objections to inspection or repairs. All that is required is a little diplomacy on the part of the projection inspector.

In several parts of the country, projection inspectors have been employed by the Film Boards of Trade, and are actively at work. One of these men declares that he "has inspected over 500 houses so far and they all seem to welcome my visits."

As regards the value of this service to print condition, it had been found that exhibitors, instead of complaining as heretofore about poor prints, are now, in many instances, commending the exchanges. No doubt the exchanges themselves have taken more care with prints. It is also just as true that, as projection machines are kept in better condition by inspection service, so the status of prints must improve.

The universal need of such a service is thus demonstrated. We hope it will be extended in this country until it is in operation in every locality.

The industry cannot deliver its product to the public successfully unless mechanical needs in the theatre are taken care of properly.

Good projection and a clear picture on the screen are vital links in the studio-to-public chain.

Good projection and a clear picture on the screen are vital links in the studio-to-public chain.

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EQUIPMENT NOTES —*Continued*

Theatre Architect

When a man builds a fine building or a mansion or an apartment house, he calls in architects who are thoroughly familiar with this type of planning. The same man when contemplating the building of a theatre usually gives some thought to engaging an architect who is conversant in planning the erection of a theatre. This is as it should be for the beauty, stability, general appearance of a theatre deserve proper attention. W. H. Lee, 1505 Race Street, Philadelphia, is well-known as a theatre architect.

* * *

Carbons

A dilemma confronts the exhibitor in choosing carbons due to the fact that there are so many reliable companies manufacturing this necessary article. The carbon which burns slowly and throws a steady light is the one which naturally brings reorders. Charles W. Phellis & Comany of New York City handles such a carbon. Hugo Reisinger of New York City, likewise handles a good carbon which is used for stage lighting and studio lamps. There are many others, such as R. C. Miller, of Berkeley, California. G. M. Felder Sales Co. of New York, likewise carries a good line.

* * *

Curtains

The curtain is an essential part of the stage display and is one of the theatre items which is not always given the attention it deserves. Our finest theatres are enhanced considerably by beautiful curtains which again are enhanced often by floodlights, etc.

James H. Channon Manufacturing Company of Chicago continues to supply many of the smaller and larger houses throughout the country with fireproof curtains, electric curtain operators and curtain tracks. They also are noted for hardware used on the stage.

Theodore Kahn, of New York City, is noted for his interior decorating, especially the decorating which calls for stage settings, such as drops, draperies and curtains.

* * *

Reflecting Arcs

The exhibitor who is careful in his choice of product gives a great deal of attention to his projection room. This is as it should be, for after all, this is one of the important links in his theatre. In choosing reflecting arcs, he will find the equipment at the American Reflecting Arc Company, of Boston, satisfactory.

* * *

Scenic Effects

Scenic effects are part of one house and not part of another, and in the choosing of effects each theatre is governed differently. Some are too small, but for those theatres that find it necessary to use scenic effects, the United Scenic Studios of Chicago are known for their extensive study in this direction.

* * *

Stage and Studio Equipment

The equipment for stage and studio lighting is essential to satisfaction and in choosing such equipment the exhibitor, the studios and the theatre owners are always careful in dealing with people who have built up a reputation. Charles I. Newton, of New York, is noted for his stage effects, studio lights, dimmers, spot lights and other electrical effects.

Theatre Tickets

The tickets, whether for continuous performances or reserved seats, are one of the details that comprise the running of a theatre. Of course the quality of the tickets is not extremely important, but the purchase of tickets that are manufactured by concerns who do nothing else but print tickets is not only economical but also makes for exactness in this respect.

There are several companies that have spent many years at this work, and among the best are the Globe Ticket Company, the Elliott Ticket Company, of New York, and the Keystone Ticket Company of Shamokin, Pa., as well as Trimount Press of Boston, Mass.

* * *

Bookkeeping and Accountancy

Bookkeeping and accountancy has given exhibitors no little trouble, and although every theatre has its bookkeeping unit, keeping the duties of this department down to a minimun is always worth some thought. The dispensing of tickets from the box office entails quite a little bookkeeping itself. However, there are ticket registers which make bookkeeping very easy for the showman. These machines also prevent the cashier from handling the ticket, speed the issuing of tickets and balancing the amount of money immediately. These machines are finding their way into some of America's best theatres, and one of the companies dealing in them is the Automatic Ticket Register Corporation, of New York.

* * *

The Marquise

The marquise plays a dual role; one—it becomes a part of the general beauty of the theatre, secondly—it is a tremendous medium of advertising. The marquise, if properly used, can advertise film plays so that people many blocks away can be drawn to your theatre. It is likewise a silent sentinel forever advertising the name of your theatre.

The ProBert Sheet Metal Company, of Covington, Ky., has given years of study to the marquise and has among its clients some of the best theatres in the United States, as have Edwin C. Reinhar tMfg. Co., and Dwyer Bros. Co., of Cincinnati, O.

* * *

Slide and Floodlight

Good stage light effects, as well as moving color effects and lantern slides can do much for the exhibitor who likes to extend to his patrons novel effects and colorful tone. Moving color effects enhance prologues and other such bits of showmanship. Lantern slides, quite naturally, should be part of every program.

The new Brenkert projector has this combined feature and is a product of the Brenkert Light Projection Company, of Detroit. On the other hand Sun Ray Lighting Product Co., of N. Y. C., has spent years in perfecting stage and other phases of lighting.

* * *

Curtain Control

A perfect performance may be ruined quite often by a jerking curtain or through failure to operate it exactly on time. Owners of leading theatres appreciating this fact have long sought means of controlling the curtain from the front of the house without dependence upon the catching of cues and without the imperfections of movement that invariably accompany hand-control. Many automatic curtain controls have been invented. One of these companies is the Automatic Devices Company, of Allentown, Pa., whose curtain is controlled usually from the projection booth, and sometimes from the orchestra.

General Equipment

Exhibitors like to deal with companies that handle many of the accessories theatres need at different times during the year. The exhibitor feels that much time is spared him and the results are the same as if he went from one company to the other. Motion Picture Apparatus Company, of New York City, is a clearing house for practically everything an exhibitor needs in the way of lenses, cement, lights, carrying cases, etc.

* * *

The Throw of Your Picture

The throw of your picture entirely depends on the quality of your lens. In subsequent briefs are mentioned the names of several companies noted for their splendid lenses.

The Projection Products Company, of Rochester, N. Y., has issued a catalog with a chart giving the film throw according to footage. This booklet is helpful to exhibitors.

C. P. Goerz, American Optical Co., of N. Y. C., likewise has a catalog covering the history of their lenses.

* * *

Distinctive Lenses

Specializing in lenses is a mighty sure sign that the exhibitor will get the best that it is possible to manufacture. Quite naturally, the exhibitor must get the very best lenses, for his projection is a very important factor in the presentation of his program. There are many fine companies specializing in this end of the business, and in the manufacturing of the Cinephor, Bausch & Lomb Optical Company, of Rochester, New York, is among the better known; as is Kollmorgan Optical Corp., of Brooklyn.

* * *

Automatic Vendors and Ticket Choppers

The dispensing of sweets is profitable in many houses throughout the country. The average dispenser does not take up much room, is very easily handled by the exhibitor, the percentage of profit is fair, and many exhibitors help defray their expenses in this way. There are all kinds of vendors and among the best of its kind, is the Caille Victory Mint Vendor. Caille Brothers of Detroit, the manufacturers of this vendor, are also noted for their ticket choppers.

* * *

Raw Stock

There are many kinds of raw stock on the market, some of which is purchased by exhibitors who generally have ideas of their own and execute them in their own manner. Then, there are camera men and independent producers all over the country who make it a business to "shoot" novelty reels, comedies and even library shots. Fish-Shurman Corporation, of New York City, handles Goerz positive and negative raw stock. Eastman Kodak Company, of course, is known throughout the world for its stock.

* * *

Tin Cans

Exhibitors are known for their special pains in the care of their films. They are likewise always careful because they know what fire in the projection room means, and because of their desire to co-operate with the distributors they choose the safer course; that is, the placing of their reels in tin cans.

The Russakov Can Company, of Chicago, has devoted years to the manufacture of tin cans while their Bulldog Film Shipping Cases are likewise a very trustworthy commodity.

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Allen, Paul R., Grand Central Terminal, N. Y. City.
Bair, H. S., Vandegrift Bldg., Pittsburgh, Pa.
Beall, Frederick E., 1335 N. Gilmore St., Baltimore, Md.
Cassidy, S. W., Old Herkimer Bank Bldg., Herkimer, N. Y.
Cook, Harold J., Dun Bldg., Buffalo, N. Y.
Dempwolf J. A., Casset Bldg., York, Pa.
DeRosa, Eugene, 110 W. 40th St., N. Y. City.
Deutsch, M., 50 Church St., N. Y. City.
Eads, E. H., Chickasha, Okla.
Fridstein & Co., 111 W. Washington St., Chicago, Ill.
Fugard & Knapp, 64 E. Van Buren St., Chicago, Ill.
Horn Sons, E. C., 1476 Broadway, N. Y. City.
Howard, E. A., Bastable Bldg., Syracuse, N. Y.
Hyde, Robt. M., 8 S. Dearborn St., Chicago, Ill.
Kees & Colburn, 246 Plymouth Bldg., Minneapolis, Minn.
Kennerly & Stiegmeyer, Title Guaranty Bldg., St. Louis, Mo.
Kohner & Seeler, 1402 Kresge Bldg., Detroit, Mich.
Kline, H. H., 1612 S. Fourth St., Phila., Pa.
Latenser & Sons, John, 630 Bee Bldg., Omaha, Neb.
Lee, Wm. H., 1505 Race St., Phila., Pa. (See Adv.)
Leibert, H. T., 47 Mack Bldg., Milwaukee, Wis.
Levy, David, 116 Real Estate Trust Bldg., Philadelphia, Pa.
Lewis, I. M., 503 Congress Bldg., Detroit, Mich.
McDowell, J. Harold, Insurance Bldg., Glens Falls, N. Y.
Meader, Herman Lee, 2 W. 33d St., N. Y. City.
Millard, J., Hutchinson Bldg., Cleveland, Ohio.
Miller, James, 505 Erie Bldg., Cleveland, Ohio.
Moore & Landsidel, 148th St. & 3rd Ave., N. Y. City.
Mowll & Rand, 21 School St., Boston, Mass.
Newhouse, Henry L., 4630 Prairie Ave., N. Y. City.
Preacher, G. L. & Co., Augusta, Ga.
Rapp, C. W. & Geo. L., 190 N. State St., Chicago, Ill.
Simonson, Otto G., Maryland Casualty Bldg., Baltimore, Md.
Smith & May, Calvert Bldg., Baltimore, Md.
Spigel, B. B., 112 Main St., Norfolk, Va.
Theatre Reconstruction Studios, 212 E. Superior St., Chicago.
Toltz, King & Day, Pioneer Bldg., St. Paul, Minn.

ARTIFICIAL FLOWERS

Reising, G., & Co., 24 E. Congress St., Chicago, Ill.
Schroeder Artificial Flower Mfg. Co., 6023 Superior St., Cleveland Ohio. (See Adv.)
Netschert, Frank, 61 Barclay St., N. Y. City. (See Adv.)

ASSOCIATIONS, Motion Picture

Allied Laboratories' Association, 220 West 42nd St., N. Y. City.
American Federation of Musicians, 110 West 40th St., N. Y. City.
American Projection Society, 584 Seventh Avenue, N. Y. City.
American Society Cinematographers, Markham Bldg., Hollywood, Cal.
Associated Motion Picture Advertisers, 383 Madison Ave., N. Y. City. (Walter Eberhardt, Secy')
Association of Motion Picture Equipment Dealers of America, Frank Barth, Secretary, 10 S. La Salle St., Chicago.
Electrical Illuminating Engineers Society, Fred Mills, President, Lasky Studios, Hollywood, Calif.
Motion Picture Directors Association, 234 West 55th St., N. Y. City.
Motion Picture Producers & Distributors, Inc. (Will H. Hays), 69 Fifth Ave., N. Y. City.
Motion Picture Theatre Owners of America, St. Regis Bldg., 43rd St. & Bway., N. Y. City.
Screen Writers' Guild, Hollywood, Calif.
Society Motion Picture Engineers, care A. F. Victor, 50 West 67th St., N. Y. City.
Society Theatre Organists, care Frank Adams, Rivoli Theatre, N. Y. City.
United Society of Cinematographers, 50 East 42nd St., N. Y. City.

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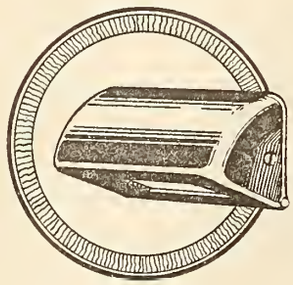

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ADAPTERS, Carbon

Best Devices, Cleveland Ohio. "Best." (See Adv.)
Capital Merchandise Co., 534 So. Dearborn St., Chicago, Ill.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Exhibitors Supply Co., Chicago, Ill., 825 So. Wabash Ave. (See Adv.)

ADAPTERS, Electric Lamp

(See also Incandescent Projection Adapters.)
Bryant Electric Co., Bridgeport, Conn.
General Electric, Schenectady, N. Y.
Hart & Hageman, Hartford, Conn.
National Electric Lamp Works, Nela Park, Cleveland, O.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N Y.

ADAPTERS, Incandescent Projection

Best Devices Co., 1514 Prospect Ave., Cleveland. "Best." (See Adv.)
Edison Lamp Works, Harrison, N. J. See Adv.)
General Electric Co., Schenectady, N Y.
National Lamp Works, Nela Park, Cleveland, Ohio.
Power Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)
Precision Machine Co., 314 E. 34th St., N. Y. City. (See Adv.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

ADAPTERS, Lens

Capital Merchandise Co., 534 S. Dearborn St., Chicago, Ill.
Powers Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)
Precision Machine Co., Inc., 319 E. 34th St., N. Y. City.. (See Adv.)

ADAPTERS, Mazda Projection

National Lamp Works, Nela Park, Cleveland, Ohio.
Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.

ADDRESSING

Motion Picture Directory Co., 244 W. 2nd. St., New York City, N. Y.

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Addressing Machine Co., 895 Niagara St., Buffalo, N. Y.
Addressograph Co., 901 Van Buren St., Chicago, Ill. "Addressograph."
Elliott Addressing Machine Co., 143 Albany St., Cambridge, Mass

ADVERTISING NOVELTIES

(See Novelties, Advertising.)

ADVERTISING PROJECTORS

(See Projectors, Advertising.)

ADVERTISING, Theatre

Merchants and Exhibitors Service, 723 7th Ave., New York City.
Morgan-Bryan Art Studios, 110 W. 40th St., N. Y. City.

AISLELITES, Theatre

Brookins Co., The, 1741 Euclid Ave., Cleveland, O. (See Adv.)
Frink, Inc., I. P., 24th St. & 10th Ave., N. Y. City.
Electrical Products Corp., 1122 W. 16th St., Los Angeles.
Exhibitors Supply Co., 825 S. Wabash Ave., Chicago, Ill. (See Adv.)
Major Equipment Co., 2518 Cullom Ave., Chicago.

AISLE ROPE, Velour Covered

Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.

AISLE RUNNERS

Heywood-Wakefield, 209 Washington St., Boston, Mass. (See Adv.)

ALARM, Indicator

Cinema Specialty Mfg. Co., Gary, Ind.

AMMETERS, Volt

Automatic Electrical Device Co., 120 W. 3rd St., Cincinnati, O.
General Electric Co., Schenectady, N. Y
Westinghouse Elec. & Mfg. Co., E. Pittsburgh, Pa.
Weston Elec. Instrument Co., 139 West Ave., Newark, N. J.

ANNUNCIATORS, Electric

Holtzer-Cabot Co., 125 Armory St., Boston, Mass.
Kellogg Switchboard & Supply Co., 1066 W. Adams St., Chicago Ill.
Stanley & Patterson, 23 Murray St., N. Y. City.
Western Electric Co., 195 Broadway, N. Y. City.

ARC FEEDS, Automatic

(See Controls, Arc.)

ARCS, High Intensity Projection

American Reflecting Arc Corp., Boston, Mass. (See Adv.)
Birkholm & DeHart, 111 W. 42nd St., N. Y. City. "Sun Light Arc."
General Electric Co., Schenectady, N. Y. "G-E."
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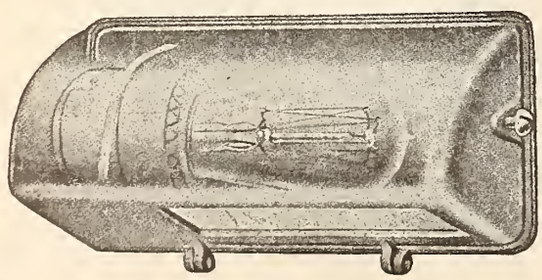

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Howe Baumann Balloon Co., 187 Murray St., Newark, N. J.
Miller Rubber Co., Akron, Ohio.
Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.
Pioneer Rubber Co., Willard, Ohio.
Rex Rubber Novelty Co., 96 Warren St., New York, N. Y.
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BALLYHOO STUNTS, Exploitation

(See Novelties, Exploitation and Advertising)

BANNERS, Announcement

Arkay Display Service, 409 Film Exchange Bldg., Cleveland, Ohio.
Chicago Flag & Decorating Co., 1345 S. Wabash Ave., Chicago, Ill.
Eagle Regalia Co., 115 Nassau St., N. Y. City.
Floding, W. E., Atlanta, Ga.
Hennegan & Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)
National Poster and Printing Co., 506 So. Wabash, Chicago, Ill.
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Raedlein Basket Co., 713 Milwaukee Ave., Chicago, Ill.
Schroeder Artificial Flower Co., 6023 Superior Ave., Cleveland, Ohio. (See Adv.)

BASKETS, Hanging

Heywood-Wakefield, 209 Washington St., Boston, Mass. (See Adv.)

BATTERIES, Electric Light and Flashlight

American Ever Ready Works of National Carbon Co., 303 Thompson Ave., Long Island City, N. Y. "Eveready." Trust Bldg., Chicago, Ill.
Burn-Boston Battery & Mfg. Works, Little Bldg., Boston, Mass.
National Carbon Co., 303 Thompson Ave., Long Island City, N. Y. (See Adv.)

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Ansonia Electric Co., Ansonia Conn. "Acme," "Eureka," "Wizard."
Edwards & Co., 140th & Exterior Ave., New York, N. Y.
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Holtzer-Cabot Co., 125 Armory St., Boston, Mass. "Berlin," "Hub Dome."
Manhattan Electrical Supply Co., 17 Park Pl., N. Y. City.

BELLS, Musical Electric

Durfee, W. H., 151 Pond St., Providence, R. I.
Leedy Mfg. Co., Indianapolis, Ind.
Ludwig & Ludwig, 1611 N. Lincoln Ave., Chicago.
Mayland & Son, Rowland H., 54 Willoughby St., Brooklyn, N. J.

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Chicago Belting Co., 128 N. Green St., Chicago, Ill.
Graton & Knight Mfg. Co., The, 356 Franklin Street, Worcester, Mass.
Shultz Belting Co., 402 Barton St., St. Louis, Mo.

BIRD CAGES

Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)

BLOWERS AND EXHAUSTERS

American Blower Co., 6000 Russell St., Detroit, Mich.
Buffalo Forge Co., Buffalo, N. Y.
Carrier Engineering Co., 750 Frelinghuysen Ave., Newark, N. Y.
Clarage Fan Co., Kalamazoo, Mich.
Fulton Co., E. E., 3298 Carroll Ave., Chicago.
General Electric Co., Schenectady, N. Y.
Skinner Bros. Mfg. Co., 1000 Tyler St., St. Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Mass.
Typhoon Fan Co., 345 W. 39th St., N. Y. City. (See Adv.)
Westinghouse Electric Mfg. Co., E. Pittsburgh, Pa.

BLOWERS, Motors for Organ

Northwestern Electric Co., 408 S. Hoyne Ave., Chicago, Ill.

BLOWERS, Organ Power

American Blower Co., 6000 Russell Ave., Detroit, Mich.
Buffalo Forge Co., 490 Broadway, Buffalo, N. Y.

BOLTS, Panic Door

Corbin, P. & F., New Britain, Conn.
Russell & Erwin Mfg. Co., New Britain, Conn. "Columbia."
Vonnegut Hardware Co., Indianapolis, Ind. "Von Duprin."
Yale & Towne Mfg. Co., 9 E. 4th St., N. Y. City.

BOARDS, Program

Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.

BOOKING OFFICES

(See Attractions, Vaudeville)

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Burroughs Adding Machine Co., Burroughs and Second Aves., Detroit, Mich.
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BOOTHS, Projection

Anchor Corrugating Construction Co., 140 Washington St., N. Y. City.
Atlas Metal Works, 2601 Alamo St., Dallas, Tex.
Bennet, Chas. H., 224 North 13th St., Phila., Pa. See Adv.)
Churchill Cabinet Co., 2119 Churchill, Chicago.
Dahlstrom Metallic Door Co., 451 Buffalo, Jamestown, N. Y.
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Howels Cine Equipment Co., 740 7th Ave., N. Y. City.
Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City. "J. M."
McAuley, J. E., Mfg., 32 North Jefferson St., Chicago, Ill. (See Adv.)
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Pruden Co., C. D., Warner & Dock Sts., Baltimore, Md.

BOOTHS, Ticket

Stanley Frame Co., 729 7th Ave., New York, N. Y. (See Adv.)

BOXES, Exit

Erker Bros. Optical Co., 608 Elm St., St. Louis, Mo.

BOXES, Ticket

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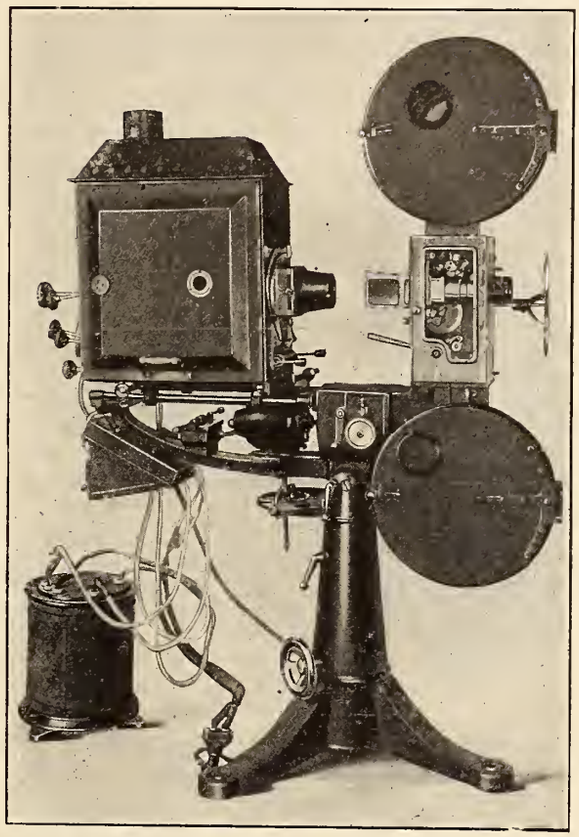

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The use of only nine hardened steel gears in the mechanism.

Large, roomy lamphouse, well ventilated and easy to clean.

A massive constructed burner capable of running on 100 amperes or more.

A condenser mount and housing surpassing any other in accessibility and protection to the condenser lenses.

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A device which allows the machine to be depressed or elevated to an angle of 30 degrees.

Every part of the mechanism enclosed, free from dirt and dust, and in no way open to the effects of atmospheric conditions.

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GENUINE CAILLE TICKET CHOPPERS

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Choppers That Chop

The CAILLE Security Ticket Chopper actually tears the tickets into shreds, removing all possibility of again smoothing or ironing them out to be used a second time.

The cutting knives and mechanism are so constructed that coins or metal checks will pass right through without injury to the machine.

Chopper is also equipped with agitator to force strips of tickets down onto the cutting knives.

In lower compartment, under lock, is large metal box to retain the cuttings.

The choppers are supplied in birch, mahogany or on special request in any other finish desired. Top and feet are of white porcelain enamel. We also manufacture electric ticket choppers and ticket boxes. Be sure that it is a CAILLE.

If your supplier does not handle our chopper, write us.

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Caille Bros. Co., 2nd and Amsterdam Ave., Detroit, Mich. "Caille." (See Adv.)

Libman-Spanjer Corp., 1600 Broadway, N. Y. City.

Stanley Frame Co., 729 7th Ave., N. Y. City. (See Adv.)

BOX OFFICE STATEMENTS

Erker Bros. Optical Co., 608 Oliver St., St. Louis, Mo.

BRASS FIXTURES

(See Poster Frames; Frames, Lobby; Railings, Brass.)

BREAKERS, Circuit

(See also Cut-Outs, Automatic and Safety Devices, Projector)

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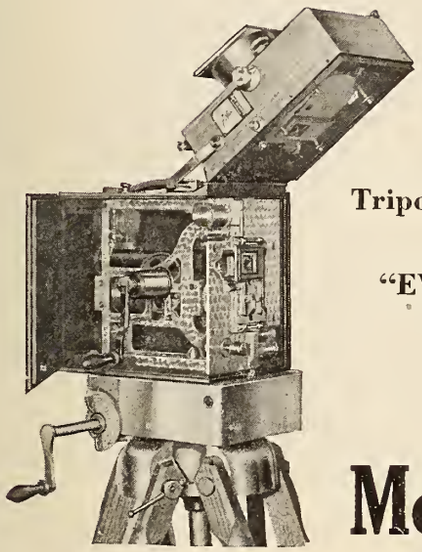

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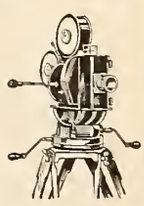

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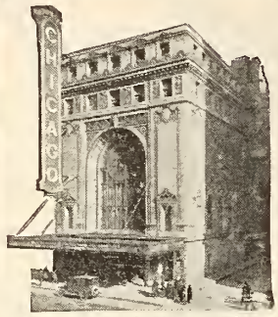

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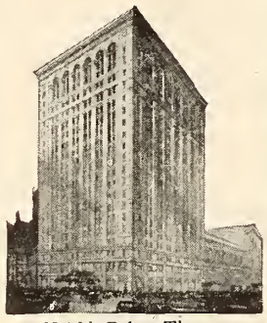

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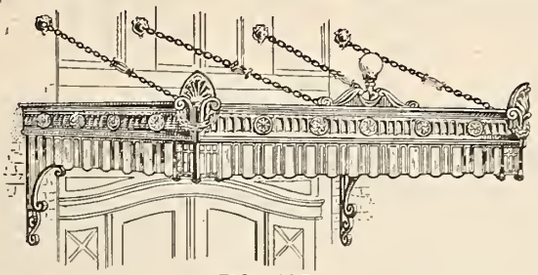


FIG. 405
"Mecco" Marquise
An artistic exterior is just as necessary to success as the right film inside the "house," and no one element adds so much attractiveness as a carefully selected marquise.
As manufacturers for years of structural, ornamental and sheet metal building specialties, we have the most comprehensive designs at inviting prices. We can provide a type to suit any architectural scheme, or design one to meet the individual taste of exhibitors or their architects.
Consider now the substantial increase in attendance you can achieve; write today for descriptive folder.—E. T. R.
The MOESCHL-EDWARDS CORRUGATING Co.
BOX 564 CINCINNATI, OHIO.
Manufacturers of Mecco Ornamental Ceilings and Side Walls and Metal Projecting Booths

KEITH'S THEATRE LOUISVILLE, KY.

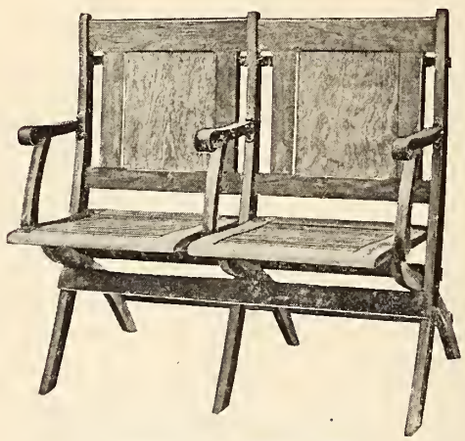
PROBERT MARQUISE
again Proves Profitable!
B. F. Keith's New Million Dollar Theatre, "The Rialto", of Louisville, Kentucky is a recent ProBert installation of both Marquise and Kalamein Doors. The Marquise is an unusually fine installation (with 600 light bulbs in a special dome) and the Kalamein doors are of special ventilation and construction. Both are proving profitable to the management.
Our new catalogs, either on Kalamein Doors or Marquise, will be sent to you for the asking. Both are a great source of information.
The ProBert Sheet Metal Co.
COVINGTON, KY.

CHAIRS OF MERIT!

THERE ARE 3 ESSENTIALS TO GOOD THEATRE CHAIRS

Mahoney Chairs Have Them All

1—COMFORT
2—WEAR
3—RIGHT PRICE



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STYLE NO. 240

STYLE NO. 248

LOCAL OFFICES
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96 CROSS ST., BOSTON, MASS
105 W. 40 ST., NEW YORK, N. Y.

MAHONEY CHAIR CO.

OFFICE AND FACTORY
104 E. BROADWAY
GARDNER, MASS.

Readsboro Chair Co., Readsboro, Vt.
Reischman Co., The, 229 W. 36 St., N. Y. C.
Standard Mfg. Co., Cambridge, City, Ind.
Stelnfeld Bros. 116 W. 43d St., N. Y. C.
Tucker Duck & Rubber Co., Fort Smith, Ark.

CHAIRS, Rattan, Reed & Willow

American Seating Co., 14 E. Jackson Boul., Chicago, Ill.
Burroughs, E. T. 107 Free St., Portland, Me.
Dunn & Co., John, 58 Main St., Gardner, Mass.
Heywood-Wakefield Co., 1415 So. Michigan Ave., Chicago, Ill. (See Adv.)
Withron Mfg. Co., 2727 Spring Grove Ave., Cincinnati, Ohio.

CHAIRS, Theatre

American Seating Co., 14 E. Jackson Boul., Chicago, Ill.
Andrews Co., A. H. 107 S. Wabash Ave., Chicago Ill.
Arlington Seating Co., Arlington Heights, Ill.
Heywood-Wakefield Co., 415 S. Michigan Ave., Chicago, Ill. and 209 Washington St., Boston, Mass. (See Adv.)
Midland Chair & Seating Co., Michigan City, Ind.
Stafford Mfg. Co., E. H. 218 S. Wabash Ave., Chicago, Ill
Steel Furniture Co., 1479 Buchanan Ave., S. W., Grand Rapids, Mich.
United Theatre Equipment Co., 26 Piedmont St., Boston, Mass.

CHAIRS, Used Theatre

General Specialty Co., 409 Morgan St., St. Louis Mo.

CHANGE MAKERS (See Machines Change Making)

American Coin Register Co., Oakland, Calif.
Brandt Mfg. Co., Watertown, Wis. "Brandt."
Hoeffer Change Maker Co., 3700 E. 12th St., Kansas City, Mo. "Hoeffer."
Lighting Coin Changer Co., 811 Rush St., Chicago, Ill.

CHECKS, Hat & Coat

Aluminum Goods Mfg. Manitowoc, Wis.
American Purchasing Corp., 25 W. 45 St., N. Y. C.
American Tag Co., 6143 State St., Chicago, Ill
Dayton Stencil Works Co., The, 115 E. 2nd St., Dayton, Ohio.
Dennison Mfg. Co., Framingham, Mass.
Globe Ticket Co., 112 N. 12th St., Phila., Pa. (See Adv.)
Matthews & Co., Jas. H., 3942 Forbes St., Pittsburgh, Pa.
Stafford Co., N. 69 Fulton St., New York City.
Waterburg Button & Mfg. Co., 837 Main St., Waterbury, Conn.

CHEMICALS, Air Purifying

(See Disinfectant Sprays)

CHEMICALS, Photographic

Burke & James, 240 E. Ontario St. Chicago, Ill.
Eastman Kodak Co., Rochester, N. Y. (See Adv.)
Fuller & Co., Ralph L. 81 Fulton St., N. Y. City.
Hewes Laboratories, N. 13th & Berry Sts., Brooklyn, N. Y.
Marden, Orth & Hastings Corp., 136 Liberty St., N. Y. City.
National Anlline & Chemical Co., 21 Burling Slip, N. Y. City.

CHEWING GUM REMOVER

General Disinfectant Co., 143 Clermont Ave., Brooklyn. N. Y.
West Disinfecting Co., 411 5th Ave., N. Y. City.

CHOPPERS, Ticket

Caille Bros., Detroit, Mich. (See Adv.)
Electrical Products Co., 1122 W 16th St., Los Angeles, "Epco."
Projection Apparatus Co., 41 Lafayette St., N. Y. City. "Acmec."
Newman Mfg. Co., 416-418 Elm St., Cincinnatl, Ohio.

CLAMPS, Carbon

Best Devices Co., 1516 Prospect Ave., Cleveland, Ohio. (See Adv.)
Electrical Product Co., 1122 W. 16th St., Los Angeles, Calif.
Wilcox Mfg. Co., 564 W. Randolph St., Chicago, Ill.

CLASPS, Film

Film Clasp Co., 810 Tacoma Bldg., Chicago, Ill.

CLEANERS, Film

Geo. H. Bennett, Argentine station, Kansas City, Kan. "Flexit."
Duplex Machine Co., 316 75th St., Brooklyn, N. Y. (See Adv.)
Hewes Laboratories, N. 13th & Berry Sts., Brooklyn, N. Y.
Leland Theatre Supply Co., 97 State St., Montpelier, Vt.
Twin City Film Renovating Co. 100 Temple St., Minneapolis, Minn.
Williams, Brown & Earle, 918 Chestnut St., Phila., Pa.

CLEANERS, Metal

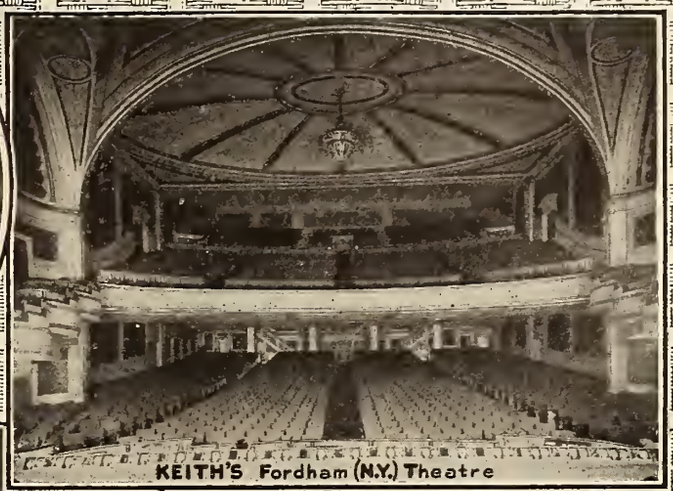
(See Metal Polish)

CLEANERS, Vacuum

Air Way Electrical Appliance Corp., The Toledo, O. "Airway Electric," "Airway Junior."
Apex Electrical Distributing Co., 1067 E. 152nd St., Cleveland, Ohio.
Birtman Electric Co., 12 S. Clinton St., Chicago, Ill. "Bee."
Brookins Co., Euclid Ave. & 18th St., Cleveland, Ohio. (See Adv.)
Clements Mfg. Co., 609 Fulton St., Chicago, Ill.
Domestic Labor Saving Corporation, The, 104 W. 44th St., New York City. "The Bissell."
Duntley Pneumatic Sweeper Co., 82 W. Broadway, N. Y. City.
Elison Electric Appliance Co., 5660 Taylor St., Chicago, Ill
Electric Vacuum Cleaner Co., Inc., Euclid Ave, & Ivanhoe Rd., Cleveland, O. "Frantz Premier."
General Compressed Air & Vacuum Machinery Co., 1915 Pine St., St. Louis, Mo. "Thurman."
Hoover Suction Sweeper Co., New Berlin, Ohio.
Hurley Machine Co., 28 E. Jackson Blvd., Chicago, Ill. "Thor."
Invincible Vacuum Cleaner Mfg. Co., Dover, Ohio.
Jewell Electric Co., 4757 Broadway, Chicago, Ill. "Jeweli" and "Quaker."
National Sweeper Div. of Torrington, Conn.
Perfection Vacuum Cleaner Co., 25 N. Jefferson St., Chicago, Ill.
Pneuvac Co., 164 Fremont St. Worcester, Mass. "Sweeper Vac."
Ramey Co., Columbus, Ohio. "Rayval."
Richmond Radiator Co., 1430 Broadway, N. Y. City.
Santo Vacuum Cleaner Co., 820 6th Ave., New York City.
Spencer Turbine Co., Hartford, Conn. "Spencer."
Sturtevant Co., B. F., Damon St. Hyde Park, Mass.
Suction System Cleaning Co., Sidney, O. "Princess."
Torrington Co., Torrington, Conn, "Miss Don," "Torrington."
United Electric Co., Canton, Ohio.
Vacuum Cleaner Construction Co., 417 Fifth Ave., N. Y. City.
Vital Mfg. Co., 7500 Quincy Ave., Cleveland, Ohio.
Western Electric Co. 195 Broadway, New York City.

Seating from the Box-Office Angle

O.C. 507


KEITH'S Fordham (N.Y.) Theatre

O.C. 329

O.C. 521

O.C. 517

HEYWOOD-WAKEFIELD theatre-seating experts planned and carried out the above installation. Through this service, seating capacity was brought up to 2202—a profitable performance from a box-office standpoint.

And these chairs involved no extra manufacturing expense. They were built up from regular *H-W* standards, seats and backs. This, too, is a money-saving service permitting almost unlimited selectivity.

Heywood-Wakefield theatre-seating experts are responsible for the profitable, practical, comfortable seating of numberless theatres throughout the United States. This same service is available to you, without cost or obligation in planning new or reseating installations. Get in touch with the most convenient *H-W* Warehouse before completing your seating plans. They will also assist in solving your other seating problems—in lobbies, rest rooms, smoking rooms, etc. Use our 99 years of seat-building experience.

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BOSTON 45, MASS.	KANSAS CITY, MO.	PHILADELPHIA, PA.
Winter Hill	1310 W. Eighth St.	244 So. 5th St.
BUFFALO, N. Y.	LOS ANGELES, CALIF.	PORTLAND, ORE.
Wells and Carroll Sts.	215 East 6th St.	148 No. Tenth St.
SAN FRANCISCO, CALIF.		ST. LOUIS, MO.
737 Howard St.		Sixth and O'Fallon Sts.

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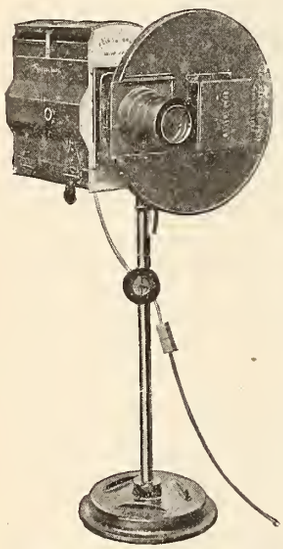
REG. U.S. PAT. OFF.

Charm Your Patrons

with Light and Color

Draw crowds to your theatre by presentations offered in a novel, delightful and original manner.



Kliegl Sciopticon, one type of unit for producing effects—rippling water, moving clouds, twinkling stars, fiery flames and other phenomena; designed for use with 1000-watt nitrogen lamp.

Prologue feature pictures with appropriate scenic effects.

Accompany orchestrations with a play of light and color.

Add atmosphere to a song or dance number by a pleasing treatment of the setting.

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CLIPS, Film

Eisenhower, Elmer C., 223 W. Center St., Shenandoah, Pa.

CLIPS, Test

Merse, Frank, 289 Congress St., Boston, Mass.
Mueller & Co., R. S., 432 High Ave., Cleveland, Ohio.

CLOCKS, Advertising and Screen

Kineto Machine Co., 329 Plymouth St., Chicago, Ill.
Pettes and Randall Co., 150 Nassau St., N. Y. City.
Publicity Clock Co., 110 W. 40th St., N. Y. City.

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Fulton Bag & Cotton Mills, Atlanta, Ga.
Turner-Halsey Co., 62 Leonard St., N. Y. City.

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Federal Bag Co., 325 W. 32nd St. Chicago, Ill.
Fulton Bag & Cotton Mills, Atlanta, Ga.

COLOR FILMS, NATURAL

Eastman Kodak Co., Rochester, N. Y. (See Adv.)
Prizma, Inc., 220 W. 2nd St., N. Y. City.
Technicolor M. P. Corp., 110 Brookline Ave., Boston, Mass.

COLORED LAMPS, Etched

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Edison Lamp Works, Harrison, New Jersey. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.

COLORING, Hand Film

Scott, John Duer, 106 W. 52nd St., N. Y. City.
Silvera, G. R., 590 West 178th St., N. Y. City.

COLORING, Incandescent Lamp

Agens & Co., 219 Market St., Newark, N. J. "Faultless."
Bausch & Lomb Optical Co., St. Paul & Smith Sts., Rochester, N. Y. (See Adv.)
Brunner Chem. Works, 217 E. 3rd St., Cincinnati, Ohio.
Crown Coloring & Chemical Co., 327 Columbus Ave., New York City.
Egyptian Lacquer Co., 23 Liberty St., N. Y. C.
Opal Chemical Co., Kenilworth, N. J.
Pyramid Color Co., 326 Canal St. N. Y. City.
Technical Color & Chemical Works, N. Y. City. "Red Devil."
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Waldman, J. J., 136 Liberty St. N. Y. City.
Webster Chemical Co., St. Paul, Minn.

COLOR HOODS

Betts & Betts, 646 W. 43rd St., New York City.
Reynolds Electric Co., 2660 W. Congress St., Chicago, Ill.

COLOR WHEELS

(See Frames, Color)

COMPENSATORS, Current

(See Transformers, Alternating Current)

CONDENSERS, Projector

See Lenses, Condensing)

CONDUITS

General Electric Co., Schenectady, N. Y.
Wheeler-Green Electric Co., 39 St. Paul St., Rochester, N.Y.

CONFETTI

(See Decorations, Carnival.)

CONTROLS, Arc

Fulton, E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco Speedco."
Howells Cine Equipment Co., Inc., 740 7th Ave., N. Y. City.
Hub Elec. So., 2219 W. Grand St., Chicago, Ill.
McAuley, J. E., Mfg. Co., 32 N. Jefferson St., Chicago, Ill. "Peerless."
National Electric Controller Co., 154 Whiting St., Chicago, Ill.
Projectograph Co., 2573 E. 55th St., Cleveland, Ohio. "Teco."

CONSTRUCTION, Theatre

Almitall & Co., Inc., 1 Dominick St., N. Y. City.
Bader & Co., J. A. 923 Market St. Wilmington, Del.
Elvin & Co., R. C. 852 Plymouth Bldg., Minneapolis, Minn.
Fleishman Construction Co., 531 7th Ave., N. Y. City.
Fuller Co., Geo. A., 175 7th Ave., N. Y. City.
Jardin Co., The, 507 5th Ave., N. Y. City.
Lippe Contracting Co., 52 Vanderbilt Ave., N. Y. City.
McClintic Marshall Co., Pittsburgh, Pa.
Stewart & Co., Inc., James, 30 Church St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago.
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We have unusual facilities for doing the "showman's kind of advertising" whether you need 1,000 Circulars or enough for a National Campaign.
We carry in stock Cards, Heralds and Novelties on many Independent Releases.

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WE SHIP AS PER PROMISE.

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Allis-Chalmers Mfg. Co., Milwaukee, Wis.
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General Electric Co., Schenectady, N. Y.
Hertner Electric Co., W. 114th St., Cleveland, Ohio. "Hertner."
Major Equip. Co. 2518 Cullom Ave., Chicago, Ill.
Northwestern Mfg. Co., 480 Clinton St., Milwaukee, Wis.
Wagner Electric Mfg. Co., 6400 Plymouth Ave., St. Louis, Mo.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

COOLING SYSTEMS, Theatre

American Blower Co., 6004 Russell St. Detroit, Mich.
Blizzard Sales Co., 1810 Commerce St., Dallas, Texas.
Brunswick-Kroeschell Co., 460 W. Erie St., Chicago, Ill.
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J.
Seymour, Jas. M., 51 Lawrence St., Newark, N. J.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Typhoon Fan Co., 345 W. 39th St., N. Y. City. (See Adv.)

CORNICES

Edwards Mfg. Co., 411-451 East Fifth St., Cincinnati, Ohio.
Meyer, F. and Bros. Co., Peoria, Ill.
Mesker & Co., Geo. L., Evansville, Ind.
Moeschl-Edwards Corrugating Co., The, Cincinnati, Ohio. (See Adv.)
National Sheet Metal Co., Jersey City, N. J.
ProBert Sheet Metal Co., Covington, Ky. (See Adv.)

COSTUMES, Theatrical

Beck & Sons Co., Wm., 1115 Vine St., Cincinnati, Ohio.
Brooks Thea. Costume Co., 142 W. 40th St., N. Y. City.
Chicago Theatrical Costume Co., 24 W. Washington St., Chicago, Ill.
Eaves Costume Co., 110 W. 46th St., N. Y. City.
Fisher, J. C., 255 S. Ninth St., N. Y. City.
Goodell, James M., Jr., 150 N. Laramie Ave., Chicago, Ill.
Kampmann Costume Works, 237 S. High St., Columbus, Ohio.
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Miller-Costumier, 236 S. 11th St., Philadelphia, Pa.
Orange Mfg. Co., 729 7th Ave., N. Y. City.
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Russell Uniform Co., 1600 B'way N. Y. City.
Western Costume Co., 908 S. Broadway, Los Angeles, Calif.

COUNTERS, Tally

Benton Mfg. Co., 9 Bethune St., N. Y. City.
International Register Co., 15 Throop St., Chicago, Ill.
N. Y. Standard Watch Co., Jersey City, N. J.
Schaeffer & Budenberg Mfg. Co., 338 Berry St., Brooklyn,
Veeder Mfg. Co., Hartford, Conn.

COVERS, Program

Erie Lithographing Co., 8th & Perry Sts., Erie, Pa.
Hennegan & Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Kleine Poster Co., 1423 Vine St., Phila., Pa.
Utley Co., Holyoke, Mass.
Water Color Co., 450 Fourth Ave., N. Y. City.

CUPS, Sanitary Individual

American Lace Paper Co., 908 Chestnut St., Milwaukee, Wis. "American."
Boston Drinking Cup Co., 1000 Wash. St., Boston, Mass.
Consumers Paper Mills 15 Beekman St., N. Y. City.
Cutter Tower Co., Inc., 405 Lexington Ave., N. Y. City.
Hollis & Duncan, 732 W. Lake St., Chicago, Ill.
Individual Drinking Cup Co., Inc., Easton, Pa. "Dixie."
Kimpton Co., Edward, 18 Cliff St., N. Y. City.
Public Service Cup Co., Bush Terminal, Brooklyn, N. Y. "Lily."
U. S. Envelope Co., Springfield, Mass.
Vortex Mfg. Co., 421 N. Western Ave., Chicago, Ill.

CURTAIN CONTROL EQUIPMENT, Automatic

Automatic Devices Co., Allentown, Pa. (See Adv.)
Vallen, E. J. Electrical Co., Akron, Ohio.

CURTAIN MACHINES

(See Curtain Operators, Electric)

CURTAIN OPERATORS, Electric

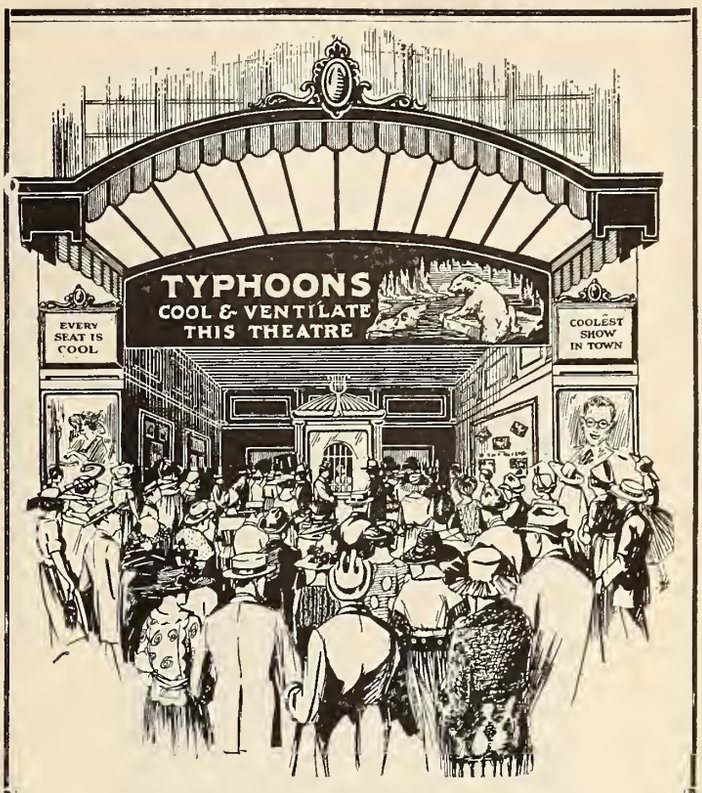
Automatic Devices Co., Allentown, Pa. (See Adv.)
Channon, Jas. H., Mfg. Co., 223 W. Erie St., Chicago, Ill. (See Adv.)
Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill. "Cesco."
Gillmore, Millard, 429 S. Taylor Ave., Oak Park, Ill.
Richards-Wilcox Mfg. Co., Aurora, Ill.

CURTAIN TRACKS

Automatic Devices Co., Allentown, Pa. (See Adv.)

CURTAINS

Channon, Joseph H., Mfg. Co., 227 W. Erie St., Chicago, Ill. (See Adv.)
Haller & Haller, Columbus, O.
McCabe Hanger Mfg. Co., 426 W. 25th St., N. Y. City.



Big business *all* summer *every* summer

To pull big, profitable business during hot July and August, there's nothing like cool, refreshing Typhoon Breezes. That's just the time people want cool comfort above everything else.

Best of all, it costs you nothing. The extra profits pay for your Typhoon Cooling System. And there are hundreds of theatres to prove it.

Shall we send you our Booklets?

Typhoon Fan Company

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Philadelphia Los Angeles
Jacksonville New Orleans

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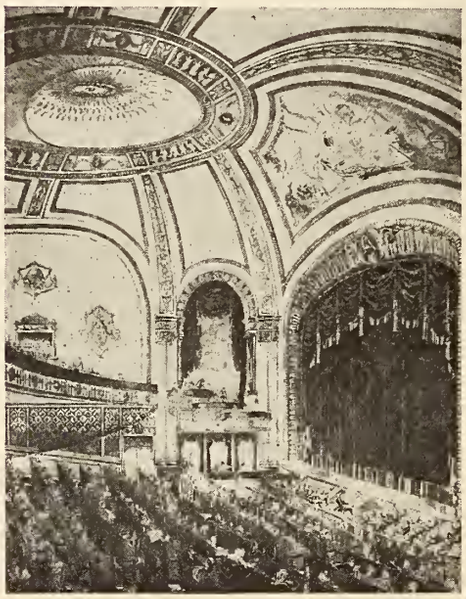
LATEST IDEAS

FOR YOUR NEW THEATRE?



OUR LATEST DESIGNED THEATRE.

INTERIOR DECORATION
ORNAMENTAL PLASTER WORK
DRAPERIES
CARPETS
FURNITURE

THEATRICAL SCENERY
DRAPES
RIGGING
AND
LIGHTING EFFECTS

We not only furnish your house complete, but make blueprints free of charge for all your requirements. We are the only complete equippers in this country, who will entirely equip and furnish your house after the walls are up and the roof is on.

We furnish bonds guaranteeing completion on opening date. This service costs you nothing extra, and saves you all the worry. WHY NOT GIVE US A TRIAL on your next house?

Some of the Latest Theatres We Have Equipped or Have Furnished Some of Our Materials For:

Stratford Theatre, Chicago, Ill.
Shakespeare Theatre, Chicago, Ill.
Julian Theatre, Chicago.
Parthenon Theatre, Berwyn, Ill.
Orpheum Theatre, Chicago.
Garden Theatre, Indiana Harbor, Ind.
Momence Theatre, Momence, Ill.
Saxe Theatre, Janesville, Wis.
Majestic Theatre, Ann Arbor, Mich.
Illinois Theatre, Macomb, Ill.
Garden Theatre, Harvey, Ill.
Swan Theatre, Walnut Ridge, Ark.
Strand Theatre, Lansing, Mich.
Jefferson Theatre, Muskegon, Mich.
Ritz Theatre, Indiana, Pa.
Indiana Theatre, Indiana, Pa.
Saxe's Wisconsin Theatre, Milwaukee, Wis.
Tivoli Theatre, Michigan City, Ind.
La-Porte Theatre, LaPorte, Ind.
Capitol Theatre, Windsor, Canada.

UNITED SCENIC STUDIOS, Inc.

L. P. LARSEN, Managing Art Director

30 West Lake St. CHICAGO, Ill.

Local & long-distance telephone DEARBORN 1776.

Philadelphia Tapestry Mills, Allegheny Ave. & Front St., Phila., Pa.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.
Vaud-Art Scenic Studios, 244 W. 42nd St., N. Y. City.

CURTAINS, Advertising

King, R. Westcott, 2215 W. Van Buren St., Chicago, Ill.

CURTAINS, Asbestos

Channon, Joseph H. Mfg. Co., 277 W. Erie St., Chicago, Ill. (See Adv.)

CURTAIN, Fireproof

(See also scenery)
American Insulator Co., Phila., Pa.
Channon, Jas. H., Mfg. Co., 233 W. Erie St. Chicago. (See Adv.)
Keasby & Mattison Co., Ambler, Pa.
Lash Studios, Lee, Longacre Bldg., N. Y. City.
McVickers Fireproof Curtain Co., 2437 Sheffield St., Chicago, Ill.

CUTTING ROOMS, Public Film

(See Storage Film)
Film Storage and Forwarding Co., 37 W. 38th St., N. Y. City.
Miles, Jos. R., 136 W. 46th St., N. Y. City.
Porter, B. F., 729 7th Ave., N. Y. City.
Simplex Studios 220 W. 42nd St., N. Y. City.

CUT-OUTS, Novelty Exploitation and Advertising

American Litho Co., 52 E. 19th St., N. Y. City.
Beacon Press, Inc., 318 W. 39th St., N. Y. City.
Circle Press, Inc., 238 W. 53d St., N. Y. City.
Compton & Sons Co., 212 Locust St., St. Louis, Mo.
Forbes Litho Co., Boston, Mass.
Gair, Robert, Co., 350 Madison Ave. N. Y. City.
Hennegan Co., The, Cincinnati, Ohio. (See Adv.)
Seipel, Louis, 301 W. 50th St., N. Y. City.
Steiner, Wm. Sons & Co., 257 W. 17th St., N. Y. City.
Times Square Printing Co., 250 W. 4th St., N. Y. City.
Universal Paper Prod. Co., 384 N. Dearborn St., Chicago, Ill.

CUT-OUTS, Automatic Projector

Eastern Theatre Equipment Co., 43 Winchester St., Boston, Mass.
Hulett, E. W., 5015 N. Mozart Ave., Chicago, Ill.

DATE STRIPS

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio. (See Adv.)

DAYLIGHT CAMERA LOADERS

Burke & James, Inc., 240 E. Ontario St., Chicago. "Ingento."
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)

DECORATIONS, Artificial Flowers

(See Flowers, Artificial)

DECORATIONS, Theatre

(See also Flowers, Artificial, and Decorators, Theatre Interior)

DECORATORS, Theatre Interior

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.

STAGE AND LOBBY DECORATIONS

ART PALMS
BOX TREES
HEDGES

UNUSUAL VALUE

9 ROSE ELECTRIC BASKET

PRICE $15.50 F. O. B. WORCESTER

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194 Front St. Worcester, Mass.

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For the Theatre

Deodorizing Crystals

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Disinfectants
Insecticides
Liquid Soaps
Soap Tank Systems
Theatre Sprays
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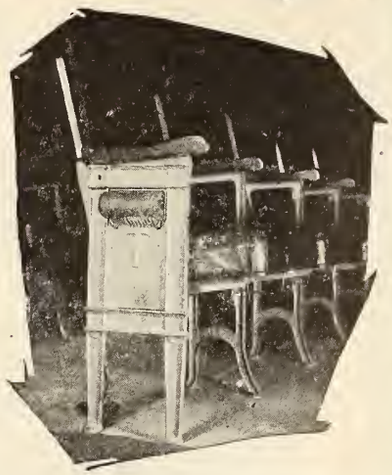

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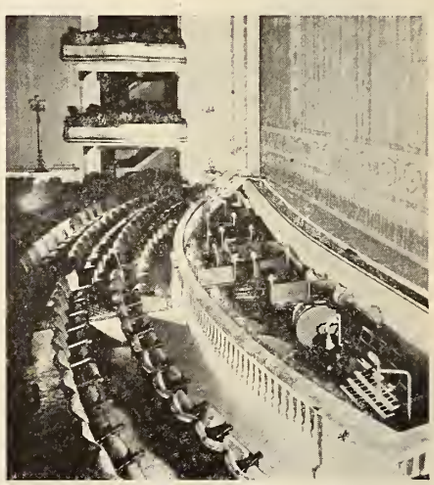

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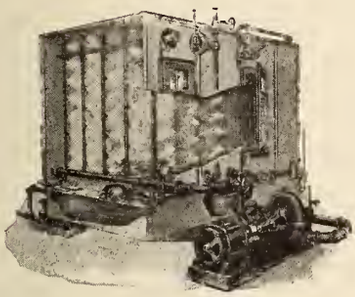

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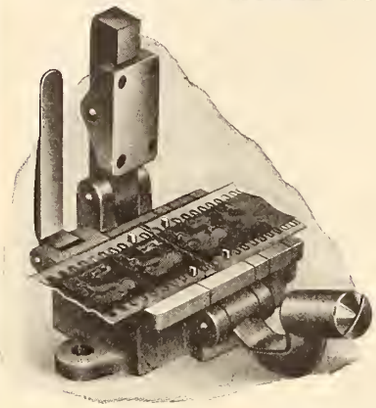

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FILM PACKERS
(See Storage, Film)

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Eastman Kodak Co., Rochester, N. Y. "Eastman." (See Adv.)
Powers Film Products, 1600 Broadway, N. Y. City.

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Beck Machine Co., Chas, 605 Chestnut St., Philadelphia, Pa.
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General Machine Co., 359 E. 155th St., N. Y. City. (See Adv.)
Griswold Machine Works, Port Jefferson, New York.
Meisel Press Mfg. Co., 949 Dorchester Ave., Boston, Mass.
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(See Storage, Film)

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Scheibe, George H., 701 N. Belmont Ave., Los Angeles, Cal.
Shriver & Co., T., 876 Hamilton St., Harrison, N. J.
Wollensak Optical Co., 1415 Clinton Ave., Rochester, N. Y.

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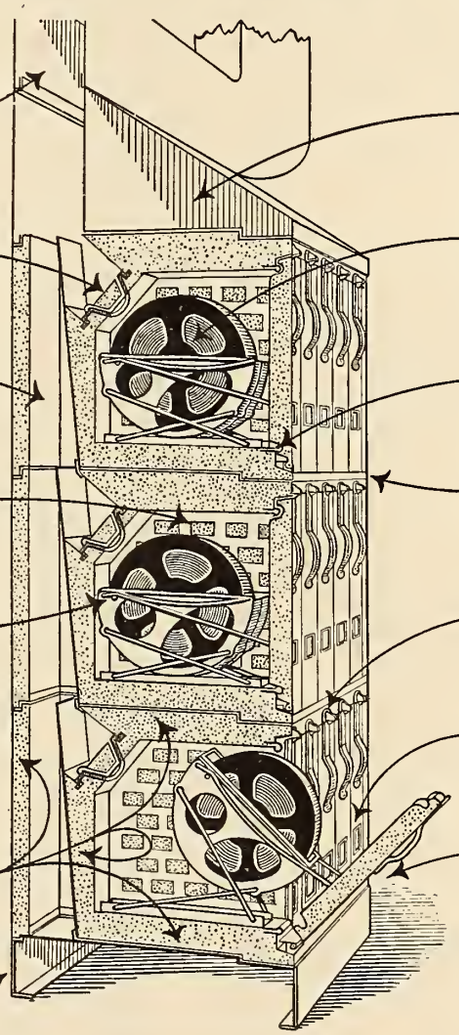

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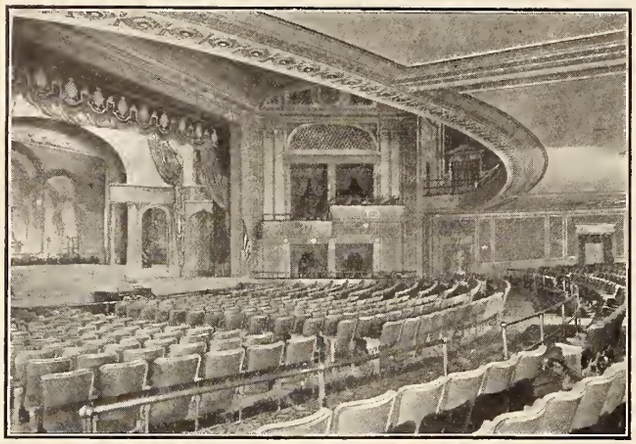

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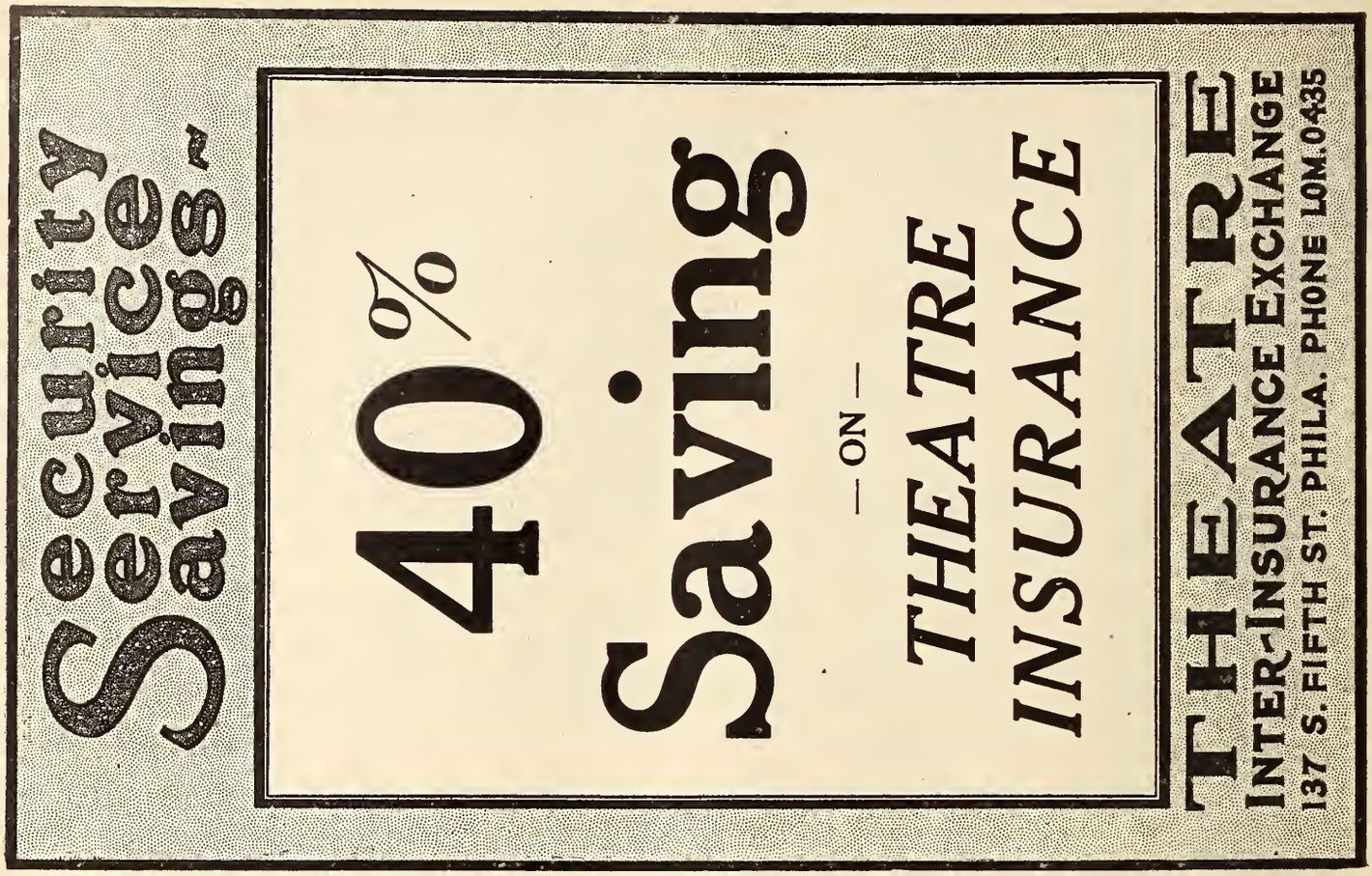

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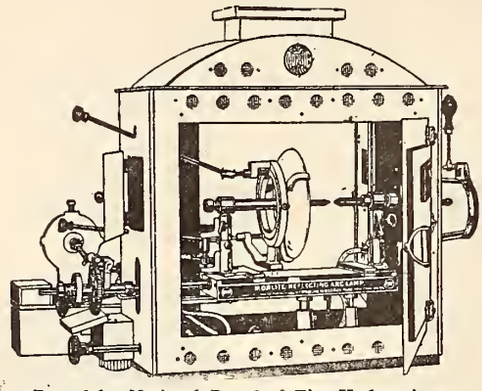

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New Amsterdam Theatre, New York
New York Hippodrome, New York
Selwyn Theatre, New York
Times Square Theatre, New York
Winter Garden, New York
Keith's Prospect Theatre, Brooklyn
Loew's Palace Theatre, Brooklyn
Proctor's Newark Theatre, N. J.
National Opera House, Cuba
Albiso Theatre, Havana
Mecca Temple, New York
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Orpheum Theatre, San Francisco, Cal.
Graumann's Theatre, Los Angeles, Cal.
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Capital Theatre, Chicago, Ill.
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Palace Theatre, Elkhart, Ind.
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Joesting & Schilling Co., Park Square, St. Paul, Minn.
Libman - Spanjer Corp., 1600 Broadway, N. Y. City.
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Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y.
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Nela Specialties Division of National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Co., 165 Broadway, N. Y. City.

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Domestic Tungsten Lamp Mfg. Co., West New York, N. J.
Edison Lamp Works of General Electric, Harrison, N. J. (See Adv.)
Elux Miniature Lamp Works, 6 E. 39th St., N. Y. City.
Fostoria Incandescent Lamp Works, Fostoria, Ohio.
General Electric Co., Schenectady, N. Y.
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Jaeger Co., H. J., Hoboken, N. J.
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Rooney Lamp Co., F. J., 1317 Willow Ave., Hoboken, N. J.
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Film Development Corp., Hoboken, N. J.
Film Laboratory, Hudson Heights, N. J.
Film Storage & Forwarding Corp., Harris & Van Alst Aves., Long Island City, N. Y.
Griffith, D. W., Laboratory, Mamaroneck, N. Y.
Hirlagraph Motion Picture Corp., Fort Lee, New Jersey.
Horsley Laboratories, Wm., 6060 Sunset Boulevard, Hollywood, Calif.
Howe, Lyman, Laboratories, Wilkes-Barre, Pa.
Jerome Film Corp., 761 Jackson Ave., Bronx, N. Y. City.
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Rothacker Film Laboratory, Diversey Parkway, Chicago, Ill.
Standard Motion Picture Co., 1005 Mallers Bldg., Chicago. Ill.
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Wheeler Reflector Co., 156 Pearl, Boston, Mass.

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Major Equipment Co., 360 N. Michigan Ave., Chicago, Ill.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City.

LIGHTS, Arc

(See Lamps Arc.)

LIGHTS, Border

Craig, George, New Detroit Opera House, Detroit, Mich.

LIGHTS, Bunch and Strip

Bailey Reflector Co., 619 2nd Ave., Pittsburgh, Pa.
Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See Adv.)
Chicago Cinema Equipment Co., 820 S. Tripp St., Chicago, Ill.
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Capitol Theatre Equipment Co., 626 10th Ave., N. Y. City.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Frink, Inc., I. P., 24th St. & 10th Ave., N. Y. City.
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Brenkert Light & Projection Co., Cortland Ave., Detroit. (See Adv.)
Perfection Slide and Pictures Corp., 79 5th Ave., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv).

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Exhibitors Trade Review, 45 W. 45th St., N. Y. City.

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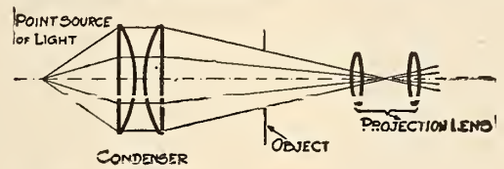
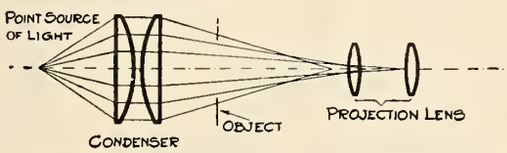
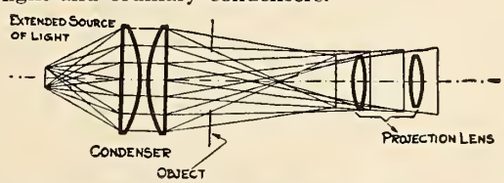


The first diagram represents the ideal condition that would result if there were available a "point source of light" and if the condensing lenses were perfectly corrected for spherical aberration.



Th next diagram shows what the result would be with a theoretical point source of light and ordinary condensers.



The third figure indicates the condition found with the usual type of condensing system under actual operating conditions. (Rays of light from different zones of condenser imaged in widely separated planes).

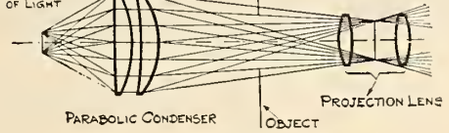


FIGURE 4

The last figure represents the condition found with a Bausch & Lomb CINEPHOR Condensing System. (Rays of light from all zones of condenser imaged approximately in one plane).

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Bell & Howell Co., 1801 Larchmont Ave., Chicago. Ill.
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Philadelphia Theatre Equipment Co., 252 North 13th St., Philadelphia, Pa.

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Brenkert Light Projection Co., Detroit, Mich. (See Adv.)
Burke & James. 240 E. Ontario St., Chicago, Ill. "Voightlander," "Dallmeyer," "Ingento," "Taylor-Hobson."
Electrical Products Corp., 1122 W. 16th St., Los Angeles, Cal. "Epco."
Goerz American Optical Co., 317 E. 34th St., N. Y. City. ((See Adv.)
Gundlach - Manhattan Optical Co., 761 Clinton Ave. S. Rochester, N. Y. "Radient." (See Adv.
Johnson Co., Geo. S. 4101 Ravenswood Ave.., Chicago, Ill.
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"Taylor-Hobson"—See Burke & James

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Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See Adv.)
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Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
General Electric Co., Schenectady, N. Y.
Kansas City Scenic Co., N. E. Cor. 24th & Harrison Sts., Kansas City, Mo.
United Electric Mfg. Co., New Orleans, La.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl." (See Adv.)
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Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl." (See Adv.)
Welsh, J. H., 270 W. 44th St., N. Y. City.

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(See Lights, Bunch)

LIGHTS, Spot

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Brenkert Light Projection Co., Cortland Ave., Detroit, Mich., (See Adv.)
Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill.
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McIntosh Stereoptican Co., 30 E. Randolph St., Chicago, Ill.
Mestrum, Henry, 817 6th Ave., N. Y. City. "Balluna." (See Adv.)
Sun Ray Lighting Product Co., 119 Lafayette St., N. Y. City. (See Adv.)
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)

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Mestrum, Henry, 817 6th Ave., N. Y. City. (See Adv.)
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Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.(See Adv.)

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Victor Mfg. Co., Newburyport, Mass.
Yates, J. W., 168 8th Ave., N. Y. City.

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Haupt & Sons, Fred, 2250 Ogden Ave., Chicago, Ill.
Nairn Linoleum Co., 179 Belgrove Drive, Kearny, N. J. "Lin-Rhuber."

Pick & Co., Albert, 280 W. Randolph St., Chicago, Ill.
Richardson & Sons, O. W., 125 S. Wabash Ave., Chicago, Ill.
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(See Brokers, Play.)

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Goes Lithographing Co., 175 W. Jackson Blvd., Chicago, Ill.
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Brown Art Co., 504 Leonard Bldg., Indianapolis, Ind.
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Electrical Prods. Corp., 1122 W. 16th St., Los Angeles.
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Moise-Klinker Co., 369 Market St., San Francisco, Cal.
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Rialto Studios, 1314 Walnut St., Philadelphia, Pa. (See Adv.)
Russell Studios, 726 8th Ave., N. Y. City.
Stanley Frame Co., 729 7th Ave., N. Y. City. (See Adv.)

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LUBRICANTS, Projector

(See Machine Oil, Projector.)

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Best Devices Co., 1524 Prospect Ave., Cleveland, O. (See Adv.)

MACHINES, Automatic Vending

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Auto Sales Corp., 96 Spring St., N. Y. City.
Brunhoff Mfg. Co., Cincinnati, Ohio.
Caille Bros. Co., Detroit, Mich. (See Adv.)
Colonial Metal Products Co., Syracuse, N. Y.
Columbia Machine Works and Malleable Iron Co., 269 Chestnut, Brooklyn, N. Y.
Columbus Vending Co., Columbus, Ohio.
Exhibitors Supply Co., 509 S. Dearborn St., Chicago, Ill. (See Adv.)
Gent, Wm., Machine Co., 838 E. 93rd, Cleveland Ohio.
Hadden-Messinger Corp., 42 Lorimer St., Brooklyn, N. Y.
Hance Mfg. Co., Westerville, O.
Hecht, Nielsen, 1322 Congress St., Chicago, Ill.
Hobbs Mfg. Co., Worcester, Mass.
International Register Corp., Throop St., Chicago, Ill.
Millards Gum Vending Corp., 338 Broadway, N. Y. City.
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Brandt Automatic Cashier Co., Waterloo, Wis.
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Hoefer Change Maker Co., 3700 E. 12th St., Kansas City, Mo.
McGill Metal Products Co., 1640 Walnut St., Chicago, Ill. "McGill."
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Smith, E. J., 1960 E. 116th St., Cleveland, O. "Liberty."
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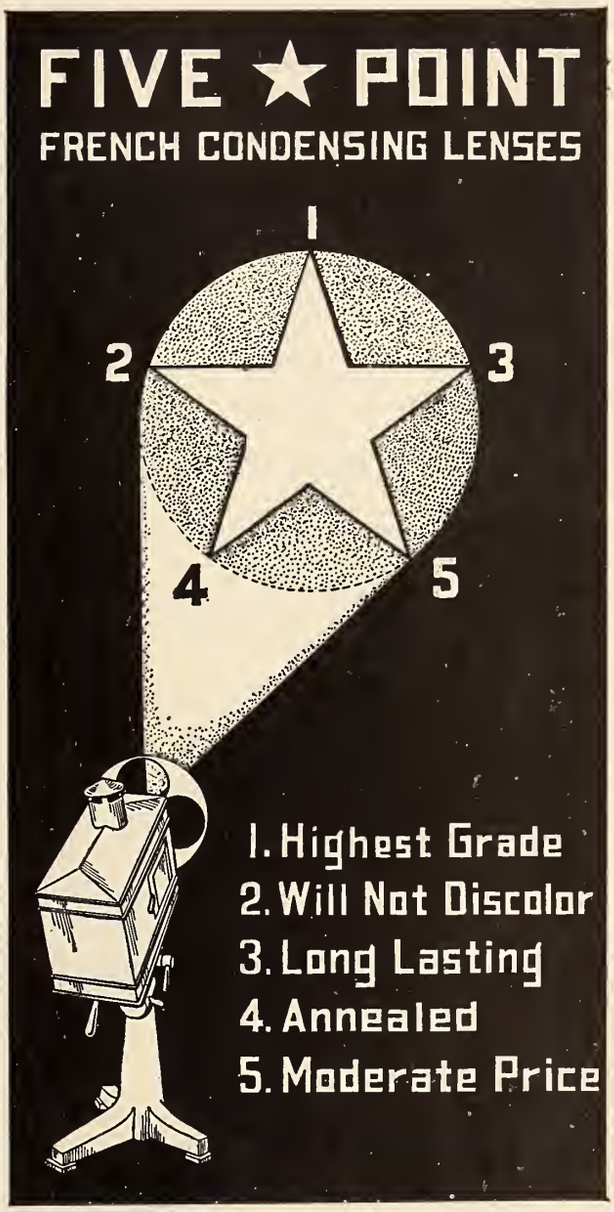

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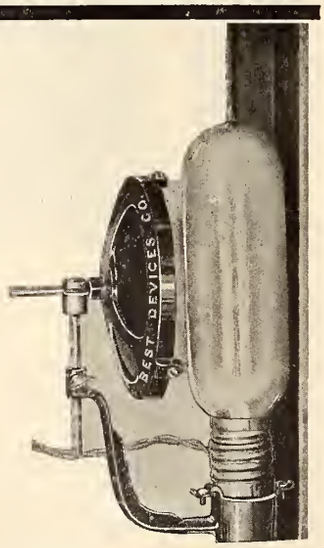

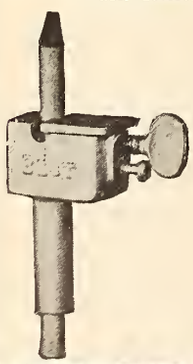

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Film Renovating Machine Co. of America, 729 7th Ave.
Rex Film Renovator Mfg. Co., 272 N. Third St., Columbus, Ohio.

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Glover, John, 30 N. Clinton St., Chicago, Ill.
Radio Mat Slide Co., 165 W. 48th St., N. Y. City. (See Adv.)
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MACHINES, Ticket Vending

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Globe Ticket Co., 112-16 N. 12th St., Philadelphia, Pa. (See Adv.
National Electric Ticket Register Co., 1511 N. Broadway, St. Louis, Mo.
Simplex Ticket Co., Chicago, Ill.
United Theatre Equipment Co., 26 Piedmont St., Boston, Mass.
World Ticket & Supply Co., 1600 Broadway, N. Y. City. "Simplex." (See Adv.)

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Spoor-Thompson Laboratories, 1333 Argyle Ave., Chicago, Ill.

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Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Stineman, B. P., 3775 Moneta Ave., Los Angeles, "Stineman System."

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MACHINES, Step Printing

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.

MARBLE, Artificial

Art Marble Co., 2883 Hillock St., Chicago. Ill
Collins, B. V., 1427 E. 16th St., Los Angeles, Calif.
Cousins, H. A., 524 W. 25th St., N. Y. City.
Standard Marble Works, 706 W. Front St., Cincinnati, Ohio.
Vitrolite Co., 133 W. Washington St., Chicago, Ill.

MARBLE, Natural

Appalachian Marble Co., Knoxville, Tenn. "Appalachian."
Beaver Dam Marble Co., Gunther Bldg., Baltimore, Md.
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Georgia Marble Co., Tate, Ga.
Grant Marble Co., 27th & Canal Sts., Milwaukee Wis.
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MARQUEES, Theatre

Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Edwards Mfg. Co., 411-451 East Fifth St.
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Tyler Co., W. S., 3618 St. Clair Ave. N. E., Cleveland, Ohio.

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Associated Manufacturers Co., Milwaukee, Wis.
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Joesting & Schilling Co., The, 379 Sibley St., St. Paul, Minn.
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Boston Belting Corp., 80 Elmwood St., Boston, Mass.
Goodrich Co., B. F., S. Main St., Akron, Ohio.
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Radio Mat-Slide Co., 121 W. 42d St., N. Y. City. (See Adv.)
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Lyon & Healy, 61-82 Jackson Boulevard, Chicago, Ill.
Martin Band Instrument Co., 401 Baldwin St., Elkhart, Ind.
Selnier, Alex., 150 E. 86th St., N. Y. City.
White, H. N., Co., 5225 Superior Ave., Cleveland, Ohio.
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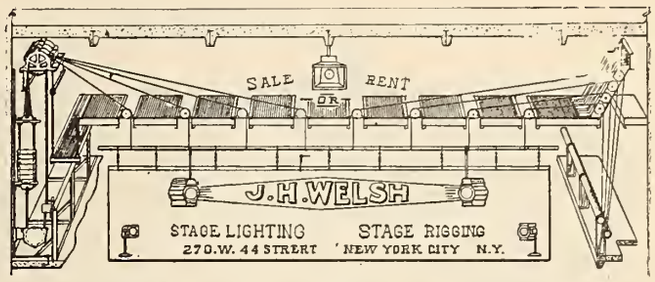

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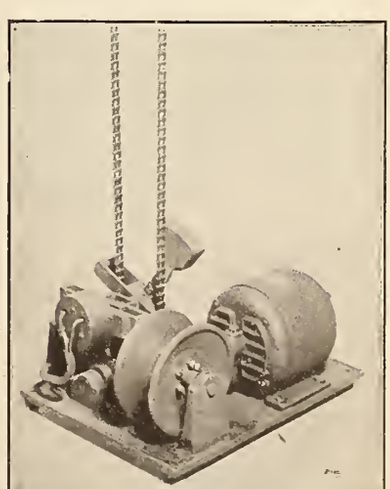

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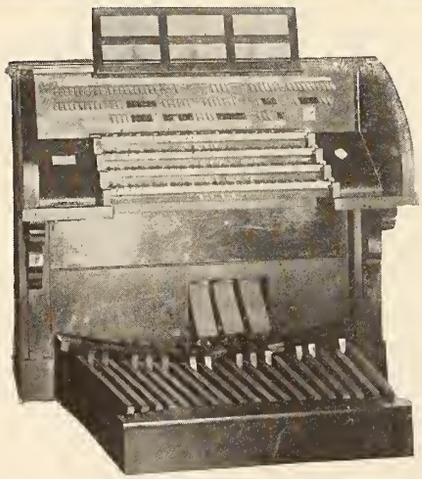

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Smith-Unit Organ Co., Erie St., Chicago, Ill.
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Austin Organ Co., Hartford, Conn. (See Adv.)
Bush, M. S., 52 W. Chippewa St., Buffalo, N. Y. (See Adv.)
Estey Organ Co., Brattleboro, Vt.
Eifert & Stoehr, 920 2nd St., Long Island City, N. Y.
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Kramer Organ Co., 1600 Broadway, N. Y. City.
Marquette Piano Co., 1608 Canal St., Chicago, Ill. "Cremona."
Marr & Colton Co., Warsaw, N. Y. "New Era."
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CONCERT-THEATRE ORGAN

LOEW'S INCORPORATED
"THEATRES EVERYWHERE"

EXECUTIVE OFFICES
LOEW BUILDING
BROADWAY AT 45TH STREET
NEW YORK

M. P. Moller
Organ Builders,
Hagerstown, Md.

Oct. 21, 1924.

Gentlemen:

Enclosed find contracts for two organs, one to be installed at Loew's State Theatre, 45th St. and Broadway, New York City, and the other at Loew's Metropolitan Theatre, Fulton and Smith Streets, Brooklyn, New York.

I feel a keen pleasure in doing this as a reward for your untiring efforts in developing a Theatre Concert Organ, which I can truthfully say, after extensive investigation and demonstrations on the organ you installed at our Loew's Lexington Theatre, New York City, is far superior in tonal quality and effects to anything I have ever heard. I look forward to the State and Metropolitan organs, which will be still larger than the Lexington organ, to far surpass anything that has been accomplished in organ construction for theatre use to date.

Having purchased from you nearly one million dollars with of organs to date proves that our business relations have been just what they should have been and that I have explicit faith in your product and guarantees. You are to be highly commended on your development of modern novelty tonal stops and effects essential to the theatre without destroying the refined and majestic tone values one always expects when hearing organ music.

Wishing you the success you deserve and looking forward to a continuance of our pleasant business relations, I am

Sincerely yours,
Nicholas M. Schenck
VICE-PRESIDENT and GENERAL MANAGER
LOEW'S THEATRES INC.

The instrument which has been the dream of both the exhibitor and the public, but which has only recently become a fact.

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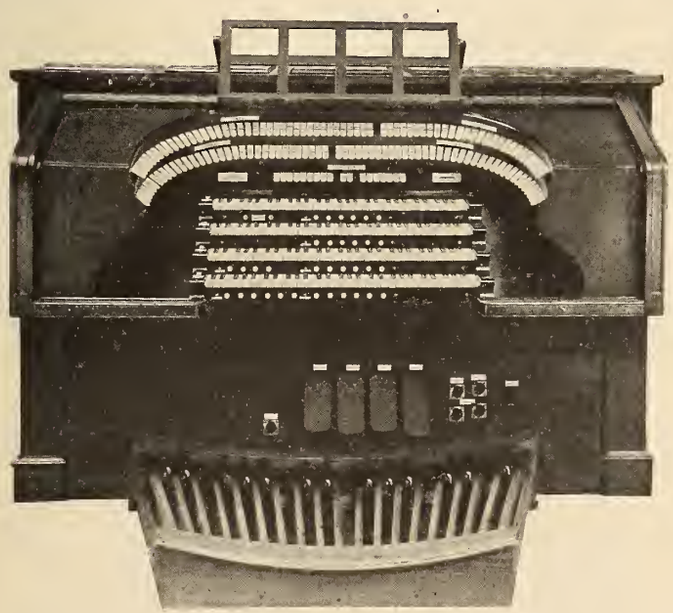

Console four manual Moller Organ, in Temple Theatre, Birmingham, Ala.

AS/C

CHAMBERLAIN AMUSEMENT ENTERPRISES
INCORPORATED
SHAMOKIN, PA.

August 19, 1924

M. P. Moller Organ Co.,
Hagerstown, Md.

Gentlemen;

It is with pleasure that we inclose executed contracts for three new organd amounting to $72,000.00. This order marke the purchase of nine organs from your concern during the past seven years.

Before purchasing the above three organs we investigated thoroughly the product of three other well known organ builders. We had with us in this investigation our Musical Director, Mr. Wm. L. Heiss, who rendered his unbiased opinion as to construction and possibilities of variety of tone necessary for the best musical interpretation for the photoplay. That Mr. Heiss' opinion was absolutely unbiased, the sales representetives of the different organs investigated will admit.

We decided on your type organ, with which your concern has been so successful, for reason that we prefer sets of pipes with their different tonal character; father than expensive mechanism necessary in unit organs. After all the public is not interested in how much mechanical equipment there is in an organ, but it is interested in the variety of tone rendered during the performance and we have yet to find a unit organ that is capable of satisfactorily substituting mechanism for sets of pipes.

We extend our best wishes for your continued success and feel sure that in the near future the majority of exhibitors will appreciate and realize the value of the latest Moller Theatre Organ over the unit.

Very sincerely,

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Per Boyd D. Chamberlain
Gen. Mgr.

M. P. MÖLLER

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Simplex Slide Co., 1012 Michigan Ave., Sheboygan, Wis.
Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)

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(See Purifiers, Air)

PACKERS, Film Export

(See Storage, Film)

PAINTINGS, Lobby Display

(See Photos and Portraits)

PAINTS, Poster and Showcard

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Major & Co., M., 303 4th St. N. Y. City.
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(See Flowers, Artificial)

PALMS, Decorative

Leistner, Oscar, 321 W. Randolph St., Chicago, Ill.

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(See also Switchboards, Theatre)
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Hub Electric Co., Chicago, Ill.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Mutual Elect. & Mach. Co., Detroit, Mich. (See Adv.)

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Wisconsin Electrical Mfg. Co., 453 E. Water St., Milwaukee, Wis.

PARTS, Projector Repair

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Spratler, Joseph, 12 E. 9th St., Chicago, Ill.

PASTILS

(See Lighting, Gas, Acetylene)

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PENNANTS, Advertising and Souvenir

(See Novleties, Advertising)

PENS, Souvenir Advertising

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Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Architectural Plastering Co., 624-26 First Ave., N. Y. City.
Decorators Supply Co., Leo & Archer, Chicago, Ill.
United Scenic Studios, 28 W. Lake St., Chicago, Ill. (See Adv.)

PLASTIC MATERIALS

Architectural Plastering Co., 624 First Ave., N. Y. City.

PLASTERING, Decorative

(See Plastering Architectural.)

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Chicago Canvas Goods & Flag Co., The, 127 N. Dearborn St., Chicago, Ill.
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POLISH, Furniture

International Metal Polish Co., Quill St. & Belt Ry., Indianapolis, Ind.

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Oxyozon Disinfecting Co., 413 13th St., N. Y. City.
Rochester Chemical Co., Rochester, N. Y.
St. Louis Surfacer & Paint Co., St. Louis, Mo.
West Disinfecting Co., 411 5th Ave., N. Y. City.

POLISH, Silver

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Cretors & Co., C., 22nd & Jefferson Sts., Chicago, Ill.
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Eastman Kodak Co., Rochester, N. Y. "Eastman." (See Adv.)

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Green Duck Co., 2127 Tilden, Chicago, Ill.
Hennegan & Co., 311 Genesee St., Cincinnati, Ohio. (See Adv.)
Metal Specialties Mfg. Co., 338 N. Kedzie Ave., Chicago, Ill.
Noble, F. H., 555 W. 59th, Chicago, Ill.
Old Glory Mfg. Co., 212 Van Buren St., Chicago, Ill.
Seipel, Louis, 301 W. 50th St., N. Y. City.
Sign Krafters, 301 W. 50 St., N. Y. City.
Sterling Metal Novelty Mfg. Co., 174 Worth St., N. Y. City. Terre Haute, Ind. "Thadco."
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Warren Leather Goods Co., Worcester, Mass.
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Chicago Metal Covering Co., 2833 W. Lake St., Chicago, Ill.
Dahlstrom Metallic Door Co., Jamestown, N. Y.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
Flour City Ornametal Iron Co., 27th Ave. & 27th St., Minneapolis, Minn.
Friedman, I. M., 219 W. Lake St., Chicago, Ill.
Fulton Co., E. E., 3208 Caroll Ave., Chicago, Ill. "Fulco."
McKenna Brass & Mfg. Co., 1st Ave. and Ross, Pittsburgh, Pa.
Markendorff, S., 122 W. 23d St., N. Y. City.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Reinhardt, G. E., Mfg. Co., 326 East 2nd St., Cincinnati, Ohio. (See Adv.)
Russell Studios, 726 8th Ave., N. Y. City.
Stanley Frame Co., 729 7th Ave., N. Y. City. (See Adv.)
United Theater Equipment Co., 26 Piedmont St., Boston, Mass. (See Adv.)

POSTERS, Advertising

(See Lithographers.)

POSTERS, Panel

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio. (See Adv.)

POSTERS, Type

Cincinnati Motion Picture Co., (Studio), 1434 Vine St., Cincinnati, Ohio.
Hennegan Co., The, 311 Genesee, St., Cincinnati, Ohio. (See Adv.)

POSTS, Ornamental Lamp

Mesker & Co., Geo. L., Evansville, Ind.
Mott Iron Works, J. L., 118 5th Ave., N. Y. City.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Smith, F. P., Wire & Iron Works, Chicago, Ill.
United Works, Ridge Arcade Bldg., Kansas City, Mo.

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(See also Disinfectants, Theatre)

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American Multi-Color Corp., 209 W. 38th St., N. Y. City.
Barnes-Crosby, 226 W. Madison St., Chicago, Ill.
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Garraway Photo Sales Co., Rutherford, N. J.
Kassel Studios, 220 W. 42nd St., N. Y. City.
Kleine Poster Co., 1423 Vine St., Philadelphia, Pa.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Markendorff, S., 159 W. 23rd St., N. Y. City.
McChristie, W. E. Co., 235 W. Court St., Cincinnati, Ohio.
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Marquette Piano Co., 1608 Canal St., Chicago, Ill.
Mason & Hamlin, 313 Fifth Ave., N. Y. City.
Seeburg Piano Co., J. P., 419 W. Erie St., Chicago, Ill.
Welte & Sons, M., 667 Fifth Ave., N. Y. City.
Wurlitzer Co., Rudolph, 121 E. Fourth St., Cincinnati, Ohio. (See Adv.)

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Bearse Mfg. Co., 412 S. Market St., Chicago, Ill.
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Novelty Scenic Studios, 220 W. 46th St., N. Y. City.

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Bartolo Musical Inst. Co., 57 E. Madison St., Chicago, Ill.
Beckwith Organ Co., Louisville, Ky.
Berni Organ Co., 216 W. 20th St., N. Y. City.
Bilhorn Bros., 136 W. Lake St., Chicago, Ill.
Clough & Warren Co., 1448 Broadway, Detroit, Mich.
Coburn Organ Co., 220 N. Washtenaw Ave., Chicago, Ill.
Eifert & Stoehr, 920 2nd St., Long Island City, N. Y.
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Moller, M. P., Hagerstown, Md. (See Adv.)
Needham Piano Co., 520 W. 48th St., New York City.
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Packard Piano Co., Fort Wayne, Ind.
Pilchers Sons, Henry, 914 Mason Ave., Louisville, Ky.
Reed & Son, Geo. W., W. Boyleston, Mass.
Schaaf, Adam, 700 W. Madison St., Chicago, Ill.
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Schuelke Organ Co., Max, 522 16th Ave., Milwaukee, Wis.
Shipman Organ Co., High Point, N. C. "Shipman."
Shoninger Co., Inc., B., New Haven, Conn.
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Smith Organ Co., N. Tonawanda, N. Y.
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Tellers-Kent Organ Co., Erie, Pa.
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Votey Organ Co., 29 W. 42nd St., N. Y. City.
Wicks Pipe Organ Co., Highland, Ill.
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Delco Light Co., Dayton, Ohio.
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American Film Co., 6227 Broadway, Chicago, Ill.
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Associated Screen News, 120 W. 41st St., N. Y. City.
Atlas Educational Film Co., 1111 South Blvd., Oak Park, Ill.
Biograph Co., 807 E. 175th St., N. Y. City.
Buchheister, Oscar C., 130 W. 46th St., N. Y. City.
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Claremont Film Laboratory, Inc., 430 Claremont Pkwy., N. Y. City.
Clune's Laboratory, 5356 Melrose Ave., Hollywood, Calif.
Consolidated Film Industries, 729 7th Ave., N. Y. City. (See Adv.)
Craftsman Film Laboratory, 251 W. 19th St., N. Y. City.
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Rothacker-Allers Laboratories, 5515 Melrose Ave., Los Angeles, Calif.
Rothacker Film Laboratory, 1339 Diversey Pky., Chicago, Ill.
Standard Laboratories, Seward & Romaine Sts., Hollywood, Calif.
Stern, Ernest, 203 W. 40th St.,
Tremont Film Laboratories, Inc., 1944 Jerome Ave., N. Y. City.
Wibau M. P. Corp., Irvington-on-Hudson, N. Y.

PRINTERS, Film Machine

(See Machines, Film Printing.)

PRINTING, Theatre

(Programs, Window Cards, Heralds, Throwaways).
Alles Printing Co., 224 E. 4th St., Los Angeles, Cal.
Berkshire Poster Co., 136 W. 52d St., N. Y. City.
Chronicle Printing Co., Logansport, Ind.
Cole Pub. Co., Cleveland, Ohio.
Donaldson Lithograph Co., Newport, Ky.
Hennegan o., The, Cincinnati, Ohio. (See Adv.)
Keystone Press, 19th & Wyandotte Sts., Kansas City, Mo.
Liberty Show Print, Pittsburgh, Pa.
Penn Poster Co., 224 No. 13 St., Philadelphia, Pa.
Quigley Lithograph Co., Kansas City, Mo.
Rialto Printing Co., Philadelphia, Pa. (See Adv.)
Savoy Printing & Pub. Co., 729 7th Ave., N. Y. City.
Tannenbaum Printing Co., 41st St., Near 8th Ave. Y. N. City
Read-Taylor Co., Lombard & South St., Balt., Md. (See Adv.)

PRIZES

(See Novelties, Advertising)

PROGRAM CLOCKS

Pettes and Randall Co., 150 Nasau St., N. Y. City.
Simplex Time Recorder Co., Gardner, Mass.
Standard Slide Co., 209 W. 48th St., N. Y. City.
Time Systems Co., 317 E. Jefferson, Detroit, Mich.

PROGRAM COVERS

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio. (See Adv.)
Star Program Co., 201 W. 49tb St., N. Y. City.

PROGRAM PRINTERS

Erie Lithographing Co., 8th & Perry Sts., Erie, Pa.
Exhibitors' Program Co., 1006 Forbes St., Pittsburgh, Pa.
Hennegan & Co., 1311 Genesee St., Cincinnati, Ohio. (See Adv.)
Krauss Mfg. Co., 220 W. 42d St., N. Y. City.
National Program Service, 723 7th Ave. N. Y. City.
Rialto Printing Co., Philadelphia, Pa. (See Adv.)
Star Program Co., 201 W. 49th St., N. Y. City.
Theatre Program Co., Journal Bldg., Detroit, Mich.
Trimont Press, 113 Albany St., Boston, Mass. (See Adv.)
Water Color Co., 450 Fourth Ave., N. Y. City.

PROJECTORS, Advertising

American Moto-Sign Co., 218 Post Sq., Cincinnati, Ohio.
Perfection Slide & Picture Corp. 79 5th Ave., N. Y. City.
Standard Slide Corp. 211 W. 48th St., N. Y. City. (See Adv.)

PROJECTORS, Portable

Acme M. P. Projecting Co., 1134 W. Austin Ave., Chicago, Ill.
The Drophead Projector, Fon-Du-Lac, Wisconsin.
Newton, C. I., 331 W. 18th St., N. Y. City.
American Projecting Co., 6225 Broadway, Chicago, Ill.
Atlas Educational Film Co., 63 East Adams St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Buffalo Projector & Film Corp., Niagara Life Bldg., Buffalo, N. Y.
De Vry Corp., 1250 Marianna St., Chicago, Ill.
Gennert, G., 24 E. 13th St., N. Y. City.
Hohmes Portable Projector Co., Chicago, Ill.
Herbert & Huesgen, 18 E. 42nd St., N. Y. City. "Kinopticon."
Pathescope Co., Aeolian Bldg., N. Y. City.
Safety Projector & Film Co., Duluth, Minn. "Zenith."

PROJECTORS, Operators' Eyes

Chicago Eye Shield Co., 2306 Warren Ave., Chicago, Ill.
N. Y. Eye Shield Co., Rutherford, N. J.

PROJECTORS, Standard Motion Picture

Bardy Projector Co., 729 7th Ave., N. Y. City.
Brickholm & DeHart, 111 W. 42d St., N. Y. City.
Brenkert Light Projectlon Co., Detroit, Mich. (See Adv.)
Continental Sales Co., Wilkes-Barre, Pa. "Burwood."
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
General Machine Co., 359 E. 155 St., N. Y. City. (See Adv.)
Paramount Mfg. Co., Dept, ER, 18 Benford St., Boston, Mass.
Power Co., Nicholas, 90 Gold St., N. Y. City. "Powers Cameragraph." (See Adv.)
Precision Machine Co., Inc., 319 E. 34th St., N. Y. City. "Simplex." (See Adv.)
Simplex—See Precision Machine Co.
Superior Projector, Inc., 17 W. 9th St., N. Y. City.

PROJECTORS, Semi-Professional

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Safety Projector & Film Corp., Duluth, Minn.

PUBLICATIONS, Motion Picture Trade

Exhibitors' Trade Review, 45 West 45th St., N. Y. City.
Exhibitors' Herald, 203 S. Dearborn St., Chicago, Ill.
Film Daily 71 West 44th St., N. Y. City.
Motion Picture News, 729 Seventh Ave., N. Y. City.
Moving Picture World, 516 5th Ave., N. Y. City.

PUBLICATIONS, Projection

Cameron on Projection, Exhibitors Trade Review, 45 W. 45th St., N. Y. City.
Falk Publishing Co., Inc., Dept. 625, 145 W. 36th St., "M. P. Projection."
Hallberg, J. H., 25 W. 45th St., N. Y. City.
Richardson's Handbook, F. H., 516 Fifth Ave., N. Y. City.
Theatre Supply Co., 124 W. 45th St., N. Y. City.
Meyer & Wenthe, 143 N. Dearborn St., Chicago, Ill.
Moss, Samuel H., 36 E. 23rd St., N. Y. City.

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Grosset & Dunlap, 1140 Broadway, N. Y. City.

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Kautz & Co., 2633 W. Lake St., Chicago, Ill.
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Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill. (See Adv.)

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Newman Mfg. Co., 416 Elm St., Cincinnati. Ohio.
Reinhardt Mfg. Co., 326 E. 2nd St., Cincinnati, Ohio. (See (Adv.)

RAILS, Rope, Velour Covered

Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.

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Betts & Betts, 646 W. 43rd St., N. Y. City.
Howells Cine Equipment Co., Inc., 740 7th Ave., N. Y. City.
Lyradian Sales Co., Mishawaka, Ind. "Lyradian."
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y.

REELS, Film Shipping and Projection

Ajax Film Accessories Co., 30 Church St., N. Y. City.
American Can Co., N. Y. City.
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill. "B. H."
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco."
Geometric Stamping Co., 221 E. 131st St., Cleveland, Ohio.
Globe Machine & Stamping Co., Cleveland, Ohio. "Globe."
Goldberg Bros. 1431 Lawrence St., Denver, Col.
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Indestructible Metal Products Co., 521-25 W. 45th St., N. Y. City.
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Neu, O. F., 249 W. 47th St., N. Y. City.
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Sharlow Bros. Co., 442 W 42nd St., N. Y. City.
Taylor-Shant Co., N. St Paul St., Rochester, N. Y.
Universal Electric Welding Co., 132 W. 42d St., N Y. City. "Lachmann Wire Reels."

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Adam Electric Co., Frank, St. Louis, Mo.
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Pittsburgh Reflector & Ill. Co., 3rd Ave., & Ross St., Pittsburgh, Pa.
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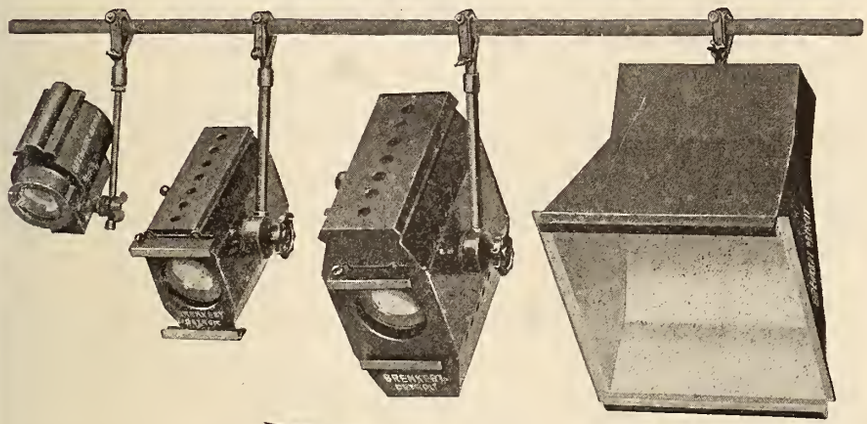

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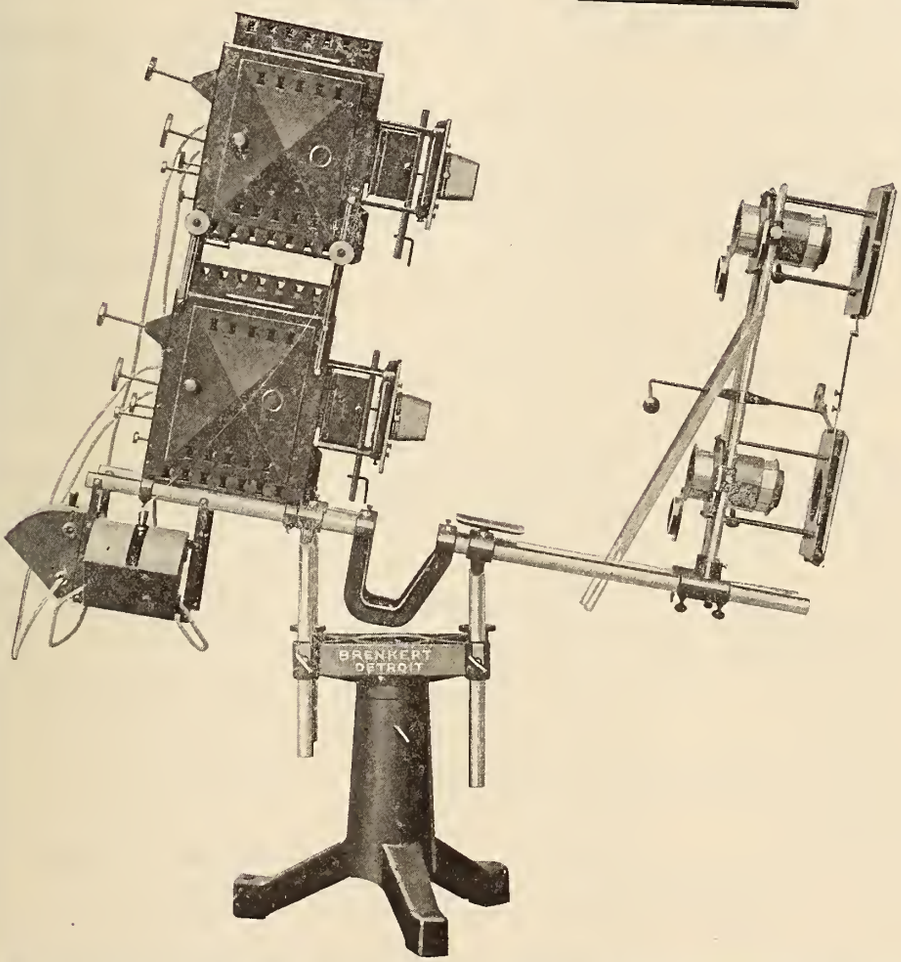

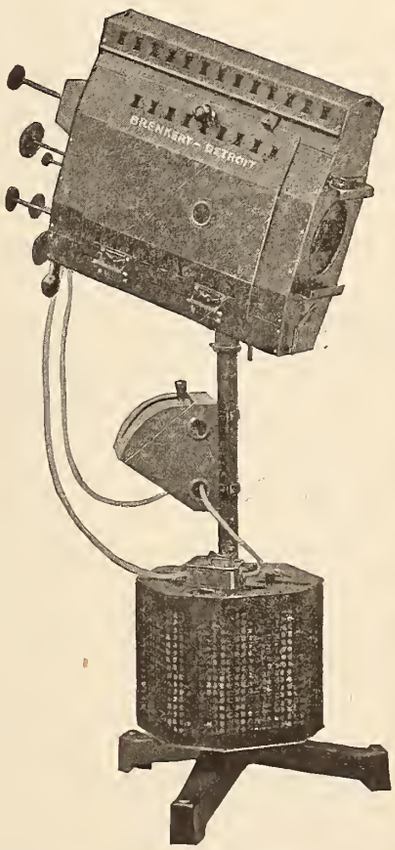

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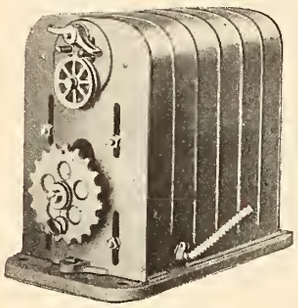

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(See Lamps, Arc Mirror Reflecting)

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Stafford Mfg. Co., 218 S. Wabash Ave., Chicago, Ill

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Duplex Machine Co., 316 75th St., Brooklyn, N. Y. (See Adv.)
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Emory Co., R. J. Sherman Ave. & Runyon St., Newark, N. J.
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Mestrum, Henry, 817 6th Ave., N. Y. City. (See Adv.)
Newton, Chas. L., 331 W. 18th St. N. Y. City. (See Adv.)
Power Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)
Precision, 319 E. 34th St., N. Y. City. (See Adv.)
Union Electric Mfg. Co., 110 Reed St., Milwaukee, Wis
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)
Volkomer Electrical Co., 587 Hudson St., N. Y. City.
Ward Leonard Electric Co., Mt. Vernon, N. Y.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y.

ROOFING, Metal

Edwards Mfg. Co., 411-451 East Fifth St., Cincinnati, Ohio.

SAFES

American Film-Safe Corp., Baltimore, Md. (See Adv.)
Carey Safe Co., Chicago, Ave. & Scott St., Buffalo, N. Y.
Diebold Safe & Lock Co., Canton, Ohio.
Hall-Marvin Co., 393 Broadway N. Y. City.
Hall Safe Co., 388 Broadway N. Y. City.
Herring-Hall-Marvin Safe Co., 400 Broadway, N. Y. City.
Mosler Safe Co., Hamilton, Ohio.
Reliable Safe & Lock Co., Lafayette, Ind.
Taylor Warton Steel & Iron Co., High Bridge, N. J.
York Safe & Lock Co., York, Pa.

SAFETY DEVICES, Projector Fire

Eastern Theatre Equipment Corp., Winchester St., Boston, "Coda."
Fyre-Gard Mfg. Co., Fox Theatre Bldg., Aurora, Ill. "Fyre-Gard."
Hulett, E. W., 3119 Argyle St., Chicago, Ill.
New Ulmer Circuit Breaker Co. 434 E. Market St., Louisville, Ky.
Pagenhardt, L. C., Westernport, Md.
Protectall Co., The, Dallas, Tex., Chicago, Ill. "Protectall."

SAVERS, Carbon

Best Devices Co., 1514 Prospect Ave., Cleveland, O. (See Adv.)
Projection Apparatus Co., 41-45 Lafayette St., N. Y. City.
Electrical Prods. Corp., 1122 W. 16th St., Los Angeles.
Projection Apparatus Co., 41-45 Lafayette St., N. Y. City.

SCENERY, Stage

Acme Scenic Artists' Studios, 36 W. Randolph St., Chicago, Ill.
Atlanta Scenic Co., Atlanta, Ga.
Beaumont Velvet Scenery Studios, J. H., 225 W. 46th St., N. Y. ity.
Beck & Sons Co., The, Wm., Cincinnati, Ohio.
Bradley Studios, Wm., 318 W. 43d St., N. Y. City.
Camph, Wm., 1540 Broadway, N. Y. City.
Dramart Studios, 46th St., N. Y.
Davis, Geo., Scenic Studio, Arch St. Theatre, Phila, Pa.
Enkeboll Art Co., 5313 N. 27th St. Omaha, Neb.
Excelsior Studios & Theatre Supply Co., 816 W. Vine St., Kalamazoo, Mich.
Fabric Studios, 177 N. State St., Chicago, Ill.
Fredericks Scenic Studio, 643 W. 42d St., N. Y. City.
Glover, Susan Stubbs, 66 E. 22nd St., Chicago, Ill. "Calkins Studios."
Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
Irwin & Sparks Scenic Studio, 432 N. Third St., Philadelphia, Pa.
Kuhn Studios, Louis, 291 8th Ave., N. Y. City.
Novelty Scenic Studios, 220 W. 46th St., New York City.
Rothe & Teichner, Irving Place Theatre, N. Y., City.
Kahn & Bowman, 155 W. 29th St., N. Y. City.
Kansas City Scenic Co., N. E. cor. 24th & Harrison Sts., Kansas City.
King Scenic Co., 311 S. Harwood St., Dallas, Tex.
Lash Studios, Lee, Longacre Bldg., N. Y. City.
Law Scenic Studios, 502 W. 38th St., N. Y. City.
McHugh & Son, Jos P., 9 W. 42d St., N. Y. City.
Manhattan Scenic Studios, 488 6th Ave., N. Y. City.
Reising & Co., Theo., 625 E. 15th St., N. Y. City.
Schells Scenic Studio, 581 S. High St., Columbus, Ohio.
Servas, Jno. A., Rochester, N. Y.
Sheck & Co., D., Metropolitan Theatre, Cleveland, Ohio.
Star Scenic Studio, Inc., Omaha, Neb.
Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.
Turner, Allan J., 266 W. 41st St., N. Y. City.
Twin City Scenic Co., 2819 Nicolet Ave., Minneapolis, Minn.
Unique Papier Mache Co., 331 W. 44th St., N. Y. City.
Universal Scenic Artist Studios, 190 N. State St., Chicago, Ill.
United Scenic Studios, State-Lake Bldg., Chicago, Ill. (See Adv.)
Vaud-Art Scenic Studios, 244 W. 42nd St., N. Y. City.
Werbe Scenic Studio, 1713 Central Ave., Kansas City, Kan.
Young Bros. 536 W. 29th St., N. Y. City.

SCENIC Studios

Carsen Robt. P., Scenic Studios, 1507 N. Clark St., Chicago, Ill.
King R. Wescott, 2215 W. Van Buren St., Chicago, Ill.
United Scenic Studios, 28 W. Lake St., Chicago, Ill. (See Adv.)

SEATING ENGINEERS

American Seating Co., Jackson Blvd., Chicago, Ill.
Andrews Co., A. H., 107 S. Wabash Ave., Chicago, Ill.
Arlington Seating Co., Arlington Heights, Ill.
Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
Stafford Mfg. Co., E. H., 367 W. Adams St., Chicago, Ill.

SEAT INDICATORS, Vacant

Better Service Film Co., Inc., 551 Salina St., Syracuse, N. Y.
Guerin Theatre eating ystem, Inc., 609 Iberville St., New Orleans, La.

SEATS, Outdoor Theatre

Architectural Decorating Co., Chicago, Ill.
American Seating Co., Jackson Blvd., Chicago, Ill.
Flynn & Emrich Co., N. Holliday St., Baltimore, Md.
Heywood-Wakefield Co., 209 Washington St., Boston, 9, Mass. (See Adv.)
Stafford Mfg. Co., E. H., 367 W. Adams St., Chicago, Ill.

SETS, Motor Generator

United Theatre Equipment Co., 26 Piedmont St., Boston, Mass.

SETS, Tool

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

SHADES, Orchestra Lamp

Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill.
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Flagg, I. J., 33 Norris St., No. Cambridge, Mass, "Light-right."
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Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y.

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For
DECORATING OF DISTINCTION
See Page No. 222

SHELLAC

Frauche, C. E. & Co., 440 Orleans St., Chicago, Ill.

SHUTTERS, Double Disc

Double Disc Shutter Co., Film Exchange Bldg., Cleveland O.

SHUTTERS, Iris

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See Adv.)

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American Enameling Works, 1900 Santa Fe Ave., Los Angeles, Calif.
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Ex. Supply & Sign Exchange, 1000 Forbes St., Pittsburgh, Pa. (See Adv.)

Slides

Bush, M. S., 52 W. Chippewa St., Buffalo, N. Y. (See Adv.)
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Sampliner Slides, 1600 Broadway, N. Y. City.
Standard Slide Co., 209 W. 48th St., N. Y. City. (See Adv.)
Unique Slide Co., 168 W. 48th St., N. Y. City.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. (See Adv.)

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Clark, Peter, 534 W. 30th St., N. Y. City.
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Russelloid Co., Harrisburg, Pa., "Keystone."

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Gorham Co., Fifth Ave. & 36th St., N. Y. City.
Tiffany Studios, Madison Ave. & 45th St., N. Y. City.

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Balopticon — See Bausch & Lomb Optical Co.
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Bennett, Chas. H., 224 N. 13th St., Philadelphia, Pa. (See Adv.)
Chicago Transparency Co., 143 N. Dearborn St., Chicago, Ill.
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Newton, Chas. I., 331 W. 18th St., N. Y. City. (See Adv.)
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Porter, B. F. 729 7th Ave., N. Y. City.

SUPPLIES, Theatrical

King R. Wescott, 2215 W. Van Buren St., Chicago, Ill.

SWITCHBOARD, Portable

Mutual Electric & Machine Co., 855 W. Fort St., Detroit, Mich. (See Adv.)

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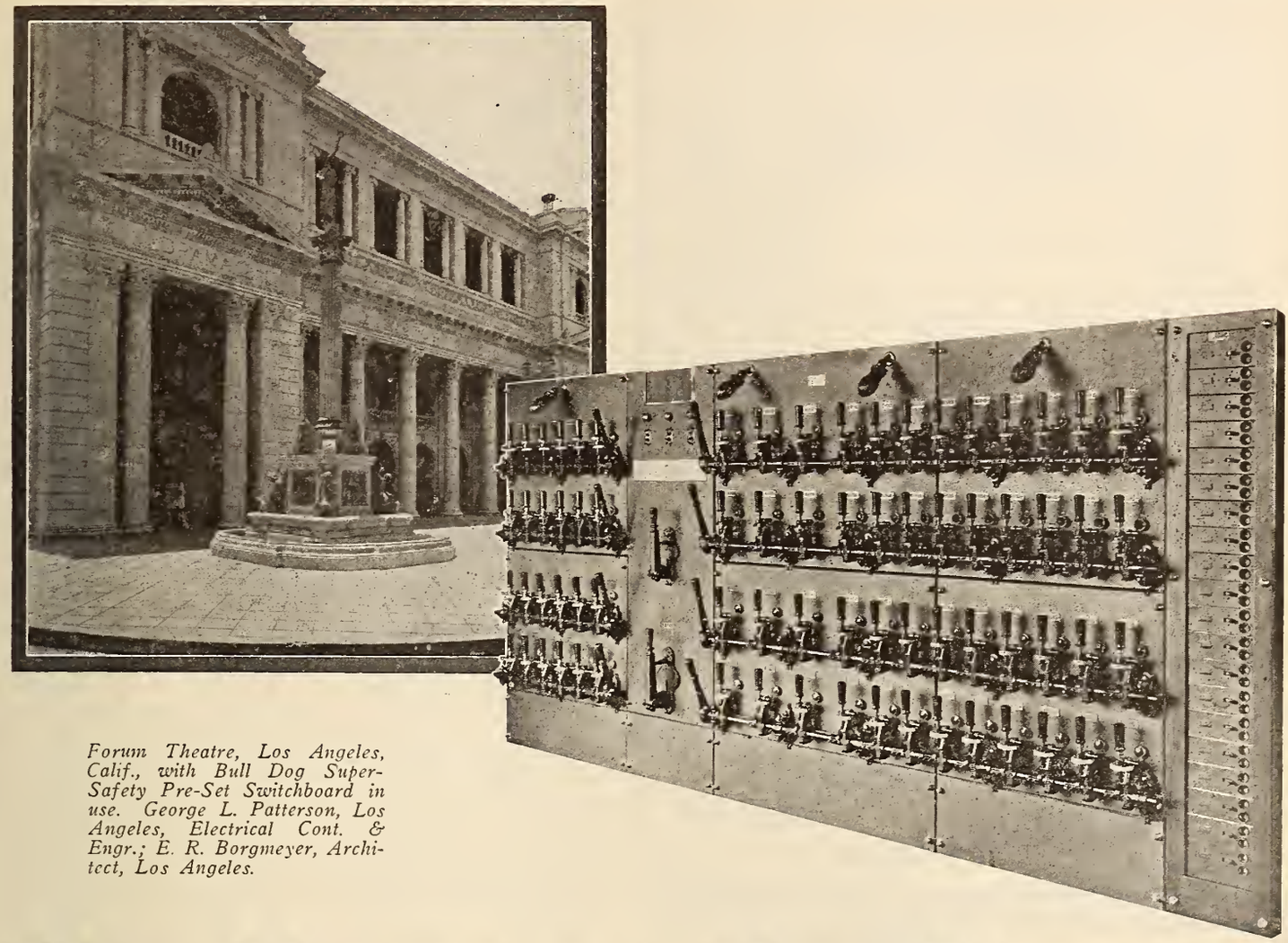

Forum Theatre, Los Angeles, Calif., with Bull Dog Super-Safety Pre-Set Switchboard in use. George L. Patterson, Los Angeles, Electrical Cont. & Engr.; E. R. Borgmeyer, Architect, Los Angeles.

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Some features of "Bull Dog" Super-Safety Stage Switchboards are: Durability; Quick Changing One Man Operation; Accessibility; Economical Installation and Positive Operation.

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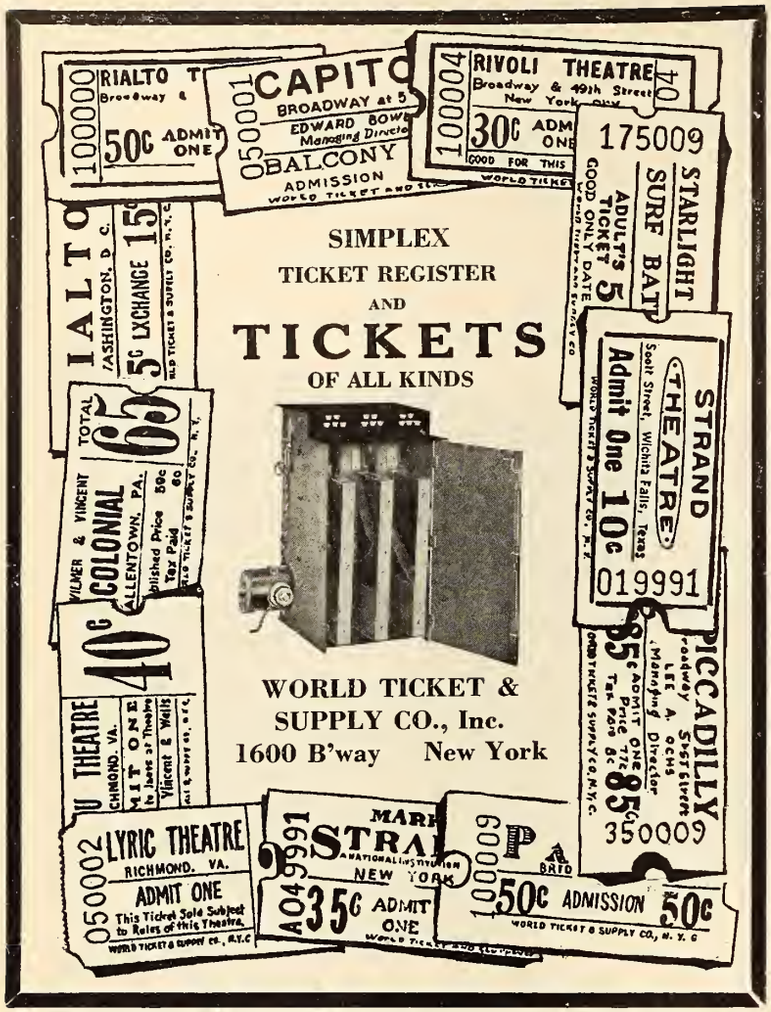

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A. J. Mfg. Co., Seattle, Wash.
Cleveland Switchboard Co., 2025 E. 70th St., Cleveland, Ohio.
Cutler-Hammer Mfg. Co., Milwaukee, Wis.
Dearborn Elect. Co., 25 Kinzie St., Chicago, Ill.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Drendell Electrical & Mfg. Co., 169 Erie St., San Francisco.
Electric Apparatus Co., 127 S. Green St., Chicago, Ill.
General Electric Co., Schenectady, N. Y
Industrial Controller Co., Milwaukee, Wis.
Krantz Mfg. Co., H., 160 Seventh St., Brooklyn, N. Y.
Mutual Electric & Machine Co., Detroit, Mich. (See Adv.)
Pringle Electric Mfg. Co., 1906 N. Sixth St., Philadelphia, Pa.
Sterling Switchboard Co., 537 S. Seventh St., Camden, N. J.
Trumbull Electric Mfg. Co., Plainville, Conn.
United Electric Mfg. Co., New Orleans, La.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl." (See Adv.)
Wurdack Electric Mfg. Co., Wm., 21 S. 11th St., St. Louis, Mo.

SWITCHES, Automatic Time

Anderson Mfg. Co., Albert & J. M. 289 A St., Boston. Mass.
Automatic Electric Time Switch Co., Derby, Conn.
Dorland, Leslie C., Poughkeepsie, N. Y.
General Electric Co., Schenectady, N. Y.
Hartford Time Switch Co., 101 Warren St., N. Y. City.
Kennedy-Webster Co., 538 S. Clark St., Chicago, Ill. "Commonsense."
Russell Mfg. Co., South Bend, Ind.
Sorensen, P., 18 Dunham Pl., Brooklyn, N. Y.
Toledo Electric Co., 116 St. Clair St., Toledo, Ohio.
Waldman, P. J., 136 Liberty St., N. Y. City.

SWITCHES, Canopy

Cutler-Hammer Mfg. Co., Milwaukee, Wis.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y.

SWITCHES, Clock

(See Switches, Automatic Time)
Adam Electric Co., Frank, 904 Pine St., St. Louis, Mo.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y.

SWITCHES, Remote Control

Cutler-Hammer Mfg. Co., 12th & St. Paul, Milwaukee, Wis.
General Electric Co., Schenectady, N. Y.

SWITCHES, Safety and Snap

Cutler-Hammer Mfg. Co., 12th & St. Paul, Milwaukee, Wis,
General Electric Co., Schenectady, N. Y.
Mutual Electric & Machine Co., Detroit, Mich. (See Adv.)

SYSTEMS, Accounting

Erker Bros. Optical Co., 698 Olive St., St. Louis, Mo.
Exhibitors Trade Review, 45 W. 45th St., N. Y. City.

TABLES, Film Rewinding Inspection and Cutting

Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill.
Projection Apparatus Co., 41 Lafayette St., N. Y. City.
Sharlow Bros., Co., 442 W. 42nd St., N. Y. City.

TANKS, Film Developing

Acme Tank Co., 39 Cortlandt St., N. Y. City.
Alberene Stone Co., 123 W. 23rd St., N. Y. City.
Corcoran, A. J., 747 Jersey Ave., Jersey City, N. J.
Eagle Tank Co., 2346 W. Crawford Ave., Chicago, Ill.
German American Stoneware Works, 50 Church St., N. Y. City.
New England Tank Co., Everett, Mass.
Newmade Porducts Corp., 249 W. 47th St., N. Y. City.
Woolford Wood Tanks, Lincoln Bldg., Philadelphia.
U. S. Stoneware Co., 174 Annandale Ave., Akron, Ohio.

TAPE, Gummed Paper

Barganis Pub. Co., 43 Ellery, South Boston, Mass.
Chicago, Gummed Tape Co., 171 N. Dearborn St., Chicago, Ill.
Dennison Mfg. Co., 5th Ave., & 26th St., N. Y. City.
Page & Co., Fred M., 395 Broadway, N. Y. City.
Peters Co., 33-35 35th St., Brooklyn, N. Y.
Radio-Mat Slide Co., 167 W. 48th St., N. Y. City. (See Adv.)
Thomas Stationery Mfg. Co., 43 Leonard, N. Y. City.

TELEPHONES, Inter-communicating

Automatic Electric Co., Chicago, Ill. "Pax."
Couch, Co., S. H., Norfolk Downs, Mass.
De Veau Tel. Mfg. Co., 23 Murray St., N. Y. City.
Dictaphone Products Corp., 1819 Broadway, N. Y. City.
Federal Telephone Mfg. Co., 1738 Elmwood Ave., Buffalo, N. Y. City. (See Adv.)
Stromberg Carlson Co., Rochester, N. Y.
Western Elect. Co., 195 Broadway, N. Y. City.

TERRA COTTA, Architectural

American Terra Cotta & Ceramic Co., 2010 Peoples Gos. Bldg., Chicago, Ill.
Atlantic Terra Cotta Co., 350 Madison Ave., N. Y. City.
Denny-Renton Clay & Coal Co., 1007 Hoge Bldg., Seattle, Wash.
Denver Terra Cotta Co., W. 1st Ave. & Umatilla St., Denver, Col.
Federal Terra Cotta Co., 111 Broadway, N. Y. C ity.
Gladding, McBean & Co., Rialto Bldg. San Francisco, Cal.
Indianapolis Terra Cotta Co., Indianapolis, Ind.
New Jersey Terra Cotta Co., Singer Bldg., N. Y. City.
St. Louis Terra Cotta Co., 5801 Manchester Ave., St. Louis, Mo.

THEATRE EQUIPMENT

Capitol Merchandise Co., 534 S. Dearborn St., Chicago, Ill.
Capitol Theatre Equipment Co., 626 10th Ave., N. Y. City.
Duplex Motion Picture Industries, 316 75th St., Brooklyn, N. Y. (See Adv.)
Erker, 608 Olive St., St. Louis, Mo.
Exhibitors Supply Co., 149 E. Elizabeth St., Detroit, Mich.
Monarch Theatre Supply Co., 724 S. Wabash Ave., Chicago, Ill.
United Theatre Equipment Co., 26 Piedmont St., Boston, Mass. (See Adv.)

TICKET CHOPPERS

Brewster & Co., Long Island City, N. Y.
Capitol Merchandise Co., 534 S. Dearborn St., Chicago, Ill.
Caille Bros., 1300 Second Ave., Detroit, Mich. (See Adv.)
Duplex Motion Picture Industries 1819 Broadway, N. Y. (See Adv.)
Exhibitors Supply Co., 825 So. Wabash, Ave., Chicago, Ill. (See Adv.)
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Projection Apparatus Co., 41 Lafayette St., New York City.
Schaffer, S. E., & Co., 24-26 E. Eighth St., Chicago, Ill. "Badger."
Wisconsin Theatre Supply Co., 174 Second St., Milwaukee, Wis.

TICKET HOLDERS

Acme Clip Mfg. Co., 616 W. Monroe St., Chicago, Ill.
Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill. (See Adv.)
Cassady-Fairbanks Mfg. Co., 6126 S. La Salle Ave., Chicago, Ill.
Elliot Ticket Co., 1619 Sansom St., Philadelphia, Pa. (See Adv.)
Fulton Co., E. E. 3208 Carroll Ave., Chicago, Ill "Falso."
Globe Ticket Co., 112 N. 12th St. Philadelphia, Pa. (See Adv.)
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
World Ticket and Supply Co., 1600 Broadway, N. Y. C. (See Adv.)

TICKETS, Admission Reserved Seat, Coupon, Roll and Machine

Automatic Ticket Register Corp. 1780 Broadway, N. Y. City.
Ansell Ticket Co., 154-166 E. Erie St., Chicago, Ill.
Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill.
Elliott Ticket Co., 1619 Sansome St., Philadelphia, Pa. (See Adv.)
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa. (See Adv.)
National Ticket Co., Shamokin, Pa. (See Adv.)
Simplex Ticket Co., Chicago, Ill.
Swaab, Lewis M., & Son, 1327 Vine St., Philadelphia, Pa.
Trimount Press, 113-121 Albany St., Boston, Mass. (See Adv.)
World Ticket and Supply Co., 1600 Broadway, N. Y. C. (See Adv.)

TICKETS, Folded Machine and Strip

(See Tickets, Above.)

TICKET REGISTERS

National Electric Ticket Register Co., St. Louis, Mo.

TIME KEEPING EQUIPMENT

Cincinnati Time Recorder Co., 1733 Central Ave., Cincinnati, Ohio.
Grisholt Machine Co., Madison, Wis.
Pettes & Randall, 15 Nassau St., N. Y. City.
Simplex Time Recorder Co., Gardner, Mass.
Stromberg Electric Co., 223 W. Erie St., Chicago, Ill.

TINS, Film, Shipping, Packing and Waste

American Can Co., 120 Broadway, N. Y. City.
American Film Safe Corp., 1800 Washington Blvd., Baltimore, Md. (See Adv.)
Continental Can Co., 1 Pershing Square, N. Y. City.
DeVry Corp., 1250 Marianna St., Chicago, Ill. "Humidor."
Exhibitors Supply Co., 825 So. Wabash Ave., Chicago, Ill. (See Adv.)
Fulton Co., E. E., 3298 Carroll Ave., Chicago, Ill. "Fulco."
Globe Machine & Stamping Co., 1250 W. 76th St., Cleveland, Ohio.
Gueder, Paeschke & Frey Co., Milwaukee, Wis.
Russakow Can Co., Chicago, Ill. (See Adv.)

TITLES, Film

Alynlu Studios, Inc., 251 W. 42nd St., N. Y. City.
Broda, M. F., 220 W. 42nd St., N. Y. City.
Buchheister, Oscar, 130 W. 46th St., N. Y. City.
Dixon - McNitt - Schneider, 959 Seward St., Hollywood, Cal.
Filmack Co., 738 S. Wabash Ave., Chicago, Ill.
Hirlagraph Motion Picture Corp., 723 Seventh Ave., N. Y. City.
Knickerbocker Film Laboratory, Fort Lee, N. J.
Meyer, Louis, Film Laboratories, Inc., 251 W. 19th St., N. Y. City.
Photoplay Title Co., 1207 Rosedale Ave., Chicago, Ill.
Prizma, Inc., 110 W. 40th St., N. Y. City.
Quality Film Titling Co., 1658 Broadway, N. Y. City.
Rothacker Film Mfg. Co., 1339 Diversey Pky., Chicago, Ill.
Rothacker - Aller Laboratories, Inc., 5515 Melrose Ave., Hollywood, Cal.
Slobey, John, 244 W. 49th St., N. Y. City (See Adv.)

TOILET COMPARTMENTS and Partitions

Sanymetal Products Co., 988 E. 64th St., Cleveland, Ohio. "Sanymetal."
Vitrolite Co., 133 W. Washington St., Chicago, Ill.

TRAILERS

Mack & Co., Irving, 738 S. Wabash Ave., Chicago, Ill. (See Adv.)
National Screen Service, 130 W. 46th St., N. Y. City.
J. E. Willis, 746 S. Wabash Ave., Chicago, Ill.

TRANSFORMERS, Alternating Current

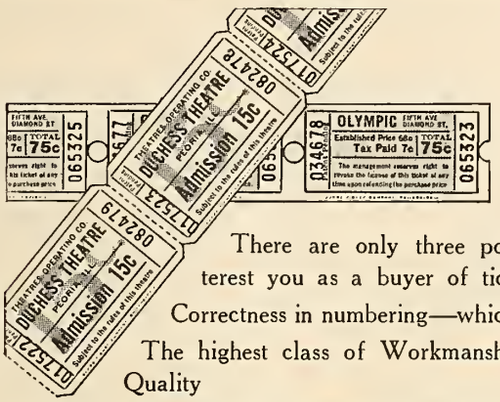
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
S. & A. Electric Co., Maywood, Ill.
Hertner Electric Co., W. 114th St., Cleveland, Ohio. "Transverter."
Northwestern Electric Co., Hoyne Ave., Chicago, Ill. "Martin."
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Wheeler-Green Electric Co., 29-39 St. Paul St., Rochester, N. Y.

TRANSVERTERS

Hertner Electric & Mfg. Co., 1900 W. 112th St., Cleveland, Ohio.

TREADS, Stair

American Abrasive Metals Co., 50 Church St., N. Y. City.
American Mason Safety Tread Co., Lowell, Mass.
Armstrong Cork & Insulation Co., Pittsburgh, Pa.
Concrete Steel Co., 42 Broadway, N. Y. City.
Goodyear Rubber Co., 787 Broadway, N. Y. City.
Norton Co., New Bond St., Worcester, Mass.
Republic Structural Iron Works Co., 5300 Lakeside Ave., Cleveland, Ohio.
Truscon Steel Co., Youngstown, Ohio.
United States Rubber Co., 1790 Broadway, N. Y. City. "Usco."
Universal Safety Tread Co., Waltham, Mass.
Voorhees Rubber Mfg. Co., Jersey City, N. J.



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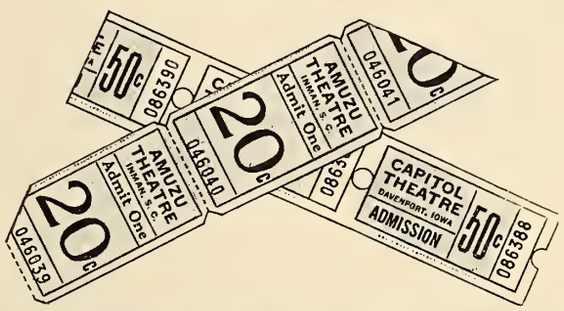

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Damon-Chapman Co., 234 Mill St., Rochester, N. Y.
General Electric Co., Schenectady, N. Y.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Smith, F. P., Wire & Iron Works, Chicago, Ill.

UNIFORMS
Ushers, Door Men

Brooks Uniform Co., 1435 B'way, N. Y. City.
Mack & Co., Irving, 738 S. Wabash Ave., Chicago, Ill. (See Adv.)

VACUUM CLEANERS

(See Cleaners Vacuum)

VACUUM LAMPS, Incandescent

(See Lamps, Electric Incandescent)

VALANCES, Box

Kuhn Studios, Louis, 293 8th Ave., N. Y. City.
National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.
Novelty Scenic Studios, 220 W. 46th St., N. Y. City.

VALVES, Fittings and Pipes

Crane Co., 836 South Michigan Ave., Chicago, Ill.

VASES, Stone Lobby

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.

VAUDEVILLE

Fally Markus Agency, 1347 Broadway, N. Y. City.

VAULTS, Public Film

(See Storage, Film)

VENDING MACHINES, Automatic

(See Machines Automatic Vending)

VENDING MACHINES, Automatic Sanitary Device

(See Machines, Automatic Sanitary Device)

VENTILATING SYSTEMS, Theatre

(See Heating and Ventilating)
American Blower Co., Detroit, Mich.
Atmospheric Conditioning Corp., Lafayette Bldg., Phila., Pa. (See Adv.)
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J.
Johnson Service Co., 118 E. 28th St., N. Y. City.
Reynolds & Co., B. F., 412 N. Dearborn St., Chicago, Ill.
Roberts-Hamilton Co., 413 S. Fourth St., Minneapolis, Minn.
Seymour, James M., Lawrence St., Newark, N. J.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Typhoon Cooling System, 345 W. 39th St., N. Y. City. (See Adv.)
Westinghouse Elec. & Mfg. Co., E. Pittsburgh, Pa.

VENTILATORS, Stage

Fordham Cornice Works, Inc., 2009 Monterey Ave., N. Y. City.

VIGNETTING DEVICES, Camera

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Burke & James, Inc., 40 E. Ontario St., Chicago, Ill.

Vines, Artificial

(See Flowers, Artificial)

Violins, Automatic

(See Musical Instruments, Automatic.
Mills Novelty Co., 221 S. Green St., Chicago, Ill. "Violano-Virtuoso."
Violano-Virtuoso — See Mills Novelty Co.

WARMERS, Electric Foot

American Electrical Heater Co., Burroughs St., & Woodward Ave., Detroit, Mich. "American Beauty."
Baldwin Co., 703 Finance Bldg., Phila., Pa.
Butte Engineering & Electric Co., San Francisco, Cal.
General Electric Co., Schenectady, N. Y.
General Electric Utilities Co., 145 W. 45th St., N. Y. City.
Rochester Stamping Co., Rochester, N. Y.
Simplex Electric Heating Co., Cambridge, Mass.

WATCHMEN'S CLOCKS

Howard Clock Co., 373 Wash., Boston, Mass.
Simplex Time Recorder Co., Gardner, Mass.

WAX, Film

Magic Film Protector Co., 613 E. Willard St., Muncie, Ill.
Newmade Products Corp., 249 W. 47th St., N. Y. City.
Michaels Art Bronze Co., 230 Scott St., Covington, Ky.

WICKETS, Cashier's, Box-Office

Brasco Mfg. Co., 5035 S. Wabash Ave., Chicago, Ill.
Michaels Art Bronze Co., 230 Scott St., Covington, Ky.
Reinhardt Mfg. Co., Edw. G. 326 E. 2nd St., Cincinnati, Ohio. (See Adv.)
Wickwire Spencer Steel Corp., Worcester, Mass.

WIRE MESH WORK

Patrick & Wilkins Co., 51 N. 7th St., Phila., Pa. "Giant," "Champion."
Stanley & Patterson, 23 Murray St., N. Y. City. "Faraday," "Competition."
Stuart-Howland Co., Boston, Mass.
Western Electric Co., 195 B'way, N. Y. City.

WRENCHES, Carbon

Pierce, Carl, Morris, Ill.

Refer to the Selected List of Advertisers, which appears on page 192 of this issue. The names and addresses, as well as a brief description of the products which these companies manufacture, are given in alphabetical order. You cannot afford to overlook these names when you are ordering new equipment, both because they represent the best obtainable, and also because they have many new products which will go a long way towards creating efficiency.

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Balluna Spot Lights are not makeshifts but scientifically designed for continuous duty. Rigid construction and counterbalanced stand eliminates unsteady spot or flood lighting. May be used for flood or spot lighting at any distance. Quick shift permits instant change. Accommodates 5-6-8" lens or effects. From 100 to 200 ampere arc. Double door lamp housing. Right or left hand operation.
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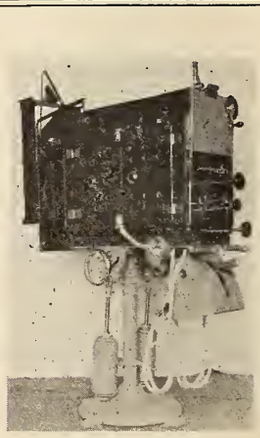

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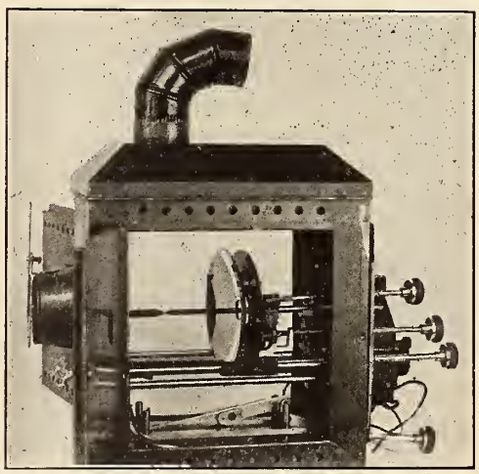

OUR DISTRIBUTORS

Cleveland:	The Theatre Supply Co., Inc.
Cincinnati:	The Theatre Supply Co., Inc.
Omaha:	U. S. Theatre Supply Co.
Philadelphia:	Williams, Brown & Earle
Chicago:	Movie Supply Co.
San Francisco:	Theatre Equipment Supply Co.
Dallas:	Simplex Theatre Supply Co.
Baltimore:	N. C. Haefele & Co.

WARREN PRODUCTS CO.

261 CANAL ST. NEW YORK

Motion Picture THEATRE

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NO CATALOGUE. ALL DESIGNS ORIGINAL.

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155 West 29th St. New York.

TELEPHONE: PENNSYLVANIA 2288

PRINTED MATTER

The keen showman usually makes it his business to carry such printed matter as "today," "tomorrow," "next week," "rest of the week," and other such matter necessary to be displayed with his lithography. The keen showman is also one who keeps stock posters and printed matter concerning the type of pictures he makes a business of presenting. All this printed matter should be kept on hand so that if it is needed at a moment's notice, he will not lose any time in looking all over town for whatever he wants. Hennegin Co., of Cincinnati, has given this phase of the business worthy attention. They are known for their extensive and interesting printed material.

* * *

COMFORTABE SEATING

Comfortable seating plays a master hand in the pleasing of your patrons. How much oftener they will come into a house where they can sink into soft, comfortable chairs is not a difficult guess. We know from experience that everyone wants comfort. Heywood-Wakefield Company, of Boston, Massachusetts, has devoted years to the manufacture of comfortable opera arm-chairs for the theatre.

LIGHTS

There are many kinds of people and among every theatre audience "cranks" are generally found. Human nature is a peculiar thing and many a person makes a mountain of an ant hill. This is one of the reasons why exhibitors are so careful in choosing aisle lights. This makes it easy for people stepping into the darkness to see where they are going and at the same time minimizes accidents. The Brookins Company of Cleveland, Ohio, has given a great deal of attention to aisle lights and lighting fixtures. Kausalite Mfg. Co., of Chicago, is also well-known for aisle lights.

Spotlights and floodlights are likewise important and Henry Mestrum, of New York, carries well-known brands.

* * *

CONCENTRATED MUSIC

The smaller theatre that would not like to be burdened with the expenditure an orchestra entails will find a part of such an orchestra concentrated into a good organ. George W. Reed & Son., West Boston, Mass., are noted for their reasonably priced organs.

DECORATING

The question of decorating is one which involves no little attention. Beauty is a national desire on the part of showmen, and various means of beautifying houses are resorted to. Artificial flowers are always pretty and last a long time. Among some of the finer houses dealing in this phase of decorating are the General Flower & Decorating Company and Frank Netschert, both of New York; the Schroeder Artificial Flower Company, of Cleveland, and The Worcester Artificial Decorating Plant Company, of Worcester, Massachusetts.

There are other types of interior decorating, naturally, and in this phase Gibelli & Co., of Philadelphia, are well-known for pleasing work, including interior painting.

* * *

FILM SPLICING

Every operator should have a machine to splice torn or burned film. Practically every theatre has, and although there are many fine splicers on the market the General Machine Company, of New York, has won a fine reputation for their Film Splicer.

W. H. LEE
Theatre Architect
1505 Race St.
PHILADELPHIA

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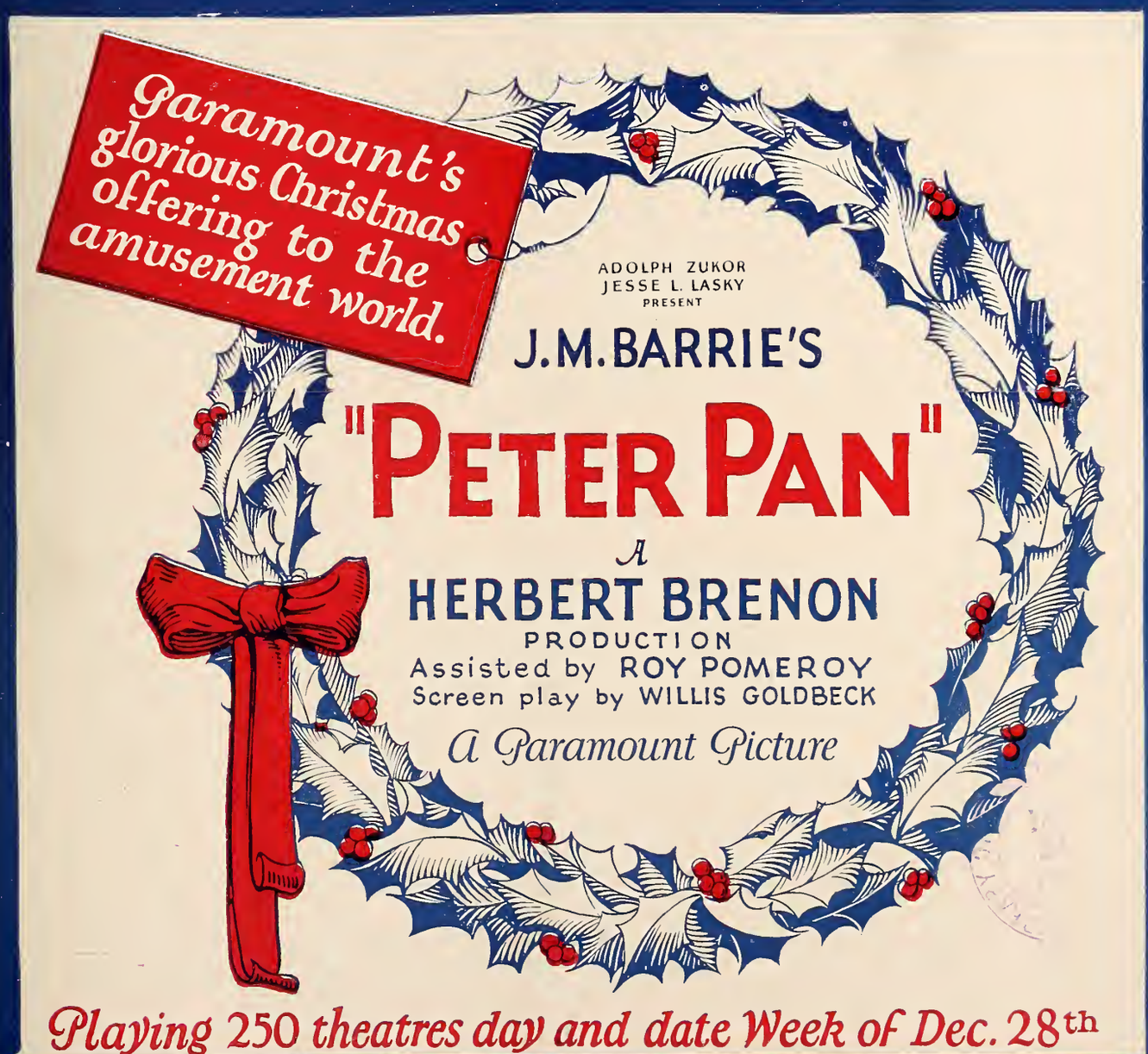

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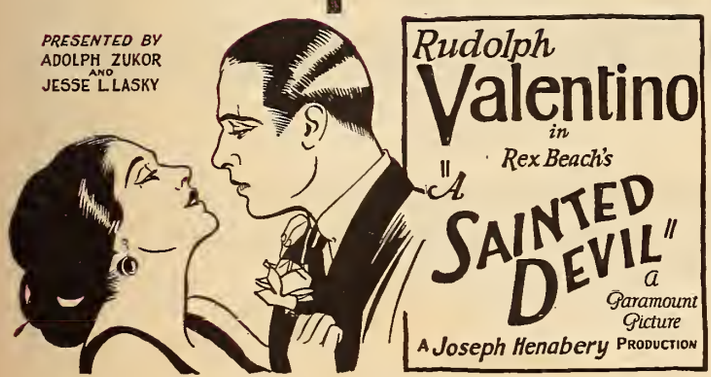

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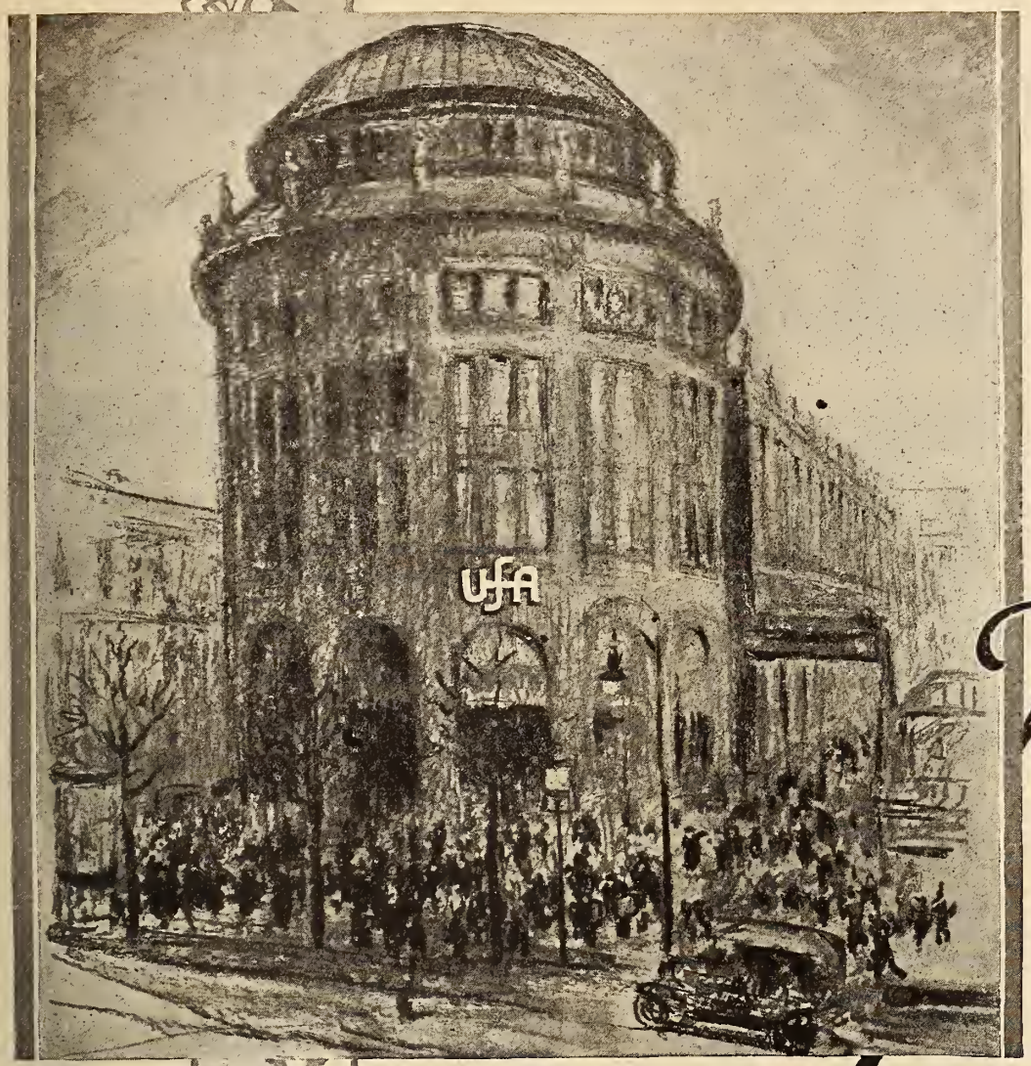

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EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

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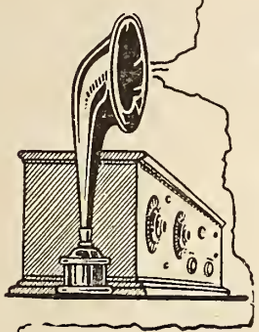
WHAT'S IN THE AIR



STATION E. T. R. 45 West 45th Street, New York, broadcasting a few resolutions for the New Year which should be kept for your own benefit and that of your theatre. It will pay to remember them.

Resolved: That during 1925 I will boost the industry of which I am a part and refrain from knocking it. That if I have any legitimate kicks coming I will take them up within the industry itself and not outside of it.

Resolved. That I will do my bit to advance the prestige of the motion picture business. That I will begin to do so by advancing my own prestige and that of my playhouse.

Resolved, That I will talk less and do more. That I will inaugurate a policy of public service in my theatre and make every effort to please my public in every way—and see to it that my employees do likewise.

Resolved: That I will conduct my theatre and present my attractions in a manner befitting a real showman. That I will remember the fact that my business is to *sell* entertainment, and that I will employ real salesmanshowmanship to do so.

Resolved: That I will pin my faith to the doctrine of good nature. That I will smile rather than scowl. That I will strive for the reputation of being a good fellow rather than a chronic grouch.

Resolved: That I will give all those with whom I come in contact an absolutely square break. That I will treat my fellow man with the same consideration I feel myself entitled to from him.

Resolved: That I will take full advantage of the showmanship assistance offered me by the motion picture companies and by my trade paper. Because by doing so I can increase the revenue to be derived from my business.

Resolved: That I will take added interest in the welfare of the community in which I make my livelihood. That I will make myself a personage and my theatre a local institution. And, finally, that I will keep the resolutions that I make during 1925.

Evelyn Brent plays the part of a clever girl crook, known as "Midnight Molly," because she perpetrates her thefts at midnight. She is known to the police as a thief of original and valuable paintings. The story opens with her successful attempt in the theft of "The Madonna."

At the left is Miss Brent when she impersonates the wife of the nominee for governor, in order to throw the police off the track. An attempt is made on the life of Warren, the nominee, which "Midnight Molly" frustrates through her friendship with certain underworld politicians.

Below, the police learn that the wife of the nominee for governor is none other than a clever girl crook, and try to apprehend her.

Molly's wit is too much for the police, and when Mrs. Warren divorces her husband, it is "Midnight Molly" whose love has won him the governorship, to whom he turns.

"Midnight Molly"

A Gothic-F. B. O. Production, Starring Evelyn Brent

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Sydney Cohen, former president of the M. P. T. O. A., takes exception to part of Sydney Kent's testimony, which was given during the Famous Players hearing. Cohen denies that he made any special effort to obtain a big split on Famous pictures.

* * *

Warner Bros., deny a report that United Artists will distribute Warner pictures that have been directed by Ernst Lubitsch. Sam Warner says it is true that United Artists and several other companies have been dickering for the distribution rights of these productions.

* * *

Rafael Sabatini, internationally known author, has been awarded the Adolph Zukor prize of $10,000 for the story that made the best picture in 1924. "Scaramouche" was the story named by the judges.

* * *

The New York State Federation has presented a petition to Governor Al Smith asking for the repeal of the motion picture censorship bill.

* * *

Twenty new theatres are either under construction or contemplated for Milwaukee, with a total expenditure of $10,000,000 and a seating capacity of 2,500 seats.

Inspiration Pictures and Kinograms Publishing Company have been made members of the M. P. P. D. A., of which Will Hays is president.

* * *

The St. Louis district was in the midst of one of the worst blizzards in years last week and as a result a number of theatres closed several days while others lost heavily by keeping open.

* * *

Plans have been completed for the annual T. O. C. C. Ball to be held in the grand ball room of Hotel Astor on January 17. The affair promises to be the greatest ever held by this organization.

* * *

Quebec M. P. T. O. met on December 18 in Montreal and started action against the high taxes imposed on motion picture theatres in the province.

* * *

B. J. Whalen, prominent Burlington, Vt., exhibitor, was drowned on December 18, when a boat in which he was hunting ducks capsized and threw him into the icy waters of Lake Champlain.

* * *

Mr. and Mrs. Joseph Schenck sailed for Europe on December 17 and expect to be abroad for several months. Mr. Schenck will study theatre conditions on the Continent.

The Sunday Closing Evil
—And How To Combat It*

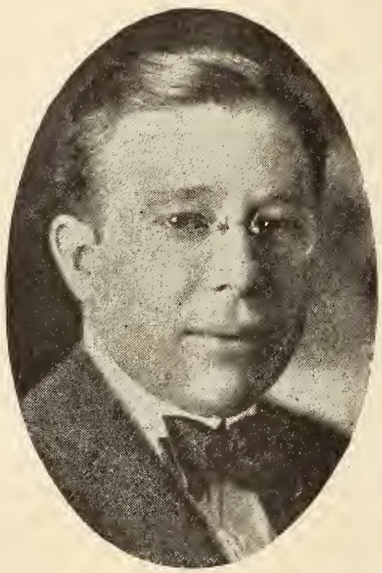
Co-Operation with Schools And Churches a Solution

MANY exhibitors are being faced with the terrifying problem of closing their doors as tight as a drum on Sundays, simply because certain organizations, whether they be church or civic, feel that entertainment should be banned on the Sabbath. This, fortunately, is not always the wish of the majority. Fanatics would like us to believe that Sunday is a day on which all paths to pleasure should be closed, no matter how innocent and imperative such forms of recreation may be. The late Justice William J. Gaynor, who as a member of the Appellate Division of the Supreme Court, once struck fanaticism in the following masterly manner: "Christians of no nation, Church or sect, except in the British Isles—and there not until recent centuries—ever entertained the Old Testament notion of a still Sabbath, but believed in and practiced innocent pleasures and healthy exercises after Church hours on Sunday. John Knox visited John Calvin the (celebrated clergyman) of a Sunday afternoon at Geneva and found him at a game of bowls on the green."

The exhibitor, individually, has a few weapons, besides the aid of his Theatre Owners Associations, to use in fighting this "brain-child" of fanaticism. Herein we set forth many methods of combatting this enemy by means used successfully in other parts of the country.

Cooperation with Community

Very good advice has come from fellow-exhibitors and organization heads, among which making yourself as friendly as possible, stands at the head of the list. Churches, schools, libraries and other community properties, at regular intervals become "showmen" and present non-theatrical programs, and quite often regular film productions. Wise is the showman who will offer to manage these shows, presenting to the community his superior knowledge of Showmanship. He can not only make it financially profitable for the Church, or the School, and himself—but the prestige gained from these presentations should embed him so deeply in the hearts of his townfolk that it should take tremendous effort on the part of Blue Law advocates to gain a feeble footing. Whatever the results in this experiment, it must be borne in mind that much can be gained and so little can be lost by such acts of consideration. The community, if it be one which is uncertain as to whether it wants its Sunday shows or not, can be



Charles L. O'Reilly, president of the T. O. C. C., who is fighting Sunday closing.

invariably taught to look upon the Showman as the logical source of entertainment, and consider his house indispensable.

The Showman also has a great and powerful ally in the local distributor. The distributor can aid by not renting or loaning any films to Churches on Sunday, which are usually the influence behind Sunday closings. In most cases it has been shown that Churches in towns that are "tight shut" rent films and present them to their congregation, passing around collection plates, which is only another method of charging admission. Go to your distributors, or their Association if they have one, and suggest that they assist you in fighting this insidious influence. They can do so if they refrain from renting or loaning any films for Sunday use to anyone but exhibitors, unless it be an Open Town. If the town is one already closed the distributor can make this a point in case, and if the agitation is in progress he can help you use this as an argument in favor of Sunday Opening, stressing that if theatres cannot show films the Church is really disobeying its own laws and therefore should not. If one goes carefully into this tender subject it can be shown that both the Church and Theatre can show films and profit thereby—and thus educate and entertain the people and permit the exhibitor to carry on, unmolested, the good work he is trying to render the community. The Church, under this plan, is faced with closing the only source of entertainment in the town, and yet will not gain a solitary point of vantage except to destroy the screen, which when properly used, is a tremendous medium of good.

Religious Assistance

It is also good to bear in mind that besides enlisting the friendship of the local civic organizations by cooperating with them in the presenting of Saturday and Sunday morning shows for kiddies, orphans, etc., it is well to know that such sects as the Seventh Day Adventists, The Seventh Day Baptists, Jewish and the Universalists are in full sympathy with you against Sunday closing. They, it is highly probable, will in most cases gladly lend you assistance, and little time should be lost in enlisting their aid. Some time ago an exhibitor was arrested on a state charge for operating his theatre on Sunday. The court, however, refused to convict him because he showed that as a member of the Seventh Day Adventists church his "Sabbath" was Saturday.

This is just an idea of what such Sects mean, and the stronger they are in a town the better chance one has in defeating the "Blue Law Crowd."

"United We Stand"

The old adage, "United we stand—divided we fall," is a great one to remember. In all fights for justice it was the stand of oppressed persons or people which ultimately won. Together, you and other exhibitors in or near your town, can do a great deal of mutual good. If there are any other exhibitors, or vaudeville theatres near you, make yourself known to them. Talk over this "Evil" that faces all of you and fight it with dignified propaganda from the stage, in the newspapers and by word-of-mouth. Your combined screens are mighty weapons of force and influence. Together you can all work toward a common good—for it is in the interest of all that you win your fight. Either organize your own get-together club or guild, or better still belong to a Theatre Owners Organization, and talk over these impending battles with editors, reporters, prominent people and others who can help you.

Local Option Laws

Often the Sunday Closing exponents have won their point, but the public is also to be reckoned with in this instance. Find out if the Public is in full accord with this act of closing *their* sources of entertainment. Issue blanks and petitions asking if they themselves are in favor of Sunday Closing. In such a referendum it can be thus found if the community is in sympathy with you or with the Blue Law Fanatics. Meanwhile wage a clean, forceful battle from your stage and screen, and abide by the decision of the Public if they are *absolutely* opposed to Sunday Opening. This is Local Option Law, for if your public is unalterably against entertainment on Sunday it naturally would not help your business and prestige, and in many cases might help topple every worthwhile thing you've built, by opposing the wishes of the entire community. On the other hand, if your petitions and blanks show a tendency toward Sunday Opening, or if it is reasonably encouraging, your salvation lies in *"showing"* them what your theatre means to them for relaxation and recreation and entertainment.

In certain parts of Connecticut years ago the communities were not certain as to whether they wanted Sunday theatres. So the theatres opened their doors on Sunday nights and admitted the townsfolk free, obtaining some of their expenses by the use of collection boxes. This was continued over a period of a year or more, and at the end of that period the people had been educated, in a natural order of events, into desiring Sunday night entertainment. Thus a law was easily passed making

M. J. O'Reilly, chairman Public Service Department of M. P. T. O. of America, whose tireless efforts against Sunday closing are now beginning to bear fruit.

Sunday Opening legal. In other parts of the country exhibitors have refused to close, bringing their case and grievances to court, where many times they were upheld for their stand. Sunday opening is not always a violation of the law; it is ofttimes the pressure brought about by Church officials, and in many towns throughout our country by the Ku Klux Klan. This latter organization recently made a pre-emptory demand that all houses in Warren, Ohio, close on Sunday in accordance with the Ohio Supreme Court decision, and even went so far as to supplement this demand with a statement that the organization was prepared to fight this issue to a successful close. Thus, in many instances Anti-Klan societies can be turned to for assistance in fighting your **just cause.**

Sydney S. Cohen, who in cooperation with other T. O. organizations has brought about many Sunday openings. Mr. Cohen has fought this "evil" for many years.

Summing Up

In summing up it is of interest to note what some of the leading officials of various towns and cities have said in regard to Sunday Opening. In most cases comments were written after the theatres were granted permission to open after weeks, and, in some instances, months of closing.

New Haven, at the time the Mayor wrote the following, was closed "tight": "Moving pictures are not permitted on Sundays in this city. They have, however, for the past year or more, up to a month ago or so been open with the result that we have noticed a marked improvement in the observance of Sunday from the standpoint of law and order."

The Mayor of Terre Haute, Indiana, said: "I am in favor of Sunday movies. They give entertainment to a great number of people who otherwise, in all probability, seek recreation and amusements more harmful."

The authorities of Mason City, Iowa, said: "Motion pictures are allowed here on Sunday. We have found it a help in keeping order."

From Fort Dodge came the report: "We allow motion pictures on Sunday. It has a tendency to create a more orderly condition, as patrons of the shows would spend the time, or part of it, in the street, sometimes becoming disorderly."

Officials of Akron reported "that Sunday opening keeps young folks off the street and is an improvement over having them closed."

Such reports, and these are only chosen at random from thousands received by the Theatre Owners Organizations, vindicate the Exhibitor from every point. It is well to bear all of these reports in mind, and it may not even be a bad idea to present some of these excerpts to the citizens to help frustrate fanatics who are trying through "fair means and foul" to close the only means of entertainment the working man and woman, and their children, have on their day of rest. What greater rest is there than relaxing in the dark recesses of a cozy theatre and viewing the work of brilliant authors, capable directors and popular actors and actresses? And yet our "enemies" would deprive the everyday man and woman of one of the greatest forces of good our country can boast.

But be prepared!—and when the time comes, use each and every weapon at your disposal with vim and vigor; intelligently and whole-heartedly.

Cooperation in combating the united efforts of those who have stubbornly and persistently set out to accomplish their object, namely, to rob the public of an innocent form of recreation, is the only way in which to defeat the selfish aims of those who seek to foist a measure upon the public in which the public alone is concerned.

Cohen Takes Exception To Kent's Testimony

SYDNEY S. COHEN, former National President of the Motion Picture Theatre Owners of America, and now a member of the executive board of that organization, takes exception to a portion of the testimony given by Sydney R. Kent, general manager of Famous Players, during the hearing before the Federal Trade Commission.

Mr. Cohen makes his position clear in the following statement which he issued a few days ago:

My attention is called to the tesimony of Sydney R. Kent, General Manager of the Famous Players-Lasky Corporation on Thursday, December 18, before the Federal Trade Commission.

Mr. Kent in discussing the testimony I had given at a previous hearing as to the "hardship to exhibitors engendered by block booking selling", made the following statement:

> "During the past four years Mr. Cohen has had occasion to phone about 8 or 9 times, on each occasion trying to get a bigger split of the Famous Product than he was then getting. Judging by his requests had we left him have more pictures than we did he would have thanked God for the opportunity".

* * * I haven't phoned Mr. Kent 8 or 9 times in four years to secure a "greater split of the Famous Players product" for my theatres than I was getting, because I was never getting the Famous product in my first run house, which has Loew and U. B. O. opposition. These two circuits get the Famous pictures.

I did phone him once relative to the possibility of securing film there on a split with Loew so they might have an opportunity of proving their sincerity in their claim that they were selling on an open market basis. Mr. Kent arranged an appointment between us, at which time he told me his regret at being unable to give me any of the films at this theatre, because Loew would withhold buying Famous Players film for his Cleveland and Washington theatres and elsewhere, to say nothing of other sections of New York. I told him it was manifestly unfair to permit a whip of this kind to be used and he replied he was helpless in the situation under the circumstances.

PRIOR to the season of September 1924, sales representatives of the New York Exchange of Famous Players Lasky Corporation called at my office at their particular request, presumably to offer me an "equitable" split of the first Forty pictures of the current season with Loew, claiming that Loew wanted to buy the entire forty pictures for his theatres, but they would take half away from him to give the independent theatre owners in the New York territory a chance.

Forty-eight hours previous to this visit, Mr. Marcus Loew had personally told me and others, he could and would only use half of the Famous Players first forty, as he had to have room in his theatres for the playing of the pictures of his own producing company (Metro-Goldwyn). Without disclosing the source of my information to the Famous Players sales representatives, I told them that their statement was untrue and the ridiculous prices they quoted me proved the absolute insincerity of their visit.

I told them that the purpose of the call and the propaganda they were disseminating of presumably taking half of the pictures away from Loew theatres to give to independent theatre owners, was only for the purpose of securing higher prices from the U. B. O. theatres in the negotiations then pending between Famous Players and U. B. O. for the balance of the product that Loew did not want. This statement was subsequently confirmed by the closing of contracts between U. B. O. and Famous Players for the balance of the pictures that Loew refused to buy.

MY first run theatre is one of the model neighborhood houses in the city. Has been in operation for 11 years and I don't think I have played 11 Famous Players pictures there in all that time.

At another of my theatres playing second run pictures, a few years ago (despite my better judgment) I consented to take over a split of several Famous Players pictures with another second run house in the territory, and the prices charged me for the pictures by Famous Players with the severe losses entailed, forced me to change the house from pictures into stock at the end of the season.

* * *

SHOWING FOR THE BLIND

Through the courtesy of the management of the Picadilly Theatre and Warner Brothers, a special performance was given on Friday, Dec. 26, for the blind. The picture shown was "The Lighthouse by the Sea," and in addition to the usual musical accompaniment a narrative description of the film was delivered by one of the Warner officials. This novel experiment, never before attempted, was most warmly received by the blind audience who emphatically demonstrated their appreciation. That the experiment was a success cannot be doubted by any one who heard the deafening applause. Mme. Louise Homer, the prima donna, sang a few selections and was given an ovation.

New Broadway Theatre Opens

The Colony Will Play "Thief of Bagdad"

Douglas Fairbanks returns to New York this week when his greatest success, "The Thief of Bagdad," opens the Colony Theatre, B. S. Moss' new $2,000,000 motion picture playhouse at Broadway and 53 Street, New York City, on Thursday afternoon, December the 25, at popular prices.

In selecting the Fairbank's film fantasy as his dedicatory attraction, Mr. Moss has acted upon his knowledge that a picture upon which the stamp of approval has been placed is far and away more valuable than a totally unknown feature.

And the stamp of approval has certainly been bestowed upon "The Thief of Bagdad." Acclaimed by the film critics as having reached the pinnacle of motion picture accomplishment, the Fairbanks picture played at the Liberty Theatre at legitimate show prices for practically a year before the public would permit it to depart.

At the Colony, "The Thief of Bagdad" is offered to the public for the first time anywhere at popular prices. The Magic Carpet with which the Thief and the Princess soar over the housetops, the Winged Horse which flies through the clouds, the unfolding of a story of love and adventure laid in an imaginary but fascinating world of fancy — — — all these are vividly returned to us in this Arabian Nights story which brings back romantic memories that some of us have allowed to fade.

In the new Colony Theatre, "The Thief of Bagdad" will have a setting that ranks with the finest ever created and sets a new precedent in amusement structural attainment. Throughout the Colony, there is a dignity of harmony in design that will be hailed by artists, sculptors and the public as the last word in architectural beauty.

Mickey Daniels and Farina essay new roles according to this "Happy New Year" picture of the two youngsters from Pathe's "Our Gang" comedies.

The Trade Paper Keynote

ANY trade paper which seeks to serve the motion picture industry as a whole will serve it best by devoting its attention first and foremost to the exhibitor.

He represents the point of contact with the public which pays for pictures. If that contact were broken, even for a brief interval, the industry would suffer great loss, if not extinction. It is the money which comes through the box-office window that pays all the bills and profits.

There can't be much argument about the importance of that window.

Yet it is perfectly obvious that some people in the business think the trade papers should serve the producer first. And others think the distributing organizations are entitled to foremost consideration. Each, of course, has its own axe to grind.

There is another school of thought which holds that the exhibitor should come first and so far first that all others in the trade must be treated as his natural enemies.

These ideas are indications of very loose thinking.

The trade paper that devotes first consideration to the exhibitor is serving producer and distributor also. Their welfare is dependent on the exhibitor's welfare.

The trade paper that tries to serve the exhibitor by fanning disagreement and antagonism between him and the rest of the industry is not serving anybody.

The sound policy is very simple: Serve the whole industry by serving the exhibitor first, because he is the life of the industry; but work for harmony wherever harmony is possible. And when it is not possible, then fight for decent methods and fairdealing, regardless of the feelings of those who are against such things.

Sounds rather platitudinous, you say? Well, if it is, then Theodore Roosevelt was talking platitudes when he wrote a book entitled "Fear God and Take Your Own Part."

The trouble, in this field, is not one of platitudinous policies. It is rather one of policies that don't match up with performance.

It's one thing, for example, to say that a publication is trying to serve the exhibitor first, and it's quite another thing to involve that publication in extremely "secret" deals that definitely tie its hands. Deals that everyone in touch with the situation knows about, in spite of the secrecy surrounding their making.

Any publication which undertakes, as a matter of policy, to work for the whole industry and to give the exhibitor something worth while must be free from entangling alliances, made behind closed doors. Such alliances are bound to interfere with any clean policy. And they are bound to be dragged into the open sooner or later, to the discredit of those involved.

These remarks are not made in a spirit of innuendo. Such things have been done in this industry. They are matters of fact, if not of open record. The details will come in due time.

Such things indicate that a publication can not always be taken at its face value. They indicate, too, that the publisher who does the most shouting about his friendliness toward the exhibitor isn't always to be taken seriously.

And yet it ought to be clear to any publisher that a paper which is not free to pursue its own way, editorially and in every other respect, cannot long hold the respect of the industry.

Those to whom it hires out won't respect it, though they patronize it liberally. And those on whom it is endeavoring to foist false frendship will ultimately see through the sham.

It is worth remembering that people who subsidize or otherwise control publications usually have some sort of motive for spending their money. If the motive is legitimate, the subsidy can be open. The policy can be above-board. Legitimate policies do not come out of the dark, ever.

It is for these reasons EXHIBITORS TRADE REVIEW has maintained absolute independence. Opportunities to pursue other policies have been plentiful enough. But they have not been clean. This paper has no "deals" with anyone. It will have none. It is free to say what it believes and to carry on for the industry as a whole. And that is the keynote of decent publishing.

Willard C. Howe

Next Week: "Film Consolidations and Advertising"

Editorial

Let's Reach More People

WITH the beginning of a new year, there is one undertaking which should have the earnest backing of everyone in the picture business—the job of building a larger motion picture audience, in the aggregate.

Chiefly, that job is a matter of advertising and exploitation, with the prevaling trend in favor of greater conservatism and more activity.

It's an unqualified fact that many exhibitors are tired of being bombarded with "trick" exploitation ideas that they can't and won't use. And this frame of mind frequently results in a state of exploitation indifference which is dangerous.

It is to be hoped that 1925 will see substantial improvement in the character of press-books and exploitation ideas generally and that a large proportion of the material supplied will be of a character that the average exhibitor can use.

It is to be hoped, also, that exhibitors generally will use a larger proportion of the usable material supplied. Too many good ideas are going into the waste baskets.

But, ignoring the details, the main objective is to reach more people, to sell more people on the motion picture. The merit of the entertainment this industry is offering must be driven home. Too many people are entirely ignorant of the facts. And it is those additional people we can convert in 1925 who will afford us sound basis for expansion. Also, the very people who are not converted to pictures are very largly the ones who, when we do sell them, will be most appreciative of the fine productions that are coming along in steadily increasing numbers and that are drawing much pessimistic comment from the cynics of the business who refuse to believe that fine pictures can be profitable.

There's a lot of salesmanship needed to provide for the logical expansion and development of this business. And this is a mighty good time to make some definite plans for more vigorous advertising and exploitation that will reach the whole public. The empty seats must be filled.

* * *

Sabatini Wins Zukor Award

THE Adolph Zukor prize of $10,000 for the story or play converted into the best picture of the year goes to Rafael Sabatini, for his novel "Scaramouche."

The committee, in announcing the award, supplied some incidental information of unusual interest. It seems that seventeen productions were found to show "marked excellence." By elimination, the number was reduced to three, "Scaramouche," "The Thief of Bagdad," and "A Woman of Paris." As to the second of these, no award could be made because the picture was built on legend of unknown authorship. The Chaplin picture was deemed meritorious for distinguished direction, rather than because of story value. Consequently the three productions received the marked commendation of the committee, but "Scaramouche" was the one which fulfilled the conditions of the award.

The nature of this award is such that it confers distinctly high reflected glory on the director whose picture is responsible for it, in this case Rex Ingram. In this tie-up between story and direction there is a very fortunate incentive that should be productive of greater harmony in the entire process of creating big pictures, and it is to be hoped that eventually the director may be given further recognition in connection with the award, since it is his genius, after all, which translates the story into winning form.

The vitally important thing about the award, however, is that it will serve as a constant reminder to successful writers of the screen possibilities of their product. Which should result in a substantial increase in the volume of material suitable for picturization.

* * *

Watch Radio Competition

EVERY exhibitor who is catering to neighborhood trade should give close attention to the radio question at this season. With cold weather comes the time when every owner of a long-distance receiving set has ambitions to hear Europe, if not Mars. Static troubles are reduced to the minimum and everything is set to render the radio most dangerous competition. This, then, is the time to determine just how much business it can take away from you when it is at its best.

The radio people sold several millions of dollars' worth of sets for Christmas delivery. That means a new crop of fans, though for a fair proportion the novelty will wear off quickly. But whatever these things may mean, the real need is to get the facts. If radio constitutes serious competition it must be met, but it can't be met without more definite knowledge than most exhibitors have today as to the extent to which it is cutting their receipts.

The Pessimist's Window

NO ROOM for a Pessimist in last week's issue. Not a single page in all the 270. Nothing but optimism. So here we are, back after two weeks, with so much holiday atmosphere that it isn't safe, even yet, for a pessimist to be natural. It's a hard life.

* * *

A very demure looking young lady, Miss Betty Bronson, was guest of honor at a Christmas tree party given by Famous Players-Lasky at the Plaza Hotel last Tuesday night. It was a pleasant party, with a real live Santa Claus and loads of presents on a beautiful tree. The indications were that Miss Bronson enjoyed it and certainly all the other guests did. Perhaps Miss Betty was just a little nervous in the face of so much admiration and publicity which has descended on her with rather startling suddenness, but if so she didn't show it. And perhaps she was thinking a lot of what the critics who were present in such numbers are going to say about "Peter Pan" which means so much to her, but if there is any way of disarming critics, which is doubtful, she knows how to do it with a charming personality.

* * *

Which brings to mind the fact that "Peter Pan" is to run simultaneously at two Broadway Houses next week. It goes into the Rivoli and the Rialto, which is something of a test of strength. But it must be remembered there are a host of people in this country who will insist on seeing this picture for old times' sake.

* * *

Another Christmas tree party, held in the office of East Coast Films, featured Johnny Hines as Santa Claus, with C. C. Burr modestly in the background when members of his organization received a handsome collection of gifts. As Santa, Johnny lacks age, but not eloquence.

* * *

Christmas trees, in fact, were plentiful all along Broadway and the day before Christmas probably broke all records for business that wasn't done in motion picture offices. But the Good Will Spirit was so universally present that it was a day well spent.

* * *

Carl Laemmle has offered $5,000 in prizes to exhibitors who show outstanding ability in the exploitation of Universal serials. If he gets the action he should, such a contest will be a splendid thing, for the emphasis it will throw on a phase of exploitation that is grossly neglected by an army of exhibitors.

* * *

R. V. Anderson is kicking. He was asked how things looked to International News for 1925. His answer published in last week's issue, should have said, "Like the fellow who was shot in the leg, I am not kicking." But the proofreader eliminated the "not". Which raises the question, Does a fellow kick when shot in the leg? But anyhow, this straightens the matter out, eliminates Dick's kick and we're all happy again.

* * *

Another reader of the little issue last week had a kick. Called up to know why his advertisement had been left out. Advertising manager told him it hadn't. Gave him the page number. And he was happy, too.

* * *

That's a mighty interesting stunt the Fox people are doing with "The Iron Horse". Letters from prominent citizens of varied occupations, testifying to their appreciation of the picture. Because it strikes a rather different keynote of appeal to folks that are not reached by ordinary exploitation. Meanwhile, the picture is making a showing that ought to commend it to exhibitors generally when it is released.

* * *

Sydney R. Kent, General Manager of Famous Players-Lasky, came back from Europe just in time to testify before the Federal Trade Commission. Which is our idea of nothing to do the day after getting home from abroad. But it is all in the day's work for Mr. Kent.

* * *

The Theatre Owners Chamber of Commerce Ball provides the next red letter date on our calendar. It is to be held at the Hotel Astor, January 17. Arrangements are under the supervision of William Brandt, who says this year's event will surpass all its predecessors.

* * *

F. B. O. has broken into the prize contest ring with an announcement that it will award $3,000 in prizes in a contest for a new title for "On the Stroke of Three". Personally we can't see anything wrong with the title the picture is wearing, but if F. B. O. feels that way about it such a disbursement will probably make several people happy.

* * *

Warner Bros. did a unique thing this week In showing "The Lighthouse by the Sea" to several hundred blind people, at the Piccadilly theatre. A synopsis of the picture was printed in Braille, special music was provided and as the showing proceeded the action was told in a way calculated to "visualize" it as far as possible. The result seemed to be decidedly satisfactory, most of the audience apparently enjoying the experience hugely. As much of the action of the picture revolves around the blind keeper of the light, the story is one that would make strong appeal to such an audience.

VALENTINO TO OFFER SCREEN MEDAL

Rodolph Valentino announced today that he would present each year a handsome gold medal to the motion picture actor or actress who gives the best performance of the year.

The decision will be made by the critics of the leading newspapers, fan magazines and trade papers. They will be asked to vote for the first three performances in order of preference. Every player will be eligible with the exception of Mr. Valentino.

Rupert Hughes, the novelist, and Rob Wagner, President of the Writers' Club, have consented to serve on a committee with Mr. Valentino in taking the poll. They will express no opinion themselves, but will merely seek the nation's best critical opinion.

The poll for the best performance of 1924 will be taken as soon as the last reel of the old year has been run off. The reward will be known as the Rodolph Valentino Medal for Screen Acting.

"My purpose is to evolve more general interest in the art of screen acting and to bestow public honor on the actor or actress who has contributed the most notable characterization for the year", said Mr. Valentino.

Valentino is now an independent producing star making pictures under the Ritz banner. He is now at work on "Cobra", the great New York stage success at the United Studios in Hollywood.

* * *

RUTH ROLAND FORMS NEW COMPANY

Ruth Roland, the famous "Queen of Serials", has deserted serials for the time being, and formed her own company. "Co-Artists Productions" under whose banner she has recently completed two feature pictures, "Dollar Down" and "Out Where the Worst Begins" both of which will be released very shortly through the Lesser Brothers.

For years Miss Roland has produced serials with her own company—Ruth Roland Productions, Incorporated—which have been successfully released through Pathe. However, in response to the appeal of thousands of fans, all over the country, she, at last, decided to make feature pictures. That this decision on her part meets with the approval of her fans is evidenced by the hundreds of letters pouring into her office daily, proclaiming the pleasure of the fans in the oportunity of seeing her in features.

A tense moment from the thrilling production "Roaring Rails" in which Producers Distributing Corporation stars Harry Carey.

"Dollar Down", Miss Roland's first feature picture, is a warmly human story of modern life, replete with pathos, laughter and thrills. The story is an original one, directed by Tod Browning, in which Miss Roland is capably supported by such famous artists as Henry B. Wahhall, Maym Kelso, Claire McDowell, Earl Schenck, Lloyd Whitlock, Otis Harlan, Roscoe Karns, Jane Mercer and others.

In "Out Where the Worst Begins", Miss Roland's other feature, we find our old-time serial Queen in a laughing, rollicking, thrilling comedy drama, the story of a western girl, played by Miss Roland, who longs to go East, until she comes into contact with a few Easterners. Matt Moore, as the Eastern lead, and Roy Stewart, as the western hero, give Miss Roland very capable support, while other members of this all-star cast, include Alec B. Francis, Grace Darmond, Derelys Perdue, Theodore Lorch and Ernie Adams.

Miss Roland is very busy reading manuscript for her next picture, which she promises will be something entirely different from any picture she has ever made, and the very best yet. When asked if she expected to continue in features, she said: "Yes, I do. If you could only read some of my fan mail you would understand why. The fans have proved that they want me to continue making features, and since I love to make them, I expect to continue in them indefinitely".

WARNERS CONFER ON PROGRAM

For the first time in quite a long while, all of the Warner Brothers will gather in the New York office the week of January 10 when a conference will be held by members of the firm and company officials to act on suggestions from franchise holders on the production program for next year.

H. M. Warner, president of the company, will arrive from Hollywood January 2, and Jack Warner, in charge of production at the west coast studio, is due January 10. Production of this year's output will be nearly completed by that time.

While several books for the new "Screen Classics of 1925-26" have already been bought, negotiations are pending for a number of other best sellers, and it is to decide on the pick of their options, the final complete lineup of the new program, and the order of production that the Warners are getting together.

Franchise holders of the company have been meeting in New York on and off for the past month, discussing their ideas of what next season's product should be, and Warner Bros. will be guided largely, the firm states, in selecting the rest of their stories by suggestions from the men who sell the output.

After the meeting and anouncement of next year's plans, Jack Warner will go to Europe to look over the market conditions where the firm's product is sold, and H. M. Warner will return to Hollywood to complete this season's program.

* * *

CUTTING AND EDITING "BRIAN KENT"

Cutting and editing of "The Re-Creation of Brian Kent"—Principal Pictures newest production, is progressing rapidly under the supervision of Director Sam Wood.

Kenneth Harlan, Helene Chadwick, Mary Carr and ZaSu Pitts are featured in this Harold Bell Wright novel which was adapted for the screen by Mary Alice Scully and Arthur Statter. The company has just returned from location in Shasta County, California, where exteriors were made on the Pit River and at Burney Falls.

Sol Lesser, Irving Lesser and Mike Rosenberg, officials of Principal Pictures Corporation, expect to make known within the next week their plans for the next production to start in work at their Santa Monica Boulevard studio.

* * *

WEAVER TO MAKE SERIES IN TACOMA

A contract was closed last week between H. C. Weaver, president of the H. C. Weaver Productions, Inc., and Associated Exhibitors for the production and distribution of four pictures, to be made at Tacoma, Washington.

The first production to be made, which is now being cast, is the *Saturday Evening Post* Serial, "Hearts and Fists," by Charles Buddington Kelland. William Christy Cabanne, who will direct the picture, is already at work on the story, preparing the script and planning sets and locations in and around Tacoma.

The production activities of the new company will be centered in Tacoma, where one of the most modern and best equipped studios has just been finished. Finances for the activities of the H. C. Weaver Company were secured from wealthy lumber and shipping interests in Tacoma, they believing that the natural advantages and scenic beauty of Tacoma lend themselves readily to the production of pictures.

"Some of the finest humor seen on the screen in a long time. Enough thrills to satisfy the craving of the most ardent seeker of the 'step on it' type."

M. P. News said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm K Howard

An Associated Exhibitors Release

Story by Richard Connell

Warner Brothers Advise Exhibitors Not To Be Bulldozed

By ABE WARNER

FOR some time past, numerous complaints have been received in our office from exhibitors finding fault with interests in almost every key city, who have been trying to frighten them, and others, into selling their houses or turning over their bookings under penalty of opening opposition theatres.

For the most part, these combines claim to have big producer affiliations in addition to the product they are interested in, and use this as a club to bulldoze timid exhibitors, with a further threat that if they do not agree to the demands, their source of picture supply will be cut off.

Whenever visiting exhibitors have dropped into our office to talk over business, this game of bulldoze, threat and bluff has been the main topic of conversation. We have also received numerous letters from various points expressing the fear that unless the exhibitors stand pat and refused to be intimidated, the next two or three years will find all the individual exhibitors gobbled up and the country split up into a series of combines which might eventually lead to the entire business being controlled by one or more big trusts.

It is easy to see what would happen to the independent producer, as well as to the exhibitor, if this should take place,—which is not at all unlikely unless something is done about it.

One prominent exhibitor this week writes our firm as follows:

> "If every big producing or distributing company would issue a statement saying that exhibitors who have stood by them would be protected, it would put a little backbone into timid exhibitors, and prevent them from being bulldozed."

Speaking for our own company, I want it distinctly understood that Warner Bros. is the friend of every exhibitor who believes in the "live and let live" policy, and we are with them one hundred percent.

I am aware of the various tactics being employed by these combines. It is like a game of poker. When big interests go to smaller exhibitors for the purpose of either obtaining their houses or booking, the theatre-owner does not know whether it is a bluff or not. Sometimes he sits tight, only to wake up some morning to find that the other chap's threats have been carried out.

Warner Bros. are not, nor do we intend to become, part of any such manipulation. I want to go on record that Warner Bros. do not intend to build or lease theatres in any territory or locality where the exhibitor is showing our product, and that same applies to our franchise holders, because there are plenty of places to build where the exhibitors have combined not to play our pictures.

Furthermore, exhibitors throughout the United States can laugh at any person who comes along claiming to have affiliation with us, and using a threat to see that our product is discontinued, if certain demands are not complied with. We will stand by every exhibitor who stands by us until the last ditch, and we will not stand for any bulldozing tactics by anyone using our name.

To show that we mean business, a short time ago, one of our franchise holders became affiliated with a combine that tried to promote a theatre through certain real estate agents in a town in opposition to an exhibitor who had long been our friend. This man immediately wrote us of what had happened and asked if we were going to stand for such action, as he had been told the only way the combine would consider him at all was to lease his house and give him a percentage proposition. In lieu of that, they were determined to go ahead and build right near the exhibitor. We immediately wrote our franchise holder as follows:

> "If you are lined up with this combine in such a way that the affiliation will injure your business—which is a part of ours—you had better decide quickly as to whether you want to do business with these interests or with Warner Bros."

The result of this was that our franchise holder saw the light and brought influence to bear on the combine so that our exhibitor was left undisturbed in his territory.

This is the kind of backing we are giving our exhibitor friends and intend to continue to do so. Our advice to any exhibitor using our product is not to be bluffed with a scarecrow proposition. We will see that you are protected, and no one can stop you from obtaining our product if you have been our friend.

Warner Bros. stand staunchly by their friends.

* * *

JOHNSON AND BROCK TO STUDY CUBAN NEEDS

For the purpose of more thoroughly acquainting themselves with the motion picture industry in Cuba, and to decide on a new policy for the distribution of First National Pictures in that territory, E. Bruce Johnson, manager of the Foreign Department of that organization, in company with Louis Brock, foreign sales manager, will leave New York for Havana late this month, arriving at their destination about January fifth.

* * *

23 ORGANIZATIONS IN M. P. P. D. A.

The regular quarterly meeting of the Motion Picture Producers and Distributors Association met on December 22 at the organization's offices in Fifth Avenue, New York City. It was anounced that Inspiration Pictures and Kinograms Publishing Company was elected to membership.

There are now 23 organizations enrolled.

E. Bruce Johnson, Manager of the Foreign Department of First National, who has left New York for Havana.

TROWBRIDGE WILL OPEN NEW YORK OFFICE

Carroll S. Trowbridge who was recently appointed general representative for the Christie Film Company, has returned to New York from Hollywood and will open a New York office for the Christie Company immediately after Christmas.

Working from the New York headquarters, Mr. Trowbridge will be in close touch with distribution matters, especially with the production "Charley's Aunt", which will be ready for release about the first of February.

* * *

SCHENCKS SAIL

Norma Talmadge, accompanied by her husband, Joseph M. Schenck, and Sidney Franklin, who has directed a number of Norma and Constance's productions, and Lota Bara, Theda's little sister, sailed on the *Majestic* December 17 for a four months' vacation abroad. Mr. and Mrs. Schenck and their guests will spend the Christmas holidays in Paris and later visit England, Italy and Switzerland, probably also spending a few weeks in Vienna.

"Has all the elements of popular appeal,—romance, comedy, action, human interest, a good looking hero, a pretty girl, etc., etc. It is good audience stuff."

Film Daily said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm K Howard

An Associated Exhibitors Release

Story by Richard Connell

"Fans" Are Fine—
But Don't Forget the Others

HARDLY a city, town or village in the United States is without a substantial number of people who are either indifferent or antagonistic to pictures. In the aggregate these total several millions and most of them are potential customers, awaiting conversion to film entertainment which will come only with the development of more forceful showmanship, of better methods of selling.

To get down to a concrete basis for some plain talk, take your own community and consider its population:

It is hardly likely that you will be able to claim an entire absence of people whose religious training has led them to believe that anything theatrical is inherently evil. Some of the religious sects have taught this sort of thing for generations. Some of the clergy stress the idea more because they fear the competition of entertainment of any sort than because they believe that entertainment outside their control is necessarily dangerous. But, regardless of motives and theories, it will be surprising if you can not find some folks who have never been inside a picture house and who will scoff at the suggestion that such a place can offer anything uplifting, decent or moral.

Such prejudice, being based entirely on ignorance and religious fervor, is probably the hardest of all attitudes to overcome. But it is being overthrown by able exhibitors who realize that their aggressive methods must be tempered with a fair measure of diplomacy. It can be handled, effectively and profitably.

ANOTHER class, noteworthy for its absence from the box-office line in most communities, is made up of the folks who look on motion pictures as *cheap* entertainment, socially below their level. This is the snobbish crowd that follows "social" leadership; that does things because they happen to be "the thing to do." It is present nearly everywhere and is the exact parallel of the New Yorkers and Chicagoans who, without the slightest knowledge of the opera, turn out in crowds not to hear good music but to wear costly clothes, to be seen in what is suposed to be exclusive company, to live in hope that their names will appear in the morning paper as among those present.

Still a third group and a highly important one is composed of people who really think for themselves—who have more than average intelligence and, because that intelligence has been insulted by tawdy pictures in the past have wiped pictures off the slate as unworthy.

YOU must keep alert to the tremendous possibilities confronting you as one of the maligned—yet one of the greatest assets a community can boast of.

Thus—

An intimate talk with Exhibitors on the possibilities of reaching a larger public.

HERE are three groups made up of people who are either actively against you and your business or who are wholly indifferent, which is just about as bad. You are not getting their good will or their money. And when you stop your daily grind long enough to give serious thought to the situation you are bound to realize that they represent a lot of power in your community.

What are you going to do about it?

What, after all, can you do?

One answer that satisfies too many exhibitors is to let those people alone. To assume that they are a hard-boiled crowd, that it would be a waste of time and money to go after them, and that there are enough people who will buy your entertainment so you need not worry about doing what seems very nearly impossible.

But you know from experience that when someone brings along a bright suggestion to close you up on Sundays, to bar minors from your house, to censor your pictures, to tax you out of business and in a hundred-and-one other ways to make your life a burden and your enterprise a lemon financially, it is this hard-boiled crowd that always provides the chorus: "Soak him; he has no friends."

For you, an exhibitor, operating a business that ranks almost as a public utility, every antagonism is a menace. Every friend is an asset.

You can not afford to ignore the attitude of any unfriendly group, however small it may be.

AND, moreover, the self-righteous citizen's dollar is as good as any other, when it comes your way.

So there are ample reasons why you should regard the *whole population* of your community as your field, as the objective of your salesmanship and showmanship.

But before you begin your attack it will pay to put this question squarely to yourself:

"How far am I sold on my own business?"

Here are some simple truths that ought to be thoroughly digested. You can't sell the public until you have assimilated them yourself:

Your theatre, if it is run as it ought to be, is providing the world's greatest value in entertainment. It is providing material of tremendous educational value. It is uprooting provincialism. It is a school in which people are learning lessons of life, conduct and ethics that most of them would get nowhere else. It is providing romance and color for thousands whose lives are chiefly drudgery and monotonous routine. It is bringing dead history to life. It is teaching geography, the doings of other peoples in strange lands, portraying human brotherhood. It is disseminating world news in living moving form It is teaching people to read who were never inspired by a thousand Carnegie libraries. It is teaching people to laugh and by laughing to live longer.

These things stand to your credit. They cannot be erased. But you must realize them fully before you expect others to understand them.

THEN, of course, you face the practical question: How can prejudice and indifference be overcome?

First it will pay to give a thought to some of the crimes that are committed under the name "showmanship." Because the first weapon in your campaign must be confidence. The confidence that some portion of your public already has in you and in what you do.

Some of the "stunts" that are performed under the guise of showmanship are obviously destroyers of public confidence. The recent case of a theatre management that placed a fake bomb in a newspaper office with disastrous results was a fairly extreme case. It is hardly likely that anvone will defend that sort of thing as tend-

ing to build confidence. But it isn't so much the extreme measures that hurt as the less spectacular and far more frequent cases of circus exploitation. Your theatre is not a circus. You can not build permanently on a circus foundation. The Barnum theories have no ultimate advantages for you. They don't fit your business, your purpose.

A reasonable amount of conservatism, therefore, must be mixed with your exploitation. Not conservatism as to the *amount* of exploitation you undertake, for you will rarely overdo it. But conservatism as to the *character* of your exploitation.

If you habitually make yourself out a liar by leading your public to expect things you don't deliver, the effectiveness of your efforts is killed in advance. If you permit producers and distributors to drive you into the doing of stunts whose sole merit is their spectacular character, stunts that imply promises which you can not perform, you are destroying confidence in yourself, in your theatre and in the entertainment you sell.

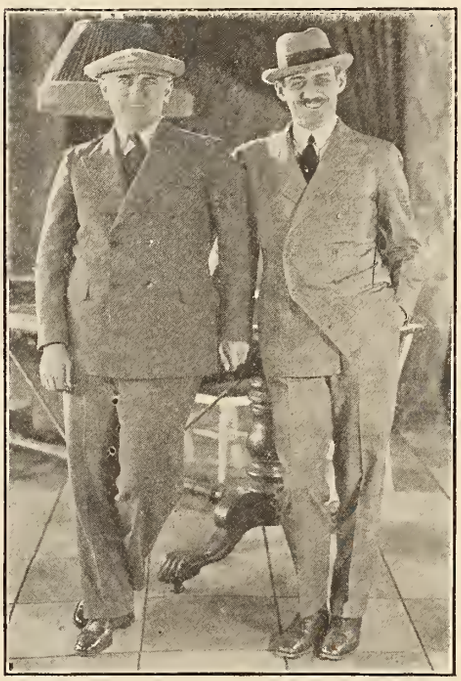
YOUR theatre, whether it seats three hundred or three thousand, can be made an *institution.* But only when you nourish and gain public confidence. When you do things that undermine that confidence you are destroying the institutional foundations of your own business.

In your advertising, in all your exploitation, in all your communication with the public, therefore, it pays to ask yourself squarely, "Am I in position to make good?" When the answer, consistently is "Yes" you are getting in the big league.

Now for direct attack on the dissenters:

Some of the clergy of your community are apt to be against you. For a five-dollar bill you can have some beautifully designed invitation cards, with blank space in which the name of a picture and a date can be inserted. Whenever you are playing a picture that contains the basis of a good sermon, invite every minister to see it as your guest. Let him bring his family, if he has one. A free admission or two is apt to count for a lot with the average clergyman whose salary stretches beyond the actual cost of living. But don't invite him with the thought or hope that you are going to get any advertising out of it. That isn't the point. The thing you will get is understanding, appreciation, sympathy, in a quarter where it will be helpful. Remember that your clergy-guest is a leader of thought; as he thinks, very largely are the ideas of his congregation influenced. Show him the big fine things that are being done in motion pictures and he will be bound to pass the word along.

ALMOST, if not fully, as important are the school-teachers, another underpaid class who may well be your guests whenever you are showing a picture that has educational value. Balance a few free admissions against the tremendous benefits you can derive from cultivating the good will of the teachers and you will find it a splendid investment. They exercise tremendous influence with the young people who are your best potential customers, if for no other reason, because they, in turn, influence the whole community.



Al Christie greets Carroll S. Trowbridge who has just joined the Christie organization.

WAYS of approach, in the case, must be varied to suit the needs of the occasion. It is well to remember, however, that people of this sort are usually much flattered by an invitation acpanied by a pass. It isn't the question of admission price at all. They care little or nothing about that. But they feel that there is a real distinction in being able to go into a theatre by invitation, just as they will spend twice its value to get free transportation on a railroad.

Always it it possible to single out a few prominent women and make them serve, unconsciously, of course, as press agents for your house. Get them talking about a few of your better pictures. Tell them, of course, something of the uplifting character of the pictures you ask them to see. Tie the pictures closely with the activities of leading women and of women's organizations. For example, there is hardly a charitable organization composed of women that could not be brought out in a body to see a picture like D. W. Griffith's "Isn't Life Wonderful?" recently shown in New York, when the story of the picture is properly told in advance.

Again, if you are showing a news reel where there is a women's club, invite the organization in a body some day, with the suggestion that the news reel, seen every week or even once a month, would afford endless material for interesting club programs.

THROUGHOUT the year, capitalize the good features, the appealing features of your programs among the thinking women. You need their good will. You can get it and keep it by combining a little diplomacy with your showmanship.

Another basis for appeal to the better element lies in your musical programs. When you are reaching out for this better class of business, remember that a good musical score is a mighty helpful thing if you can put it over. And if you can't tackle that sort of thing, you can mix in a little standard music with jazz at times. *Nearly* everyone likes the jazz, but provide something else for the folks who don't. And don't forget to tell them about it!

If you happen to be located in a community that has a public library, large or small, you can make it work for you by getting the friendly co-operation of the librarian. Don't neglect, when you play a picture that is based on some well-known book, to inform the librarian well in advance. For example, if you were playing "Romola" next week, your librarian should be able to give you the names and addresses of a number of people who have read the George Eliot story within the last six months. They will provide you with a nucleus for some splendid exploitation, if it is nothing more than a simple letter telling them that they ought to see the picture after having read the book.

A better tone in your exploitation will accomplish wonders with one class. But as long as you are after the whole public, the ballyhoo is apt to be necessary to drag in the others. The object is to fill every seat at every performance and to make your audiences representative of your community. In other words, to get away from the idea that your admissions should check with the number of wads of chewing-gum parked under the chairs.

Once you go after this larger public you will find it pays in two ways:

First, you will be able to show a worth-while picture of any kind or variety at a profit, assuming that you don't pay too much for it; and that's a big item, for you are bound to book various kinds of pictures in the course of a year, which will call for various kinds of patronage if you are going to put them over right.

Secondly, and this is about as important, you will have the active good will, not merely of a single class, but of your community, all the way through. Which is a tremendous asset, well worth the effort.

B. J. WHALEN DROWNED WHILE HUNTING

Bernard J. Whalen, associated with his father in the management of the Strong theatre in Burlington, Vt., was drowned last week together with his three companions, while duck hunting on Lake Champlain. Mr. Whalen was one of the best known exhibitors in Vermont and northern New York.

While there were no witnesses to the sad catastrophe, it is generally believed that the motorboat used by the men overturned in the heavy squall that swept across the lake. Chilled by the icy waters, the men had little or no chance. One body has been recovered.

* * *

MANY APPLICANTS FOR REVIEWER JOBS

There have been about 200 applications filed with the New York State Civil Service Commission by men and women anxious to secure positions as reviewers with the State Motion Picture Commission. The examination, while originally scheduled for December 13, will be held later on in order that a practical test of reviewing may be given in addition to the written examination.

In order that this practical test can take place, it will be necessary for the Commission to secure the use of theatres in various parts of the state where examinations are scheduled.

* * *

THIEVES STEAL FILMS

Exhibitors in Albany and vicinity are reporting the theft of film these days. A news reel was stolen during the past week from the lobby of Louis Buettner's theatre, in Cohoes, N. Y. Suspecting that the deed might have been done by some boy, Mr. Buettner took up the matter with the city superintendent of schools and offered a reward of ten dollars for the return of the film. His offer, however, brought forth no response.

At the Colonial Theatre, in Albany, N. Y., managed by George Roberts, someone quickly made off the other night with three reels that had been lowered from the projection booth. Two of the reels were a part of a feature that had been shown during the evening.

Frances Howard, Paramount's featured player, made several children happy with the beautiful dolls she dressed between shots on the Paramount lot.

Lubitsch Productions For Warner Brothers Only

ACCORDING to Sam E. Morris, of the Warner Company, reports recently printed to the effect that future Warner productions directed by Ernst Lubitsch would be released through United Artists, or some other distributing organization, are utterly without foundation of fact.

In denying that these Lubitsch productions, made under the Warner trade mark, would find an avenue of outlet other than that now employed by the Warners, Mr. Morris points to the fact the the pictures now being made by Lubitsch are a component part of this year's group of "twenty" already pledged to Exhibitors and all Warner franchise holders, and states emphatically that this procedure will be adhered to in the future the same as in the past.

"It is true," said the Warner Bros. official, "that United Artists and other large organizations, have endeavored to secure the releasing rights to our pictures produced by Ernst Lubitsch. It is generally known that Lubitsch is tied to the Warner organization under a long-term contract, and numerous attractive offers have reached us from releasing organizations who seek the distribution rights to this product.

"These pictures are of such high calibre that any distributor would be glad to secure them. Both 'The Marriage Circle' and 'Three Women' have met with tremendous box-office success and we are confident that his next production will go over even bigger than his previous Warner pictures.

"Consequently, Mr. Lubitsch's next picture in this season's product will be released as heretofore—through our own franchise holders, and so will all other pictures made by Lubitsch under his long-term contract with us.

"Mr. Lubitsch is now completing the groundwork for his new picture, which will go into production in about two weeks, and has engaged Bert Lytell to play the leading role.

"All preliminary preparaions for this picture are being personally attended to by the director, and I can guarantee it will be as big in theme and as brilliant in treatment as either 'The Marriage Code' or 'Three Women.'

It is understood that Lubitsch is working on one of the best known of American plays, one that has been presented by the leading players of the American stage, and will make the title known when his script is finally completed.

"Delightful, wholesome romance .. A fine production and an all star cast."

Exhibitors Trade Review said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm K Howard

An Associated Exhibitors Release

Story by Richard Connell

Glenn Tryon's new Pathe picture "The White Sheep" tells the tale of a gentle youth whose brothers and relatives are the roughest kind of roughnecks. But Glenn, "The White Sheep" comes out on top.

S. Eckman, Jr., Wins Metro-Goldwyn Sales Contest

TO S. Eckman, Jr., Metro-Goldwyn district sales manager in the New York territory, goes th elargest bonus of $750 for results shown in the sales drive that accompanied the recent national observance of Metro-Goldwyn Weeks.

The second division bonus of $500 is awarded G. A. Hickey, supervising sales in the Kansas City territory. A total of $7,500 in bonuses was awarded in all.

Five bonuses were awarded the New York, St. Louis, Atlanta, Buffalo and Minneapolis exchange managers, leading in the order named. To D. Rosengarten, branch manager at the New York exchange, went the highest bonus of $750. Next in order was C. Werner, branch manager of St. Louis, who won the bonus of $600. The third bonus of $400 will go to the family of J. J. Burke, Jr., Atlanta, recently deceased. H. W. Kahn, branch manager at Buffalo, was awarded the fourth exchange prize of $250. The fifth exchange bonus of $150 was awarded A. H. Fischer, branch manager at Minneapolis.

Los Angeles, Des Moines. San Francisco, Washington, and Charlotte, N. C., were among the exchange leaders.

In all of Metro-Goldwyn's exchanges the leading salesmen received a bonus of $100, and in offices with more than six salesmen a second bonus of $75 was awarded. In addition the booker in each of the five winning exchanges received a $100 bonus.

The salesmen winners were M. Caplan, of the Albany exchange; J. J. Durfield, Atlanta; Seymour Stone, Boston; Otto Siegel, Buffalo; Fred C. Pollock, Charlotte; R. E. Boland, Chicago; W. L. Kerr, Cincinnati; A. L. Ehrlich, Cleveland; H. A. Daniels, Dallas; C. E. Pace, Denver; C. W. Ross, Des Moines; F. J. Downey, Detroit; Fred Horn, Kansas City; F. A. Wagner, Los Angeles; W. H. Tracy, Milwaukee; L. J. Blumberg, Minneapolis; John P. Pavone, New Haven; H. Miller, New York; C. O. Fulgham, Oklahoma City; C. J. Riggs, Omaha; T. McLaughlin, Pittsburgh; L. E. Tillman, Portland; F. J. Wilkinson, Seattle; L. C. O'Connor, St. Louis; P. J. O'Brien, Salt Lake City; J. J. Clarke, Chicago; R. Cuming, New York; J. J. Fabacher, New Orleans; D. L. Hammer, Indianapolis; T. C. Baker, Indianapolis; P. Weinstein, San Francisco; J. N. Randolph, San Francisco; S. Schultz, Boston; J. H. Grainger, New Orleans; E. Zoellner, Washington; J. W. Fuller, Washington; H. Edmonds, Washington; G. Schwartz, Philadelphia; N. Fleisher, Philadelphia; A. L. Zacherl, Minneapolis; S. Lubell, Boston.

NEW GOLDWYN FEATURE ARRIVES IN N. Y.

Samuel Goldwyn arrives in New York from Hollywood this week, bringing with him a finished print of the latest George Fitzmaurice Production, "A Thief in Paradise," adapted by Frances Marion from Leonard Merrick's novel, "The Worldlings," in which Doris Kenyon, Ronald Colman and Aileen Pringle are featured. First National will release "A Thief in Paradise" in January.

According to present plans, Mr. Goldwyn will arrange for an elaborate Broadway presentation of the picture, which he considers George Fitzmaurice's outstanding creation, combining more beauty and novelties, distinctive thrills and suspense-ful drama than has ever been injected into any previous Fitzmaurice production.

* * *

BIG BOOKINGS FOR "IRON DOOR"

Irving M. Lesser, vice president of Principal Pictures Corporation, reports many new, big bookings on Harold Bell Wright's "The Mine With the Iron Door", which is being distributed through the franchise holders of Principal. Among those are Jensen & Van-Herberg's Circuit; the Strand, Milwaukee; Rubin & Finkelstein's Strand, Minneapolis; Stanley Chambers' Miller Theatrical Enterprises; Keith's Mary Anderson, Louisville; Ike Libson's Walnut, Cincinnati; the Casino, Spokane; Sam Harding's Liberty, Kansas City and many other houses.

* * *

NEW TITLE FOR "WORLD WITHOUT END"

The title of the next Samuel Goldwyn-George Fitzmaurice production for First National release will be "His Supreme Moment". This is the production which has previously been announced under the title which the author, May Edginton, gave to her story, "World Without End".

Mr. Fitzmaurice, having completed "A Thief in Paradise" from Leonard Merrick's novel, "The Worldlings", will soon begin active filming of "His Supreme Moment". Two of the three leading players have been selected. They are Blanche Sweet and Ronald Colman.

"Good light-hearted humor with a lot of human interest. A nice balance of pathos plus a pretty little romance. Smiles and a tug at the heart strings."

Moving Picture World said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm K Howard

An Associated Exhibitors Release

Story by Richard Connell

Rafael Sabatini Wins Zukor $10,000 Award

THE Adolph Zukor $10,000 prize, offered by the President of the Famous Players-Lasky Corporation to the writer whose story or play made the best motion picture produced in the year ended September 1, last, has been awarded by a distinguished body of judges to Rafael Sabatini for his novel" Scaramouche," produced on the screen by Rex Ingram.

The judges were George Barr Baker, chairman of the First International Congress of Motion Picture Arts, at which the award was offered last year; Ellis Parker Butler, president of the Authors' League of America, Inc., through which the award was made; Edward Childs Carpenter, president of the American Dramatists; Allan Dwan, motion picture director; Charles Dana Gibson, the artist; Frederick Roy Martin, general manager of The Associated Press; Mary Roberts Rinehart, novelist; Elmer Rice, playwright and scenario writer, and Robert E. Sherwood, motion picture critic.

With the announcement of their decision the judges also made public a report in which they commented on "the surprisingly large number of worthy pictures that came under their consideration". The report also states: "Authors who ignore the motion picture have no real right to complain of its occasional stupidity and vulgarity; for they, by their indifference, are doing nothing to remedy a condition, which, in view of the motion picture's universal popularity, is of vital importance. The possibilities of the screen as a field for the expression of intelligent ideas are markedly apparent in 'Scaramouche'; this shows what the motion picture can do with material, supplied to it by a creative artist. That it does not do it more often is due rather to the artist's unsympathetic attitude than to any limitations of its own".

In a letter acknowledging receipt of the judges' decision, Mr. Zukor said:

"Allow me to congratulate the judges on the wisdom of their award. In deciding that 'Scaramouche' was the story which made the best motion picture, it seems to encourage authors to write for the screen and to stimulate them to a study and recognition of the motion picture's technique.

"Today there is no medium of expression more universal in scope than the motion picture. The picture that entertains on Broadway also is seen by crowds in Los Angeles, London, Paris and Tokio; the good motion picture has for its audience all mankind. What greater audience can a story-teller ask? What greater inspiration?

"But if the motion picture is to attain to its true heights of artistry, authors must not look upon it as a by-product. Today the motion picture stands on its own feet; it has its own technique, just as the novel and the stage have their own requirements and limitations. If authors hope to write successfully for the screen they must study the screen and adopt it as their medium.

"If I may indulge in prophecy, I venture

ADOLPH ZUKOR
President of Famous Players-Lasky Corp.

to say that the day is not at all distant when among the leading writers of the world will be numbered those who write their stories directly for the motion picture. You will have your Conrads and Hardys for the novel, you will have your Eugene O'Neills and Bernard Shaws for the stage, and you will also have an equally notable company of men and women whose stories will reach you through the shadows of the screen."

The judges finally narrowed the field to the following before selecting the winner: The Dramatic Life of Abraham Lincoln, A Woman of Paris, Scaramouche, The Iron Horse, The Marriage Circle, The Sea Hawk, The Ten Commandments, The Thief of Bagdad, America, Anna Christie, Beau Brummell, Girl Shy, The Humming Bird, Merton of the Movies, Monsieur Beaucaire, Secrets, The Enchanted Cottage.

* * *

PLANS COMPLETE FOR T. O. C. C. BALL

That the Theatre Owners Chamber of Commerce intends to maintain the standard of its big yearly Dinner and Ball was indicated when the Chairman of the Committee, William Brandt, announced that he had signed Vincent Lopez and his Pennsylvania Orchestra for the big festivities which will take place in the Gold Room of the Astor Hotel on Saturday night, January 17, 1925. Not only will Mr. Lopez be present personally with his orchestra, but in addition, his famous Club Orchestra of twenty noted soloists will render appropriate dance music.

The reservation for boxes already made indicate that practically all the notables in the industry will be present for that occasion, many of them coming from the Pacific Coast colony.

The Popularity Contest to elect this year's King and Queen of the movies will be started on New Year's Day in the New York *Evening Journal* which has the largest circulation in the world and, when elected by the readers of that paper, will be crowned as King and Queen on the night of the Ball by the exhibitors.

The last year's winners were Rodolph Valentino and Marion Davies, and already a great deal of expectancy is indicated as to whom this year's winners will be.

Samuel Rothafel, Dr. Hugo Riesenfeld, Joseph Plunkett, Eddie Cantor, Harry Reichenbach, Clark Robinson, Lee A. Ochs and other members of the Ball Committee are planning the most unusual surprises in art effects and scenic investitures.

The entertainment which is in the hands of Nils T. Granlund, the famous announcer for Station WHN, promises to even excel last year's Ball when, through the courtesy of Mr. Ziegfeld, the Ziegfeld Follies and Kid Boots Companies entertained on the floor of the Ball Room with Eddie Cantor, the famous comedian as Master of Ceremonies.

The Committee announces that the sale of tickets will be strictly limited so that the Ball Room will not be overcrowded, and urges those within the industry to make their first reservations before the tickets are put out on public sale.

* * *

HARRY CAREY RENEWS STROMBERG CONTRACT

Rumors regarding Harry Carey's future affiliations have been set at rest with the announcement of the signing of a new contract whereby this popular western star will remain under Hunt Stromberg's banner for two more years.

Moreover, the new contract calls for Carey to star in eight pictures a year, instead of six as heretofore. Releasing arrangements will continue through Producers Distributing Corporation.

"Soft Shoes," the final feature of Stromberg's first Carey group, is now in the cutting room and actual filming of "Beyond the Border," the initial subject of the new series will be begun at once.

"Beyond the Border" is a screen adaptation of the magazine story, "When Smith Meets Smith," by Meredith Davis, Sunday editor of the Los Angeles *Times,* and Harvey Gates has completed the adaptation. Scott R. Dunlap has been signed to direct and the cast is now being assembled.

"One of those rare pictures that mixes real laughs with its thrills . . . Suitable for first runs anywhere . . Can be made the basis of a great show."

M. P. News said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm K Howard

An Associated Exhibitors Release

Story by Richard Connell

Charlie Chaplin in United Artists "The Gold Rush" would surely catch cold except for his cane. He carries it with him into the ice and snow of Alaska.

QUEBEC M. P. T. O. TO FIGHT HIGH TAX

Augmented by a deputation of exhibitors from Ontario, the officers and members of the Quebec Branch of the Motion Picture Theatre Owners of America, Canadian Division, held an important general meeting in the Windsor Hotel, Montreal, on Thursday, December 18, an all-day session being conducted with a big banquet in the evening. This was the third general gathering of the Quebec M. P. T. O. since its establishment in the fall of 1922. The outstanding subjects for discussion consisted of a strong proposal for a substantial reduction in the Provincial Amusement Tax, which represents 10 per cent of the face value of admission tickets, and a request that the Quebec exhibitors be represented on the Quebec Board of Moving Picture Censors. Considerable criticism of the decisions of the Quebec censors was heard during the discussion and it was the feeling that if an exhibitor representative could be appointed to the board in an advisory capacity the work of the censors would be far more agreeable and greatly improved.

It was announced at the convention that a committee representing the Quebec M. P. T. O. A. had recently waited upon Premier Taschereau of the Quebec Provincial Government regarding the Amusement tax, the revenue from which goes to the cities for local hospital and charity purposes. Premier Tashereau promised his support to the proposal for the reduction in the tax. It was significant that a member of the Quebec Legislature, T. D. Bouchard, was present at the M. P. T. O. gathering on December 18 and took part in the deliberation.

An important address was given by President J. C. Brady of the Ontario Branch of the M. P. T. O., Mr. Brady being the proprietor of the Madison Theatre, Toronto, and an outstanding independent exhibitor of Canada. He was warmly received. Other speakers included President A. D. Denis of the Quebec M. P. T. O.; Treasurer A. Sperdakos and Secretary Maurice West, and A. Patenaude, all of Montreal.

Arrangements were made for an early meeting of the Quebec officers to arrange for the sending of a strong deputation to Quebec City during the 1925 session of the Provincial Legislature to take up the tax and censorship matters with the Provincial authorities. The Legislature will be sitting in January.

Approximately 75 representatives of the moving picture business were present at the Montreal meeting, a number of exchange officials being present in addition to the many exhibitors.

* * *

1924 WAS BANNER YEAR FOR VITAGRAPH

By ALBERT E. SMITH

President of Vitagraph

The year just passing has been the best Vitagraph has known in its twenty-seven years of service.

In the beginning we pledged ourselves to produce only clean pictures, which should offer entertainment without the slightest hint of anything suggestive or morally offensive.

It has been a tenet of our long-established policy, too, to present stars of the first magnitude, whose very names carried a public appeal—hence bore also an assurance of success of exhibitors.

Again, we were early to recognize the value of successful works by established authors—works which already had "sold" themselves. In picturizing such books and stores, the film not only plays a commendable part in further popularizing the best in literature, but gives exhibitors the advantage of titles that are known and approved.

Happily, there has been no need for Vitagraph to repeat its pledge, to reiterate its platform. By adhering closely to the course it had set out for itself, and in following which it has had, throughout, the loyal support of the public, it has been happy to see results that spoke for themselves.

It is an encouraging fact that Vitagraph's most successful offerings of the year have received the unanimous approval of the reviewers, not only because they provided entertainment of the first order, with superior casts, and were models of direction, but because they satisfied the most exacting demands for clean productions and were faithful picturizations of popular novels.

After all, the secret of the success of a producer-distributor lies in giving the public what it wants. The gratifying fact is that, measured by Vitagraph's triumphs in 1924, the public is satisfied only with the best.

The business situation offers every promise of success throughout the motion picture industry generally in 1925. Vitagraph confidently expects to enjoy its full share of this prosperity. That we may merit this we can only rededicate ourselves to the service of the public and pledge ourselves anew to maintain the high standard already set.

* * *

M. P. SALESMEN ELECT OFFICERS

The Motion Picture salesmen held an election of officers at Astor Hotel. The following were elected: Pres., J. Weinberg; 1st Vice Pres., H. Furst; 2nd Vice Pres., Gus Solomon; Recording Sec'y, M. Markowitz; Fin. Sec'y Ben Rappapart; Trustees, M. Epstein and J. Ellis. The president, J. Weinberg, replaces Myer Solomon, former president. The attendance was very big, all members being on deck to cast their vote.

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MARK KELLOGG ON COAST

Mark Kellogg, director of publicity and advertising for First National has arrived on the Coast to discuss campaigns for the 1925 product.

"Holds the interest. Good audience stuff. The kind you don't often go wrong on. Should make a thoroughly good box-office bet."

Film Daily said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm K Howard

An Associated Exhibitors Release

Story by Richard Connell

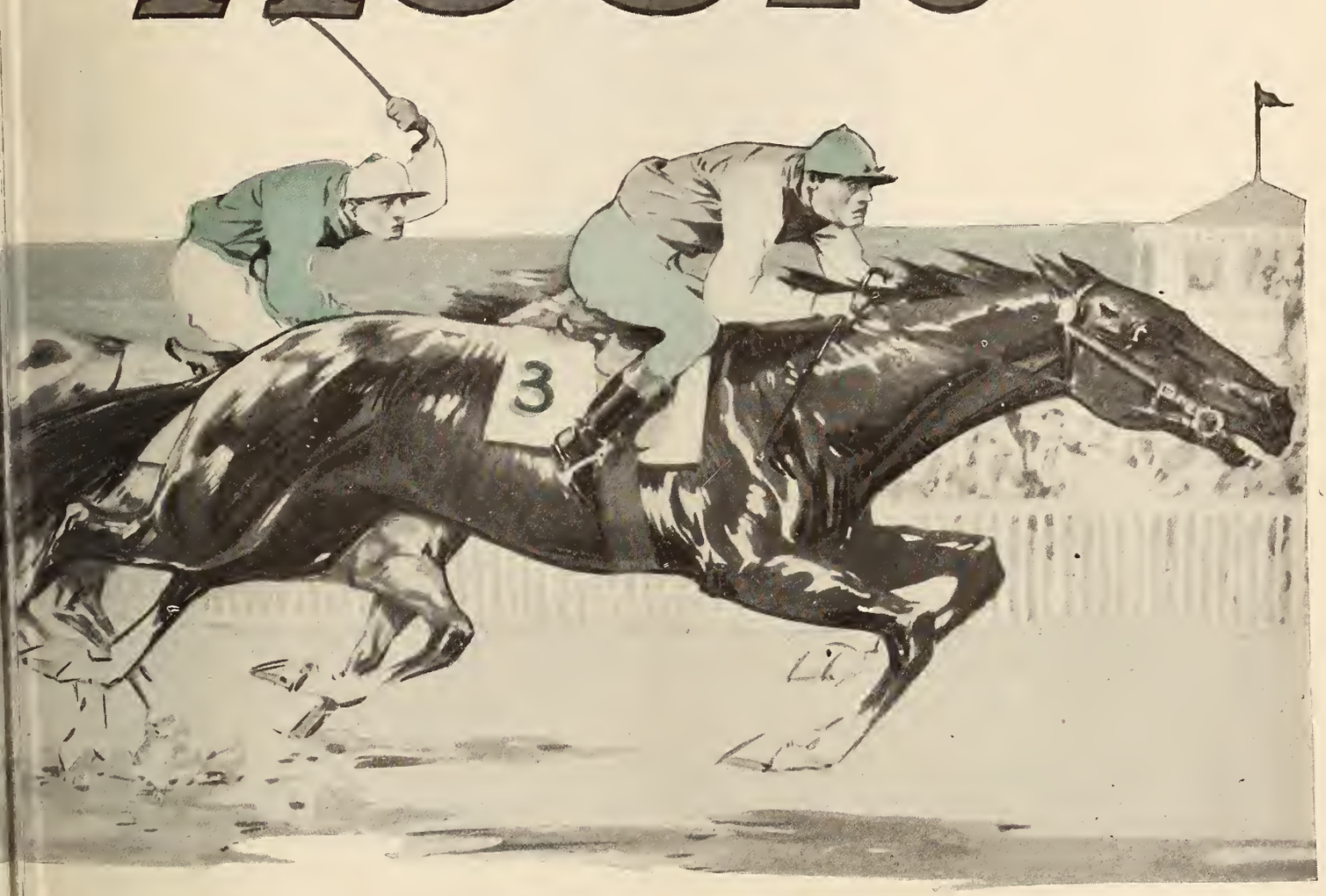
Galloping

with

Allene Ray *and* Johnny Walker

A GEORGE B. SEITZ PRODUCTION

Hoofs



The Sport of Kings!

A slashing, dashing story of Kentucky, where the horse is still king; of the race track where hearts almost stand still when the thoroughbreds thunder down the homestretch; of love, hate and villainy, always with the background "the sport of kings."

Splendid cast; powerful drama; fine story; tremendously gripping horse races.

Wherever your house, here's a serial that will attract and hold all classes.

Produced by Malcolm Strauss *Story by Frank Leon Smith*

Pathéserial

TRADE MARK

New Directors and Stars for "U"

ANNOUNCEMENT of the engagemnt of new directors, and the preparation of several notable new stories, for the coming season at Universal City, have been made. The announcement is important in that it lists several important departures in the production schedule of the year.

Charles Brabin, the famous director, signed several days ago by Universal, is to direct Norma Kerry, as his first task at Universal City. "The Prince," an original story, has been purchased as a starring vehicle for Kerry, whose work in "Merry Go 'Round," "The Hunchback of Notre Dame," and lately "The Phantom of the Opera" has established him as one of the best of the romantic male types.

Brabin's production will be launched as soon as Kerry completes his role in "The Phanom of the Opera," which Rupert Julian is now completing as the successor to "The Hunchback of Notre Dame."

William A. Seiter, whose work in "The Fast Worker," Reginald Denny's new feature, "Dangerous Innocence," Laura La Plante's newly completed vehicle, and "The Mad Whirl," with May McAvoy and Jack Mulhall, has been one of he outstanding features in directorial activities at Universal City, has been assigned to direct "The Teaser," a brilliant new story starring Laura La Plante.

Clarence L. Brown of "Signal Tower," "Butterfly," and "Smouldering Fires" fame, is to do a newspaper story next. "The Goose Woman," Rex Beach's noted Cosmopolitan story, has been purchased for presentation by an all-star cast under Brown's direction. This is a story laid in the offices of a newspaper, and is one of the outstanding fiction hits of the season.

Erle Kenton, who directed Jack Dempsey, is to be Reginald Denny's next director. He is now engaged on preparatory work on "I'll Show You the Town," from the story by Elmer J. Davis, in which Denny will be starred. It is a breezy tale of adventure in the hectic whirl of New York life.

Harry Pollard, who directed "K, The Unknown," and many Denny features, is to direct a Universal filmization of Chevalier's "My Old Dutch," a romantic story based on the famous old poem. This is a radical departure in picture production, and one that is being watched in its preparatory stages with much interest at the studio. The cast for this has not been asigned yet, but it is understood that some famous names will be included in it.

The engagement of Mary Alden for "Siege," Svend Gade's new production starring Virginia Valli, marks a new type of role for the noted delineator of "Mother" parts. Miss Alden appears in a make-up almost as remarkable as that of Lon Chaney in "The Phantom of the Opera' in point of intricacy. She is called upon to play a very old woman, and does it entirely by the application of clever make-up. The role of Miss Alden, and several in "The Phantom,' incidentally, indicate a return to the use of make-up for character rather than the recent adherence o the craze for "types.' Actors at the studio say that it is an indication of the swinging back of the pendulum of motion picture usage toward the standard stage practice.

Would you recognize this dejected little person as demure Bessie Love? Well, it is. This is from a scene in Pathe's "Dynamite Smith," in which Charles Ray stars.

* * *

MIKE SIMMONS TO TOUR EUROPE

Michael L. Simmons, recently of the editorial staff of *Film Daily* leaves next Saturday on the America for a journalistic tour of Europe.

Rome will be the first city in the series of stops through the Continent. He will visit Vienna, Prague, Berlin, Paris and London.

He will be acompanied by his wife, who is prominent in welfare work.

They expect to be abroad for a year.

J. A. KOERPEL WILL LOCATE IN ENGLAND

On the twentieth anniversary of his entering the film world, J. A. Koerpel, who had until recently been with Goldwyn Pictures will go to England for First National as a "contact man." The quotations might perhaps be omitted for that is exactly the position he will fill, representing the home office in establishing closer contact with the various agencies of First National Pictures, Ltd., in Great Britain.

Mr. Koerpel, just twenty years ago, opened the Princess Theatre, a film house at 138th street, but later spent much of his time visit- That was the first rung of the ladder which has carried him high in the world of silent drama. His next step was to go with the old General Film Company as assistant to the managing director. He was at first in charge of the branch office at Twenty-third stree, but later spent much of his time visiting the various American exchanges.

From the General Film, Mr. Koerpel went to the World Film Company. He remained with them for more than six years, traveling their branches as far west at Seattle. He next came with the Goldwyn oufit where he has been until the present time. For them he worked for sometime in the exchanges, which led to his becoming an efficiency expert for that company.

Mr. Koerpel leaves for his new post on the *Aquitania,* January third. He will for the present give no attention to anything outside of England, but it is quite probable that later he will continue his contact work in the First National branches on the Continent.

* * *

NEW PRODUCTION DEPT. STARTED BY FOX

The announcement of he formation of a new production department, to be located in the New York offices of Fox Film Corporation, was made today by William Fox. Maurice S. Revnes, for many years prominent in New York's theatrical circles, will be in charge.

Mr. Revnes will be remembered as the producer of "Fashions for Men" and other stage successes of the past years.

Through the efforts of this new branch of Fox Flim Corporation, William Fox expects to show a vast improvement in all forthcoming screen attractions. The first move of this new department will be the establishment of a research bureau to do the preparatory work on all plays, novels and original stories which he will make.

Louis B. Mayer, vice president of Metro-Goldyn and Harry Rapf, his associate studo executive, were tendered a banquet by executives of Loew's, Inc., prior to their departure for the Coast. Louis Mayer, Marcus Loew and Harry Rapf are shown at the head of the table. The gathering includes many of the most prominent motion picture celebrities and stage notables.

PRODUCTION HIGHLIGHTS

Associated Exhibitors this week announce that Howard Estabrook's second production, "The Adventurous Sex", will be released February 1st. In addition, they announce the entire cast of the production, which consists of Clara Bow, Herbert Rawlinson, Earle Williams, Harry T. Morey, Flora Finch, Lillian Beck, Edna Giblyn, Joseph Burke, Doris Freeman, Mae Atwood, Wilton Lackaye, Jr., George De Carlton and Alton Hamilton.

* * *

E. Richard Schayer, well known continuity writer of Hollywood, has been engaged by the Peninsula Studios at San Mateo, to make the screen version of Peter B. Kyne's magazine story, "Cornflower Cassie's Concert", which is to be the next Frank Woods Production to be filmed at the northern studios.

* * *

Mary Carr, famous screen mother, is playing featured roles in two Preferred Pictures for B. P. Schulberg. She has a prominent place in the cast of the Schulberg special, "Capital Punishment" and is also featured in Gasnier's new production, "The Parasite".

* * *

The final editing and titling of "The Mirage" was completed this week at the Regal Studios in Los Angeles and the first print started on its way to Producers Distributing Corporation.

* * *

Malcolm MacGregor who was most recently seen in "The House of Youth", opposite Jacqueline Logan and in "Idle Tongues" and "The Bedroom Window" has been reengaged by Regal Productions for the leading role opposite Florence Vidor in "The Girl of Gold," which has now gone into production under the direction of John Ince.

* * *

Warner Bros. have started casting for "Trapped in the Snow Country", the next picture the firm will make with Rin-Tin-Tin. June Marlowe has been assigned to play the lead, and Mitchell Lewis will play one of the French-Canadian roles that made him so popular. David Butler has also been engaged for an important role.

* * *

This week sees the start of production on "The Merry Widow", Metro-Goldwyn-Mayer's big special starring Mae Murray under the megaphone of Eric von Stroheim. For months preparation for the filming has been going on at Metro-Goldwyn-Mayer's Culver City studios. With arrangements finally completed for the elaborate screen version of the internationally popular Lehar operetta, von Stroheim is taking the first scenes this week.

* * *

If you ask James Cruze, he'll tell you, "The Goose Hangs High". For the Paramount producer has just completed filming the production by that name with a cast of players including Constance Benett, Myrtle Stedman, Esther Ralston, George Irving, Edward Peil, Jr. This was adapted for the screen by Walter Woods and Anthony Coldewey from the play by Lewis Beach.

* * *

Monta Bell started work this week on his next Harry Rapf production for Metro-Goldwyn-Mayer, from a story by Adela Rogers St. John. Norma Shearer and Malcolm MacGregor have leading roles in the picture, and Guy K. Arthur is also named among those present. The story has not been definitely titled.

Frank Lloyd, director of "The Sea Hawk," greets Robert Lieber, president of First National Pictures, on his latest visit to the Coast.

Forecasting the quality of Preferred Pictures to be produced next season by B. P. Schulberg, J. G. Bachmann, vice-president of Schulberg Productions, anounced this week the acquisition of the screen rights to "Lew Tylers Wives", Wallace Irwin's novel of marriage generally regarded as his most important work of fiction

* * *

Victor L. Schertzinger is to direct Elinor Glyn's next production for Metro-Goldwyn-Mayer, which is to be a lavish picturization of her popular novel, "Man and Maid". Preparations for the making of this picture have already been started at the Culver City studios.

* * *

Martha Mattox, brilliant character actress, has been engaged to portray another of her interesting interpretations, "Drusilla With a Million", the production upon which Harmon Weight has just commenced direction at the F. B. O. studios. Miss Mattox has just completed a prominent part in "A Man's World" for Metro-Goldwyn-Mayer and will soon be seen in Lasky's "The Devil's Cargo".

* * *

Ed Martindale and Kate Price have been added to the cast of "The Sporting Venus", the Metro-Goldwyn-Mayer production which Marshall Neilan is directing from the Gerald Beaumont story with Blanche Sweet, Ronald Colman and Lew Cody in the featured roles. This completes the cast, which also includes George Fawcett, Arthur Hoyt and Josephine Crowell.

* * *

First National Pictures, Inc., anounces the purchase of the screen rights to "The Desert Flower", the new play by Don Mullally, author of "Conscience", now current on Broadway, for future production.

* * *

J. Stuart Blackton finished productions work on "The Redeeming Sin", for Vitagraph, just twenty-four days after he started, and exactly in accordance with the schedule he prepared before taking the first "shot."

* * *

Mme. Nazimova, the star, concluded her work on her twenty-second day, according to schedule, and Lou Tellegen, engaged for nineteen days, packed up his makeup box on his 19th day.

* * *

David Belasco's play, "The Boomerang", leading in importance all the other stories on B. P. Schulberg's list of Preferred Pictures for this year, will soon be started and will be released as a special production early in 1925.

* * *

Richard Barthelmess has completed for First National Distribution his new Inspiration production, "New Toys", from the stage play by Oscar Hammerstein II and Milton Herbert Cooper. It is in this picture that Mrs. Barthelmess (Mary Hay) makes her reappearance in films as a leading woman.

* * *

Director Robert G. Vignola has started photography on Zoe Akins' "Declasse", the next Corinne Griffith production for First National release. Miss Griffith, of course, will have the role portrayed on the stage by

"Lots of audience appeal . . They're going to like this picture because it keeps close to everyday folks."

Film Daily said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm. K. Howard

An Associated Exhibitors Release

Story by Richard Connell

Ethel Barrymore. Clive Brook has been signed for the part of Solomon, which Claude King played on the stage.

* * *

Elaine Sterne, former scenario writer and now prominent as a writer of magazine and vaudeville sketches, has been especially engaged to prepare the adaptation of "Uriah's Son", which the Earl Hudson units of First National will film.

* * *

Production has started on "Siege", adapted from the famous novel by Samuel Hopkins Adams, at Universal City. The new picture is notable for two reasons; first in that it marks the first time Virginia Valli and Eugene O'Brien have been co-starred, and secondly because it is the first strictly modern production of Svend Gade, the celebrated Danish director, whose first work at Universal was with Mary Philbin making "Fifth Avenue Models".

* * *

Marguerite de la Motte, who is featured with Conrad Nagel and Lewis Stone in Robert Z. Leonard's Metro-Goldwyn-Mayer production of "Cheaper to Marry", has completed her role in the screen version of Samuel Shipman's stage hit and is on her way to New York.

* * *

The first print of the Frank Woods production "Let Women Alone" was received this week by Producers Distributing Corporation and according to reports it passed a critical screening for the releasing company's officials with flying colors.

* * *

Harriet Hammond is the first player to be selected for the cast of Elinor Glyn's forthcoming production of "Man and Maid", which Victor Schertzinger is shortly to begin shooting at the Metro-Goldwyn-Mayer studios at Culver City. Technical preparations for the making of this picture have been under way for some time.

* * *

With the engaging of Marion Orth and Elaine Sterne, well-known scenario and magazine writers, Earl Hudson's First National units now have a formidable staff to carry out the literary phases of the Eastern production program arranged by General Manager R. A. Rowland.

* * *

Word comes from the coast that camera work has been finished on "The Summons", the Katherine Newlin Burt story directed by Robert Vignola from the adaptation made by Albert Shelby Levino. This picture is now being cut and titled under Vignola's supervision.

Here is Milton Sills in a truly domestic pose. The First National star is shown in the garden of his Hollywood home.

On the strength of the first selections it is safe to say an excellent cast will support Shirley Mason in her forthcoming star series release "The Scarlet Honeymoon", which is incidentally, the first picture to be directed by Alan Hale, the one time thespian, who was elevated by Fox Film Corporation to the rank of director, a short while ago.

* * *

Marjorie Daw reported to the Eastern Studios of First National pictures this week for her featured role in the screen version of Beale Davis' novel, "One Way Street", which Earl J. Hudson has just put into production under the direction of John Francis Dillon.

* * *

Alma Rubens, the screen's stateliest beauty, as the result of her excellent work in "Gerald Cranston's Lady," has been signed to a long-term contract by Fox Film Corporation, according to an official announcement made by that company.

* * *

Frank Lloyd has selected a new title for his forthcoming First National picture based upon the May Edginton story, "Judgment". He will call it "Her Husband's Secret". Photography on the film has been completed and Mr. Lloyd is now editing it and assisting in the titling.

Hollywood Closeups

Aileen Pringle will play the feminine lead in M. C. Levee's "One Year to Live," the newspaper serial story by John Hunter to be produced for First National.

By special arrangements with Metro-Goldwyn with which organization Miss Pringe is under long term contract, M. C. Levee yesterday signed for the services of this popular star.

* * *

Clara Bow, the super-flapper of the screen, has made the quickest cross-country picture to picture jump on record. Monday at 4:30 she played her final scenes in "The Adventurous Sex" at Niagara Falls, that evening she boarded the train at Buffalo for Los Angeles, arriving on Friday at 2:15 in make-up and costume.

* * *

Willard Louis, rotund Warner Bros. star, has flatly made the assertion that the scenario writers have conspired against him. After the finish of the "Lover of Camille" wherein Willard gorges himself at a big rabbit stew dinner, he thought the eating scenes in future pictures would be finished but in his present role of "The Man Without a Conscience" he was forced to eat a huge plate of ham and eggs and French fried potatoes.

* * *

Antonio Moreno is confined to his home by a cold, which attacked him on the final day of filming scenes for the Frank Lloyd production "Judgment," at the United Studios.

* * *

Milton Sills is turning a deaf ear to Broadway (N. Y.) producers with offers of parts for the first time in his career.

An inevitable aftermath of every season of his in New York in the past has been a sifting of stage offers, accompanied by the usual uncertainty regarding the wisdom of the final choice—for no one can foretell success and circumstance.

* * *

Pat O'Malley, following the completion of "Tomorrow's Love" for Paramount, will next burst forth in the character of the managing editor of a big city newspaper.

Pat has signed contracts to play one of the leading parts in "The Fighting Cub," to be produced by Crown Productions, Inc.

* * *

Louise Fazenda has begun a riotous role—the most amusing, in her opinion, she has ever played—as the festive grass widow, who has had "two" and is looking for the "third" in "Cheaper to Marry," a Robert Z. Leonard production for Metro-Goldwyn-Mayer. Never has she been so conversational, nor vamped so vigorously as in this current production in which she plays opposite Claude Gillingwater.

* * *

M. C. Levee, President of the United Studios, has been forced out of his own plant due to the capacity producing activities there of independent producers.

* * *

Under the direction of Irving Cummings, Mr. Levee's own producing company will shortly start the picturization of John Hunter's, "One Year to Live" at the McClune Studios where the producer has leased space for the making of his initial photoplay under his new First National contract.

* * *

"Buster" Collier holds dear among his treasures a recent gift from the late Thomas H. Ince of a print of an early Triangle picture "The Bugle Call," featuring the young actor when 13 years old. The production was supervised by Mr. Ince and taken at the famous Inceville, the site of his first studio.

"A box-office film. Is certain to prove a box-office hit in any theatre, for it possesses all the essentials of a good audience picture."

Exhibitors Trade Review said that of

East of Broadway

A Paul Schofield Production

with Owen Moore, Mary Carr, Ralph Lewis and Marguerite de la Motte

Directed by Wm. K. Howard

An Associated Exhibitors Release

Story by Richard Connell

News of Exhibitor Activities

OKLA. THEATRE OWNERS NAME COMMITTEES

The Oklahoma Theatre Owners and Managers Association last week appointed a Congressional Committee, one exhibitor from each senatorial district to look after the interests of the organization at the State Capitol while the Legislature is in session. The duty of the committee will also include the launching of a campaign to re-open Sunday motion pictures in towns where they are now barred.

Among those attending the convention were T. G. Jones, Dallas; S. E. Clayma, Bartlesville; Sam Benjamine, Oklahoma City; D. Calahan, Dallas; C. F. Trickey, Chelsea; J. S. Barryman, Bartlesville; J. McGinley, Wilburton; D. Buffo, Hartshorne; W. O. Perkins, Holdenville; William Noble, Oklahoma City; C. W. A. McCormick, Dallas; C. W. Thornton, Dallas; D. A. White, Checotah; L. W. Brophy, Muskogee; A. W. Momand, Shawnee; J. G. Jansen, Purcell; W. N. Walker, Newkirk; J. L. Greenwood, Weleetka; Wm. M. Smith, Tulsa; J. D. Wineland, Picher; Fred Pickrel, Ponca City; Luck Jack, Bartlesville; Harry Castle, Tulsa; March Wood, Oklahoma City; J. W. Williams, Dallas; F. A. Jackson and Fred Jackson, Pawhuska; Ed. Casey, Sterling; Elmer Lewis, Watonga; C. O. Fulgen, Oklahoma City; F. S. Oliver, Shamrock; A. L. Ramsey, Sulphur; Mildred Stone, Oklahoma City; R. L. Browning, Clinton; Mac Trich, Oklahoma City; L. C. Griffith, Oklahoma City, and others.

* * *

N. Y. MAY SEEK CENSOR REPEAL

There is a strong possibility that the so-called Davison censorship repeal bill will be again introduced in the New York State Legislature, despite the fact that it was defeated last year and that exhibitors generally are against it. Word reached Albany last week that certain persons in various parts of the state are again endeavoring to enlist support for the measure.

Exhibitors declare that they would prefer censorship as it now exists to the passage of the bill, owing to its many strings that State Legislature convenes on January 7, there will be at least one bill introduced calling for the repeal of motion picture censorship. There is no question but that one bill identical with the Walker measure of a year ago will be introduced. This one will be sponsored by the M. P. T. O. of New York State.

No wonder Margaret Livingston feels like stepping out. She has just been elevated to stardom in her own right by Producers Distributing Corporation.

* * *

K. C. THEATRE ROBBED OF $1,000

For the second time within ten days and the third time within a year, Frank L. Newman, prominent exhibitor of Kansas City, was the victim of bandits Friday. This time the loss was only $1,000, the previous loss a few days ago having been $15,000. The receipts taken this time were from the Royal Theatre, the Newman Theatre having suffered the two previous losses.

A lone bandit had hidden himself away in the basement of the theatre. About 10 o'clock at night William Jacobs, house manager, and Lee Buchta, doorman, took the receipts of the night in a metal box and started for the manager's office in the basement. As they entered the children's playroom they were commanded by the bandit, who had a revolver concealed beneath an overcoat slung over his arm, to hand over the box. Both Mr. Jacobs and Buchta, being unarmed, offered no resistance. The bandit is believed by the police to have escaped in a waiting motor car across the street from the theatre. The loss was covered by insurance.

* * *

AGAINST DUMB CENSORSHIP

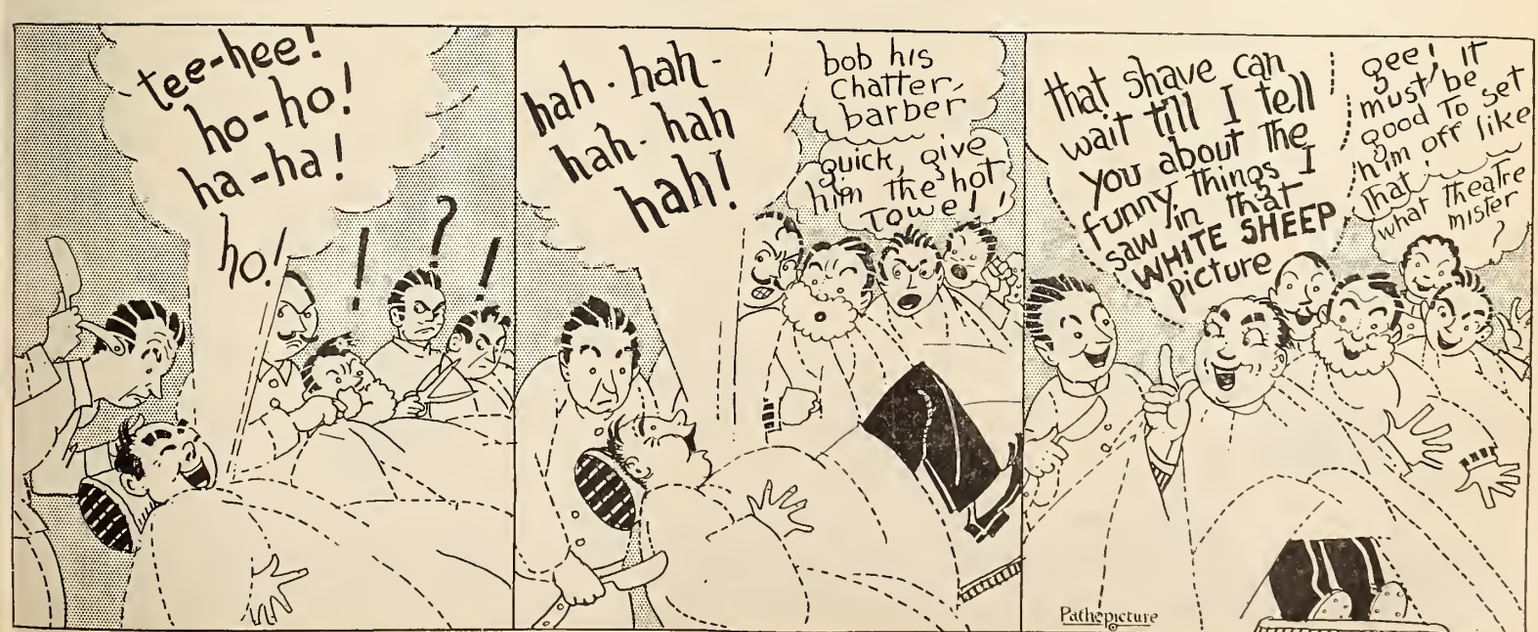
"Eleventh hour" bans on pictures shown in Portland will be fought by theatre men of that city, their ire having been aroused through the stoppage of showing Pola Negri's picture, "Forbidden Paradise" at the People's Theatre.

The picture was passed by three viewers as suitable public entertainment, and ran one night at the theatre before it was ordered to be stopped by Mrs. Frank O. Northrup, woman member of the Portland motion picture censorship board. The picture was removed, badly slashed by the censors, and then, in its mutilated form, allowed to return to the People's theatre. The eleven love scenes on which the plot of the story hinged were deleted

* * *

OREGON MAY TAX MOTION PICTURES

Governor Pierce, of Oregon, states that he intends to ask the legislaure to levy a tax on motion pictures next year. Oregon people voted on election day to do away with their state income tax, and the governor is now looking for other channels of revenue.



Cooperation is 1925 Keynote.

New Year Holds Big Possibilities for Entire Industry If Every Member Does His Share

THIS is the season for good resolutions. The time to formulate plans for the inauguration of a poliey for the new year. Every one conneeted with our industry should put his shoulder to the wheel to make 1925 the very best year yet for the motion pieture business and those who gain their livelihood from it.

The produeers and distributors are pledged to a program of eooperation. The exhibitor, also, must do his share toward the promotion of the general welfare. It is well to remember that every forward stride taken by the industry as a whole, means a forward stride for eaeh individual who forms a link in the motion picture chain.

EXHIBITORS TRADE REVIEW is happy to extend an opportunity to produeers, distributors and espeeially exhibitors to express their views through its pages. Let us know how you propose to "earry on" during 1925. Through an exehange of ideas much good may be evolved that will benefit us all.

The Golden Rule

By Carl Laemmle

President Universal Pictures

Since Mr. Howe has given me the privilege of saying anything that I like in this little statement of greeting to the exhibitors of the country through EXHIBITORS TRADE REVIEW, I will speak of the thing which is most on my mind, the thing whieh has for years animated Universal's dealings with its eustomers but which finds its best expression to date in the White List.

I have always tried to keep the Universal clean-handed. I have never wanted this company to make the kind of money that eomes from schemes or trieks. That isn't the kind of money that I want to leave to my children. The spirit of eleanhanded business methods is the spirit that I have endeavored to inject into the entire world-wide Universal organization. I have always felt that, no matter what kind of a man I had to deal with, he would return kind for kind. If I tried to give him the worst of it, I would pay for it. If I tried to treat him as I wanted him to treat me, the result could never be anything but good in the long run.

The same thing exactly applies to the relations of a company to its eustomers. This eompany has proven it time and again. Every contractual relation we make is based on that knowledge. It has resulted in Universal's White List. Universal's thorough belief in this Golden Rule of Business is the best guarantee in the world to you that users of the White List will get white treatment, white contraets, white everything. You many not see the Golden Rule printed on Universal eontraets, but it's there all the same. It's your armor and it's mine. So long as we wear it honorably nothing ean pieree it.

To the Motion Picture Exhibitors and the Public

By William Fox

President Fox Film Co.

The approaeh of Nineteen Twenty-Five seems to me to be the signal for the most sweeping advanee yet made in an industry whieh never pauses and which never looks baekward.

The motion pieture long ago beeame an institution to which the whole civilized world looks for entertainment and for knowledge. It is more than a business . . . more than an art!

We who produee pictures and you who exhibit them, owe to the world the best that is in us. It is our duty to strive for something finer than the past has ever brought.

I assure you, as the New Year approaches, that this is the ideal of Fox Film Corporation . . . to obtain the best of stories from books and plays . . . to produee the greatest pictures . . . and to cooperate to the fullest extent with the exhibitors upon whom the ultimate success of our efforts must depend.

May Nineteen Twenty-Five be the outstanding year of all. And may the industry eontinue the advance into a greater future, building always upward to the high ideal which thinking men have set for themselves.

Good Cheer

By E. W. Hammons.

President, Educational Pictures

I am mighty glad of the opportunity to extend through the columns of EXHIBITORS TRADE REVIEW our greetings to the many friends of Educational Pictures. I am espeeially glad beeause I feel that words of good eheer are unusually appropriate in our business this year. There has been since the last holiday season such a marked return to the prineiples of Diversified Entertainment on which any really big success for Pictures must be founded that I feel sure that we have just ahead of us the industry's greatest year of prosperity.

With best wishes for EXHIBITORS TRADE REVIEW and for everybody in our wonderbusiness.

Prosperity

By R. H. Cochrane

Vice President Universal Pictures

I am mighty glad that the opportunity has been extended me to voice the greetings of the Universal Company to the exhibitors of Ameriea through the eolumns of the EXHIBITORS TRADE REVIEW.

There never was a time in the history of the moving picture business when conditions seemed more favorable, when opportunity loomed greater on the horizon than at the present time. Like the rest of the eountry, the moving pieture business has been struggling through a period of re-adjustment, a period of re-gained assurance. All of the conditions for amazing suecess during 1925 are present.

Universal has baeked its faith in the prosperity of the eoming year by a greater, more extensive and more intelligent program of pictures than contemplated before. It has made them in the spirit of cooperation. It will market them in that spirit. It will profit from them only in that spirit.

May 1925 be to us all an honorable and sueeessful year.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

PRISCILLA DEAN IN AN EXOTIC ROMANCE

"Cafe in Cairo's" Best Appeal Based on Star's Popularity

"A CAFE IN CAIRO." Producers Distributing Corp. Photoplay. Adapted from Novel by Izola Forrester. Director, Chet Withey. Length 5,721 Feet.

CAST AND SYNOPSIS

Naida ..... Priscilla Dean
Barry Braxton ..... Robert Ellis
Jaradi ..... Carl Stockdale
Batooka ..... Evelyn Selbie
Gaza ..... Carmen Phillips
Kali ..... Harry Woods

Naida, ignorant of her white parentage, has been reared as a native girl by Arabs. She has been promised to Kali in marriage. The latter comes to Jaradi's cafe in Cario to claim her, and it is agreed that the girl be handed over within a month. She makes the acquaintance of Barry Braxton, American attache, and they fall in love. Learning of a plot against Barry, Naida takes an important official document from his room for safe keeping. Kali and Jaradi are seeking to get possession of the document. Barry supposes she has stolen the paper, Naida gives it up to him and reproaches him. After a variety of adventures Barry defeats the wiles of Kali and his gang. Kali is slain. It is revealed that Naida is white. She is united to Barry.

IN localities where Priscilla Dean is a prime favorite this feature ought to do pretty fair business. It is well produced, the sets exceedingly fine, handsomely photographed and aglow with Oriental atmosphere. The chief drawback to the feature's pulling power lies in the fact that the market has been so crowded with stories located around the Sahara desert that it is no longer easy to strike an original plot notion along those lines. That on which "A Cafe in Cairo" is based pivots on the idea of a heroine brought up by Arabs as a native girl, quite unaware that she is really of white parentage, and regular fans have seen so many of these ladies in a similar case disporting themselves on the silver sheet that they are beginning to fancy the good old Sahara must be chiefly populated by them.

However, apart from its somewhat familiar trend, the film presents a tolerably interesting romance of the exotic type. The sets are admirable, the scenes in the desert, bazaar and harem are beautifully handled, and over all broods a suggestion of mystery as exemplified in the bizarre, fascinating life of the far East.

Among the big thrills are the attack on the British camp by those wild horsemen of the sandy wastes, the Bedouins, the savage hand-to-hand battle in the House of Stars, hero Barry Braxton's narrow escape in the bazaar, and the crowning sequence—a fight under water with knives, which registers as a wonder of suspense and savage action.

Priscilla Dean can always be depended upon to give a good account of herself, and she lives up to her well deserved reputation as an actress of great emotional power and fiery energy in her clever characterization of Naida. Robert Ellis is a gallant figure as the redoubtable Barry Braxton, a role for which he is uncommonly well suited. Harry Woods makes a strong impression as the evil Kali and the native types as a whole are capital.

Your best bet in exploiting this is to play up Priscilla Dean in the advertising foreground, as she has an enviable fan following. Stress the story's exotic, colorful favor, its melodramatic sweep, and you can't go wrong with this picture.

GREAT CHICAGO FIRE VIVIDLY DEPICTED

"Barriers Burned Away" Is Sure Box-Office Winner

"BARRIERS BURNED AWAY". Associated Exhibitors Photoplay. Authors, E. P. Roe and Leah Baird. Director, W. S. Van Dyke.

CAST AND SYNOPSIS

Christine Randolph ..... Mabel Ballin
Mark Randolph ..... Eric Mayne
Molly Winthrop ..... Wanda Hawley
Gale Winthrop ..... Wally Van
Mildred McCormick ..... Arline Pretty
Hon. Bill Cronk ..... Tom Santschi
Howard Mellon ..... Harry T. Morey
Wayne Morgan ..... Frank Mayo

Suspicious that someone in the Randolph Art Store, Chicago, is responsible for the theft of his old masterpiece, Wayne Morgan secures a position as porter in the store. Randolph is anxious for his daughter, Christine to marry the Earl of Tarsney, but Christine will not promise till the copy of an old masterpiece on which she is working is approved by the Academy of Design. Morgan identifies this picture as the one which was stolen and traces the guilt to Mellon, manager of the art store. Christine is furious at him for this but the great Chicago fire breaks out and Morgan proves his mettle by saving some of the treasures and even the life of Christine. Humbled and penitent, Christine asks forgiveness and love conquers again.

A STORY at once gripping and arresting with meticulous care given to historical accuracy, with the great Chicago fire as a vivid background and a pleasing thread of romance woven into the picture, makes "Barriers Burned Away" a film altogether out of the ordinary and one that is certain to hit the bull's eye as a box-office attraction.

The scenes depicting the famous conflagration are spectacular and amazing in the extreme, showing the great city tottering under the relentless fury of the blaze and the distracted citizens fleeing from the ravages of the flames. These sequences in particular are executed with a realism that carries conviction. They are graphic and vivid enough to excite the wonder and admiration of the most experienced observer. Another feature of this unusual film is the scrupulous attention given to the historical detail of the period. With several of Chicago's old landmarks of 1871, such as the Tribune Building and the Palmer House which had been especially reproduced for the picture together with several blocks of street scenes, it seems that the producers have gone to no end of trouble to faithfully reproduce the Chicago of over fifty years ago.

The same may be said of the costumes and the interior settings; all show the result of research and careful attention to detail. The story itself is one that holds one's interest from beginning to end; it is melodrama true enough, but the plot is logical and carries a conviction seldom found in a spectacle of this kind.

The cast is unusually capable. Frank Mayo is the hero and a fine upstanding, forthright hero he is. Mabel Ballin is a vision of loveliness and invests the role of Christine with aristocratic grace and charm. Tom Santschi gives a robust and telling interpretation of the politician, while Harry T. Morey is the kind of villain they used to hiss off the stage in the good old palmy days. To single out individuals in a cast of such uniform excellence is unfair, for they all contribute noteworthy performances.

In your exploitation feature the fire for all it is worth, and it is worth a good deal.

"BORN RICH" FILM OF THE IDLE SET

Fine Cast in Society Picture Which Proves Too Lengthy

"BORN RICH." A First National Photoplay. Author, Hughes Cornell. Director, Will Nigh. Length, 7100 Feet.

CAST AND SYNOPSIS

Chaydeane Fairfax ..... Claire Windsor
Jimmy Fairfax ..... Bert Lytell
Jack Le Moyne ..... Cullen Landis
Frances Melrose ..... Doris Kenyon
Eugene Magnin ..... Frank Morgan
Major Momayne Murphy ..... J. Barney Sherry
Aunt Fairfax ..... Maude Turner Gordon
Bugsy Fairfax ..... Jackie Ott

Jimmy and Chaydeane Fairfax are still madly in love with each other after a year's marriage, a rather unusual thing in their set. Chad, who is about to become a mother, goes to France with Jimmy's Aunt Fairfax. During her absence, Jimmy falls for the charms of Frances Melrose, a butterfly girl, much to the dislike of Magnin, her suitor. Chad learns of this upon her return and in order to excite her husband with jealousy, she pretends to be infatuated with Jack Le Moyne, a young jazz hound. Jimmy takes to drink harder than ever and things go on this way for years. Magnin is Jimmy's legal adviser, and Jimmy convinces Chad that Magnin has ruined him and that they are penniless. Chad falls for the story, and husband and wife are re-united.

A RATHER flimsy story, lacking in substance and inclined to be repetitious, is this latest First National production, "Born Rich." It is saved from the fate of proving tedious, however, by Director Nigh and the title writer, both of whom refused to take it seriously. It is further strengthened by a cast that brought out all the possibilities tucked away in the script. As a box-office attraction it should draw the fans who have a liking for the leading player and all those who like to take a drama of domestic complications lightly.

No matter how you look at it, the film is unnecessarily dragged out for a picture with such a skeleton plot and a superfluity of detail is introduced to compensate for the slender texture of the story. It could have been told with more effect with about two thousand feet lopped off. We can think of no other film that would be more improved by judicious pruning.

The same tale has been told many times before on the screen, but in this instance has been given a novel twist by all those concerned in its production—director, title writer and players. Had it been in less expert hands it would have been hopelessly dull and wearisome. It possesses something of the Cohan touch, if we may be permitted such a comparison; we can picture all those concerned slyly enchanging winks, if not laughing up their sleeves. It is this delightful touch that distinguishes it from the numerous other compositions of domestic complications, lending it buoyancy and brilliance.

The settings are lavish and unusual, the photography is especially fine, and it is played in a spirit of delightful jubilance by a cast that fully apreciates the story's limitation. Bert Lytell plays the husband with fine gusto and in his best light comedy vein; Claire Windsor is a vision of loveliness and wears her Paris creations with the grace of a Queen. Others who give a splendid account of themselves are Doris Kenyon, Frank Morgan, Cullen Landis and J. Barney Sherry.

Advertise it as a comedy of society life.

NEW STAR MAKES "TEN DAYS" DEBUT

Richard Holt the Leading Light of Lively Comedy Drama

"TEN DAYS." Gerson Pictures Corp., Photoplay. Author, Arthur Hoeri. Director, Duke Warne. Length 4,800 *feet.*

CAST AND SYNOPSIS

Dick Van Buren	Richard Holt
Fay Whitney	Hazel Keener
Constable	Victor Potel
Marie	Carmelita Tellos
Judge	W. Mollenhauser
Jimmy Dunn	Lloyd Potter
Bill Bradley	Hal Stephens
Ezra Van Buren	Joseph Girard

Dick Van Buren's wealthy father is so annoyed over his reckless son's numerous escapades that when Dick is pinched for speeding at a seaside resort, the old man unfeelingly tells him to go ahead and serve his ten day's sentence. Dick gets a life guard's job, rescues a pretty girl from an attack by thugs and only receives a call-down from her for his assistance. He persists, however, in making her acquaintance and is better treated. He breaks jail and saves her from being kidnapped. She then admits that she loves him and acknowledges that she is on the stage and the supposed kidnapping stunt invented to boom her by a wily press agent, also that she is star in a show backed by the elder Van Buren. The latter consents to her wedding with his son, as soon as Dick's ten day sentence has elapsed.

RICHARD HOLT, the new Gerson star, makes his debut in this picture, the initial one of a seres in which he is scheduled as the leading light. It is comedy drama, with the humorous element predominating, liberally punctuated with thrills, moves at a clipping gait and ought to bring highly satisfactory box returns in the neighborhood and smaller theatres.

The plot is of light construction, obviously intended just to amuse without placing any undue strain on the spectators' thinking faculties and succeeds admirably within its chosen limits. Credit must be given director Duke Worne for the performance of a very neat job. He has avoided the temptation to which so many of his contemporaries succumb—the dragging out of a feature to an entirely superfluous length. There's five reels of "Ten Days," exactly the right compass for the sort of story it projects, and not an inch of padding to clog the action.

The real fun of the picture lies in the fact that the hero, who gets chucked in jail for speeding and breaks out in time to play a truly heroic part in the line of rescuing a lovely maiden from all kinds of threatening dangers, is quite in ignorance that a press agent's cunning hand is manipulating invisible wires for publicity's sweet sake, that she is an actress and all the perilous doings designed to boom her fame.

Also, it develops that Van Buren senior, the hero's father, is backing the show of which the girl son Dick is infatuated with is the bright star. These facts are carefully concealed from the audience until the finale is almost reached, so that the melodramatic punches hit their target with full force.

Richard Holt is a good looking chap, athletic and energetic, plays the role of Dick Van Buren with just the requisite dash and ease necessary to put it over, and can be listed as having "made good" in his first appearance as a star. Hazel Kenner is prettily fascinating as Fay Whitney, Victor Potel furnishes some tidy character comedy as the constable and the support is excellent.

The photography includes a number of pleasing exteriors, the interiors are well filmed and good lighting prevails.

You can exploit this as a lively mixture of comedy and melodramatic thrills, with considerable heart interest. Tell your patrons about the new star and the hit he makes, mention Hazel Keener, Victor Potel, Joseph Girard and Hal Stephens.

"Ten Days" is a title that lends itself readily to a teaser campaign, and you might start ten days in advance of the showing with a poster reading: 'Ten Days' is coming in ten days" and so on until the opening.

'THE TOMBOY" DEALS WITH BOOTLEGGERS

Herbert Rawlinson the Star in Latest Chadwick Picture

"THE TOMBOY". Chadwick Photoplay. Author, Frank Dazey. Director, David Kirkland. Length 6 *Reels.*

CAST AND SYNOPSIS

Tommy Smith	Dorothy Devore
Alden Farwell	Herbert Rawlinson
Henry Smith	James Barrows
The Sheriff	Lee Moran
Sweetie Higgins	Helen Lynch
Mrs. Higgins	Lottie Williams
Rugby Blood	Harry Gribbon
Mrs. Smith	Virginia True Boardman

A stranger, Alden Farwell, arrives at the Smith boarding house, conducted by Tommy Smith, the village tomboy and her father. Farwell is soon vamped by Sweetie Higgins, the town flapper, but he soon shows that his choice is Tommy. There is a band of bootleggers working in the neighborhood and Tommy's father is suspected of being in with the bootleggers, and the next morning the Sheriff is found dead on a lonely road. The villagers are convinced that Smith has killed the Sheriff, and make a dash for the Smith home to apprehend him. He is saved from this injustice by Farwell, who turns out to be a revenue agent. It deevlops that an invalid at the Smith boarding house is the real culprit and Smith and Farwell bring him to justice. Love wins for Tommy and Alden.

THE antics of a female Peck's bad boy and a handsome stranger from the city, with a homespun background and the activities of a band of bootleggers from the basis of the "Tomboy". The story is well told and holds one's interest fairly well in spite of a rather heavy indulgence in melodramatics. This however will not be a drawback in the average neighborhood playhouse where thrills take precedence over probability. It bears every indication of proving popular as a program attraction.

The bootlegger complex in the silent drama is by no means new, but in this case is given a new angle by introducing in addition to the mystery element a pleasing sprinkling of humor. There are some films of more or less familiar pattern which seem to be quite novel by a few deft touches of direction and it musts be said that "The Tomboy" comes under this classification.

The action is swift, the suspense is well maintained and the photography is very good indeed. This in addition to a cast that realizes all the possibilities contained in the text makes this Chadwick picture a pleasant hour's entertainment.

Herbert Rawlinson has a pleasing personality and is well cast as the stranger from the city who inspires admiration in the eyes of a wisp of a country girl. Dorothy Devore as the tomboy gives a life-like interpretation of the girl so loyally devoted to her father and James Barrows as old man Smith is excellent. Lee Moran as the Sheriff and Harry Gribbon as the invalid who turns out to be the ringleader of the bootleg ring supply the comedy relief. The rest of the cast meets all requirements.

Advertise is as a mystery play centered about a bootlegging band and play up the heart interest.

This timely subject if given the proper publicity will always bring them in, and a teaser campaign could be worked out along these lines. Something like this should do the trick. "A band of bootleggers has arrived in town. They are now engaged in operations in this vicinity. If you would like to see how they attempt to outwit the law and are finally brought to justice, go to the City Theatre where 'The Tomboy' is playing. Herbert Rawlinson and Dorothy Devore are the stars in this Chadwick picture."

Be sure and feature the two leading players who are strong favorites with the fans.

* * *

There are some excellent stills prepared with "The Tomboy," which will prove of great value to the exhibitor in putting over the picture, and a generous use of cut-outs for lobby and theatre front display will help.

"ROMOLA" GORGEOUSLY BEAUTIFUL PICTURE

Lillian Gish Star in Griffith's Latest Film

"ROMOLA." Metro-Goldwyn Picture. Adapted from the Novel by George Eliot. Director, Henry King. Length 12,974 *Feet.*

CAST AND SYNOPSIS

Romola	Lillian Gish
Tessa	Dorothy Gish
Tito Melema	William H. Powell
Carlo Bucellini	Ronald Colman
Baldassarre Calvo	Charles Lane
Savonarola	Herbert Grimwood
Bardo Bardi	Bonaventura Ibanez
Adolfo Spini	Frank Puglia

Calvo, the Greek scholar, and his adopted son Tito are homeward bound, when their vessel is taken by pirates. He gives Tito a ring which is the emblem of the scholar and jewels, bidding him swim for freedom, sell the jewels and pay the pirates ransom. Tito escapes to Florence and through accident becomes intimate with the learned Bardi and his daughter Romola. He forsakes Calvo and marries Romola to gain power. He also contracts a mock marriage with Tessa, a girl of lowly station. After Bardi's death he rules the city. But his treachery brings about his downfall and death.

IF your theatre caters to high class patronage, "Romola" should please your audiences, but for the usual run of picture-goers it may fail to register heavily.

There has never been a production any more beautiful than this. It is a marvel of pictorial charm. The settings are always interesting, and the authenticity of the background aids materially.

The action starts slowly, but increases in tempo and ends in a series of thrillingly absorbing incidents. Director King has been at the utmost pains that no detail shall in any manner lack utter accuracy, and has succeeded in transplanting to the screen an exact slice of Florentine life at the time of the de Medici.

The stupendous splendor of the fifteenth century setting seems to have dwarfed the actors. Love interest is at all times subordinated to the tale of the plots and counter plots which formed the political life of the period.

Perhaps the most striking scenes are those depicting the execution of the martyred priest Savonarola by fire, and the banquet at the palace of Tito and Romola. In the latter sequence the foster father, in tatters, is introduced by Carlo only to be disowned by the rascal whom he has so carefully nurtured since boyhood.

In many scenes one may see the beautiful architecture of Florence, and there are also shots which have the world famous "leaning tower" of Pisa in the background.

Lillian Gish, in the title role, seems to have stepped from the pages of George Elliot's novel. In the colorful costumes of the era she fits in perfectly with the beauties of the medieval palaces and cathedrals. Her characterization of the famous heroine is excellent, but the story is such that Tito, the villain, is presented with far greater opportunities to display his art.

William H. Powell plays this part so well that he is cordially hated from his very first appearance. And this is a real tribute to a villain. Dorothy Gish proves that there were hoydenish maids in the fifteenth century as well as in the twentieth. Her performance is perhaps the most warmly colorful of all. She is intensely human throughout. The remainder of the cast is fine, with special honors for Herbert Grimwood who plays Savonarola.

In exploiting the production stress the fact that it is an adaptation of George Eliot's famous book. Play up the pictorial splendor of the production. Feature the Gish sisters, and call attention to the director, Henry King. Interest literary societies, the better class Italians, and all the highbrows in your community. Effect a tie-up with the library.

"TONGUES OF FLAME" MILDLY ENTERTAINING

Picture's Market Value Rests Solely on Star's Drawing Power

"TONGUES OF FLAMES" Paramount Photoplay. Adapted from Novel by Peter Clark MacFarlane. Director, Joseph Henabery. Length, 6,763 Feet.

CAST AND SYNOPSIS

Henry Harrington .....Thomas Meighan
Lahleet .....Bessie Love
Billie Boland .....Eileen Percy
Boland .....Burton Churchill
Scanlon .....John Miltern
Hornblow .....Leslie Stowe
Adam John .....Nick Thompson

The town of Edgewater, built on land formerly the property of the Siwash Indians, owes its prosperity to the efforts of millionaire Boland. He is desirous of buying the Siwash reservation. The Indians refer him to Harrington, a lawyer under whom a company of the tribe fought during the World War. Harrington approves the offer and obtains their signatures. Lahleet, Indian girl, in love with Harrington, tells him Boland has tricked him, as there is oil on the reservation. Harrington halts the sale, is jailed by Boland on a false charge. An action in behalf of the Siwashes results in a court decision awarding the whole town of Edgewater to them. The populace of Edgewater riot and are suppressed by Harrington with armed Indians. Edgewater is given back to the white settlers by the Indians. Harrington wins Lahleet.

THE best that can be said for this latest Thomas Meighan vehicle is that it offers entertainment of a distinctly mild variety. It is well produced, the mob scenes and destruction of the town of Edgewater are skillfully filmed and provide a series of forceful thrills, but for the most part the story moves at a painfully deliberate pace and is decidedly obvious in trend. The star's name will draw anywhere, for Meighan is deservedly popular, but it is exceeding doubtful if "Tongues of Flame" will pile up big box office assets in houses catering to critical patrons.

Mr. Meighan's dramatic talent and magnetic personality so far outweigh the heavy handicap of mediocre picture he has been compelled to carry during the past year that he still retains the high esteem of his many admirers. In the present instance, with the able assistance of Bessie Love, he just manages to steer this feature clear of a disastrous flop.

Soon after the first reel gets under way, we are treated to the old, faithful rescue-under-fire-barbed-wire-no-man's-land stuff which surely ought to be outlawed to the film dump for a decade. Here Harrington saves or nearly saves, a dying comrade, of course, and naturally the latter commends his sister to Harrington's care. Right there you can visualize the coming romance and final clinch back home, and it works out that way.

When Harrington returns to private life and pals as a lawyer with his Indian friends, a company of whom he led in Flanders, and millionare Boland offers a large sum for the reservation, the average fan will have no trouble in doping out the existence of precious metals, coal or oil on the land. It's oil in this case, and you can't help feeling that the hero wasn't overbright not to have suspected double dealing. The best situation is that in which Harrington and his armed Siwashes subdue the angry mob. A good punch here, and well administered.

Thomas Meighan is always likeable and does the best that could be done with the cut-and-dried role of Harrington. Bessie Love is attractive as Lahleet and tolerable support is accorded the principals by others of the cast.

Thomas Meighan's name should be prominently featured. Don't promise much as regards the story. Bessie Love, Eileen Percy and Nick Thompson are worthwhile names for exploitation purposes.

"SECRETS OF NIGHT" OFFERS UNIQUE PLOT

Jewel Production Should Prove Valuable Attraction for Most Houses

"SECRETS OF THE NIGHT." Universal Jewel Photoplay. Adapted from Stage Play by Max Marcin. Director, Herbert Blanche. Length, 6,138 Feet.

CAST AND SYNOPSIS

Robert Andrews .....James Kirkwood
Anna Maynard .....Madge Bellamy
Jerry Hammond .....Tom Ricketts
Colonel Constance .....Tom Guise
Lester Knowles .....Arthur S. Hill
Alfred Austin .....Edward Cecil
Teddy Hammond .....Frederick Cole
Mrs. Knowles .....Rosemary Theby
Celia Stebbins .....ZaSu Pitts
Tom White .....Tom Wilson

The arrival of a bank examiner at a bank where there is a shortage in the books results in President Andrews inviting the unwelcome official and several directors to a house party in order to obtain time. A quarrel ensues between Hammond and Andrews, the former being in love with Andrew's ward, Anne Maynard, as well as complications with Knowles, who suspects Andrews of too much interest in his wife. To cover the bank shortage with his insurance money, Andrews "frames" his own death in Mrs. Knowles' rooms. Matters become still more complicated in the hunt for the supposed murderer, until finally it transpires that Andrews is still alive and all ends well.

A GOOD mystery melodrama well up to the standard of Jewel products "Secrets of the Night" offers a plot so enmeshed in odd complications that it is warranted to keep any audience guessing and on the verge of suspense until the real state of affairs is made manifest at the close. It should prove a remark ably effective drawing card for most theatres, particularly in sections where patrons demand fast action and exciting situations rather than carefully-wrought, logical sequences.

The theme deals with the scheme adopted by a banker to prevent discovery of a shortage on his books by a traveling auditor. The banker "frames" himself up as the supposed victim of a murder plot, being apparently struck down by a bullet during a party at his residence at which the examiner is a guest. The idea is to hold the latter over the week's end and meanwhile straighten out the financial tangle.

Various people are suspected and coroner and detectives alike puzzled, all the more so when the body vanishes suddenly. The hoax is discovered about the same time that the chap who has the missing money in his possession turns up and explains. It also transpires that the bank examiner whom the hero has gone to so much trouble to fool is no longer in the book-delving business, having gone into real estate and paid a visit with the intention of selling some property. A love affair between the banker hero and his ward is brought to a happy conclusion.

There is plenty of comedy edged in as a set-off to the bizarre happenings and thrill and the mystery angle is well developed and maintained, the audience being left completely in the dark as to the outcome until near the finish. Folks like the unexpected in pictures and there are enough surprises on hand in "Secrets of the Night" to guarantee its general audience appeal.

James Kirkwood does extremely good work in the leading role of banker Robert Andrews, Madge Bellamy is a fascinating heroine, ZuSa Pitts and Tow Wilson provide most of the comedy and the support is adequate.

The photography throughout is of first class quality, interiors predominate, deep sets are utilized to fine advantage and clear lighting prevails.

You have a catchy title for use in your exploitation which ought to bring 'em in. Stress the mystery angle, the suspense, thrills and comedy. James Kirkwood, Madge Bellamy, SaSu Pitts, Tom Wilson and Rosemary Theby are all names worth advertising.

"LOST CHORD" STRIKES THE RIGHT NOTE

Good Box Office Values In This Arrow Production

"THE LOST CHORD". A Whitman Bennett Production. Released by Arrow. From Sir Arthur Sullivan's famous song. Director, Wilfred Noy. Length 6300 feet.

CAST AND SYNOPSIS

David Powell .....Arnold Grahme
Joan .....Faire Binney
Countess Madelaine Zara .....Alice Lake
Count Zara .....Henry Sedley
Pauline .....Dagmar Godowsky
Levina .....Signor Salerno

Arnold returns from a trip abroad and finds his sweetheart has married a Count who treats her cruelly. The Count has an affair with Pauline who encourages him to have his daughter kidnapped. The Count is killed in a duel with Arnold and the Countess refuses to marry him. Pauline sends word that the Countess's daughter had died, but this is false. The Countess enters a convent but dies from a heart attack. Her daughter becomes a musical comedy actress and Grahme, not knowing her identity, falls in love with her and is about to marry her when he finds she is in love with his nephew. Grahme gives her up.

THIS picture was given a preview in Wurlitzer Hall, in New York City before a gathering of reviewers and it made a deep impression. It is a story of love and sacrifice and is full of human interest that strikes at the heart strings.

It is a picture chock full of color and entertainment and it is qualified to play in any first run house. It carries an appeal that is universal and will find favor anywhere.

The settings in this picture are beautiful. Nothing has been spared to give the production the proper background. "The Lost Chord" title properly fits this picture for it is a symphony.

There are no mechanics used to help the picture along. It doesn't need artificial aid. The characters live their parts and put their wares across in a delightful manner.

David Powell, as Grahme, is excellent. His part is a hard one and he shows his ability as an actor. He is called upon to play the part of a young man and gradually fade to old age, with white hair and feeble steps. He has the knack of bringing his audience in sympathy.

Alice Lake, as the Countess, is very good. Her sacrifices are noble and she lives her part. This popular actress has seldom had a part that fits her as well as this one.

Faire Binney, as the Countess's daughter is called upon for some emotional acting and is at all times at ease.

Director Noy was brough to this country from England to direct this picture and he has firmly established himself with this production. There is a smoothness and rythm that lifts the picture out of the ordinary program production and places it on a high plane.

The photography is kind to the eye. It makes one forget he is viewing a picture. The photographer has taken advantage of every scene to obtain the best results.

There should be little trouble in exploiting the picture. A tie-up with music stories displaying the sheet music of "The Lost Chord" will get results. A contest among music pupils of the city for the best rendition of the song should attract attention.

Small throwaways with the verses of "The Lost Chord" might be used to advantage.

A tie-up with women's wear shops or practically any other shop can be arranged by displaying a card bearing the legend "'The Lost Chord'" has never been found but when you shop here you have found the best place in town."

"BLOOD AND STEEL" RAILROAD THRILLER

William Desmond and Helen Holmes Appear in Gripping Stunt Drama

"BLOOD AND STEEL". Independent Photoplay. Author, George Plympton. Director, J. P. McGowan. Length 4987 Feet.

CAST AND SYNOPSIS

W. L. Grimshaw ..... Robert Edeson
Helen Grimshaw ..... Helen Holmes
Gordon Steele ..... William Desmond
Devore Palmer ..... Mack V. Wright
Jurgin ..... Albert Smith
Vera ..... Ruth Stonehouse
Cook ..... Paul Walters

Grimshaw, a financier, is putting in a branch line of the main railroad and secures Steele, an engineer to supervise the work. Steele accepts the offer, but afterwards learns that Grimshaw is an old enemy who has double-crossed his father. He then decides to square up the account with Grimshaw by manhandling the men and thus delaying work on the branch. He falls in love with the financier's daughter and thereupon decides to play the game on the level. Palmer and Jurgin, enemies of Steele, try to thwart his plans, but he outwits them and the branch line is completed on schedule time, his father and Grimshaw are reconciled and he wins Helen.

A SPEEDY railroad story that will delight all lovers of melodrama, "Blood and Steel" will make money in the neighborhood theatre. It has all the essentials of a successful box-office attraction,—action, thrills, suspense, heart interest and the happy ending so close to the hearts of most film patrons.

The big moment comes when the special train sets out on the main line to switch off on the branch line, it being nccessary to reach the junction before noon to fulfill the terms of the contract. A runaway engine is started off in another direction, it being the intention of the enemies of Steele, the engineer of the work, to prevent him from completing contract on schedule time. Of course the sophisticated observer knowing that evil is never permitted to triumph in melodrama will suspect that the catastrophe will never take place, but just how it will be accomplished is not quite so obvious. However, with Helen Holmes as the heroine we were never for a moment seriously worried about the outcome. We arc happy to say that our suspicions were justified, and Helen neatly averted another fatality.

Credit must be accorded to Director McGowan for having skillfully extracted unusual suspense out of situations of more or less shopworn calibre, and though there are improbabilities in the film, they are so ingeniously handled that it would take a critical observer to detect them.

The camera has caught some attractive bits of outdoor scenery and the wreck of the runaway is very realistic. The film is exceptionally well cast for a picture of this type with William Desmond giving a robustious and dashing interpretation of Gordon Steele. Robert Edeson as the railroad magnate does some splendid acting and Helen Holmes as the heroine is right at home in the midst of the thrills. The rest of the cast is compeent. Ruth Stonehouse giving a good account of herself in a small rolc.

Some Western ballyhoo will help along a film of this kind and make the most of the railroad element in your exploitation and lobby display. Some striking cut-outs of the two trains head on should prove effective.

This is a picture that was madc especially for the fans who like plenty of thrills as well as a generous indulgence in heroics and melodramatics. That they will not be disappointed is indicated by the presence of Helen Holmes and William Desmond in the cast. Not only these two but Robert Edeson also should be featured.

"THE EARLY BIRD" A BOX-OFFICE HIT

Fun, Thrills and Romance Combined in Excellent Comedy-Drama

"THE EARLY BIRD." C. C. Burr Photoplay. Author, Richard Friel. Director, Charles Hines. Length, 7,000 Feet.

CAST AND SYNOPSIS

Jimmy Burke ..... Johnny Hines
Jean Blair ..... Sigrid Holmquist
George Fairchild ..... Wyndham Standing
La Tour ..... Edmund Breeze
Flyn ..... Jack Delaney
Miss Quincy ..... Flora Finch
Fairchild's Aid ..... Bradley Barker
Jean's Aunt ..... Maud Turner Gordon

Jimmy Burke, milkman, organizes the independent deliverers of that commodity. On his route he agrees to the whim of a wealthy young wastrel who wishes to "pep up" a jazz party. Hostess Jean Blair disguises herself as a maid and takes a ride with Jimmy. Jimmy discovers that Fairchild, manager of the milk trust of which Jean is president, is playing a crooked game. Fairchild schemes to buy out Jimmy, who, finding that Jean belongs in the opposition ranks, thinks she has mocked him. Jean mistrusts and discharges Fairchild and blocks his plan to poison the independent's milk supply. She is captured by Fairchild's man, locked in the refrigerating room, but rescued by Jimmy just as she is about to be killed by the ice cutting machine. Jimmy wins Jean.

JOHNNY HINES "goes over big" in this one! It's a sure-fire comedy-drama, brimful of laughs, mingled freely with bing-bang melodrama and pleasing romantic atmosphere. There's seven thousand feet of film and not a foot too much. Good direction, first-class photography and a general audience appeal that can't fail to pack 'em in! No exhibitor will make a mistake in booking "The Early Bird."

The great thing about this picture is that it possesses the real human interest touch. Starting out with Jimmy Burke covering his milk route and resorting to all sorts of cunning devices to prevent the bottles being stolen, it puts a comic punch into every minute of action and still has an everyday, matter-of-fact air about it that is wonderfully convincing. You couldn't find a better illustration of the fact that the average fan likes stuff which reflects something of his own experiences in life. And surely milk delivery and thievery hit right home so far as the masses are concerned.

Director Charles Hines deserves a world of credit for the able fashion in which he has handled this feature, and his players have backed him up royally. The continuity flows as smoothly as buttermilk gurgling out of a jug, one situation buckles into another without the slightest suspicion of a hitch and the sympathetic lure is beautifully developed.

Among the picture's many good points should be mentioned the excellent sub titles, which fit the action like the proverbial glove, stressing the gags with just the right suggestion of humor and scoring heavily in the dramatic sequences. For, after flitting lightly through the opening episodes and working up the story of hero Jimmy's struggle against the milk trust, the "melo" wallop is put across with tremendous effect in a scene where he overcomes the villain in a combat on a milk-flooded floor, and snatches his girl from sure destruction in the jaws of an ice-chopping machine. A bully climax, which all except the ultra-scornful highbrows will appreciate, and they don't count for much in the film game.

Johnny Hines does the best work of his carecr as Jimmy Burke, Sigrid Holmquist is an attractive heroine, Wyndham Standing and Bradley Barker register as a fine pair of villains and the support is thoroughly satisfactory. You can go the limit praising this as a unique and fast-moving comedy-drama, shot through with high-speed fun, pungent thrills and pleasing love romancc. Johnny Hines, Sigrid Holmquist, Wyndham Standing and Edmund Breeze should be featured.

TALMADGE STARS IN SLICK STUNT FILM

"Laughing at Danger," Sensational Feature Living Up to Title

"LAUGHING AT DANGER." F. B. O. Photoplay. Author, Frank Howard Clark. Director, James W. Horne. Length 5,442 Feet.

CAST AND SYNOPSIS

Alan Remington ..... Richard Talmadge
Cyrue Remington ..... Joe Girard
Professor Leo Hollister ..... Joe Harrington
Carolyn Hollister ..... Eva Novak
Darwin Kershaw ..... Stanhope Wheatcroft

Alan Remington, son of wealthy parents, is jilted by a girl and falls into a state of intense depression. Accidentally he obtians possession of the key to a death-ray machine, invented by Professor Hollister, an American, which has been stolen by agents of a foreign country. The invention is useless to the thieves without the secret Alan possesses, and several attempts are made upon his life, which Alan supposes to be "fakes" engineered by his father with a view to arousing him. When he realizes the truth he takes an active hand in the proceedings, rounds up the criminals, delivers them to the Federal Authorities, and wins the inventor's daughter.

THERE is more substance to the plot values of this film than has heretofore distinguished the stunt pictures by means of which Richard Talmadge has established a strong following, yet the star indulges in enough fantastic and dare-devil acrobatics to satisfy the most ardent of his admirers. As a matter of fact, it was during the making of this feature that Mr. Talmadge sustained injuries of such a serious nature while taking desperate chances, that he came within shaving distance of a coroner's jury.

Any house where the patrons favor sensational melodrama and startling stunt episodes ought to do good business with "Laughing At Danger." Undoubtedly one's imagination must stretch to elastic lengths in order to keep pace with the adventures of hero Alan Remington, but even if realism is occasionally strained to the point of absurditv, the net result is highly entertaining, and the Talmadge admirers won't be disappointed.

The picture gets off to a swift start, slips in a few telling comedy touches brings in the invention of the Death Ray and then gathers speed reel by reel, with the hero executing some stunning feats of agility and glides into a ripping climax. Especially interesting and strong in patriotic appeal are several scenes obtained by co-operating with the U. S. Navy, showing the Pacific fleet in grim fighting array.

There's a peach of scrap near the end in which Alan successfully battles with a gang of murderously inclined gents, and his leap for life at the close, when naval guns bombard the hut in which the death machine is housed is as nerve-racking a bit of stuff as has ever been screened. The love romance is well handled and stands out well amidst the storm of slam-bang action which persists through the entire six reels.

Richarg Talmadge, in addition to maintaining his athletic prestige in the role of Alan Remington, registers very effectivelv in the comedy and dramatic situations which fall to his share. He is given excellent support by every member of the cast, the work of Eva Novak, as heroine Carolyn Hollister, deserving particular mention.

The photography is rich in fine exteriors, the long shots and closeups of the marine views are exquisite and the lighting effects admirable.

You can exploit this as a thoroughly satisfactory Richard Talmadge offering. The fans know what to expect from this star and will get plenty of thrills, as well as a story of undeniable melodramatic power. The death ray, as invented recently by a British subject, has been given world-wide publicity, and you should benefit accordingly by constant reference to that fact, as the plot pivots upon the discovery.

In advertising "Laughing at Danger" feature Richard Talmadge and Eva Novak.

The Big Little Feature

"The Rat's Knuckles"

Pathe 1 reel

This is the story of a would-be inventor who makes a device for the extermination of rats without killing them. He dreams that he makes a million, but winds up in the river in despair.

We cannot remember when there were more laughs packed into one reel than are achieved by Charley Chase and the director of "The Rat's Knuckles." Perhaps the biggest laugh in the picture is when the bankrupt and foolish inventor pictures the future to his sweetie when they are millionaires after the sale of his invention. The Prince of Wales is shown passing in his motor, and Charley salutes him casually with a "Good morning Ed." Then there is the sequence that shows the rat-trap king and his gorgeous bride being snapped by a young army of photographers. After striking several amusing poses, he is snapped handing a bill to a newsboy. As soon as the picture is over Charley pockets the bill much to the chagrin of the newsy. After trying in vain to interest anyone in his invention he winds up on the wharf in despair, and is about to jump in when a prosperous-looking man steps out of his car and introduces himself as a financier. Charley explains the invention to him and after listening with a queer smile, he gives Charley a push into the water and steps back into his car. This is one of the funniest comedies of the year, and any exhibitor who overlooks this one is missing a good bet. It is a sure cure for the blues.

* * *

"The Rubber Neck"

Hal Roach-Pathe 1 reel

This concerns itself with another of the adventures of the Spat family in which they take an unexpected trip in a runaway balloon and have some hair-raising experiences.

This latest release of the Spats is the third of the series and while not uproarious should prove entertaining and amusing. It is the third of the series and is quite as good as its predecessors. The story depicts the eventful trip of the Spats through Hollywood on a sight-seeing bus, and they finally meet a friend of the family who is in charge of some of the government balloons. He invites the Spats to pose for a picture in the basket of the balloon and when the ropes break, the Spats find they are about to take an unexpected and eventful flight. There are several good laughs in the picture and the fact that Hal Roach is responsible for it, is worthy of some notice in your exploitation.

* * *

"French Pastry"

Christie-Educational 2 reels

Bobby Vernon is seen as an American doughboy who gets separated from his company and captures a whole company of German soldiers on the way to the town where his sweetheart lives.

The producers have gone back to the days of the war for comedy material in "French Pastry," but it seems that the search has not been in vain, for there is some real fun in this Christie comedy. Bobby is the thirteenth member of a party sent to a quiet sector where things have been rather peaceful since the beginning of the war. As soon as Bobbie arrives, things begin to happen, and thinking that he is bad luck, he is sent back to the village of Creme Puffe, where he has left behind the lady of his heart. He takes a company of Germans prisoners on the way back to the town, and marches triumphantly into the village only to find that the Huns have taken possession of it. There is quite some excitement after that, but it all ends well with Bobby featured as the man who won the war, and a girl into the bargain.

Three of Hal Roach's protegees. Blanche Mahaffey, Billye Beck and Beth Darlington, like Zeigfeld's beauties are glorifying the American girl. These three charming girls are appearing in Pathe comedies.

* * *

"Galloping Hoofs"

(Chapter One)

Pathe 2 reels

Carol Page is left practically penniless by the death of her father in far-off Smyrnistan. Her favorite horse, Gold Blaze is attached. Before dying her father asks three Americans to deliver a sealed packet to his daughter. Two are crooks; the third, David Kirby, delivers the box to Carol.

The first chapter of the new Pathe serial "Galloping Hoofs" entitled "The Sealed Box" gives promise of being one of the most popular and entertaining of all the serials thus far produced. All the thrilling elements that make horse racing the sport of kings—color, action, romance, beauty and life have been deftly caught by the camera and faithfully reproduced. Against this vivid background has been built a plot of mystery, love. intrigue, adventure and daring,—a plot that will hold your audiences tense and breathless for the next chapter. Journey's End the beautiful Colonial mansion is all that is left to Carol, this home and a packet bequeathed to her, which David Kirby bravely fights to deliver to her in the face of much opposition from two crooks. To add to her troubles, the sheriff attaches her favorite horse which she has entered in a race. By a little conniving, however, with the aid of Kirby, she manages to delay the sheriff long enough until the starter cries "They're off."

The cast is excellent with charming Allene Ray playing the Southern girl and Johnnie Walker the hero. If the other episodes are up to the standard of this one, "Galloping Hoofs" will be a sure winner.

* * *

"The Sea Squawk"

Mack Sennett-Pathe 2 reels

This one was staged on board a ship and relates the eventful voyage of a Scotchman who quite accidentally becomes implicated in the theft of a priceless ruby.

Harry Langdon and Mack Sennett are a good combination and when they are supplied with a good scenario, an entertaining two reels is assured. There are enough humorous situations in "The Sea Squawk" to keep one amused, and with Langdon as the chief funmaker, the film is replete with comedy relief, for Harry is one of the drollest comedians on the screen. Harry happens to be placed in the same stateroom with a notorious criminal, and when the detectives come around on a tour of investigation, the thief forces him to swallow the jewel. Harry's efforts to refrain from becoming seasick afford a good many laughs from then on. He finally attends a costume ball on board ship garbed as a Colonial damsel and some of the complications which arise are a howl. You will make no mistake in booking this one.

* * *

"King" in New Comedy

"King," the famous police dog owned by Charles Gee, who also owned the famous dog of the screen, "Brownie," is playing the stellar role in a new Century Comedy, "The Dog Watch," being made under the direction of Jess Robbins. Al Alt, Century's famous comedian and Billy Gee, three year old son of Charles Gee, are also in the cast of this production.

* * *

Work Begun on "Keep Fit"

Edward I. Luddy, one of Century's star directors, having completed "Keep Cool," with Edna Marian, Century's newest star, Hilliard Karr and the Century Follies Girls, has just started production on a new picture which will also star Edna Marian, who Julius Stern, president, has signed up for a long term to star in Century Comedies. Hilliard Karr and Pete Gordon, famous acrobat, will also be in Luddy's latest.

The House of FEATURETTES

Week of December 28

Rivoli and Rialto, N. Y.—Play day and date Max Fleischer's latest Out-of-the-Inkwell" entitled "The Storm" with Famous Players Christmas special "Peter Pan."

Stanley, Philadelphia—Plays "Peeps in Puzzleland" (A Gem of the Screen)

Fox, Philadelphia—Plays "Animated Hair Cartoon" Subject "LL."

120 First-Run Novelties, 1924-25

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

De Forest Phonofilm Increases Capital

ANNOUNCEMENT is made from the offices of DeForest Phonofilms, Inc., 220 West 42nd St., that authority had been granted by the State of Delaware to increase the capital stock of the corporation from 55,000 to 220,000 shares, no par value.

Dr. Lee DeForest, president of DeForest Phonofilms, and the creator of the radio talking motion pictures, issued the following statement relative to the increase:

"Since February of this year, DeForest Phonofilms, Inc., has been making and releasing to theatres east of the Missouri river, this new form of entertainment. Everywhere they have been shown, Phonofilms have been most enthusiastically received, and the demand for our productions has been far in excess of our shipment.

"At the present time we have scores of contracts that we are unable to fill because of lack of proper facilities. The Phonofilm is now past the experimental stage and, having created a tremendous demand for our productions, it is our intention to make more elaborate ones—full length features in fact—and to convert into Phonofilms famous Broadway successes of the dramatic, musical comedy and operatic stages. Negotiations are now pending to make one of the most famous musical revues, photographing action, music, dialogue and choruses on the same strip of film.

"These big revues, for instance, can appear in only the largest cities, yet everywhere they are wanted. The cost of transporting them is prohibitive, and, when it is taken into consideration that it requires from $25,000 to $35,000 a week to operate them, it has been found that there are not more than ten cities outside New York that the producers of these revues can afford to visit. By our process we can make this form of entertainment and supply it not only to the lesser cities, but to every town and hamlet throughout the country.

"We are also planning to make pictures abroad, among the elaborate scenics in which every sound will be recorded with the action. There is also a vast opportunity for these pictures in the industrial field.

"In order to accomplish these big things, upon which we have been working for several months, more capital is necessary. Negotiations are under way with a group of financiers for the underwriting of this issue, and consummation of the deal is expected within a few days."

* * *

CENTURY TITLES CHANGED

"Up In the Air," the first of the new pictures Wanda Wiley is making for Century Comedies, has been changed to "Looking Down."

In "Looking Down," which is the first of the series written by George Fouret, the noted French humorist, Miss Wiley is supported by Joe Moore, youngest brother of the famous Owen, Matt and Tom Moore. Jesse Robbins, the noted feature and comedy director wielding the megaphone.

Another title change announced by Century this week is that of the latest Buddy Messinger comedy, "Sailing." This has been changed to "Sailing Along." In it Buddy has a new leading lady in Stella Doyle, the talented young English stage and screen actress, who recently came to this country to win new honors on the screen. Harry McCoy is also in the cast of "Sailing."

No this is not a tie-up for silk hosiery but merely one of the scenes from "Just a Good Guy" which the prolific Hal Roach made for Pathe.

NEWS EDITOR INJURED

M. D. Clofine, editor of the International News reel, was struck and severely injured by an automobile in New York City last week. For many hours his life hung in the balance. He now is thought to be out of danger, although he is still confined to the Knickerbocker Hospital.

Clofine, who has been visiting Leo Pollock, dramatic writer for the New York American, was crossing a dimly lighted street when the accident occurred. Clofine, crossing between two automobiles, did not notice that the second car was being towed by the first. He tripped on the tow rope, and as he was falling, was struck by the towed car. No bones were broken, but he was severly cut and bruised and for a time it was thought he had suffered mortal internal injuries.

Clofine is well known and popular in both newspaper and motion picture circles in New York. He was a staff man on the New York American for many years. He has handled the make-up, sub-title writing and other phases of work for the International News reel for several years.

* * *

"INTO THE NET"

A unique situation has arisen in Springfield, Mass., by the booking of the Pathe-serial "INTO THE NET," which stars Allene Ray and was written by Richard E. Enright, Commissioner of Police of New York City. For the first time in the history of Springfield, an exhibitor has booked a picture, especially a serial, to play both his houses in first and second run.

The Capitol and Bijou Theatres, operated by Abe Goodside, are running "INTO THE NET." The second run house, the Bijou, has booked the feature length version of the picture, while Goodside's first run house, (the Capitol) two blocks up the street, is running the production in serial form.

To date this serial has broken all records of recent date in drawing power of a chapter photoplay. Exhibitors everywhere are reporting unprecedented patronage for a serial. According to one well known trade publication (The Variety) "INTO THE NET" will be one of the biggest serial "money makers" released in the past few years.

* * *

HAVEZ RETURNS AS "GAG MAN"

Jean Havez, considered one of the foremost story writers and "gag" men in the motion picture comedy field, has returned to the fold of the Harold Lloyd Corporation to assist in the making of the new college comedy for Pathe.

Mr. Havez was originally with the Lloyd organization and participated in the construction of such successes as "A Sailor Made Man," "Grandma's Boy," and "Dr. Jack." He left the bespectacled comedian to take a six months' trip to Europe and on his return joined the forces of Buster Keaton and was one of the trio which devised "The Navigator," considered Buster's best picture.

In addition to Mr. Havez, Harold Lloyd's production staff consists of Sam Taylor and Fred Newmeyer, directors; and John Grey, Tim Whelan and Ted Wilde as title writers and gagmen.

* * *

HAGERMAN SUCCEEDS

This story should read like a "Horatio Alger" and should be entitled from "Office Boy to Boss," because that is really what has happened to Arthur Q. Hagerman now in charge of publicity at the Hal Roach Studios.

It was announced last week that Hagerman had succeeded Garrett Graham as publicity manager on the Hal Roach lot. This announcement will recall his story to many.

January Program for Century

Abe Stern, vice-president of Century Comedies, announces that his company will release four two-reel comedies for the month of January, thru the Universal exchanges. They are "Looking Down," "The Aggravatin' Kid," "Her Daily Dozen" and "Taming the East."

"Looking Down," stars Wanda Wiley and is a combination thrill-comedy production in which the beautiful and talented star does some of the best work of her career. "Looking Down" is one of the Georges Fouret stories. "The Aggravatin' Kid" and "Taming the West" are both Buddy Messinger pictures, satires on current popular feature productions. "Her Daily Dozen" is Edna Marian's third starring vehicle for Century. In it she displays her unusual ability as a comedienne as well as a perfect physique with which she performs many extraordinary stunts. Her second picture, "My Baby Doll," made especially for Christmas week, is making records for itself and Century comedies all over the country.

* * *

"Series on "Etiquette"

What is expected to prove one of the most interesting feature subjects yet released by Pathe Review has just been put into production and deals with the subject of "Etiquette."

That this subject possesses universal popular appeal is attested by the marvelous sale of books dealing with questions of etiquette. The material is to be presented in highly entertaining fashion with dashes of real humor that will make audiences laugh at their own violations of the social conventions while teaching them the principles of police conduct. "How to act when the parson visits at your home" and "Why the dog should not be fed at the family table" are among the demonstrations of the social code to be embodied in the series.

The production will be released in six installments and while humorous devices will frequently be resorted to so that the principles of modern etiquette can be imparted without giving offense, every angle of this important subject will be covered authoritatively.

The release of this feature series on "Etiquette" is in line with Pathe Review's recently adopted policy of issuing feature-length subjects in serial installments.

Among the successful feature subjects already released by Pathe Review in weekly installments are "The History of Fashions," "Who Are the White Indians", "The Fauntthorpe-Vernay Expedition to India" and "The Keep Fit Series." * * *

New Title for Serial

Pathe announces this week that the new serial now in the course of production on the West Coast under the tentative title of "The Girl Vigilante" has been permanently titled "Idaho."

The picture is being produced in ten chapters by C. W. Patton from a story written by Theodore Burrell and adapted by Frank Leon Smith. The principal roles in the production are carried by Mahlon Hamilton and Vivian Rich. Others in the supporting cast are Frank Lackteen, Lillian Gale, W. T. Quinn, Roy E. Bassett, Fred DeSilva.

News Reel Briefs

International News No. 103

Interesting events in the news of the day —Cairo, Egypt— British and Egyptians in impressive tribute to memory of Sir Lee Stack, Sirdar of Egypt, assassinated by nationalist fanatic.

1—Paris, France — Communist sympathizers extend enthusiastic welcome to Leonide Krassine, first Soviet Ambassador to France.

2—In the garden of the former Imperial Russian Embassy.

3 — Gloucester, Mass. — This is "Sally, Queen of the Bootleggers," otherwise City Marshal John Parker in the guise which enabled him to land a band of rum peddlers in jail.

4—Boston, Mass.—(Boston & Washington Only) Mrs. Calvin Coolidge, is honored with degree of Doctor of Laws at Boston University.

5 — In Memoriam —Death calls Samuel Gompers, great American Labor leader, returning from visit to Mexico City—Breathes his last at San Antonio, Texas, dying as he wished, on American soil.

6—In the South Atlantic—(Omit Los Angeles & Boston) Gen. Pershing, enroute to South America on U. S. S. Utah, meets crew of the Margaret Weymas, rescued in storm at sea.

7—Gen. Pershing and Capt. Johnston, skipper of the Utah.

8—(N. Y. City & Los Angeles Only) Mrs. William Randolph Hearst, accompanied by Mrs. William Young, returns from Europe aboard the S. S. Majestic.

9—Omaha, Neb.—(Omaha Only) Citizens pledge themselves to support air mail—Sign promise to send one letter daily by aerial route.

10—Mayor Dallman signs.

11—Nashua, N. H.—(Boston Only) Main Street Bridge over Nashua River on Daniel Webster Highway, motor gateway to White Mountains, is destroyed by fire.

N. Y. City—(Omit Philadelphia, Seattle, Portland & Spokane) Jungle beasts brought to "Life" in studio. James L. Clark preserves remarkable specimens for big game hunters in Manhattan's most extraordinary workshop. 1—Monster gorilla shot in the African wilds. 2—The dainty tootsies of the ponderous pachyderm.

Philadelphia, Pa.—(Philadelphia Only) Lay cornerstone of Big Delaware river bridge. Gov. Pinchot officiates at ceremonies dedicating Philadelphia and Camden anchorages of great structure. 1—Gov. Pinchot. 2—Mayor Kendrick takes a hand.

Seattle, Wash.—(Seattle, Portland & Spokane Only) Dr. I. V. Cole teaches cops use of long bow so that tear gas bombs attached to arrows may be shot at barricaded crooks.

Los Angeles, Cal.—Reckless drivers beware Hoosegow on wheels. Lige Conley invents travelling trap for mussy motorists and demonstrates how it should work. 1 — Hey, Where's the fire?

Where's the Fire!

2—Speeding—to jail! 3 — Denver, Colo. — But the speed maniac who broke poor "Pal's" back sped off and escaped — A kind-hearted surgeon put him in a cast and "wheel chair." 4—And today "Pal" is well on the road to recovery —soon he'll be his usual Airdale self.

Hollywood, Cal. — Movie horse heroes have their own dentist. Expert keeps film steeds' teeth in good shape and once in a while he yanks one out.

For added box-office profits—

LLOYD HAMILTON

"Good Morning"
"Going East"
"Killing Time"
"Lonesome"
"My Friend"
"The Optimist"

"Jonah Jones"

"There are a lot of excellent gags in 'Jonah Jones' and they follow one another so closely the laughter is almost continuous. It struck the Chicago Theatre audiences just below the laugh line and they carried their chuckles clear out into the street."—

EXHIBITORS HERALD
(T. O. SERVICE)

"Crushed"

A burlesque on New York's subway crowds that will hit 'em again in the same place —and harder.

HAMILTON COMEDIES

Written and Directed by
FRED HIBBARD

Educational Pictures
"THE SPICE OF THE PROGRAM"

Ruth Hiatt in a scene from "Poor Butterfly," an Educational-Mermaid comedy directed and supervised by Jack White. Jay Belasco is also in the cast.

The Value of Comedies

THAT theatre owners and managers are many times overlooking items on their programs which are real money-makers while backing the wrong features of their bill with their advertising and exploitation, is the statement of E. W. Hammons, President of Educational Film Exchanges, Inc.

"There is a growing demand for comedy," says Mr. Hammons in a recent interview. "Theatres include the two-reel comedy in their programs, but many—too many—fail to consider it as a possibility in drawing admissions into their box office.

"The Short Subject is a real box-office asset and has been proven so times without number by progressive theatre managers who always devote a portion of their advertising space to mention of their two-reel comedy. These progressive showmen also include the name of the comedy, the brand name and the star in their marquee lights where space permits. They find that the comedy will draw hundreds of dollars to the box office and many times outdraw the feature.

"Production of quality two-reel comedies is carried on a scale that equals the production of many features. Many of them cost as much to produce as features. They present comedy stars whose names are real box-office magnets, but the short-sighted showman overlooks these assets because of the mistaken idea that any picture in five or more reels must be more of an attraction than any picture in two reels.

"There are but few stars in dramatic features who will outdraw the better comedy stars. Comedians of the calibre of Lloyd Hamilton, Lige Conley, Walter Hiers, Bobby Vernon, Larry Semon, Jimmie Adams and Neal Burns have big reputations and their names are known in every town or hamlet in the country. The exhibitor who uses these names in advertising his program is adding to his gross receipts by advertising stars with established reputations. Other and more short-sighted exhibitors advertise their feature productions exclusively regardless of whether the star has any drawing power or not, on the theory that the people come to their houses only to see the feature, overlooking the fact that their patrons come to their houses for Entertainment."

* * *

Gompers Prints Rushed

The International News Reel Corporation, headed by Edgar D. Hatrick, again demonstrated its news gathering enterprise and distribution efficiency, by its handling of the pictures of the funeral exercises of Samuel Gompers, the American labor chief.

So well were the International News cameramen, the editing department, the laboratory and the Universal distributing agencies co-ordinated, that a complete special containing shots of the cortege, from the time it began its trans-continental journey, until the famous leader lay in state in the Elks Club, New York City, was on its way to leading theatres all over the United States early Wednesday.

At the same time these special Gompers 300 foot subjects were put aboard the air-mail planes for the West Coast and aboard fast express trains for other sections, they were released to New York theatres. Even while the body lay in state in New York, the Broadway screens near-by were showing International's sad chronicle of its last cross country journey.

The Gompers special put out by International News really was not a special, but a pre-release section of International News No. 104, due for release December 20th. It was supplied to International News patrons at no additional cost, but as a new earnest of International's high standard of news service.

An amusing scene from one of the famous "Our Gang" comedies which Hal Roach made for Pathe. This series has met with universal success.

For New Century Comedy

Trilby Clark, an Australian beauty of considerable prominence in that country, has been engaged by Julius Stern, President of Century Comedies, to play the part of the artist's model in "It's All Wrong," latest Century production featuring Hilliard Karr and Billy Engle.

Miss Clark's career in Australia was on the musical comedy stage with such productions as "The Million Dollar Girl," "My Lady Frayle" and "Officers' Mess." In these productions she played the ingenue lead. In New York she won considerable praise through her work in "The Greenwich Village Follies."

On the screen Miss Clark has played in several comedies with Fox and in two or three feature productions. Her role in "It's All Wrong" is one of the most important in the production. She plays opposite Hilliard Karr in the leading feminine role.

* * *

"Don't Worry"

Word comes from Hollywood, where are located the studios of Century Comedies, that the title of Wanda Wiley's latest completed picture, "What's The Use?" has been changed to "Nobody's Girl." At the same time and from the same place comes word that William Watson, who directed the last named picture, has started work on another in which Wanda Wiley will also be starred. This is to be known as "Don't Worry," and will have several prominent comedians in the supporting cast.

Most notable among these comedians are Max Asher, who played a prominent role in "East and Run," a Century comedy starring Harry McCoy. Asher is famous as a delineator of Jewish character roles and his services are much in demand at the Coast. Hilliard Karr, Century's star comedian of huge proportions, will also be seen in the cast of "Don't Worry," as will Al Alt, the wiry little fellow who has been supplying the laughs in Century comedies for some time.

* * *

Harriss in Sennett Comedy

Georgie Harriss, "the man with the funniest face in all Europe," has arrived in Los Angeles and will soon start to work at the Mack Sennett lot. Harriss is the product of the English Music Halls and was discovered last summer by Jack Root in Northeast London.

During his stay in Europe, Jack Root interviewed comedians in the British Isles, France, Germany, Holland, Spain, Italy and the Balkan States, on the look-out for motion picture comedy material. He finally selected Georgie Harriss from the thousands of candidates from the stage comedy field.

The comedian is a small man, 5 feet 4 inches tall and weighing 102 pounds. He was born in Liverpool 26 years ago and at the age of ten first appeared on the English "kerosene variety circuits." Since then he has achieved considerable fame in his chosen field.

* * *

Fred Stone and Rex Beach in New Sportlight

One of the most interesting numbers of the Grantland Rice "Sportlight" series, distributed by Pathe, will be released in the near future under the title of "By Hook or Crook."

It will prove a delight to the heart of the true fisherman because it is based on a fishing trip taken into the north woods by Fred Stone, the celebrated stage comedian, and Rex Beach, the renowned author. The photography is unusually good while the subject of the lucky beginner will appeal to every true lover of the field and stream.

This is the third time that Fred Stone has ever appeared in pictures. A few years ago he made two feature-length productions, but the life at the studio did not agree with him and he soon returned to his old love, the stage.

Fred Stone is well known to all theatregoers, and in his last production at the Globe Theatre, "Stepping Stones," his young daughter, Dorothy, made her stage debut with him. With a combination like Mr. Stone, Rex Beach and Grantland Rice, entertainment of a very high order is promised to the public.

With THE INDEPENDENT DISTRIBUTORS

WITH the cry for more and more pictures, the Independents have before them a wonderful year. All Independent plants are turning out pictures as fast as possible and are still far behind the demand.

The last few months of this year has witnessed some excellent Independent pictures and the new year is expected to usher in an era of Independent feature products that will set a standard for picture making.

Theda Bara Returning to Screen in Chadwick Series

THEDA BARA is coming back to the screen! Chadwick Pictures Corporation announced late yesterday that it has signed Miss Bara to a contract whereby this most celebrated stage and screen vampire, who made Cleopatra, DuBarry, Salome and Carmen bywords in America, and who has been paid the compliment of being imitated more than any other actress here or in Europe, will come out of her retirement to star in a group of big productions.

Miss Bara's first vehicle will be "The Unchastened Woman" from the celebrated play by Louis K. Anspacher which was presented in New York and all through the country with great success several years ago, with Emily Stevens in the title role, and which is considered among the best American plays written. Featured with Miss Bara in this production will be George Walsh, whose signing by Chadwick Pictures Corporation about ten days ago created a stir in the film industry.

No information as to the director, who will make "The Unchastened Woman", nor the cast that will surround the star was forthcoming from the Chadwick offices at this time, but it was indicated that negotiations are now in progress with a world famous director, who has produced many successful pictures, notably several huge spectacles that are among the finest pictures ever made. "The Unchastened Woman" will go into production early in January at the Chadwick studios on the coast. It will form the first of an extraordinary schedule of big productions that Chadwick Pictures Corporation will release in the independent market next season.

Inducing Miss Bara to come out of her retirement is clearly a most important "scoop" as was the signing of Mr. Walsh. It indicates the extraordinary progress made by this organization which very early in its career established itself as one of the leaders in the industry. Signing Miss Bara is also a compliment to the whole independent section of the industry, for it displays the confidence which I. E. Chadwick and officials of his organization have in the future of the independent activities of the film industry.

Some time ago Miss Bara retired from the screen with a world-wide reputation gained in such pictures as "The Tiger Woman", "The She Devil", "The Siren's Song" and others which established the vogue of the vampire on the screen. She has also appeared as Cleopatra, DuBarry, Salome and Carmen—famous vampires of history.

It was Miss Bara who made the vampire famous. She made a name for herself and for a few years was one of the best known women on the screen.

Her retirement was lamented by her thousands of friends. Her return to the silversheet will be hailed with delight.

She will appear in a series of pictures that are peculiarly adaptable to her histrionic ability and she is again expected to take her place in filmdom.

"NIGHT SHIP" PRINT ARRIVES IN N. Y.

Samuel Sax, President and General Manager of the Lumas Film Corporation, distributors of Gotham Productions, announces that prints of "The Night Ship" the fourth of a series of six Super Specials has arrived in the New York office.

"The Night Ship" is a thrilling story of love and adventure on land and sea and was produced under the direction of Henry McCarty with a cast of box office favorites including Mary Carr, Robert Gordon, Tom Santchi, Margaret Fielding, Charlie Mack, Charles Sellon, Willis Marks, and Mary Frances McLain.

A special and most elaborate campaign book has just been completed on this production and will be available at the exchanges for exhibitors within the next few days.

While on the coast recently Mr. Sax completed arrangements for three special series of unusual production to be released on the Independent Market for 1925 and 1926.

The details of these series will be announced at a later date.

Above is a scene from Columbia Pictures latest feature "One Glorious Night" in which Elaine Hammerstein is featured.

AT LAST AN AUTHOR IS SATISFIED

Times without number, authors have complained that their works have been terribly mutilated on the screen. Here's a case where an author is not only satisfied but enthusiastic over the screen version of his novel. This man among men is J. Wesley Putnam who wrote "Playthings of Desire", which H. F. Jans has just produced. "The motion picture version of my story, to my mind, has been much improved over the original and I am delighted with the results obtained by Mr. Jans and Director Burton King. I'm sure the photoplay will have far greater success than the printed volume and that has done better than I had hoped in my wildest dreams", is the way Mr. Putnam put it.

There *Is* a Royal Road to Success if You Play Chadwick Pictures!

and the latest of the

CHADWICK 9

is

THE TOM BOY

with

DOROTHY DEVORE

and

HERBERT RAWLINSON

Supported by an all-star cast

We Are Proud of It!

Available at all the leading independent exchanges. Have you booked it yet?

"SPEED SPOOK" IS MAKING FRIENDS

"The Speed Spook", with Johnny Hines, did such phenomenal business during its week's run at the Palace Theatre, Little Rock, Arkansas, that Manager A. E. Hangar rebooked it for an additional week within thirty days after its first showing at his theatre.

According to Producer C. C. Burr, this engagement coming so soon after the initial run, constitutes a record of real proportions in the motion picture industry.

When Manager Hangar first played "The Speed Spook" on the recommendation of Jack Adam of the Homestate Film Company, territorial distributors on the three Johnny Hines pictures, he got behind "The Speed Spook" in real showman's style. The first shot in his campaign was the building of a speed spook car, similar to that used in the picture, and then by effecting a safety first campaign with the Little Rock News managed to put the picture over to record-breaking business. The word-of-mouth comment and the unusual exploitation behind the picture made "The Speed Spook" one of the most talked-of productions ever presented in Little Rock.

Following the completion of the run of the picture, Manager Hangar received so many requests to show "The Speed Spook" again that within thirty days of the original showing, "The Speed Spook" was rebooked for another showing.

In a letter to C. C. Burr, Manager Hangar wrote: "The Speed Spook" is my idea of a great picture, not only because of its high entertainment value, but also because it has an unusual number of genuine exploitation angles, which properly handled should result in capacity business for every live-wire exhibitor. No other picture in the last five years possesses as many possibilities for financial remuneration, if properly handled, as "The Speed Spook".

* * *

LEE-BRADFORD SALES ANNOUNCED

"The Heart of Alaska" was purchased by Apex Film Service, of Pittsburgh; Imperial Pictures, of Philadelphia and Progress Features, San Francisco.

"For Woman's Favor" will be distributed by Apex Film Service, Pittsburgh; Progress Features, San Francisco and Mid-West Distributing Corporation, Milwaukee.

"Passion's Pathway" was bought by Mid-West Distributing Corporation, Milwaukee, Celebrated Film Corporation, Minneapolis; Big Feature Rights, Louisville; Nat Nathanson, for New Zealand and Japan.

The rights to "Lights of London" were secured by Mid-West Distributing Corporation, Milwaukee and Progress Features, of San Francisco.

The Argentine-American Film Company, of Argentina, bought "The Lure of Love".

"The Lightning Comedies" were purchased by Apex Film Service, Pittsburgh, and the Argentine-American Film Company, Argentina.

Greiver Productions, Chicago; Big Feature Rights, Louisville; Apex Film Service, Pittsburgh; Imperial Pictures, Philadelphia and the Argentine-American Film Co., of Argentina, secured the rights to distribute "Heart Bound" in their respective territories.

"Wolf Blood" will be distributed by Big Feature Rights, Louisville, and the Argentine-American Film Company, Argentine.

"The Pearl of Love" was purchased by Apex Film Service, Pittsburgh; Imperial Pictures, Philadelphia, and Argentine-American Film Co., of Argentina.

"A Pair of Hellions" will be distributed by Apex Film Service, of Pittsburgh.

Apex Film Service, of Pittsburgh, and Imperial Pictures, Philadelphia, procured "Love, Life and Laughter" to distribute in their respective territories.

Manhattan Foto Film, of New York, will distribute "Paying the Price" and "In The Shadow of the Moon".

"Venus of the South Seas" was bought by Mid-West Distributing Corporation, of Milwaukee.

Get Some Ready Cash

Quickly With

"THE LAW

And

THE LADY"

First of a Series

of Six

Another Winner From

Aywon Film Corp.

729—7th Ave., New York

N. HIRSH, President

Behold Larry Semon as the Straw Man in Chadwick's "The Wizard of Oz." Larry is said to do some of the best work of his career in this one.

* * *

"WOLF BLOOD" PRESENTS UNUSUAL THEME

Novelty is the keynote in "Wolf Blood", a new release on the Lee-Bradford programme.

An unusual story develops through this picture which holds the spectator spell-bound with interest from beginning to end.

The theme is a wide departure from the conventional. Will provide excellent entertainment for any class of audience.

Marguerite Clayton and George Chesbro are the leads. This picture is set for an early release.

HALF OF CHADWICK "9" RELEASED

By I. E. Chadwick

With the present season rapidly closing, Chadwick Pictures Corporation finds itself with five pictures of the Chadwick 9 group already released, and enjoying wide success all over the country, and with the rest of the Chadwick 1924-1925 program outlined and ready to go into production.

Completed and released are "The Fire Patrol," the Hunt Stromberg production that literally took the box offices of the country by storm, breaking records everywhere, setting up new ones and establishing a reputation as the biggest money maker of recent times. Starred in this production were Madge Bellamy and Anna Q. Nilsson.

Next in order of production came the first Lionel Barrymore special, "Meddling Women," written and directed by Ivan Abramson. This too, was a big success and helped to establish the coming Chadwick program as one of sound entertainment and box office merits. In the supporting cast were such well known players as Dagmar Godawsky and Sigrid Holmquist.

The next Barrymore special was "I Am the Man" also written and directed by Ivan Abramson in which Mr. Barrymore was supported by such well known players as Seena Owen and Kathlyn Williams. This, like the first Barrymore special, made a hit with the exhibitors and the public and critics all through the country praised it as being the best work that Mr. Barrymore had done on the screen.

Then came "The Painted Flapper", a John Gorman production, with James Kirkwood and Pauline Garon in the leading roles, which was also unusually successful, playing many important first runs and rolling up big money.

In every case the players for the Chadwick pictures have been nationally prominent actors and names calculated to draw huge audiences. This is a policy which I. E. Chadwick president of the Chadwick Pictures Corporation, has pursued all through his production activities.

In addition to the pictures outlined above another production was obtained by the Chadwick organization and released on the independent market with great success. This was "Flattery", a Tom Forman production with John Bowers, Marguerite De La Motte, Alan Hale and Grace Darmon, in the principal roles. It is not included in the Chadwick 9 group, but is released by Chadwick Pictures Corporation as an extra product.

The past half of the season also witnessed a number of Larry Semon two-reelers which are produced by Chadwick Pictures Corporation and released by Educational, and the production of several other major productions which belong more properly in a recital of the activities Chadwick Pictures Corporation is planning for the next half of the season.

* * *

ELFELT WILL SUPERVISE ALL HARIS-CURWOOD PRODUCTIONS

Immediately upon Clifford S. Elfelt's return from the East, production of "My Neighbor's Wife," an adaptation of James Oliver Curwood's famous novel will start. Lawson Haris will produce the picture which will be one of a series of six features. Elfelt will personally supervise the filming. It was recently announced that this story had already been produced by Haris with a cast including Helen Lynch, William V. Mong, Peggy Shaw, and others. This statement was an error as the production referred to was made by Haris for another release and its title is "Temptation of Love," and is an original story and not a Curwood novel.

Haris will employ all-star casts in all picturizations of the Curwood stories, and Elfelt, who heads the firm that will distribute the group, will personally watch all details of production. "My Neighbor's Wife" will be ready for release early in 1925.

* * *

FLEMING SALES

The Photoplay Magazine has awarded its gold medal of honor, which the publication gives annually for the best picture of the year, to the "Covered Wagon," directed by James Cruze.

The choice was made on the basis of votes by the 2,500,000 readers of the publication, and is regarded as the best indication of the opinion of the consuming public.

The medal is made of solid gold weighing 123½ pennyweights, and is two and a half inches wide.

Following the award, Famous Players issued figures indicating that within the first month after the general release of the film, 3,363 theatres throughout the country had booked it. It ran at the Criterion, New York for 59 weeks, and was seen here by 600,000 people. In Hollywood it ran 34 weeks to 710 000 people; in Boston played 29 weeks to 300,000, and in Chicago 23 weeks to 250,000.

It is estimated that up to date over 6,000,000 people in the United States and Canada have seen the picture.

The previous awards of the Photoplay have gone to "Humoresque." in 1921; "Tol'able David," in 1922; and "Robin Hood" in 1923.

* * *

NEW COMEDY SERIES FOR LEE-BRADFORD

The Lee-Bradford Corporation are releasing a series of six comedies under the brand of "Lightning Comedies". They should adopt the slogan "Everything the Name Implies", for in speed, brilliancy, flash and fire, they resemble the tempestual element.

The four already released are "His Week-End", "See Here!" "Horrible Hollywood" and "Two Too Many".

The State Right market will welcome this splendid comedy product, as they fill a long felt want in the best independent exchange.

* * *

WINKLER ON COAST

George Winkler, who is in charge of productions for the M. J. Winkler organization, left for Hollywood on December 10th. Mr. Winkler's particular object on this trip is to work with Walt Disney, the producer of the "Alice" comedies, which are being distributed by M. J. Winkler.

* * *

DAVIS ANNOUNCES SALES

J. Charles Davis, 2nd, General Manager of J. J. Fleming Productions, Inc., announces that he has closed a contract with Charles Downs for the distribution of a series of twelve single reel novelty films which Downs is now engaged in making. Downs is one of the best known camera men in the business, having filmed many of the big pictures of recent years. The series will be released by Fleming Productions on the Independent Market at the rate of one a month.

RAYART PICTURES
723 Seventh Avenue
New York

Foreign Distributors
RICHMOUNT PICTURES
723 Seventh Avenue
New York

The Picture That Pleases Everyone Everywhere

WANDA HAWLEY
and
NIGEL BARRIE
in

"THE LIGHTS OF LONDON"

The Sensational Melodrama

By GEO. R. SIMS

An A. C. and R. C. Bromhead Production

LEE-BRADFORD CORP.
ARTHUR A. LEE, PRES.
701 SEVENTH AVE.
NEW YORK CITY

BANNER COMPLETES WORK ON LATEST FEATURE

With the announcement of the resumption of their production activities in the East, with "Daughters Who Pay," camera work on which was begun this week at the Whitman Bennett Studio in Yonkers, George H. Davis and Samuel J. Briskin, the executive heads of Banner Productions, Inc., were further elated this week by the telegraphic announcement that camera work on their West Coast production, "Speed," had been completed and that a finished print of the picture would be shipped to the New York offices right after the first of the year.

"Speed" is the widely heralded *Saturday Evening Post* story by Grace Sartwell Mason which Ben Verschleiser has been producing for the Banner organization under the direction of Edward J. Le Saint.

EDITH THORNTON

—in—

"ON PROBATION"

Has Been Acclaimed the New Year's Smartest Society Comedy Drama

A Most Convincing and Unusual Story of Fine Entertainment Value for the Masses.

Book It From the Franchise Holder in Your District

A
WILLIAM STEINER PRODUCTION

220-W. 42nd St., New York

Banner officials, it is said, expect much of the forthcoming feature, which has been rated as one of the outstanding stories of the past year in the *Saturday Evening Post,* and they have scheduled it as their initial feature offering for the 1925 season.

No expense and no pains have been spared, it is said, to make "Speed" one of the really noteworthy attractions of the new year. The story, in its published form, is a high-powered rural melodrama in an up-to-the-minute modern setting, which, it is declared, should possess every element of supreme box-office appeal.

Betty Blythe heads the excellent cast, selected for the picture by Producer Verschleiser, and her support includes such well known names as Pauline Caron, Robert Ellis, William V. Mong, Arthur Rankin and Eddie Phillips.

"Speed" will follow "Three Keys" in the Banner release schedule, a picture which was also directed by Edward J. Le Saint, and which has already set a new high attraction mark among the Banner Exchanges. The new picture will be ready for distribution, it is expected, about February 1st.

* * *

"THE DRUGSTORE COWBOY" FARNUM'S NEXT

Since the marked success of Franklyn Farnum's first comedy western, "Bandit Tamer," and the splendid results which he accomplished in "Rough Going," a western of the same type, it has been definitely decided that Farnum best hits his stride when given a comedy role. The remaining four of the series of eight for which he has contracted with Independent Pictures Corp., will therefore be in the nature of outdoor comedies or comedy-westerns.

His newest, on which work has just been begun, shall be released as "The Drug Store Cowboy," and gives promise of much fun. The drug store cowboy is the youth who stands in front of the corner drug store, flirts indiscriminately with all young women who chance to pass, and in all manners succeeds in making his presence in the vicinity very much known. There is no doubt that Farnum with his flare for humor will make a lively comedy of this subject.

* * *

ARROW ANNOUNCES MANY SALES

Advance Film Exchange, Minneapolis, Minn., have bought 12 Great Westerns, starring Dick Hatton; 3 Wild West Productions, starring Dick Hatton; 7 Edmond Cobb Westerns, 4 Pinto Petes, 4 Neva Gerber Features, 5 Muriel Ostriche Comedies, 9 Speed Comedies, 8 XLNT Comedies, 5 Cruelywed Comedies, and "Night Life in Hollywood," for Minnesota and North and South Dakota.

Fontenelle Feature Film Co., Omaha, Nebr., have bought "California in '49" for Iowa and Nebraska.

Rex Film Company, Detroit, Mich., have bought "Night Life in Hollywood," "Hidden Light" and "High Speed Lee" for lower peninsula of Michigan.

Frank E. Beecher, Detroit, Mich., has bought 26 Great Westerns, 4 Pinto Petes, 9 Speed Comedies, 7 XLNT Comedies and 5 Cruelywed Comedies for lower peninsula of Michigan.

Columbia Pictures Corporation, St. Louis, Mo., have bought 13 Broadway Comedies and 13 Mirthquake Comedies for Eastern Missouri and Southern Illinois.

Standard Films, Kansas City, Mo., have bought "The Fighting Skipper" for Western Missouri and Kansas.

Western Film Company, Kansas City, Mo., have bought 10 Edmund Cobb Westerns and 12 Great Westerns starring Dick Hatton, for Western Missouri and Kansas.

Sam Grand, Federated Film, Boston, Mass., has bought "The Lost Chord," the Whitman Bennett Special, for New England.

PERFECTION SERIES COMPLETED

When the first print of "The Fearless Lover," the eighth of the Perfection series, was received from the West Coast studios the work of a season was completed. This series was produced on the idea that there was a very real demand for a grade of pictures which would be somewhere between the old type of early blood and thunder picture and the big specials made at enormous cost. Accordingly, C. B. C. planned this series of pictures with stories that would contain elements of universal appeal. Most American audiences like action of the out-of-doors type and stories of that kind were bought from various short fiction writers who had published in many of the popular magazines.

William Fairbanks and Eva Novak were chosen as the two available stars best suited to portray the parts called for in the stories. A great variety of subjects was used. "The Battling Fool," a prize fight picture. "Racing for Life," an auto-racing picture. "A Fight For Honor," a story of railroad people. "Women First," a story of Kentucky horse-racing. "The Fatal Mistake," a tale of a cub reporter. "The Beautiful Sinner," a detective story. "Tainted Money," a lumber story, and this last one, "The Fearless Lover," a tale of a young police recruit's triumph.

* * *

"FLYING FISTS" CLOSES MORE TERRITORY

Henry Ginsberg announces the following additional territorial sales of the Benny Leonard series of two-reel features, "Flying Fists":

Washington, Idaho and Montana, De Luxe Feature Film Co., 2016 Third Ave., Seattle, Wash.; District of Columbia, Maryland and Virginia, Trio Film Exchange, 926 New Jersey Ave., Washington, D. C.; Kentucky and Tennessee, Big Feature Rights Corp., 221 South Third St., Louisville, Ky.; Upstate New York, Golden Rule Pictures, Inc., 505 Pearl Street, Buffalo, N. Y.

* * *

HUTTER ANNOUNCES WESTERN SERIES

F. D. Hutter, president of D'Alesandro Productions, is completing arrangements for the immediate filming of the remainder of a series of Westerns featuring Eileen Sedgewick.

Two of the series are now ready for release, "Into the Web" and "The Sagebrush Lady." Both features include an all-star cast with Helen Taylor, sister of Estelle, enacting the role of heavy.

Ted Henderson is secretary and treasurer of the firm. Eileen Sedgewick, featured D'Alesandro player, is the most prominent feminine lead in pictures at the present time and Hutter already has received several wires containing offers for release.

* * *

C. & C. EXPANDING

Since Cranfield & Clarke, Inc., opened their Scenario Department last September, under the supervision of Forrester Harvey, they have steadily made progress. At the present writing, Cranfield and Clarke, in their capacity as exclusive representatives, are able to offer the works of practically every known author and playwright for the screen.

Through their London Agency, Forrester Harvey has acquired for Cranfield & Clarke the control of the world's rights for screen production in America of authors such as Hall Caine, Ruby M. Ayres, Baroness Orczy, Joseph Hocking, W. B. Maxwell, the late Wilson Barett's famous "Daughters of Babylon" and "Claudian." Also the plays of Henry Arthur Jones. This is but a few, all best sellers, and all with universal appeal.

Moon-Beams

Editor .....“Red”
Assist. Ed. .....“Red”
Gen’l Mgr. .....“Red”
Chef .....“Red”

Total .....“Red”

I have been authorized by the board of directions to see if it is possible to give away money in New York. For that purpose there has been created a fund of $9,763,065 58 to be given to such brain workers as can match up a last line with some of the limericks we put forward in these here new columns.

I can see no good reason why this page need be any trouble to me every week when you folks can just as well fill it yourself and allow me a little peace and quiet. That’s why I have had this fund laid aside for paying you word slingers. Now gwan and git rich!

* * *

Chap came in last week and bet me a quarter that I couldn’t tear off a limerick on Mintz over at the Cameo outfit. Here’s how I took his two bits:

Take a picture that looks like a quintz
Turn it over to Mister M. Mintz
He’ll add music and such
With a deft and sure touch
And the film once a quintz, is immintz! !

If there are any more hang nails which believe I can’t turn out a limerick on ANY SUBJECT at ANY TIME let them rise! !

The Jans Productions so Herb tells me is going to feature Ann Pennington in “The Mad Dancer.” It’s a film of some sort, so I hear.

* * *

I don’t know whether they want it known at this time or not but Herb said that he thought it might be all right for me to say something about it inasmuch as he’s had 29 press notices about it in the last three days. So I’m letting the cat out of the bag and in addition will offer a Grand Prize for the “Last Line” of the limerick which the printer will now set up just below this:

One Million Dollars for Last Lines! ! !
(More or less)
If in rime I could say what I please
And could talk of Ann Pennington’s knees
My gosh how I’d rave
I just *wouldn’t* behave!
.....(Strut yer stuff! !)

Would especially like to have contributions from Dave Weschner, Johnny Hines, Billy Wilkerson, J. Charles Davis, Henri Sloan, Dot Cleveland, V. Morris, Boone Mancall, and George H. Davis.

Here’s another puzzle editor who claims he’s good! Called up yesterday and dared me to print something on him! A few minutes later the following beautiful lines fell from my trenchant Underwood.

J. K. Adams, the man with the mane
Claims that barbers drive him insane
For they hand it to him
When he asks for a “trim”
In a way that causes him pain.

If J. K. Adams reads this and doesn’t like it all he has to do is put his complaint in writing and we will make a retraction.

* * *

The following poem of passion was written after a light lunch and coupled with the fact that I don’t know Kingsley very well and that Bill Steiner had mislaid his plug of Star you can see how this happened. In case the shirt stud has not been lost but is merely mislaid we will retract—gladly.

P. Kingsley whose first name is Pierce
Has a habit of looking real Fierce
He would rumble and roar
And we’d think he was sore
When with words he’d attempt to sear us!

However if there’s any rose bud over at Steiner’s which thinks he can do any better let him step forward. That’s how WE feel.

* * *

I rather think there’s a few more lines to write in order to fill this space but I’m tired and have a lot of calls to make so I’ll let the printer “lead ’em out” for me.

Thematic Music Cue Sheet

M. J. MINTZ PATENT JULY 31, 1923

IS FURNISHED WITH THE FOLLOWING INDEPENDENT PRODUCTIONS:

Chadwick Pictures — Columbia Pictures
East Coast Films — Perfection Pictures
Banner Productions — Lee-Bradford Pictures
Principal Pictures

Watch this column for 1925 announcements.

Something really big coming.

Cranfield & Clarke, Inc.
729 Seventh Avenue
New York

The House for pictures that are something different.

Where To Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises “Phi—2” in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the “De Luxe Film Co., at 1318 Vine St.”

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service. 228 No. Gay Street.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 10 Piedmont St.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play’rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 So. Wabash.

CINCINNATI, Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Enterprises. (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods. Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Tex.
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Av.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St., Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mex.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANAPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY, Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—1 Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist., Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 So. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—1 Dependable Pict. Corp., 729 7 Ave., N. Y. C.
NY—3 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine Street.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service, 1026 Forbes Street.

SALT LAKE CITY, Utah
SLC—1 Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF— All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Ave.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Ave.

TORONTO, Can.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprises, 220 W. 42nd St.
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

F. B. O. has produced a thriller in "Silk Stocking Sal." The picture abounds in excitement and holds the interest of the audiences. Evelyn Brent does some of her best work in this production, which is acclaimed as one of the finest things this company has done to date

Above is one of the exciting scenes in "Silk Stocking Sal.". The villain relieves Evelyn Brent of her money and jewels. Earl Metcalfe is seen as an underworld character in his dramatic production.

Evelyn Brent does not submit to robbery without a struggle. She is shown at the left defending herself from a crook. Above is a scene that leads up to the climax of the picture in which right triumphs.

Justice, as usual, triumphs in "Silk Stocking Sal." The dramatic scene at the left shows the villainess captured after a terrific struggle, and Sal stands revealed as the heroine. This is a thriller that will prove a delight with the army of fans.

"Silk Stocking Sal" an F. B. O. Thriller

Underworld Drama Abounds in Exciting Incidents.
Evelyn Brent and Earle Metcalfe in the Cast.

SHOWMANSHIP

ADVERTISING THE THEATRE

Everything You Do To Establish the Prestige Of Your House Helps In Advertising It

THIS is a subject one could write a book on. Yet it can be briefly discussed. There is only one successful way to advertise a theatre and that is to give your patrons the best of everything that is obtainable, never fool them, and because you do have a picture that is sometimes especially good, or a little extraordinary, do not increase your admission prices." This is how Frank L. Newman, the renowned Kansas City showman speaks of "advertising the theatre." And Mr. Newman, who has an enviable position in the theatrical works, is frank in explaining "you can't fool the public all of the time." His theatres, Newman Theatre, Kansas City, Mo., Royal Theatre, Kansas City, Mo., Twelfth Street Theatre, Kansas City, Mo., and Butterfly Theatre, Milwaukee, Wis., are among the best known in the Middle-West.

Service and courtesy and doing everything to make the patron comfortable, showing your appreciation of their patronage, will go farther toward advertising a theatre than anything else. If you can get the public in the notion of thinking that there is always a good show at you theatre that's the best way to advertise your theatre.

YOU can use nearly every form of advertising; billboards, newspapers, window cards, mailing list, etc., and take advantage of any unusual exploitation angles, but that's all very small in advertising value compared with giving our patrons the best that money can buy, and at no time make any statements in the newspaper that you have the greatest, most unusual show in the world. This becomes blah-blah to many, and often reacts against you if the picture is not up to standard. Through tactics of such a nature you are certain to build up a clientele that will keep you theatre on the right side of the ledger.

During the fifty-two weeks of the year you will possibly have six or eight wonderful pictures, thirty that are fairly good and fifteen or sixteen that a great many people would think poor. So, if you go along, giving them the best you can get and not boosting your price, you will get more good will from the public than by boosting your prices when you have something that is a little above the average.

DO THEY COME BACK?

DO casual customers become steady patrons of your theatre? That is the final test of your exploitation both inside and outside your showhouse.

It is one thing to get 'em in—and something else again to render that quality of service that brings them back.

Prove to your patrons that your theatre is their theatre, and they will take pride and pleasure in supporing your attractions.

Music, too, plays a great part in advertising your theatre for many people are lovers of good music. Therefore, make it your business to build up a reputation for musical programs so that these persons will not only be attracted to your theatre for the motion picture end of it, but also for the accompanying entertainment.

Also make it a business to instruct your employees to be courteous in every way and to never displease a patron. Whether the patron be right or wrong, it should be an unwritten law that courtesy be one of your outstanding features, and this in turn, will result in word of mouth advertising which, after all, is your greatest asset.

Give your lobby displays, your advertising matter and the entire appearance of your theatre a most dignified aspect so that your theatre may be spoken of as being in good taste at all times.

ALSO keep friendly with the entire community and co-operate in every manner with leading clubs and organizations. Occasionally, run civic nights in which such organizations as the Rotary, Kiwanis. Lions and kindred groups participate. The Chamber of Commerce is always a vital part of every town's progress and it may be wise to join this organization as well as many of the others, so that other business men may speak of your theatre to customers and among themselves. Just like a snow-ball rolling down hill, such prestige gains momentum and is something to strive for in advertising your theatre.

The marquise plays a prominent part in the publicising of your house. It not only adds to the beauty of the house—but it helps in the advertising of it. People judge many things from outward appearances, and a beautiful exterior not only aids materially in winning new patrons—strangers we'll say—but makes it pleasant for old stand-bys to meet near or at your theatre. It is a great thing to hear that term—"I'll meet you at such and such a theatre." This means much more than many forms of exploitation and publicity.

Exploitation Ideas

EXPLOITING "SECRETS"

Manager H. Hadfield had a happy inspiration for the exploitation of First National's "Secrets" when it showed at Saxe's Strand Theatre in Green Bay, Wis., during election week.

He had a herald printed in the form of an election ballot. It was marked at the top, "Secret Ballot. Warning. Do not vote this ballot unless you believe in clean, high class entertainment.

Opposite the squares in which the voter was to mark his ballot were various phrases descriptive of the play, the name of the star, the title, theatre, play date, etc.

Manager Hadfield also arranged for election returns, state and national, to be furnished to the theatre by direct Western Union wire. He informed the public of this fact by imitation telegrams, on Western Union Telegram blanks and in regular delivery envelopes which were distributed from house to house.

* * *

ABRAHAM LINCOLN POSTER

The Manager of the Strand Theatre in Seattle, obtained a very striking and artistic theatre front for his showing of First National's "Abraham Lincoln" through a very free use of the paper prepared for that production.

In front of the box-office was mounted the cutout figures of Lincoln and Ann Rutledge beside a frame of stills. This was flanked on either side by easels, one of which carried a head of Lincoln and the other an ad for the picture.

Above the entrance to the theatre were the title of the play ,two brief descriptive sentences and cutouts from the posters. On each door leading from the street into the theatre, were cutouts from the small posters.

* * *

"THE SIGNAL TOWER"

When the Universal Jewel production "The Signal Tower" was shown at the Strand Theatre, Lynn, Mass., Roy Fraser, manager of the theatre, placed a real honest to goodness railroad semaphore, with a locomotive bell ringing at intervals, in the very heart of the city, at Central Square.

On the semaphore was painted in large letters, "The Signal Tower" and other lines telling about the showing at the Strand Theatre. The stunt created no end of interest and had nearly the whole city of Lynn talking about the big Virginia Valli picture.

PATRIOTIC WEEK

From the now famous state of John W. Davis comes a practical example of brilliantly conceived and excellently executed constructive showmanship on the part of a motion picture exhibitor. He grabbed an idea that was logical but which had been overlooked by everyone. He proclaimed and put over a Patriotic Week. The foundation for his stroke of exploitation was D. W. Griffith's "America", a United Artists Corp. release.

R. Linn, manager of the Virginia Theatre, Fairmount, W. Va., made "Patriotic Week", the big tie-up for his engagement of "America." Headlining "Patriotic Week" in his principal advertising, he carried out the idea in every accessory where punch could be added. A specimen of his system was in the use made of the lithographed souvenir booklets obtained from the Pittsburgh exchange of United Artists. He imprinted his message on the blank back of this publication, and on the front cover placed a sticker calling special attention to the communication on the back. These he mailed to a large but select list of influential citizens. By devices such as this Mr. Linn left no angle omitted for disseminating the "Patriotic Week" argument.

The particular punch of this method was that, with the big thrill appeal of "America" pulling in the regular theatre-goers, Mr. Linn sold his Patriotic Week idea more directly to ministers, superintendents of Sunday schools, officers of Bible classes, public officials, schools officials, school teachers, welfare workers, officers or fraternal societies, and officers of military and patriotic organizations.

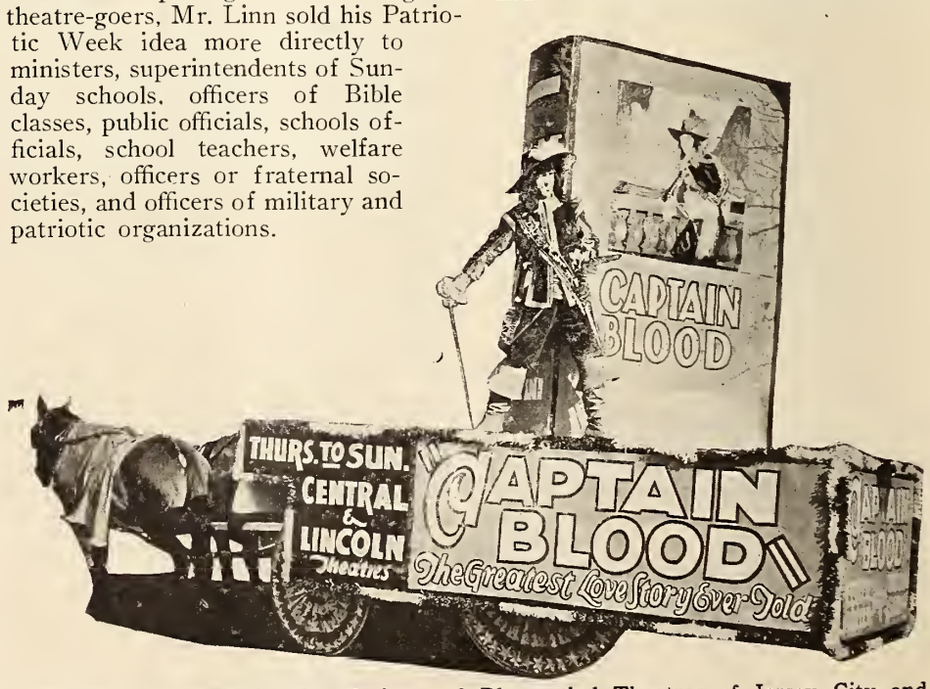
OFFERS RADIO SETS

Using for his slogan line "Here's a picture that has EVERYTHING but a name!" Les Whalen, Paramount exploiteer for the Philadelphia territory has been successful in putting over the picture "The Story Without a Name" by making a sub-prize in addition to the $5,000 in cash offered by *Photoplay Magazine* for a title. This is always incorporated into the theatre advertising in a small box, or on a one sheet where outside posting is done. The sub-prize has been a complete four-tube radio set in every town that Whalen has worked. The radio dealer is only too anxious to give one away, or sell it far under cost for the publicity that is in it for him, Whalen claims.

Usually the radio set is displayed in the lobby of the theatre, but if the radio man's store is on a good street, Whalen has found that it is better to let him display the prize in his window.

The most recent town to use Whalen's suggestions for this picture is Coatesville, Pa., where it was employed for a three-day engagement at the Auditorium.

Three prominent men are asked to act as judges of the best title. All titles submitted are sent on to *Photoplay Magazine* for further judgment, and the results will then be announced



This float was used by the Haring and Blumenthal Theatres of Jersey City and Union Hill in exploiting Vitagraph's romantic production, "Captain Blood."

"K" BALLY MYSTIFIES DOWNTOWN CHICAGO

What proved to be a very good ballyhoo for Universal's "K The Unknown," had that section of Chicago which surrounds the Randolph Theatre, all stirred up wondering who the mysterious man was.

Jean Belasco, manager of the Randolph and Jack Edwards, of Universal had a man dressed in full evening clothes and a silk top hat, and wearing a mask, parade Randolph and State streets and hang out in the lobby of the theatre. He also rode through the main streets of downtown Chicago in an open car on which were simply the words, "K The Unknown." The ballyhoo created considerable excitement and helped the Randolph pile up a nice juicy figure in the box-office.

* * *

"JANICE" INTERESTS SCHOOLS

The appearance of Marion Davies in "Janice Meredith" at the Opera House in North Philadelphia was recently announced in all the grades of the local public schools in accordance with instructions from the Superintendent of Schools, upon whom the educational advisability of so doing was impressed by C. C. Deardourff, of the Metro-Goldwyn forces.

The Public Library cooperated with the schools in exploiting the run by placing bookmarks advertising the showing in all books taken from the Library for a week previous to the opening date. These two tie-ups achieved widespread publicity for the event.

Five window displays on books and other commodities were contributed by dealers to the cause. In the windows of the book dealers copies of the Paul Leicester Ford novel from which the picture was taken were featured, together wtih stills from the film and other suitable advertising material.

Extensive bill board advertising was resorted to, and extra newspaper space was used in the course of this highly successful drive. A special lobby display wound up the campaign, which attracted crowds to the Opera House for every performance.

* * *

SOME DANDY TIE-UPS

There will be several excellent national tie-ups available at your local exchange through the New York office on "The Silent Accusser," such as two color window poster tied up with Barking Dog tobacco and several special photos of Peter the Great posed with the Victor Talking Machine trademark dog (His Masters Voice,) etc.

These special features can be admirably used in conjunction with a display of records by the Victor Company entitled, "Oh! Peter!"

The pirate ballyhoo has always proved effective in exploiting First National's popular production "The Sea Hawk."

ZIPPY TRAILER CONTEST

Here's how First National's "In Every Woman's Life" was jazzed up in the trailer used for it at Loew's State Theatre, Los Angeles:

Zowie! It's on the way; The ritziest and zippiest melo-romance of the year; M. C. Levee's tempestuous drama, "In Every Woman's Life." It's the fastest story of the fastest smart sets of Paris, Newport and New York. Of the bachelor sportsmen and demi-mondaines of two continents—Of pageant dinners on horseback in the luxurious chateaux of Touraine; of highlife and intrigue in the Imperial Suites of the Leviathans of the Atlantic; of the Long Island racing set that welcomed the Prince of Wales.

It tells—Of an American heiress who elopes—only to learn that her "husband" is married—promptly accepts another millionaire who kindly weds her in order to save her from scandal—and then finds that the only man she ever really loved has the cabin adjoining her bridal suite!

Those who like clean, speedy, "melo" of the 1924 brand—Abounding in racing thrills, mid-ocean chills and matrimonial spills will find "In Every Woman's Life" what the Hollywood press agents call "A Positive Wow!"

It comes to Loew's State Theatre soon. Every woman knows the man she COULD have married—Knows the man she SHOULD HAVE MARRIED—But the man she DID marry——Oh well, THAT GUY is sitting alongside her right now!

Most effective block 24-sheet stands were used for the showings. The background was dark green, the title in white, and "It Happens," the only other lettering on the poster, in orange. This was posted a week in advance. Additional lettering was used during the showing of the film.

* * *

"RECKLESS ROMANCE" BALLY

An exceptionally clever ballyhoo was used in connection with the showing of Al. Christie's feature "Reckless Romance" at the Forum Theatre in Los Angeles last week when the public and the traffic police were startled at the sight of an automobile driven by a young girl, who, instead of looking ahead at the road, was turned sidewise in the car and gazing steadily and ardently into the face of a young man seated, in the same attitude, beside her.

The "loving couple" however were two men and the driver wore a woman's false-face turned sidewise on his head. This gave him a clear view of the road through the long curls of a wig while creating the impression of a reckless pair of lovers. Banners hung on the back of the car advertised the showing of "Reckless Romance" at The Forum.

Real live wolves driven through the streets in a caged wagon was the way that more than one exhibitor advertised Universal's "Wolves of the North," a serial picture.

An attractive tie-up with a dealer in arms in connection with the Principal Pictures' "The Mine With the Iron Door."

How another exhibitor exploited "The Mine With the Iron Door" by arranging a tie-up with a druggist for Principal's film.

TIE-UP FOR "RED LILY"

Fifty grocery stores were recently tied-up with the showing of Fred Niblo's "The Red Lily" at the Allen Theatre, in Akron, Ohio. All of these establishments featured Ivory Flake Soap in connection with stills from the picture in which soap was shown in use. Immense publicity resulted from this tie-up, which was effected by C. C. Deardourff of the Metro-Goldwyn staff.

Increased newspaper space was used, Sunday's ad being increased from thirty inches to eighty-eight, with the result that unusually satisfactory business was recorded at the Allen Theatre.

* * *

RADIO STUFF

Playing a percentage engagement of "The Story Without a Name," Charles Morrison, manager of the Imperial Theatre, Jacksonville came within a hundred dollars of cracking his most recent record established by "Sinners in Heaven."

The big stunt in the campaign was the borrowing of a Mack three ton truck from the local dealer, a radio set and furniture from Cohen's department store, and dressing the truck up like a mobile radio receiving station. Operating the dials on the radio was a masked girl. The truck was hung with banners "Who is Miss Radio?" First ten correct answers get free tickets to see "The Story Without a Name." The stunt cost nothing except five bucks for the young lady who worked two days.

Charlie Morrison had the idea that he wanted to run a contest for this picture but the fact the *Photoplay Magazine* had already sprung the title that won the prize, "Without Warning"—the title contest idea was cold. So Morrison used the old but sure fire bean guessing contest. A week before the picture opened, Morrison had the ushers distributing handbills with the programs which announced that in two days there would be a large jar of beans on display in the lobby and that the persons who guessed nearest to the correct number of beans in the jar would receive not only several fine gifts, but theatre tickets as well.

These two stunts and a fine window display in the store which loaned the radio set and the furniture for the stunt are the factors which made for stand-up business on opening night and shot the receipts up to within a hundred of the record.

* * *

BROADCASTING YOUR THEATRE

Manager H. (Tod) Browning of Gordon's Olympia Theatre, New Haven, broke into front page news space on the local dailies when First National's Frank Lloyd picture, "The Silent Watcher," was the offering at his theatre. The Olympia Theatre holds the exclusive right of broadcasting through station WPAJ and when Senator Wadsworth addressed the Yale political rally, the front page story carried the announcement that the speech would be broadcast through the courtesy of the Olympia.

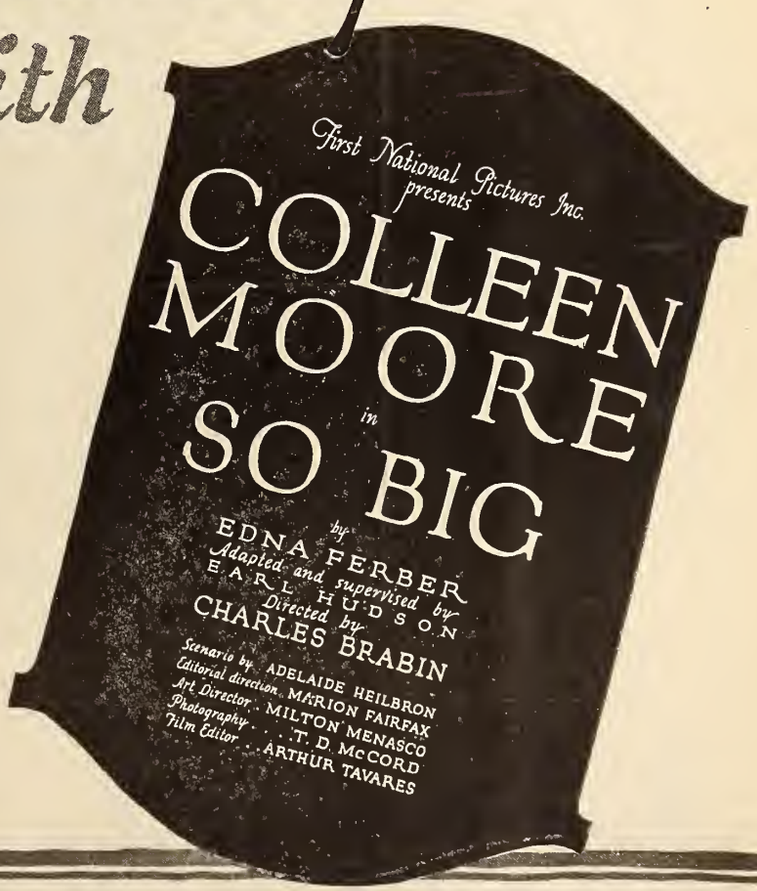
Mr. Browning used a large card for "The Silent Watcher" on automobile windshields and gave the lobby of the theatre an attractive display of stills and posters.

Needless to say, with such exploitation "The Silent Watcher" played to capacity houses.

Here is an unusual but certainly an effective way of advertising "The Lover of Camille," a Warner production starring Monte Blue and Marie Prevost.

Lifting the window tie-up idea out of the "just another" class into a real money making opportunity

with



FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

The reason is simple-

with this picture you have real ticket selling values to work with

1st a great star

Colleen Moore

2nd The best selling novel of 1924 by a nationally popular author

Edna Ferber's

"So Big"

3rd The picture itself—one of the biggest of the past twelve months

And now take a look at what you can get to help you.

NATIONAL Tie-Up SECTION

How Big Is "So-Big"?

Big Enough To Set a New Box-Office Record

HOW Big is "So Big"? "So-o-o Big" answers young Dirk DeJong as he stretches his little arms out just as far as he possibly can.

How are you going to answer this question? We'll tell you. Just stretch your imagination as far as you possibly can, and say "The Biggest Ever." That is the right answer.

Why shouldn't it be? The picture is a screen adaptation of Edna Ferber's novel which is adjudged the best book of the year. Its selling editions ran into hitherto unheard of figures, and it keeps on going.

Under these circumstances can you blame the producers of the picture for engaging no less than fourteen stage favorites headed by Colleen Moore and Ben Lyons, and including the inimitable Ford Sterling and Sam DeGrasse, Jean Hersholt, Wallace Beery, John Bowers and Henry Herbert?

AND the female roles—really, the producers are to be congratulated upon the choice—Beautiful Rosemary Theby, Gladys Brockwell of the "poor" parts, Phyllis Haver, Dot Farley and Charlotte Merriam.

Colleen Moore as the star is surrounded by stellar luminaries of only slightly lesser magnitude and if ever there was a star in any production, Colleen Moore is one in this magnificent portrayal, first of the perfect flapper of the days which only Dad recalls and then later as a grown mother of a son some twenty-odd years of age.

And what a mother—all of the unselfish love and willingness to sacrifice for her child, the readiness to slaye, and if need be, die for her "So Big,"—that is the sort of mother Miss Moore plays for your audience. There will be some wet hankies and red eyes among those who are fortunate enough to be present when your theatre show this picture.

The photograph in "So Big" is perfect to the nth degree. It is seldom that some of the stills of a picture may be recommended for a tie-up with a photographer, yet, view the reproduction of the still below (No. 19) and study it

This Still, No. 19, depicts in a tragic moment, beautiful photography from First National's masterpiece production "So Big."

simply as a piece of photography and nothing else. Place it in the show case of your local photographer (you may also use still No. 326 as an example of juvenile photography) with a caption reading somewhat as follows: "A photograph is more than just 'taking a picture.' Photography is an artist's work. See the photography in 'So Big' playing all this week at the Strand Theatre and be convinced."

"SO BIG" tells the story of a girl left penniless by the death of her father, one of the well-known type who was "a regular feller when he had it." The girl, Selina, marries a poor farmer at High Prairie, near Chicago. A son is born to them whom she calls "So Big" from the habit of describing the size of the man he will be when he grows up. Selina's husband dies, leaving Selina again poverty-stricken. But with a courage that marks the wonderful character of the woman, and with some help from the father of a school-chum, she succeeds in specializing in some farm products and becomes fairly wealthy.

Young Dirk (So Big), now a successful architect, gets into an entanglement with a beautiful Chicago society leader. At a dinner given by Dirk's mother, she discovers this woman pleading with Dirk to run away with her in spite of the fact that she is married. Dirk consents, and Selina sees all her life's work on the verge of destruction. The woman's husband, enraged, threatens to expose the entire affair and bring disgrace upon the miscreants.

But Colleen with a plea of mother love, before which all personal bitterness and rage pale, wins back her boy, and he again sets out to become a "So Big."

* * *

EXPLOITATION FOR "SO BIG"

A good picture is always easy to exploit, and the reverse is just as true. That is "So Big" is sure to go across in record style. Tie-ups galore with local business stores are available, tie-ups with national manufacturers, contests that attract newspaper publicity, a big appeal to the reading public, excellent prologues, lobby displays—in fact every angle of the exploitation field is wide open for the wide-awake exhibitor.

Golden Opportunities Come With This Picture of Sterling Worth

A Page of Tie-Up "Jewels"

THE desirability of jewelry store tie-ups has been proven. The easy way in which "So Big" lends itself to this sort of exploitation is therefore a welcome asset.

In Still No. 463 we have a selling picture for perfumes and the popular atomizer. Jewelry and novelty stores are making a big thing of the atomizers, and so you will find no difficulty in placing one of these stills in their show windows.

Then in Still No. 394 there are enough jewels displayed to furnish a king's ransom, let alone a real attractive window tie-up. First note the ladies' cigarette holder mounted on a ring—a snappy little article for exploitation. Then there is the bejeweled wrist-watch which is sure to awaken desire in the heart of every young woman—and admiration too. Then see the pearl bracelets—and the gorgeous strings of pearls for a necklace. There will be many a sigh in your audience when the girls see the beautiful Mrs. Strong so bedecked in these "trinkets".

We would suggest that you make a big thing out of this still. Mount it on a beaver board with hand drawn borders and decorations, and a hand lettered caption telling what it is all about. You will find it a simple matter to induce the jeweler to give that picture central space in the window for a week or so. You might add to its attractiveness by mounting the whole affair on a little gilded easel, set off by a background of rich royal-purple drapes.

Still No. 463 opens up a wide field of possibilities for cosmetics and novelty store exploitation for First National's "So Big."

Around the photograph should be the display of the advertised articles,—the necklaces, bracelets, wrist watches and cigarette holders and also the jeweled ear-drops, which we almost forgot. These ear-drops are quite the thing around in the social set just now.

Referring back to the Still No. 463 (the atomizer) a novel window has just suggested itself. Have a dressing-mirror placed in the window of the tie-up store. All the articles of beauty, and the condiments usually found on milady's dressing table should be placed in front of it, but with the atomizers given the preferred position. Mount the still on a beaver board and hang it flush against the window, facing *towards* the mirror, so that the reflection only is seen by the "window-shopper." On the side of the board exposed to the street you may place your little announcement message.

TAKE advantage of the tie-up possibilities offered by L. Heller & Sons importers of the "Deltah" pearls, and by Fontanis, Inc., who produce a famous line of perfumes and toilet requisites. These firms will have many potent suggestions for you as how to get the very best out of tie-ups with their products.

In Still No. 78 is presented an opportunity for a sporting or leather goods store. The gloves which are seen so prominently in the still, the riding whip and the driving-clothes. These are of commercial interest to the store mentioned. The still can also be used in a hat-store display, for though the hats seen in the picture are old-fashioned, they are easily recognized as being of the best quality. EXHIBITORS TRADE REVIEW offers a list of National Tie-ups that will afford you free publicity matter on these suggestions as well.

These tie-ups in the form of window-displays have a greater value than is

Handsome Ben Lyons views with admiration the bejeweled person of Rosemary Theby. Great jewel tie-up for First National's "So Big" in this still which is No. 394.

"Whoa, Horsey," he says, displaying with much pride his correct driving-gloves and leather whip. Fashion is the keynote in this tie-up for First National's "So Big."

usually accredited to them. Think of each of these displays as an additional lobby for your theatre, and you begin to comprehend the relative importance of these show places. The further beauty of it is that there is only a negligible expense attached. And to top it all, instead of limiting its messages to one particular spot where your own lobby may be, it gives you just so many little lobbies shouting out their messages and announcements into the thick of the shopping crowds, wherever they may chose to do their shopping.

"YOU CAN'T GO WRONG WITH A FEIST SONG"

HOW Big Is Baby—So Big" is the snappy title of a song the well-known music publishers, Leo Feist, have published in conjunction with this picture. There is a big campaign on hand to make this catchy melody one of the best of the Feist line, which is synonymous with saying that it will be one of the best songs now used. Radio broadcasting, plugging by all the best-known dance orchestras in the country and a big dealer campaign are all waiting upon the day of release of the picture.

Tell this to your nearest song-store owner and tell him to write to Leo Feist, Inc., for all the specially arranged window displays. The song is used in the music score for the picture, which is further inducement for the music dealer to tie-up with the idea. You might suggest to him that he erect a little sales counter right in your lobby for the sale of these copies.

The still which is reproduced below will fit in appropriately with this manner of tie-up. You can also employ Still No. 201 (shown on another page for a chapeau tie-up).

Make sure that all the little dance-bands in your town are provided with the dance orchestrations of the number, and provide them with little placards reading: "We are now playing 'How Big Is Baby—So Big'" for their use while performing.

A NEW SCREEN IDOL

REMEMBER how the flappers have been falling for the screen's handsome men? Well, just you watch the avalanche of hearts when Ben Lyons shows himself to the lovesick

Ben Lyons, of the engaging personality, lionized by the fan, lauded by the critic. Still No. 341 is a picture of the new idol in First National's photoplay "So Big."

lassies. Good-looking, young, unassuming, with a personality that cannot be denied, and a smile that makes the girls feel so unnecessary—that's Ben. A homely name—but what a boy. And a real actor too, is Ben. He does not have to depend upon his hereditary gifts of fine features to pull him across.

"What about it?" says the exhibitor. Here's what about it. A new idol is like a new fad, like cross word puzzles. Sell them while the selling is good.

COLLEEN TESTIMONIAL IS A CORKING STUNT

THE fact that "So Big" is really Colleen Moore's first big starring vehicle prompts the following stunt which is more than certain to meet country-wide approval and support.

Get a handsome autograph book and place it on a suitable pedestal in your lobby. Prominently displayed over or near this book should be a well-lettered placard reading as follows:

Let's Congratulate
COLLEEN MOORE
on the wonderful work she has done in
"SO BIG"
Sign your name in this special autograph book which the patrons of
The.....Theatre
are presenting to her.

NOTE: At the close of "So Big" the management of The.....Theatre will forward this book to MISS MOORE, advising her of your supreme delight with her picture.

This sort of thing always brings results, for every one feels that he (or she) has become a personal friend of the star by paying this little bit of homage to her.

If your town happens to be a big "Moore" town, it is altogether possible to interest a group of her admirers to pool the expense for some better than ordinary autograph book, say a tooled leather binding, or one with a solid gold clasp. You may also be certain that Miss Moore will appreciate and acknowledge this gift, much to the gratification of your audience.

Such stunts always repay you in a stronger friendship from your patrons. Good-will—some call it; but very essential, nevertheless.

No doubt the song is "How Big Is Baby? So Big," the new Leo Feist song written for First National's "So Big."

The Old Cedar Chest is made to give up some of its treasures of the soft days that are gone in First National's "So Big."

When Charlotte Merriam rides down the avenue in her horseless buggy, your audience is going into convulsions of glee at First National's "So Big."

Ford Sterling provides some of his own laughs as Jakob Hoogandunk. This scene of "Porter, Porter" is funny in First National's successful "So Big."

"So Big" Tickles the Invention Bone in Finding Special Stunts

LET a smile break through every tear —and that is what the tie-ups suggested on this page will do.

Though, for a fact, Still No. 484 showing the spirit-breaking struggle of Selina for her existence is heartrending, still there is a bit of humor in it that cannot be denied. There is a subtitle in the picture which is uttered by one of Selina's market competitors. "Cabbages is beautiful," he says, and one can't help but laugh. Use this title in your grocery and fruit store tie-ups. Just print a sign, "CABBAGES ISS BEAUTIFUL," showing this still and explaining in a few words its significance.

"Cabbages iss goot" is the by-word in the street market where Selina fights for her own and Dirk's life in First National's "So-Big."

Note too, the beautiful white teeth of the driver of this ancient chariot. The "Pebecco" people are willing to exploit this for you. All you have to do is to ask for the special window display matter that is available through the National Tie-Up Service of the EXHIBITORS TRADE REVIEW, and whatever publicity can be had out of this remarkable set of teeth is yours. Still No. 36 somehow invites the caption "Take a peek." Why don't you capitalize on this desire by renting the window of some vacant store nearby, and covering the entire window pane with Bon Ami or some similar substance. Wipe out a square just large enough to show the still in question pasted flush up against the pane, and below it clear a little hole about a half inch in diameter, inviting the curious.

LUNCH BOX PARTY

There is quite a bit of action centering about a church affair where lunch-boxes are auctioned off. You could easily arrange one of these, either having your church run one for itself, or better, you run one at a regular performance, advising that all the proceeds of the sale will be donated to some worth-while charity. Advertise this party in lunch rooms, soda fountains and delicatessen stores. We believe that this stunt will find favor with your patronage. (Still No. 319.)

Take a peek? That's the caption you should use for tie-ups with this still as shown above for First National's "So Big."

HA! HA! HA!

Still No. 195 is a scream, and when it is thrown upon the screen your house will go into convulsions. If there is only some enterprising automobile dealer in your town who could lay his hands upon one of these "horse-less" carriages of the days gone by and get it into good enough shape where it could run through the streets without blocking traffic, both of you will be the gainers.

The church runs a lunch-box party, with disastrous results for some. Try for a party of your own for First National's "So Big."

Clothes Make the Man— But Fashion Shows—Ah!

"Look me over, Kid" says the Beau Brummel of 1890 in First National's "So Big," a film sure to go over strong.

LOOK ME OVER, KID!

ISN'T he the Beau Brummel? Beau was lucky he wasn't trying to break into pictures when Mr. Simeon Peake, Gentleman, was displaying his taste in clothes.

This still (No. 74) in a men's wear shop with a reputation for up-to-the-minute styles is a corking opportunity for a splendid window show. Let the store-keeper show the different stages of men's styles, from the old four button model of 1890 to the three and the two, and the one—then back again to the four buttons only about two years ago. And now—two again. Then we started with wide pants, then narrow pants, then wide again.

Impart this idea to the proprietor of the shop, and we are sure that he will be able to work up something novel.

"SO BIG" GOWN READY

SCHAM, INC., of New York, have created a special Colleen Moore "So Big" gown and have placed them with dealers throughout the country. Have your neighborhood clothes shop write to this firm at 447 Broadway, New York, for the special window display material that has been arranged for the picture and the gown. Scham will provide him with a full and complete window that will work wonders both for the dealer and for you. These National tie-ups offered by enterprising manufacturers will never fail to produce the desired results insofar as real publicity and increased box-office sales are concerned.

FASHION SHOWS make for big box-office receipts. Fashion shows are often run as a separate attraction and make money for their promoters; is it not logical to conclude that if used only as an accessory, these shows are sure to pan out profits?

On this page are several suggestions for fashion shows in conjunction with your showing of "So Big." You may have a costume show, a "development" show—showing the way in which the modern modes have been developed through the past few generations. You may also tie-up with the hair-dressers, millinery shops, shoe shops and so on.

These shows will always attract the women-folk, and besides they are indirectly responsible for a lot of free newspaper advertising. This is because the newspaper will usually feature any such undertaking with a view towards getting advertising space for the various shops that participate in the show.

Shows need not necessarily be run in your theatre. Some one of the shops may stage it in their own quarters, simply tieing it up with the clothes that are to be seen in the picture. Of course, such arrangements should only be made as an alternative.

Oh! That chapeau! Don't laugh. Mother used to wear them, when "So Big" (First National) was a boy. (Still number 201.)

WHERE DID YOU GET THAT HAT?

USE the still above (No. 201) with this heading as a caption for a tie-up with any good millinery shop. A window display of "Milady's Chapeau," yesterdays and todays, is sure to attract much attention and comment.

"The Perfect Flapper"—but how different she looks here, as Selina in "So Big," the First National's latest pleasing release.

THE PERFECT FLAPPER

DO you remember Colleen Moore in the "Perfect Flapper." Here she is again, a perfect flapper, but how different she looks. The costumers and the ladies' dress shops will be more than interested in displaying this still (No. 3) above in connection with striking window shows of fashions, old and new. A fashion contest for the best "grandmother's clothes" outfit is sure to attract much publicity. Advertise that no "costumers may enter into this contest, but that all dresses must be bona-fide keep-sakes of the days gone by. This may, by the way, be tied-up with the cedar chest idea exploited on a page previous (Still No. 119).

A display of modern afternoon and evening gowns in the show space of the local modiste and department stores can be tied-up with this picture of Colleen Moore in her bustle style dress. Just use a little placard reading: "In the days of our grandmother, bustles were all the rage, but now, the well-dressed women will come to.....to find her individual style creation." Add your few words about the appearance of Colleen Moore in "So Big" and the sign is complete.

Tie this show up with a hair-dress contest, inviting the girls in your neighborhood to appear in the real old-fashioned hair dress creations for an additional novelty.

Beautiful settings used throughout First National's "So Big" picture enhance its value as an artistic creation.

This still, No. 448, from First National's "So Big," will allow good tie-ups with interior decorators, and furniture dealers.

Producers Offer Much Aid

THE FIRST NATIONAL spared themselves no pains in getting a raft of advertising helps for you on "So Big". You may just as well take full advantage of it, and cash in on their efforts.

Special rotogravure inserts were prepared and made available at a very low figure. These can be used as heralds or for insertions as a Sunday motion picture supplement in your local newspapers. The newsdealer can arrange this for you for but a few cents a thousand.

A complete outfit of newspaper cuts and mats for one column or more space is available. Each of these has been given much consideration in the making, with the result that regardless of how much you may care to invest in them, you will get your full value.

Just a good looking boy, in First National's "So Big" who wears boys' clothes, and appears to all adults as a little boy will.

The press-sheet for "So Big" is just chuck-full of pointers for exploitation and publicity. It contains many different articles for newspaper items, and a really catchy series of teaser ads and throw-aways. There is a whole column of program hints, which are invaluable to the exhibitor who has learned the importance of an attractive program.

FREE TRAILER SERVICE

EVEN free trailers have not been forgotten in the high-powered advertising campaign put over by the producers. You can get one of these at your local exchange—and make sure you use them.

You may either show them for a week or so before the picture comes to your theatre at regular performances, or you may tie it up with the "Take a Peek" idea explained on a previous page in a tie-up with Still No. 36.

More and more exhibitors are taking advantage of the trailers every day, for the simple reason that it is a "moving ad," and therefore holds the attention of the viewer for more than a fleeting moment, with the result that a greater impression is effected.

In the Still above (No. 448) is a specimen of one of the many beautiful indoor sets used in "So Big". These may be exploited in one or more of many ways. Furniture stores, interior decorators, lighting fixtures dealers, rugs and carpets, artificial flowers and so on all get an opportunity to show their wares around this setting.

The interior decorator especially is given a splendid chance to tie-up with this still, for really, on close scrutiny of the setting, the magnificence and the extraordinary taste displayed in the choice of the fittings is most commendable.

PRIVATE SHOWINGS

THE prestige to be gained from private showing is not to be denied. It has been "Tried and Proven" that this stunt will always repay the exhibitor handsomely, provided, of course, that the picture is worthy of a private showing. We are unqualified in our recommendation to give a private showing of "So Big".

Extend your invitations to prominent business men and women, the clergy, representatives of civic welfare, Rotary and welfare clubs — and the newspapers. Ask them to favor you with some written comments as to how this picture impressed them. These testimonials may be used to good advantage in your later advertising.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

"So Big"

A little suggestion for a watch tie-up is in Still 71 for First National's "So Big."

MEN'S WATCHES AND SMOKES EXPLOITED

IN Stills Nos. 71 and 369 we have two more angles for exploitation. No. 71 is a corking watch tie-up, using some caption like this: "A DOLLAR ISN'T A DOLLAR ANY LONGER, BUT THE INGERSOLL IS STILL A GOOD WATCH"—this for an Ingersoll Watch stunt. A good display window of watches ought to include at least one of the old fashioned kind.

Tobacco sellers will appreciate the still of the man who seems so entirely interested in his pipe.

Mount the still on a beaver-board for an easel display in the middle of a window, and surround it by a good line of favorite pipes and tobaccos. Or you can have the dealer run a guessing contest by filling a portion of the window with dummy cans of tobacco, offering a prize to the person making the nearest guess to the number of cans.

ONE of the scenes in the picture suggests what might easily be reconstructed into a very interesting prologue. There is a beautiful sequence when Colleen Moore is seen dancing among the patches of the cabbage fields.

Have a drop painted to represent the background of such a field, allowing the artist to bring out in relief the red and green cabbages. Around the stage floor have strewn some of these vegetables and some patches of grass and leaves.

Sit a little chubby boy in the midst of all these (keeping him interested with toys and things) and have a pretty girl dressed in ragged clothes dance a bit around him to the tune of "How Big Is Baby?—So Big." This should be sung by a man dressed like a farmer and standing a bit in the background. As they near the end of the song and dance, the lights gradually dim down until a complete fade-out is attained, when the picture is thrown upon the screen immediately.

If you can arrange to introduce some effective lighting effects, like the fading into a dark blue sky and the rising of a full moon, this will certainly enhance the beauty of the prologue.

GREAT BOOK TIE UP POSSIBILITIES HERE

DON'T overlook the value of a book tie-up for "So Big." Edna Ferber's great novel is classed with "Main Street" as a seller. In most lists of this year's good books. "So Big" is included among the first five, and in no list does it rank lower than among the first ten.

A "pipe" of a scene for an attractive tie-up with smokers for First National's "So Big."

AD ACCESSORIES TELL BIGNESS OF FILM

THE unusual advertising accessories for "So Big" are really deserving of special mention. The 24-sheet lends itself for wonderful cut-out use and will make an interesting display on top of your theatre marquee. The three-sheets and one-sheet will also make fine cut-outs, and these can be fixed up with easel backs for display in your lobby. The window card is in four colors and is probably one of the most unusual things that has ever been tendered.

One of the biggest features of your campaign on this production should be through the poster medium. The producers were lavish in their expenditures to make unusual and attractive posters that were sure to put their story across. Use these—and in a bigger and stronger way than for the average picture, because "So Big" merits, from a financial viewpoint, all the extra advertising you can possibly put into it.

"So-o-o-o-Big" says Selina in answer to little Dirk. That's the theme of the story by Edna Ferber—a novel that has swept the country as has no other book for many months. It is picturized in First National's "So Big" which is full of exploitation.

Window Display Material For National Tie-Ups on "So Big"

WHEN you book "So Big" call immediately on all merchants carrying the nationally known products listed below. They will all lend hearty cooperation in a mutual publicity campaign conducted through their windows. Then write Exhibitors Trade Review stating your playdates and the number of sets of window display material you require on each National Tie-Up. Your request for displays will be promptly cared for.

L. HELLER & SON

358-5th Avenue, N. Y. C.

Product: "Deltah" Pearls

Display Material: Cards, Posters

Tie-Up: Jewelers, Department Stores, Specialty Shops

BEN WEINER & CO.

100-5th Ave., N. Y. C.

Product: Boy's Clothes, "Penrod"

Display Material: Posters, Cards, Etc.

Tie-Up: Boy's Clothes Departments in Stores and Department Stores

FOWNES BROS. & CO.

354-4th Ave., N. Y. C.

Product: Gloves

Display Material: Windows, Cards

Tie-Up: Men's Stores, Department Stores, Leather Goods

LEHN & FINK, Inc.

635 Greenwich St., N. Y. C.

Product: Pebecco Toothpaste

Display Material: Cutouts, Boxes

Tie-Up: Drug Stores, Cigar Stores, Department Stores

SHIREK & HIRSCH

79-5th Ave., N. Y. C.

Product: Men's Personality Clothes

Display Material: Windows, Posters

Tie-Up: Men's Wear and Haberdasheries

BENRUS WATCH CO.

1 Beekman St., N. Y. C.

Product: Ladies' Wrist Watches

Display Material: Cards, Posters

Tie-Up: Jewelers, Novelty and Department Stores

GAGE BROS. & CO.

358 Madison Ave., N. Y. C.

Product: Millinery

Display Material: Show Cards, Posters

Tie-Up: Milliners and Department Stores, Women's Wear

FONTANIS, Inc.

116 West 39th St., N. Y. C.

Product: Perfumes and Toilet Requisites

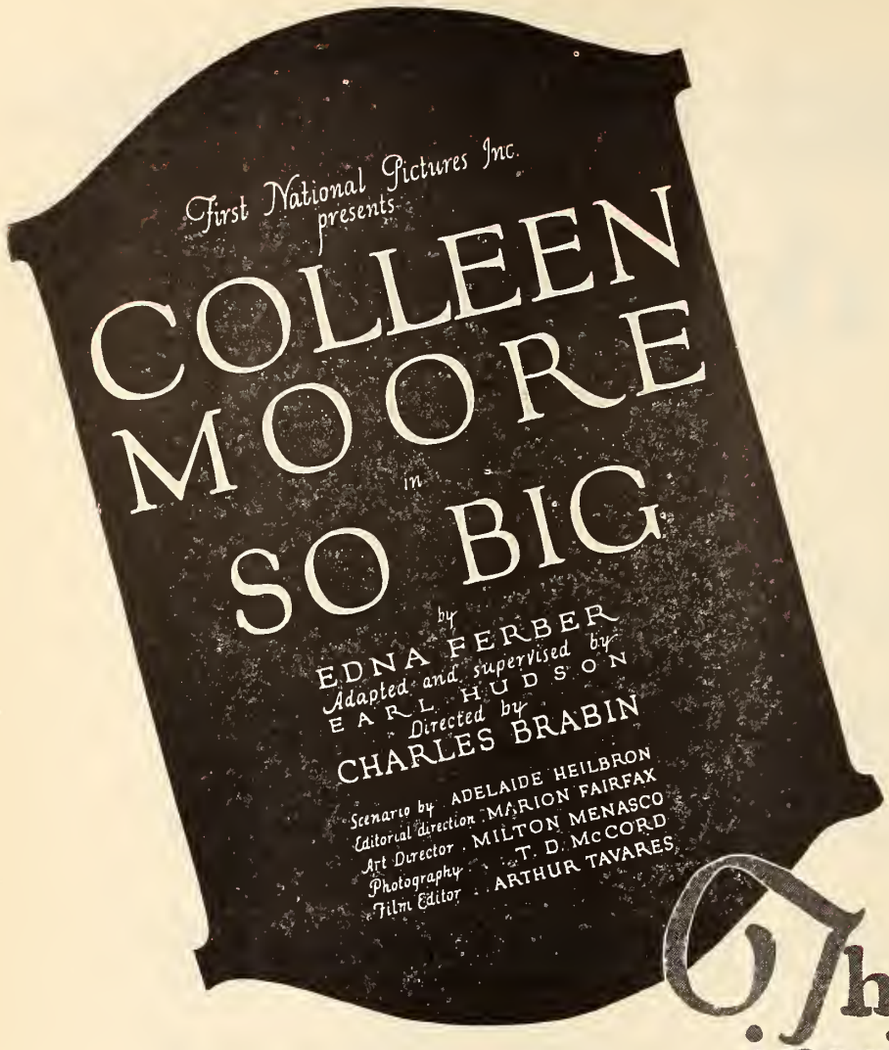
Display Material: Window Displays

Tie-Up: Beauty Parlors, Novelty Shops, Drug and Department Stores

now—what are you going to do about it?

That the ticket selling values are there is very obvious; that the tie-ups offered considering the values behind them will attract attention and comment is also evident—

We are giving you everything that guarantees big business



The picture that invites and deserves exploitation because its strength will make that exploitation sell tickets; pack theatres; increase profits

Go to it!

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue New York

A First National Picture

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

Ticket Registers

Bookkeeping and accountancy has given exhibitors no little trouble, and although every theatre has its bookkeeping unit, keeping the duties of this department down to a minimum is something worth a little thought. The dispensing of tickets from the box office entails quite a little bookkeeping itself. However, there are ticket registers which make bookkeeping very easy for the showman. These machines also prevent the cashier from handling the ticket, speed the issuing of tickets and balance the amount of money immediately. These machines are finding their way into some of America's best theatres, and one of the companies doing a fine business in this is the Automatic Ticket Register Corporation, of New York.

* * *

Special Pencils

There are many kinds of pencils and many grades of pencils, but it seems as though year in and year out the Blaisdell Pencil Company, of Philadelphia finds itself at the head of the list in practically all of the best houses. They feature besides the regular writing pencils china and glass marking pencils which are especially adapted for making emergency slides. This is most splendid for the exhibitor who may book pictures at the last moment as well as announcing prologues, special information and other phases of showmanship.

The Arrow Pencil incidentally is one of their most popular product.

* * *

Films Safe as Protection

The careful exhibitor is one who looks after every phase of showmanship, not overlooking safety, which is very essential.

The American Film-Safe Corporation, of Baltimore, Md., produces film-safes for the safe storage of motion picture film. They offer absolute protection against extensive film fires, because small quantities of film are installed in insulated and isolated compartments covered with automatic closing doors which latch and engage with an effective fire stop. Each compartment has an automatic pressure relief valve leading to a duct or vent, which in turn leads to the outer air.

* * *

Lobby Displays

Displaying your current and coming productions means much in putting over your picture. Generally, people passing by are interested in your presentations. They wonder what you are showing today and tomorrow and the next day and even the following week. It is your duty to give them this knowledge. If you can do it elaborately, do so. If you cannot, do it in a plain business like manner. Frames for your lobby displays attract the eye and in this line, Stanley Frame Co., are considered one of the best.

* * *

Theatre Marquise

The marquise plays a dual role, one—it becomes a part of the general beauty of the theatre, secondly—it is a tremendous medium of advertising. The marquise, if properly used, can advertise film plays so that people many blocks away can be drawn to your theatre. It is likewise a silent sentinel forever advertising the name of your theatre.

The ProBert Sheet Metal Company, of Covington, Ky., has given years of study to the marquise and has among its clients some of the best theatres in the United States.

These pages are a real aid in keeping step with the new ideas and developments of the industry. Every necessary accessory and article of equipment is mentioned in this department at one time or another. We trust our readers will avail themselves of this fund of information. You will find many valuable and profitable suggestions. Send for catalogs either to the manufacturer direct or write to this department and we will be pleased to supply you with whatever information you desire.

Proper Ventilation

The proper ventilation to keep your patrons comfortable is not entirely up to the program that you give them. Clean fresh air continually circulating plays a big part of your bit as a showman. There are many fine companies that make a business of looking after this phase of your theatre and the Atmospheric Conditioning Company, of Philadelphia, is one of them.

* * *

Pyrene Fire Extinguisher

There is not an extinguisher on the market better adapted for theatre use than the Pyrene, which is of convenient size, simple and positive in operation, and can be relied upon for extinguishing such fires as might occur in and around motion picture and electrical apparatus. It can be effectively used in dealing with fires around switchboards, transformers, controller boxes, motors and other electrical equipment, since the fluid used in same is a non-conductor of electricity. It is equally well adapted for fighting wood, oil, gasoline, chemical and film fires. The extinguisher is charged with a fluid which will not injure anything with which it comes in contact. The price includes one charge of fluid and a bracket to hold the extinguisher in place on wall or elsewhere. It is held rigidly in place on bracket by a spring catch but can be easily and quickly removed and brought into use.

Appropriate Floor Covering

ONE of the outstanding features of the Pantages Theatre at Minneapolis, Minnesota, is the floor of the main foyer. Composed of alternate squares of dark gray and light gray Linotile with narrow strips of dark blue between the joints, this floor at once attracts attention both because of its unusually pleasing appearance and its quietness and comfort underfoot.

The use of Linotile for the floor of the Pantages foyer is typical of the trend in the newer theatre floor construction. Theatre designers and owners were aware for some time of the shortcomings of the older types of flooring materials for use in such areas as foyers, aisles and ramps, but had to use them of necessity because the market afforded nothing better. However, with such a material as Linotile available, the heretofore difficult problem of obtaining the right material for the theatre floor has been definitely solved.

Linotile offers a number of advantages over other types of floors. It possesses beauty and quietness combined with durability and the sanitary features of hard tile floors. In appearance, ability to resist wear, ease of maintenance, and adaptability to various decorative plans, Linotile leaves nothing to be desired. Every flooring material answers one or more of these requirements, of course, but few, if any, of the older types combine all the desirable features. Rugs and carpets are beautiful, soft and noiseless underfoot, but are unsanitary and quickly worn out. Hard tile more nearly solves the problem, but even it has its limitations. True—it is highly sanitary and extremely durable, but it is also hard and unyielding underfoot, treacherously slippery and decidedly noisy—qualities that are most objectionable in a theatre floor.

Linotile, as its name implies, is a true tile, made and laid in separate units. The tiles come in a wide variety of shapes and sizes and in twelve well-chosen colors, which makes it possible to design a floor that will effectively harmonize with any decorative plan.

Linotile is a composition of powdered cork, oxidized linseed oil and suitable pigments, thoroughly mixed and compressed into tiles. The result is a dense, wear-resisting yet elastic composition ideally suited for a flooring material. It retains the resiliency of the cork and the moisture-proof properties of the oxidized oil and gums of which it is made. It will not crack, splinter or crumble even under the heaviest traffic. The surface is absolutely smooth, yet a floor of Linotile is not slippery and provides a secure foothold due to the frictional resistance of both the cork and the oxidized oil. This makes Linotile especially suitable for inclined aisles and ramps where slippery floors would be positively dangerous. Moreover, the soft yielding surface is nearly as silent underfoot as a carpet and eliminates almost entirely the distracting noise of shuffling feet so common in many theatres having hard, unyielding floors.

Another feature to recommend Linotile floors for theatre construction is that they are very economical to maintain. The dense, smooth surface, free from cracks and crevices, neither absorbs liquids nor allows dirt and dust to collect. Washing, as required, and an occasional waxing keep the floor of Linotile looking as fresh and attractive as the day it was laid throughout its entire life.

Those who are interested in obtaining further information may obtain, on request and without charge, a sample tile and a handsome book, "Linotile Floors for Public & Semi-Public Buildings," from the manufacturer, the Armstrong Cork & Insulation Company, 24th Street & Allegheny River, Pittsburgh, Pa.

Interior Signs

Fire Laws seem to be about the same everywhere so that every exhibitor, when building his theatre, or dressing it, must give his utmost attention to exit signs, Semon, Bache & Co., of N. Y., have supplied many of the theatres with exit signs. They also manufacture lantern slides and one of their big features is Maltese Brand Lantern.

* * *

Film Trailers

It is a wise showman, who when he wins patronage, presents to them glimpses of coming productions. In doing this he whets the film appetite of his audience, and this has done much to bring the public back time and again.

Filmack Company, of Chicago, has gained a fine position in the hearts of many exhibitors for its film trailers as well as heralds.

* * *

Music Essential

Music plays a very important part in picture presentation. The exhibitor who gives music all the attention it really deserves is bound to build up a patronage of high standing. Every exhibitor, however, is not in a position to engage an orchestra. Still, pipe organs very nicely fill this void. In the theatre industry, the Moller organ stands out as a very fine instrument. Since the picture screen presents many moods ranging from the most sublime to the most ridiculous, the theatre organ must have a wide orchestral range. The Moller organ covers this wide range very nicely and has traps, bells, etc.

* * *

Barometers

Another lobby attraction to get people to stop in front of your theatre is the barometer. The instrument can be had cheaply and it will not fail to attract its daily quota of weather sharks.

A good barometer will require no attention. It gives the temperature and denotes the weather 24 hours in advance with uncanny accuracy.

There are many varieties of baromters on the market and all are reliable.

People will get in the habit of dropping in at the lobby to see what tomorow's weather is to be and incidentally they will look at the stills of coming productions and that means business.

* * *

Floor Scrubbers

With the new improved machine for washing floors, one person can cover more territory in a given time than half a dozen hand workers and do the job more efficiently.

The new machines are operated electrically and are handled by one person. There are several varieties of machine and each is excellent for its own particular work. The small portable one with brush attachments is probably the best for the medium sized theatre and can be operated at a moderate cost.

With these machines the theatre can be cleaned more often with less effort and cleanliness in your theatre means additional patronage.

* * *

Aerzonator

There is always a musty odor about a theatre in which the manager does not take the trouble to have proper ventilation and disinfectants. This can all be avoided by the use of a new system of purifying the air.

There is a simple disinfector manufactured that requires practically no care and yet acts in an efficient manner. The product is a small steel container which can be hung on the walls in inconspicuous places and will do their work day and night.

The Wurlitzer Organ which is becoming more popular internationally with the increase of better showmanship throughout the motion picture industry.

Wurlitzer Organs Internationally Known

A GLANCE through the mammoth factories of the Rudolph Wurlitzer Company at North Tonawanda, N. Y., seems to indicate an unprecedented interest on the part of the motion picture world in the musical end of their programs. That this interest is not confined to the United States, but extends to all parts of the world, is evidenced by the fact that the Wurlitzer plant is crowded to capacity by orders for the Mighty Unit Organ that come not only from the United States, but from Brazil, Spain, France, Sweden, England and Australia.

Wurlitzer Unit organs have been installed in the following theatres during the month of December: The Carroll Theatre, Waterbury, Conn.; the Bedford Theatre, Bronx, New York; the Tiffin Theatre, Tiffin, Ohio; the Gaiety Theatre, Santa Maria, California; and the Metropolitan Theatre, Morganstown, W. Virginia.

In the matter of music for motion picture theatres, as well as in all other departments of the business, the United States is far in advance of all foreign countries. Installations of the Wurlitzer Unit Organ for November have been made chiefly in the United States, but in such increased numbers as to prove at once a far greater interest in music for the theatres. Following is a partial list of Wurlitzer installations made during the month of November: Majestic Theatre, Elwood City, Penna.; Theatorium Company, Syracuse, N. Y.; The Orpheum, Quincy, Ill.; Southern Enterprises, Inc., Charlotte, N. C.; Woodward Theatre, Detroit, Mich.; Emblem Theatre, Buffalo, N Y.; Chadwick Theatre, Suffolk, Va.; Criterion Theatre Corp., Oklahoma City; Hugh 19th Theatre Co., Cleveland, Ohio; Highland Park Theatre, Highland Park, Cal.; Plaisance Theatre, Chicago; Jackson Heights Amusement Co., Jackson Heights, L. I.; Duchess Theatre, Warren, Ohio; Majestic Theatre, Kankakee, Ill.; Palace Theatre, Muskogee, Okla.; Capitol Theatre, Chicago; Indiana Theatre, Indiana Harbor, Ind.; Redding Opera House, Redding, Cal.; Capitol Theatre, Charleston, W. Va.; Jas. J. Goodstein, Pueblo, Colo.; Pacific States Theatre, Inc., San Leandro, Cal.; Bluebird Theatre, Richmond, Va.; Liberty Theatre, Astoria, Ore.; Loew's State Theatre, Cleveland, Ohio; Schulken and Cohen, Los Angeles, Cal.

Two Wurlitzer Unit Organs went to Sydney, Australia, under a contract in which speed of shipment was an important factor. This order came in chiefly because of the success with which the Wurlitzer Organ has been greeted in other cities of Australia, notably Brisbane, Adelaide and Melbourne.

Another important indication of the rise of interest in moving picture music is the installation by the Chicago Musical College of two complete Wurlitzer Unit Organs on which they are now giving instruction in the art of moving picture organ playing. The organs are installed in soundproof chambers, equipped also with a moving picture projector so that the instruction is given under very practical conditions. These organs were chosen by the college because they are the type which their graduate organists will find to play on, in the majority of moving picture houses in America.

The importance of organs in the motion picture theatre is appreciated by every exhibitor, particularly those who cannot afford the expense which an orchestra entails. Next to the picture itself there is no other feature that counts so much in photoplay presentation. It supplies the voice of the spoken drama to the silent screen.

Projection With Mazda Lamps

By R. E. FARHAM

Engineering Department, National Lamp Works

THE same advantages which have made incandescent lamps the universal source in every field of illumination are leading to their adoption for motion picture projection. In addition to constancy of the light, cleanliness, freedom from continual adjustments, and quality of the light, marked economy in operating costs is making incandescent lamp projection popular.

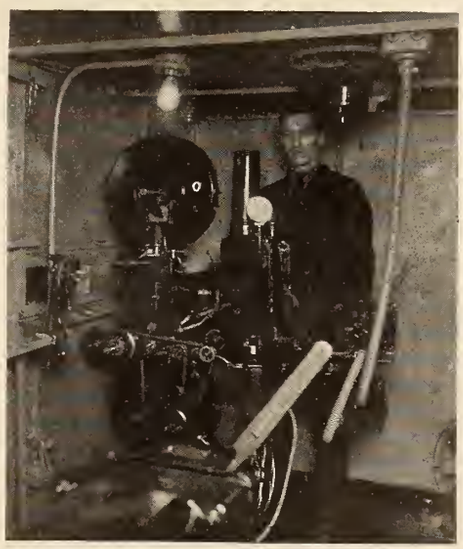
The successful application of incandescent lamps to theatre projection is the result of a combined development of the lamp and optical system to bring out the full possibilities of the lamp. The incandescent lamp with an in-put of 900 watts gives a screen illumination equal to that of other illuminants taking several times this wattage. This is made possible by the use of a high current, low voltage lamp which has a highly concentrated light source. This source is placed in a tubular bulb instead of the usual spherical bulb in order that it may be placed close to the condenser and thus a large proportion of the output of the lamp is intercepted by the condensing lens. The light from the lamp which is emitted towards the rear of the lamphouse is redirected into the optical system by the use of a spherical mirrored reflector, thus increasing the screen illumination approximately seventy percent.

Advantage has been taken of the recently developed process of accurately grinding parabolic lenses in producing the new Cinephor condensing lens. The use of this lens with the MAZDA projector lamps results in an increase of screen illumination of from twenty-five to fifty percent over the older types. Since the advent of incandescent projector lamps the lens manufacturers have brought the No. 2 or half size projection lens to its present high state of efficiency with the result that the illumination on the screen is doubled over that obtained with the old standard No. 1 or quarter size lens.

A LAMPHOUSE has been designed which permits early and accurate alignment of the mirror, lamp, condenser, aperture, and objective lens, thus permitting a maximum amount of light to reach the screen.

It has been supposed by many who have not thoroughly analyzed the subject that flicker was an inherent part of motion picture projection. However the use of the incandescent lamp has demonstrated to many exhibitors that flickerless projection is possible. The steady light from the incandescent filament does away with all flicker or light irregularities produced by shifting and moving about of the light source or cyclic variations when alternating current is used, so that the only remaining cause of flicker is either a badly designed or poorly adjusted shutter. Because of the heat storing capacity of the heavy filament wire the light of the 900-watt motion picture lamp does not show alternating current flicker. Consequently the two-blade shutter with its higher light transmission results in still further improvement in the screen illumination. This steady source, together with the easy and accurate alignment of the optical system results in a uniformly illuminated screen.

Along with the development of a suitable housing there has been produced a compact transformer regulator which is mounted directly behind the lamp-housing and which reduces the 110 or 220 volt source of supply to the 28-32 volts of the incandescent lamp. Where the source of current supply is alternating this transformer regulator is all that is needed. Where the source of supply is direct current a small rotary converter converts the 110 or 220 volts direct



The projection room at the Paramount Theatre, Akron, Ohio. The Mazda lamp and G. E. Incandescent lamp projector applied to a Simplex Projector.

current to alternating current, which is in turn supplied to the regulator. There is also available a rheostat for reducing the 110 volts direct current to the voltage of the lamp. While this is somewhat cheaper in first cost than the rotary converter, its cost of operation is nearly three times that of the rotary converter. In order to permit the operator to hold the current accurately at thirty amperes and secure long and satisfactory performance from the lamp there is mounted on the lamphouse a small ammeter.

EXPERIENCE obtained in theatres of practically every type and size has shown that incandescent lamps are excellent for projection results in theatres having throws up to one hundred and twenty-five feet and picture widths up to sixteen feet. This means that incandescent lamp projection can be used in theatres having a main floor seating capacity up to twelve hundred and theatres having a capacity up to and including this figure comprise practically eighty-five percent of the motion picture theatres of the country. Under very favorable conditions of screen theatre shape, and location of projection room these figures may be exceeded.

Where projection with incandescent lamps has been given a fair trial exhibitors have been invariably pleased with both the results on the screen and the saving in operating costs. Some three thousand installations attest to this fact, including over one hundred United States Army theatres for which the incandescent lamp is standard equipment; and it is a notable feature that the projectionists who have used the equipments the longest, are its enthusiastic boosters.

* * *

MAZDA LAMPS FOR FOYER ILLUMINATION

By A. W. KAKILTY

Engineering Department, National Lamp Works

THE lighting of the theatre auditorium presents a different problem from lighting of the usual type of building interior, in that no standard rules regarding types of equipment, or location of outlets, can be rigidly followed. Each theatre presents its own individual lighting problem, and in order that satisfactory results may be obtained the architect and illumination engineer should work together as the theatre is being planned. If the building plans are carried too far before the subject of illumination is considered, it will often be found entirely impossible to obtain correct and artistic lighting.

The various applications of the Mazda lamp in the lighting of auditoriums are ever increasing.

BY employing the proper types of luminaries, which may be further enhanced by silk or parchment shades, the parlors and rest rooms may be made to radiate comfort and cheerfulness. The general lighting may be supplemented by the use of floor lamps and table lamps. The main consideration in lighting rooms of this type is to have a soft, even distribution of illumination of the neighborhood of 5 foot-candles, with the absence of troublesome shadows and glare. No lamp filaments should be visible, and for the best results all lamps should be properly shaded or shielded from view.

With the advent of the "atmospheric prologue", and the musical selections by large symphony orchestras, came the problem of properly illuminating the orchestra pit and the stage. In many theatres this lighting is accomplished by locating batteries of flood lighting projectors along the front of the balcony, and at times this is supplemented by projectors located above the stage just inside the proscenium arch. This light is carefully directed by means of properly designed reflectors equipped with spill rings and baffle plates so that the rays are confined to the proper area and are not a source of annoyance to the audience. These flood-lighting projectors are provided with color screens and are wired on several circuits all controlled by dimmers so that it is possible to have a gradual change of color upon the orchestra, the color corresponding to the mood suggested by the music.

The possibilities of the use of Mazda lamps in the interior lighting of a theatre auditorium are so numerous that it has been only possible to touch briefly upon a few of them. Their adaptability, and ease of control from any central point, makes them particularly useful in this field. Color combinations and shadow effects, little short of marvelous, may be obtained by the proper use of various switchboard controls.

The attention paid to the illumination of the auditoriums of the more important motion picture theatres is a recognition of the fact that good illumination is indispensable.

Theatre News

O. A. Daniel has opened his new theater at Idalous, Texas.

* * *

W. M. Brand will build a new moving picture theater at Harrison, Ark., soon.

* * *

The Crystal Theater at Jennings, Okla., has closed for remodelling.

* * *

The new Ritz Theater at Fort Worth, Texas is being remodelled.

* * *

The Palace Theater at New Braunsfield, Texas, is being built and will be strictly modern and up-to-date when completed.

* * *

The Laura Theater at Augusta, Ark., has reopened after having been remodelled.

* * *

The Cruce building at Port Lavaca, Texas, is being remodelled for a theater.

* * *

Dodge & Baker of Myrtle, Point, Oregon, are to build a 750-seat house, which will open in six weeks. B. F. Shearer, Inc., has complete contracts.

* * *

New suburban houses, recently opened or about to be completed in Portland, Oregon, are: Mr. McCurtainn's new 650-seat house in the Irvington district; Mr. Uptegraph's new 650-seat house on the East side; Robert Marsden's Ideal on Nob Hill, and the Venitian.

* * *

After the first of the year plans will be announced for the Bellingham Theater Co's. new modern theater building. Fred Walton, manager of the company is in Los Angeles at present. He will look into various types of houses while there, gathering ideas for the new house.

* * *

Frank Edwards is resurfacing the Winter Garden's building front. The house, which is at Third Avenue and Pike Street, will be finished in white. Just across the street, John Danz' new Capitol theater is rapidly nearing completion. Opening will be some time in November.

* * *

S. A. B. and Paul Hamilton will open a new theater at Ballinger, Texas, about December 1st, which will be modern and up-to-date.

* * *

The new Pastime Theatre, at Warren, Ark., opened October 24th, to pleased capacity business. The new house is modern and up-to-date.

* * *

G. W. Hunter has opened a new theater at Boswell, Okla.

* * *

The Alton Theatre, Alton, Mo., has been closed.

* * *

It will take several weeks to repair the damage done by the recent fire in the Grand Opera House in Alton, Ill.

* * *

The Yale Theatre, Shelbyville, Ill., was destroyed by fire recently according to advices received from that city.

* * *

Bids were opened on the new theatre Mrs. J. B. Deveto plans to erect at Yazoo City, Miss. The house was designed by T. C. Harvey, Greenville, Miss., architect, and will cost $75,000.

* * *

The A. H. Blank Enterprises plan to build a new theatre in Marshalltown, Iowa. Vorse, Kraetsch & Kraetsch, Des Moines, Iowa. architects, are preparing plans for the new house.

* * *

Julius Levy has discontinued work on his new theater at Brady, Texas, on account of being unable to properly finance the proposition.

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EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

Price 20 cents

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January 10, 1925

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A Paramount Picture

—An—

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PRODUCTION

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She couldn't explain

It seemed incredible—Al—whom she had loved and trusted—that he should have so little faith. She was angry and hurt. What if Mr. Galt had bought her clothes and given her expensive presents—it was purely a business arrangement that was part of their agreement—but that Al should say such a thing—

Florence Vidor

in

"THE MIRAGE"

with

Clive Brook

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Directed by

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PEOPLE IN SEVEN DAYS THAN GIRL SHY SHOWED TO IN EIGHT DAYS STOP
LAST DAY WAS THE BIGGEST OF THE ENGAGEMENT

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PREVIOUS SUNDAY BY TWO HUNDRED STOP SAT THROUGH LAST PERFORMANCE
AND PACKED HOUSE SHRIEKED STOP BUSINESS ON DAY REPRESENTED SIX
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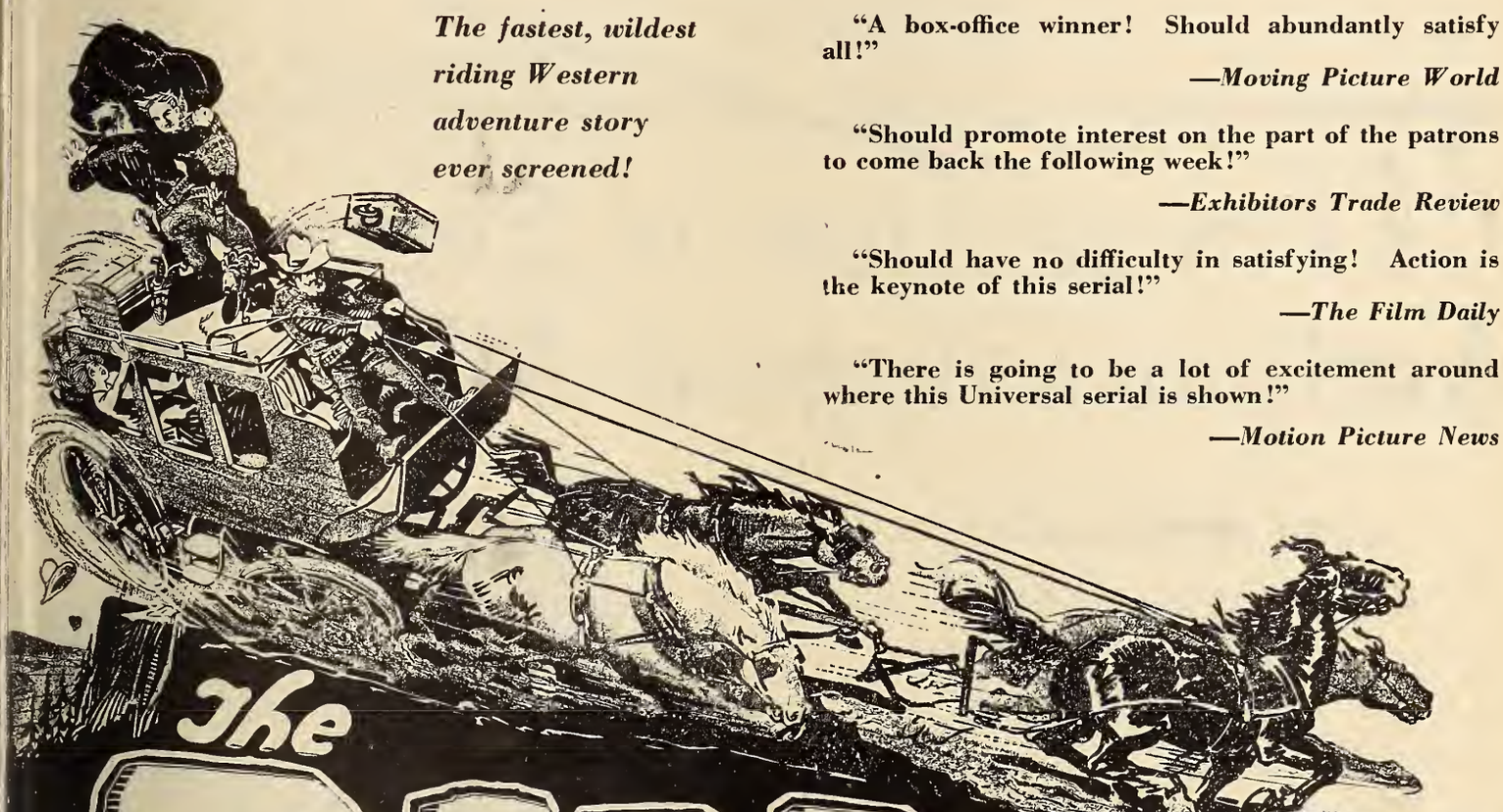

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Starring WILLIAM DESMOND EILEEN SEDGWICK

with Helen Holmes · Hughie Mack Claude Payton

Directed by WILLIAM H. CRAFT

Nationally advertised in *The Saturday Evening Post*

HUSBANDS AND LOVERS. (7,883 feet). Star cast. Just a fine picture in every way. John Stahl the best director in the business is our candid opinion. Don't miss this one. The picture is a wampus cat and will please. Lew Cody, Lewis Stone, Florence Vidor excellent. Tone good. Sunday, yes. Audience appeal, all classes. Best class, city of 10,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

HUSBANDS AND LOVERS. (7,883 feet). Star, Florence Vidor. Here's a matrimonial bombshell. Tips about marriage that will startle you. A picture filled with richest humor, but also a dramatic punch. One of the best pictures of the year. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Exhibitors Herald

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And thousands of other box offices will tell the same story.

LOUIS B. MAYER
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The John M. Stahl
PRODUCTION
HUSBANDS *and* LOVERS
with
LEWIS STONE, FLORENCE VIDOR, LEW CODY

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DIRECTED BY . . . . . JOHN M. STAHL
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The Business Paper of the Motion Picture Industry

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WEST COAST REPRESENTATIVE,
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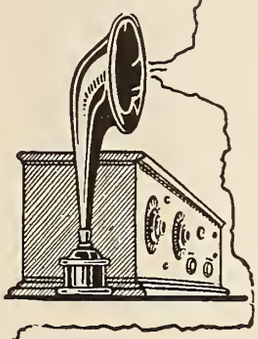
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R. 45 West 45th Street, New York, broadcasting a word or two about the old year — a couple more about the new year — and a few about nothing in particular but just things generally.

The old year has packed up its troubles and taken them along with it. The new year will present a new crop of opportunities. If you have missed some of those that came along in 1924 it is time to forget the fact. Keep your eyes open for the 1925 yield.

The man who lives in the past offers a sure indication that he is slipping or that his best days have passed. A youthful heart looks toward the future—and youth conquers all obstacles. The point is—look forward, not backward.

Remember that your lobby is your shop window. Through it you display the goods that you have for sale inside. Make the window attractive, but see to it also that the promise of your lobby is performed within your playhouse.

Don't make a profession of pessimism. It will never get you anywhere. It is always an optimist who accomplishes things for himself and the industry with which he is connected.

No single word or quality will help you further and faster along the road to success than Enthusiasm. *Be enthusiastic about your work, your theatre and the industry of which you are a part.*

One good thing to keep up your sleeve is a funny-bone. A sense of humor will help you over many a bad spot when you encounter one of life's rough roads.

You'll never gain a man's enmity by returning his smile. A smile is a lot like a flivver—it may look kinder foolish but it gets there just the same.

You'll never learn to do any ice-skating unless you get up every time you fall down. Apply this axiom to life generally and it will get you where you want to go.

A few colorful scenes from the Fox photoplay "The Dancers," adapted from the stage play of the same name in which Richard Bennett was starred. In the film version George O'Brien, Madge Bellamy, Alma Rubens and Walter McGrail are the featured players.

"The Dancers" has a rich and varied background. There are scenes of hectic parties, glimpses of a rough dancing hall, the rendezvous of miners and cut-throats. There is the romance of an English noble, the tragedy of a dance-mad flapper and plenty of humor.

"The Dancers" a Fox Photoplay

Filmed Against a Rich and Varied Background with Madge Bellamy, George O'Brien and Alma Rubens in the Cast

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JAN 10 '25

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

I. E. Chadwick has been reelected president of the Independent Motion Picture Producers and Distributors Association. He will name a committee, in a few days, to select a national leader for the Independents.

* * *

Universal has negotiated a $3,000,000 *loan to take over the outstanding stock of Universal Pictures Corporation. The preferred stock issue, amounting to* 30,000 *shares was taken over by Shields & Co., and Dillon, Read & Co., prominent brokerage houses.*

* * *

A nationwide meeting of theatre district managers and theatre managers of Famous Players will be held in Atlanta, Ga., on January 19 to 24 at which time some important business will be discussed.

* * *

There is a rumor afloat in Los Angeles that Joseph Schenck and Hunt Stromberg are negotiating for the purchase of the Thomas Ince plant. The studio is one of the best equipped in the country.

* * *

A. M. P. A.'s annual "Naked Truth Dinner" will be held at Hotel Astor on February 7. Sid Grauman, one of the world's greatest showmen, will come from the Coast to take charge of the presentation.

Manitoba Exhibitors Association has opened a battle against the exorbitant Amusement Tax in Canada. Every exhibitor in the Manitoba district has been appealed to to lend aid.

* * *

Motion Picture Theatre Owners of America, through President O'Toole reviews the past season and points out the amount of work accomplished by the organization and announces plans for 1925.

* * *

The Nation's press is unanimous in its praise of "Peter Pan" which opened in theatres all over the country during Christmas week. Betty Bronson, the unknown, comes in for an unusual amount of praise.

* * *

Henry Bishop, Jersey City exhibitor, died on December 30 following a motor accident. He owned the Bishop Theatre in Hoboken and was erecting a new theatre in Jersey City.

* * *

Prospects for the repeal of the New York censorship law are very bright. Governor Smith favors the repeal and it is thought enough members of the Assembly can be induced to vote for the repeal to have the measure taken off the books.

* * *

Warner Bros. Pictures, Inc., have authorized an issue of 200,000 shares of Class A stock, bearing preferred accumulative dividends at the rate of $1.50 a share, payable quarterly.

THE CASE OF
The People *vs.* The Movies
The Court Reviews the Evidence

By FREDERICK ROCHE

THE main question is whether or not the plaintiffs are mentally competent. if the people are sane, if they have intelligence enough to know what they want, then the defendants are guilty of slander and of cruelty. Indeed, there is a question in the mind of the court whether or not the defendants could not be adjudged guilty of assault and battery with intent to maim.

For some time the defendants have had their day in court. Through the press they have pleaded; and pleaded not only in a manner to prejudice the case of the plaintiffs, but in a manner to actually influence the latter often against their judgment.

It is now the plaintiff's day in court. And the case is complicated by the fact that one D. W. Griffith, responsible for the very being of the defendants, appears as chief counsel for the plaintiff.

It is a world-old question which has given rise to this state of affairs, a question which kings and priests, soothsayers and sages, writers, printers, musicians and men of the stage have propounded from the earliest ages:—

"What do the people want? And do they know what they want?"

And it has been the history of mankind from the earliest ages that kings and priests, soothsayers and sages, writers, musicians, and men of the stage, deciding the latter question in the negative, have conspired to keep the people first from saying what they want, and second from getting it.

In the course of time, however, the people have not only made known their wants, but have also seen them fulfilled by kings and priests, soothsayers and sages, writers, painters, musicians and men of the stage. Today these gentry, old in experience, and wise in the ways of the world, bend an anxious ear to the desires of the people.

THE movies, however, are very young and have not yet learned the lesson which are common knowledge among others who cater to the public. With the impetuous carelessness of youth, they rush in where wiser heads fear to tread. Ignorant of the law to which older arts and sciences have learned to bow, they yet conceive that either the public does not know what it wants, or that they know better than the people what the people want. They tacitly conspire to keep from the people anything they don't care to have the people have, by declaring that it is something the people don't want. They treat the people as one would treat an imbecile. Therein lies the ground for the present indictment.

The people are busy. They have many affairs on their minds. Therefore to select for them motion picture productions which they would appreciate and enjoy from the vast collection which the movies press upon them, they have chosen a set of supposedly discerning minds known as critics. Newspapers employ these critics as part of the service they render to the people. Some are more expert than others: but they all are honest, and perform their public service function conscientiously. Experience has shown that their judgment is usually sound and correct.

Certain journals, published to circulate among the motion picture trade also employ critics. It has grown to be their function, in addition to reporting the effect of a given film on their own minds and that of the audience, to hazard an opinion as to its "box-office appeal."

By this term is meant the degree to which they believe a picture will or will not attract patrons into a movie house.

It is upon this that the present indictment is based.

For when the critic of a trade paper devotes much space to lavish praise of a picture, and then declares that its "box-office appeal," is a matter of doubt, something must be very rotten not only in Denmark but much nearer home.

IF the critics of fourteen daily newspapers, printed for service to the public, declare with a startling unanimity that a picture—Griffith's "Isn't Life Wonderful?" for example—is a work which sets a new pace, a work which will sweep folks off their feet in a whirl of emotion, a work which will live; if the critics of the trade papers make the same declaration—what in the world can the latter mean by questioning its box-office appeal, unless they mean:

1—That the people who go to the movies are such morons that they cannot appreciate works which those hard working, honest representatives of the people, the critics, appreciate: or,

2—That the people who run movie theatres are such morons that they cannot appreciate such works; or

3—That the men who run movie theatres refuse to believe that the people have passed the imbecile stage, and will know something worth while when they get a chance to view it.

The first two premises are easily disposed of. Whether one blames it on night schools or cross word puzzles, the fact remains that the American public today is probably the most exacting and the most discerning public in the world in the matter of entertainment in the way of literature, art, music, and drama. Its taste may be catholic: it may evince an equal joy in Mr. Zeigfeld's "Follies," and the dramas of Eugene O'Neill in the performance of Jazz bands, and those of the maestri of the Metropolitan; in the art of the comic supplement and that of the Louvre: in the stories of two-penny newspapers and those of the best writers of every nation on earth. But no one can deny that it has taste—that it knows a good thing when it sees it.

For any papers to come boldly out and declare that such and such a thing is supremely good, and in the same space to express a doubt that because it is good it will lack appreciative audiences in this country is a gross libel on the American people.

THAT certain movie men have amassed fortunes by peddling inferior pictures to the public of Kokomo, Kalamazoo, Wellfleet, Mass., and even our leading cities, is no excuse. It is the misfortune of the citizens who frequent certain movie houses and the movie houses of certain towns that their movie men, who, mark you, gentlemen of the jury, pick the pictures they think the public still like, have an inferior taste, if indeed, they may be said to have any taste at all.

As for the second premise—the very fact that the movie men from the smallest exhibitor, so called, to the most magnificent magnate, self-designated, have amassed fortunes through shrewd dealing among themselves, and by imposing to a very large extent on the good nature and helplessness of the people, shows they are far from morons, although it must be freely admitted that most of them are of a type unable to appreciate literature, art, music, or drama, which would appeal to the most humble of our rural citizens. If "by their works you shall know them," the people who patronize the movies probably have no desire for an intimate acquaintance with the movie men.

To come to the specific case upon which the indictment is drawn:

Having given birth to the whole movie business by making the first long picture ever made; and done his paternal duty by inventing the elaborate technique which every movie director still follows faithfully, D. W. Griffith, in the sincere belief that the people were entitled to some thing better than they had been getting, that the people were exacting and discerning in their entertainment demands, that the people were dissatisfied with the artificiality, the melodrama, the false emotions which had become the gods of the movie men, and the punishment of the public, decided to do something new and different.

He found a simple story of life, pregnant with human laughter, human tears, human joy, human suffering. It was a great story because it was a simple, human story. It dealt with the love of a lowly boy and a lowly girl—and some potatoes. That was its plot—love and potatoes.

THAT was his first mistake in the eyes of the movies. Why, in the name of all the gods at once, they cried, should a man take a story about love and potatoes—low, common, humble, everyday, uninteresting things of life—when he might just as well get a take of passion and pate-de-foi-gras? As everyone knows the people will pay to see passion, especially when it is the sort of passion which they think goes with pate-de-foi-gras. Why bother with life when one can have theatrics? One loves but once, or possibly twice in a life-time—but passion! Ah, that's an everyday experience—in the movies, they shouted.

The story selected by Griffith was written by Major Geoffrey Moss, recently brother officer of the Prince of Wales in the Grenadier Guards, and, at the moment, the sensation of the literary year in England and the Continent.

The scene of the story was laid in Germany. The author, an eye witness to it in the post-war days, when he was in the British secret service, laid it there, because it happened there. Griffith had nothing to do with the locale. But he wished to follow the story closely. In

fact, he was obliged to, in order to preserve the point of the tale.

So he took a company of players and went to Copernick, Germany, to film it.

Whereupon those movie men of malice who because its author was English, had hinted British propaganda. As a matter of fact the story deals with a family of Poles, driven into alien Germany, by the fortunes of war. While their lot is similar to that of many Germans, it is the harder for them to hear because neither they nor their nation had any part in bringing the conditions which oppress them about. However, one must not expect fine distinctions from movie men as a whole.

The picture, called "Isn't Life Wonderful?" because that was the title its author had given his story, was duly finished. We admit Mr. Griffith made a grievous error in his title. It is very bad form in the movies to have your picture called by the same title as the tale from which it is taken. It really isn't done in the best movie circles. He should have called it "Women and Potatoes," or "Passionate Spuds." A movie title without the word "woman" or the word "passion" or "passionate" has no box-office appeal. (See any motion picture trade paper.)

IN due course of time the critics of the fourteen New York daily papers saw the picture. Some of them were women: some were men. All of them went back to their offices and wrote. Their sacred duty was to tell the people what they as indirectly paid servants of the people thought of the picture. They told the people in no unmistakable terms that they thought it was the greatest picture they had ever seen. Several of them used a phrase to the effect that here at last was no story—but life itself on the screen. They praised its comedy, they praised its pathos, they praised its beauty, they praised its acting. In fact they praised everything about it. And mark you, their praise was unanimous. For perhaps the first time fourteen different critics agreed.

The public served by the New York newspapers apparently believed them, for it patronized the theatre where the picture was shown in such generous numbers that standing room was at a premium.

Writers from the trade papers saw the picture. Their praise was as lavish as that of the daily papers. Yet each of them appended a warning that "Isn't Life Wonderful?" might not be a good box-office attraction. This warning was addressed to the movie men—was it, perhaps, inspired by the movie man themselves inspired by their continued cry for pictures bearing the labels "Women" and "Passion": inspired by their belief that the people are zooids and half-wits?

There is nothing mystic, nothing highbrow about "Isn't Life Wonderful?" It is a story so simple that any child could understand it. Its author will tell you that he never employs words of more than two syllables: that he thinks in the same terms. Children who saw the picture on Broadway laughed spontaneously during its moments of comedy: wept copiously of their own accord during its moments of pathos. If hundreds of children of eight and ten years found entertainment in the picture, are the movie patrons of the rural hinterlands so absolutely brainless that they won't be able to get its comedy, and feel its pathos? The court will absolve the movie men themselves from any absence of risible emotion during anything but a pie-throwing contest. Custard comedy has been their fare so long that anything more subtle would probably result in acute indigestion. And so, too, an appreciation of pathos over human loves, woes, destinies, is far beyond their ken. The only moments of pathos they have experienced is when some other movie man outdid them at their own game. Their ideas of love are reflected on the screen. It is a look which a man casts at a painted doll in a cafe in one of their "big sets."

THE trade paper critics sounded their box-office warning, we suppose, principally on behalf of the small towns. Which makes the slander all the greater. For if there is any place where such homely things as love and potatoes are understood as ingredients of life, it is in our small towns. The court wonders how a many small town exhibitor would dare the consequences of explaining that he would not show "Isn't Life Wonderful?" because he feared his audience would not understand it? Or that it pleased Broadway, and fourteen New York critics, but wouldn't please them? He had rather offend the Ku Klux Klan. And it would probably be safer. Yet behind the backs of his patrons this is exactly what the small town exhibitor is saying, if, as usual, he bases his judgment on these trade papers.

That the reporters for the trade journals did their work honestly, fearlessly and faithfully, is best shown by the fact that the manager of a large chain of movie palaces declined to show the picture. He has tried to keep himself in the public eye by raising a cry of better pictures.

Yet when Griffith makes a picture which fourteen newspaper critics unanimously declare is the best ever, when Griffith deliberately tosses the old technique he himself originated into the ash can, and going back to first principles translates wonderful acting to the screen with beautiful simplicity, when Griffith turns out a piece of work, which critics declare will revolutionize the material, the methods, and the aims of the screen, this man declines to show it in his big chain of theatres.

Why?

Because, says he, it is not entertainment!

THIS, indeed, is assault and battery. But it is assault and battery on fourteen men and women employed by the people of New York City through the newspapers, to tell the people what is what and why in motion pictures. It cannot be tried in this court. It is for the critics, their judgment sorely bleeding, to seek their own redress. Or possibly for the newspapers which employ them to seek new critics. For if they, who see every picture unfolded in New York don't know entertainment when they see it, how can they advise the public what and what not to see?

Not entertainment!

Why?

Because it is a simple story of human people? Because it is life itself? Because its actors have been warmly commended? Because its comedian has been likened to Charlie Chaplin? Because big audiences on Broadway laughed with it, wept with it, felt with it?

Not entertainment!

Are the plays of the season which make people laugh, cry, feel, which show life as it is, bringing its highlights into poetic relief, not entertainment?

What is entertainment?

The dictionary tells us that it is that which entertains. And what in life doesn't entertain—outside of some of the movies? And what is better entertainment than the little comedies and tragedies which come so close to everyone of us that we feel our breasts stirring with the tears, and our muscles of risibility trembling at the joys of such people as ourselves?

Does entertainment mean only a series of custard pies, thrown in rapid succession? Or a million dollar cabaret scene? Or the lengthy embrace of a demi-mondaine and a lounge lizard?

Not entertainment!

WHO but the people have the right to say what they consider entertainment? And how will they have the chance to consider at all, if the movie men insist and persist on considering for them?

Does the public prefer the judgment of fourteen public servants, or that of the movie men?

Not entertainment!

No box-office appeal!

If those are the alibis, and they are the only alibis presented in the court on behalf of the defendants, there can be but one verdict—guilty of the following charges:

1—Slandering the mentality of the people of America.

2—Slandering and verbally assaulting fourteen New York critics.

3—Gross ignorance, wilful malfeasance in office.

4—Attempting to throttle the advance of the motion picture at the expense of the American public.

5—Unconsciously making D. W. Griffith, counsel of the people in this case, the most courageous figure in the American entertainment world.

And the sentence for these grave offenses is from ten to twenty years in the same haze of erroneous judgment in which you have groped for years, with financial failure at the end, and abandonment by the people.

Only the defendants, the long suffering, hopeful, patient public can appeal this sentence. You must appeal to them for clemency, and the court would suggest that the best way of doing so, would be to convince them of your intention to follow the right path in the future by beginning to give them what they are entitled to now.

Kings and priests, soothsayers and sages, writers, musicians, and men of the stage, have found that eventually the public will enforce its demands for what it wants. They have all complied with the demands of the public. Now is your time to do the same.

The Public Wants—

What does the public want? Especially in the way of entertainment. The question is vital to your life as a showman. The ultimate test of your success as an exhibitor lies in your ability to please the public with your attractions.

Read what Frederick Roche has to say about this important question, and let us know whether or not you agree with him—and why. By discussion of the matter much good may be accomplished for the benefit of the industry in general.

M. P. T. O. A. Review Season of 1924

Close Cooperation Has Brought About Great Results for Members

THE year which has just closed has been featured with many happenings and circumstances which greatly influence the business affairs of the Motion Picture Theatre Owners of the country.

Through the Motion Picture Theatre Owners of America we have endeavored to develop and direct the energies of the Theatre Owners of the Nation in such a way as to secure for them along all lines the greatest amount of material advantage.

This service which was carried on through legislative and other processes is so well known to the Theatre Owners as to require no specific presentation here. In 1924 the Theatre Owners received their greatest concessions in tax reductions from Congress and the year also witnessed the substantial advancement of other remedial moves which we hope to have consummated in the present session. We are indeed very proud of the record of achievement of the Motion Picture Theatre Owners of America in this relation but our greatest concern and most pronounced gratification in this connection is that we were able to give the service through our National Organization and that it has operated to the signal advantage of every Theatre Owner in the Nation, our industry as a whole and the great theatre-going public.

THROUGH the Public Service work of the Theatre, directed by our National Organization, in cooperation with the United States Government Departments, State Governments and in other ways, we have succeeded in building up such a pronounced degree of official and public good will for the Theatre Owners, that our position is doubly fortified to resist the passage of unfair and discriminatory legislation in State and Nation. In no other way could this very gratifying state of affairs have been brought about and this Screen service of our Theatres to Governmental agencies continues to win for our industry daily an ever-increasing measure of this very essential public favor.

Having advanced and consolidated our position in this relation, making the Theatre a center and the Theatre Owner a community leader, we have immeasurably strengthened ourselves to successfully combat all other evils within the industry.

Theatre Owners must, however, take full advantage of this situation and be ever on the alert to fully protect their interests as forces are now in operation, the efforts of which must be curbed through organization processes, or much of what has been gained will be lost and the Theatre Owners position rendered more precarious.

In the Motion Picture Theatre Owners of America, we look confidently forward to a complete understanding of these situations by the Theatre Owners and feel assured that 1925 will be a militant year for them in the intelligent handling and solution of the trade and other problems confronting them and in the consequent business and general advantage this will be to them.

OUR National organization has made gratifying advances in the year just closed. We have worked constructively, for the direct and specfic advantage of the exhibitor as the results obtained and in prospect amply prove.

Our National Officers could not do this without the substantial measure of cooperation which was given them by State and Regional Officials and Theatre Owners generally. We know we can speak for them as well as ourselves in thanking all within our ranks and others who have aided us in any way and pledging to them renewed loyalty and service for the future. Without assuming to invade the realm of prophecy we firmly believe that 1925 will be a very prosperous period in the United States and we again earnestly urge Theatre Owners to unite firmly with us in the laudable effort to obtain for themselves the fullest measure of this new prosperity.

Organization alone will enable the Theatre Owners to hold what they have and secure more of what justly belongs to them within our Industry. Theatre Owners cannot be inactive.

Eternal Vigilance Is the Price of Their Business Liberty and Security.

Let us hope that through these organized processes as the same are developed in the Motion Picture Theatre Owners of America, the year 1925 will have for all Theatre Owners elements of prosperity, good will, trade mutuality and service in keeping with their highest purposes and supplying every possible need.

(Signed) M. J. O'TOOLE,
President.
R. F. WOODHULL,
Chairman.

* * *

GERMAN PRODUCERS WANT PROTECTION

THE EXTENT to which American movies have captivated the German fancy is brought out in the hot controversy which is now engaging different factions of the industry as to the number of foreign films that should be imported annually, says Commercial Attache Herring, Berlin, in a report to the Department of Commerce.

The German market can take care of between 400 and 500 films each year according to estimates of the trade. Of this number only about 100 are produced within the country, the remainder being chiefly American importations. It is claimed by film importers that at least 600 high class American films which can be suitably shown to German audiences are available each year. At the present rate of importation a little less than half this number are actually exhibited.

The German producing companies are agitating for more stringent regulations of film imports and for the abolition of the present contingent system. Under the contingent plan the distributors are placed in a very strong position since they are able to demand a heavy sum from importers before placing a foreign film upon their list. In some cases it is claimed that as much as $5,000 to $6,000 must be paid to the distributor in order that he allow an American film to be syndicated under his direction. This sum sometimes exceeds the total royalty which the importer receives and wipes out all his profits.

Exhibitors are also dissatisfied with the contingent system because it is similar to the block-booking practices elsewhere and forces them to accept programs as a unit without the opportunity of making special arrangements for particular films which they may desire to introduce on their own account. The producing companies are also dissatisfied because they hope to secure a larger share of the business for German products. They will, however, have to raise greatly the standard of their products before they can hope to get a greater share of the business than they are now obtaining.

The producing companies have arranged a tentative program which is to be brought up before a general meeting of the film industry in a short time. Under this program it is hoped to arrange a fixed ratio between foreign and domestic films which will be good for at least two years. The whole matter is, however, merely tentative and there is no indication that the Government has taken side with any of the parties to the controversy.

Whenever famous folks in any line of human endeavor visit Hollywood, they usually make it a point to visit the Metro-Goldwyn-Mayer studio at Culver City. In this group are opera stars and noted film executives. From left to right they are Armando Aguini, Pavlo Ananian, Graiomro Spadoni, Audre Ferrier, Irving G. Thalberg, Mr. Schafer, Marshall Neilan, Mary Newsome and Harry Rapf.

Film Combinations and Advertising

TO the most casual observer it is evident that the prevalence of a considerable amount of bad feeling and nasty competitive methods in motion picture trade-paper circles is the direct outgrowth of the idea that combinations in the producing and distributing departments of the business are bound to result in serious reduction of trade advertising, with proportionate loss to the publications.

In the face of such a presupposed condition, the publishers have devoted much of their time to raiding each others' hen houses, instead of facing squarely a business problem that ought to have been met in a spirit of constructive enterprise.

By stooping to such tactics some of them have given evidence that they place an extremely low estimate on the value of what they are selling.

It is true that there have been numerous combinations. It is true that the number of potential film advertisers has shrunk considerably in a very short period.

But it isn't true that the number of motion pictures produced and marketed has shrunk.

Question: Are advertisers in this field advertising themselves, or are they advertising the pictures they wish to sell?

If trade papers are maintained merely for the glorification of the personalities and the corporations back of the pictures, the outlook, is, indeed, dark.

If trade papers, on the other hand, are maintained to serve the industry—to facilitate the making and merchandising of pictures, it doesn't make much difference how many units or factors there are in the business, as long as competition remains.

It must be admitted, of course, that when—if ever—the entire business falls into one or two hands, non-competitive hands, there won't be much advertising needed. Exhibitors will take what they can get and be glad of the opportunity. The public likewise.

But that condition won't come about within the next century. And beyond that someone else can do the worrying.

Meanwhile, if the people who are engineering consolidations have brains enough to make their consolidations stick, they will have brains enough, also, to realize that they must advertise their product, picture by picture. And they will advertise it in such way as to sell it to the exhibitor—not merely for the sake of annoying some competitor.

If they haven't that much intelligence they won't last long. And if they have there will be plenty of advertising for the trade papers that play a constructive part in the business.

As far as this thing of throwing money out the window and calling it "advertising" is concerned, there is no defense for it, never was, never could be. The industry had a period of such advertising insanity, but it has largely passed and everyone ought to join in the congratulations.

Trade advertising that doesn't provide a powerful help in the selling of pictures isn't advertising at all.

Trade advertising that does provide such help will go steadily on, regardless of anyone's efforts to derail it.

The trade papers, of course, must sell advertising if they are to exist. The price any subscriber pays little more than covers the postage on the copies he receives. If he were to pay the actual cost of a weekly publication of average size and circulation, his subscription bill would be anywhere from five to fifteen times what it is today. Which means that, without advertising, the trade papers could not exist at all.

That, if you please, provides the very best possible reason why trade-paper advertising should be sold on a sound, decent basis. On a basis that is fair to those who pay for it and to those who are expected to read it.

For, if advertising revenue is an absolute necessity to the continuance of their business, trade paper publishers who get it on a false basis are building straw houses on sand foundations, with prospects of a high wind, almost any day.

There's another side to the question, of course. Advertising may be *sold* on a sound basis and *bought* on an unsound basis. There's a possibility that something of that sort is going on in certain spots in the film business right now.

Any advertising buyer who reacts favorably to bulldozing tactics or to sentimental appeals ought to charge his expenditures to extortion or to charity.

Those are not pleasant words, but they fit.

There's only one decent basis on which this commodity—advertising—should be bought and sold. That basis is cold business.

When it is handled on that basis, the decent publishers need not worry about consolidations. It makes no difference whether there are ten advertisers or a thousand, as long as there are competitive pictures seeking places in a competitive market.

Willard A. Howe

Next Week: "What About The Readers?"

Below, Neil Hamilton, who so capably portrays the character of the young German farmer in D. W. Griffith's latest triumph "Isn't Life Wonderful?" The picture deals with the condition of the German peasantry at this time.

Above, a real joyous hymn of praise for the scant fare that forms the holiday meal. The potato crop is the sole savior of these people from the gaunt spectre of starvation constantly threatening them. To the right, Carol Dempster, the feminine lead, who in spite of every trouble continues in her love for life and asks the great question, "Isn't Life Wonderful?"

At the left love has finally triumphed. Here are the bride and groom and the mother. By persevering labor they have obviated all obstacles and now happily cross the threshold into a new life. To the right, be introduced to Lupin Lane, the famous comedian, who changes tears to laughter in United Artists' much praised drama "Isn't Life Wonderful?"

"Isn't Life Wonderful?"

A Whimsically Beautiful United Artists Production Which Radiates the Genius of D. W. Griffith.

Monta Bell, Metro-Goldwyn director is not using the gun to intimidate his players. It is merely a prop and he has no occasion to use it. He is shown directing a scene from "The Snob" which has proven a box-office hit.

Nation's Press Unanimous In Praise For "Peter Pan"

FOR the first time in a long time screen critics of the daily press of the nation are unanimous in hailing a screen play as a triumph. Representing the opinions of the West, the Middle West, and the East are the unparalleled superlatives with which the reviewers on important papers in Los Angeles, Kansas City, New York and Philadelphia described their impressions of the Paramount production "Peter Pan," produced by Herbert Brenon with Betty Bronson in the title role.

In Los Angeles, where "Peter Pan," the picture was conceived and first saw the light of day, Albert A. Kaufman, managing director of the Million Dollar Theatre, wired the Paramount Home Office, "'Peter Pan' opened at the Million Dollar Theatre tonight to the greatest enthusiasm in the history of the theatre. It is more than big, or great, or wonderful, it is the last word in screen entertainment. We counted thirty-one big situations that received big applause during the showing. It is the Bank of England for all exhibitors. A thousand congratulations."

In corroboration of what this shrewd showman vouchsafed are the opinions of the critics on the Los Angeles dailies who were present at its world premiere.

Mr. Edwin Schallert in *Los Angeles Times:* "A new highway to childhood land has been discovered. And this time it is motion pictures that have chartered the magic road. If you would venture into an enchanted domain you have only to behold 'Peter Pan.' It points a path so remarkably new and promising that it is to be heralded as one of the screens most remarkable and brilliant achievements."

Harriette Underhill in the *New York Herald-Tribune.*— "There is the inspiration of Darrie himself, there is the direction of Herbert Brenon amounting to positive genius. There is the fine acting, the perfect casting, the splendid mechanism, the pictorial beauty. But there is a soul in 'Peter Pan' which is a thing apart from all its tangible perfection."

Quinn Martin in the *New York Morning World.*—"'Peter Pan' is one of the triumphs of the screen. And Famous Players-Lasky remind us once again that, although they also deal in quantity, quality is one of their specialties.

Philadelphia Bulletin.—"It will be a hard-boiled grownup who will not immensely enjoy 'Peter Pan.'"

Philadelphia Record.—"It was a tough-minded grownup who could resist its charm."

Philadelphia N. American—"Never has been equaled on the screen. One needs a fresh vocabulary to describe 'Peter Pan.'"

Philadelphia Public Ledger.—"Columns would hardly suffice to mention all the admirable things about the picture. Should do much to raise the artistic standards of the movie industry."

* * *

"LAST MAN" GETS GREAT RECEPTION

THE GERMAN premiere of "The Last Man" occurred in Berlin on December 23. The picture took the audience by surprise with its originality of plot, acting, settings, direction and photography. An ovation lasting fifteen minutes followed the final fade-out

Emil Jannings, star of the picture, F. W. Murnau, the director, Carl Mayer, the author, and Carl Freund, the photographer, who were present in the audience, received a personal ovation.

The world premiere of "The Last Man", a UFA film, occurred in New York on December 5 at 11.30 p. m. at the Criterion Theatre before an invited audience. The trade press was unanimous in praise of the picture. It will be seen on Broadway in the near future.

"The Last Man" was screened at the UFA studio in Neubabelsberg, near Berlin, "The Hollywood of Europe".

The picture was directed by F. W. Murnau, one of the big German directors. He has introduced new ideas in this film worthy of notice. The photography of "The Last Man" was acclaimed one of its outstanding features by all who viewed this picture.

Emil Jannings, whose ability in costume films "Deception", "Peter the Great", "Passion," "Pharaoh," "Danton," etc.) established his reputation as one of the greatest, if not the greatest actor of Europe. Emil Jannings is well known here and has received high praise for his portrayal of leading characters in costume films. Playing the part of an ordinary, everyday man he scores heavily in this latest UFA production, even winning higher praise than lavished on him before.

Carl Mayer, the author of "Caligari", the unique production which created a sensation when shown here some time ago, wrote the scenario for the film "The Last Man".

"The Last Man" was shown entirely without titles. This production proves that it is possible to show films without the use of subtitles, an accomplishment establishing the director, F. W. Murnau, among the leading directors of the motion picture world.

The above is one of the many thrilling scenes from Producers Distributing Corporation's "A Cafe in Cairo," in which Priscilla Dean is starred. This is one of the best pictures in which this well known star has ever appeared.

MOTION PICTURE RELIEF FUND

Yesterday, in Hollywood, articles of incorporation were filed with the Secretary of State, by the Motion Picture Relief Fund of America an organization headed by celebrities of the motion picture colony.

This organization is to be a non-profit concern that will carry on charitable work among the aged and sick members of the motion picture profession and will promote the welfare of the families of those afflicted through age, misfortune or sickness. It is also proposed to erect a large home as soon as possible, probably in Hollywood.

Among the sponsors of this commendable enterprise are Hal E. Roach, Mae Murray, Charles Spencer Chaplin, Rupert Hughes, I. Thalberg, Harold Lloyd, Charles H. Christie, Mary Pickford, Douglas Fairbanks, William S. Hart, Jesse L. Lasky, Joseph M. Schenck, Cecil B. DeMille, Glenn Harper, Winifred Farnum and Joseph DeGrasse.

* * *

DECISION SUSTAINED IN COPYRIGHT CASE

The United States Circuit Court of Appeals for the Fourth Circuit rendered its decision in the appeal of the copyright infringement case of M. Witmark & Sons vs. Pastime Amusement Co., on December 20. The decision sustained that of the District Court of the United States. Circuit Judge Rose's decision follows:

Should you wish a copy of the decision of the lower court one will be promptly forwarded upon request addressed to the American Society of Composers, Authors and Publishers, at 56 West 45 Street, New York City.

The appellant was defendant below and the appellee was plaintiff, and they will be so styled here. The facts in the case are fully set forth in the opinion of the learned District Judge in 298 Fed. 470 and need not be repeated. The defendant contends that (1) *the plaintiff was not the proper party to maintain the suit,* (2) *that it had abandoned its right to obtain a copyright,* (3) *that the infringement was committed by an independent contractor for whose actions the defendant was not responsible,* (4) *that the part of the copyrighted composition actually played in appellant's place of amusement did not amount to a performance of it,* (5) *that it was not performed for profit,* (6) *that the plaintiff could not sue because, with reference to the copyright in question, it had made itself a party to a conspiracy to violate the Clayton and Sherman Anti-trust Acts,* (7) *that under the circumstances of the case, the plaintiff was not entitled to a decree for $250.00 in lieu of actual damages, and* (8) *that the defendant could not be required to pay plaintiff's attorney a counsel fee. It may be said in passing that if the Court below was justified in awarding any counsel fee at all, it is not contended that an excessive allowance was made.*

Every one of these contentions was fully considered in the opinion below. We are satisfied with the disposition of them there made and further discussion of any of them is unnecessary.

Harry Hoyt, one of the directors of First National's "Sundown," is seen discussing the scene in which the cattlemen call on President Roosevelt. Left to right: Harry Hoyt, Wilfrid North, Charles Sellon and E. K. Retcliffe.

"PARADISE" FOR FIRST NATIONAL

First National has brought the screen rights to Cosmo Hamilton's novel, "Paradise," published by Little, Brown & Co., and will make a picture from it under a different title.

"Paradise" will be an English society triangle story with a war episode. The novel has enjoyed great popularity both in England and in the United States.

June Mathis will prepare the continuity on this production and supervise it. The leading part is a male juvenile role and it is likely that either Ben Lyon or Lloyd Hughes will be assigned to the part.

* * *

FOX DIRECTORS ON VACATION

Two Fox Film Corporation directors have set their megaphones aside for vacation after months of strenuous work on Fox special productions for the 1924-1925 season. They are Lynn Reynolds and Emmett J. Flynn. Mr. Reynolds has just finished "Riders of the Purple Sage" starring Tom Mix, and Mr. Flynn before packing, completed "The Dancers," a Fox giant special which had its Broadway premiere at the Central Theatre, January 5th. Both of these megaphone wielders are heading toward the California mountains. Flynn with a gun and Reynolds with a camera. The former is after mountain lions and the latter picturesque locations.

* * *

"WILD RIDIN'" BUCK JONES NEXT

Edmund Mortimer is again directing the western star, Buck Jones, in a typical picture of life west of the Rocky Mountains. The story, "Wild Ridin'," is an original scenario by John Stone who is responsible for a number of the stories picturized by Fox. The cast, in addition to the star, includes, Elinor Fair, the feminine lead, Bruce Gordon, Claude Peyton, Lucien Littlefield and Alphonz Ethier. Also the remarkable canine actor, "Pal."

Principal Pictures Corporation's film version of Harold Bell Wright's novel "The Mine With the Iron Door" deals with the search for gold. Here Pat O'Malley is shown loading his burros prior to a prospecting tour.

UNIVERSAL PICTURES COMPANY ORGANIZED

WITH the sale of a $3,000,000 preferred stock issue, the Universal Pictures Company, Inc., comes into being with Carl Laemmle as president. The company was organized to acquire the outstanding capital stock of Universal Pictures Corporation.

The sale of stock was made to Dillon, Read & Co. and Shields & Co. The stock bears 8 per cent interest.

In a statement issued by Carl Laemmle, he said:

"Universal Pictures Company, Inc., is being formed to acquire the entire outstanding capital stock of Universal Pictures Corporation which, together with its subsidiaries, is one of the leading American companies engaged in the production, distribution and exhibition of motion pictures. Since incorporation in 1912, the business has grown under the original management until, for the fiscal year ended November 10, 1923, gross revenue exceeded $20,000,000 and net profits after Federal taxes amounted to more than $1,250,000.

The Universal organization produces its pictures at Universal City, California, where it has probably the largest motion picture plant in the world. Its productions include not only specialty productions such as its "The Hunchback of Notre Dame," and feature pictures released under its well-known "Jewel" brand, but standard serials, comedies and practically every kind of picture required for motion picture theatres. Its pictures, together with the news reels produced by the International News Reel Company, are distributed throughout the United States, Canada and foreign countries, its foreign business probably being larger than that of any other motion picture company.

"The consolidated balance sheet for Universal Pictures Company, Inc., and subsidiary companies, as of May 10, 1924, as certified by Messrs. Price, Waterhouse & Co., but adjusted to give effect to the organization of the company and the present financing, shows net tangible assets equivalent to $250 and net current assets equivalent to $195 a share of First Preferred Stock and current assets equivalent to 3.4 times current liabilities.

* * *

WARNERS ANNOUNCE JANUARY RELEASES

Three releases are announced by Warner Bros. for January. These include a stirring melodrama, a Broadway drama of the bright lights, and a business drama with a hectic domestic background.

They are "The Bridge of Sighs," by Charles K. Harris; "A Broadway Butterfly," by Darryl Francis Zanuck, and "The Man Without a Conscience," from the novel by Max Kretzer, famous Austrian writer.

"The Bridge of Sighs" was directed by Phil Rosen, who made "Abraham Lincoln," and was adapted for the screen by Hope Loring and Louis Lighton. It is from the famous song by Mr. Harris, written around the famous "Bridge of Sighs" in New York City, crossing from the Tombs prison to the criminal courts building, around which has been written many a story. Dorothy Mackail is featured and she is supported by Creighton Hale, Richard Tucker, Alec. B. Francis and Ralph Lewis.

"A Broadway Butterfly" was directed by William Beaudine and is adapted from the story by Mr. Zanuck. It is a high speed drama of life along New York's famous Broadway, with several scenes laid back stage at the theatres, and in and about the White Light district. Willard Louis and Louise Fazenda are featured with Dorothy Devore, Cullen Landis, Lilyan Tashman, John Roche and Wilfred Lucas.

"The Man Without a Conscience" was originally bought by the Ufa Company, of Germany, for the great Continental actor, Emil Jannings, but the Ufa people were persuaded to part with it to Warner Bros. when Ernest Lubitsch recommended it as an ideal vehicle for Willard Louis. It tells the story of a man who rides rough-shod and ruthlessly to success over others, laughing at the heartaches he causes until he is brought up with a round-turn and has everything he gained through selfishness stripped from him. James Flood directed it.

Supporting Mr. Louis are Irene Rich, June Marlowe, John Patrick, Helen Dunbar, Robert Agnew and William Orlamond.

Ernest Hilliard who takes one of the principal roles in the new Pathe serial "Galloping Hoofs," now being released. Allene Ray and Johnny Walker are starred.

CHADWICK RE-ELECTED I. M. P. P. D. A. HEAD

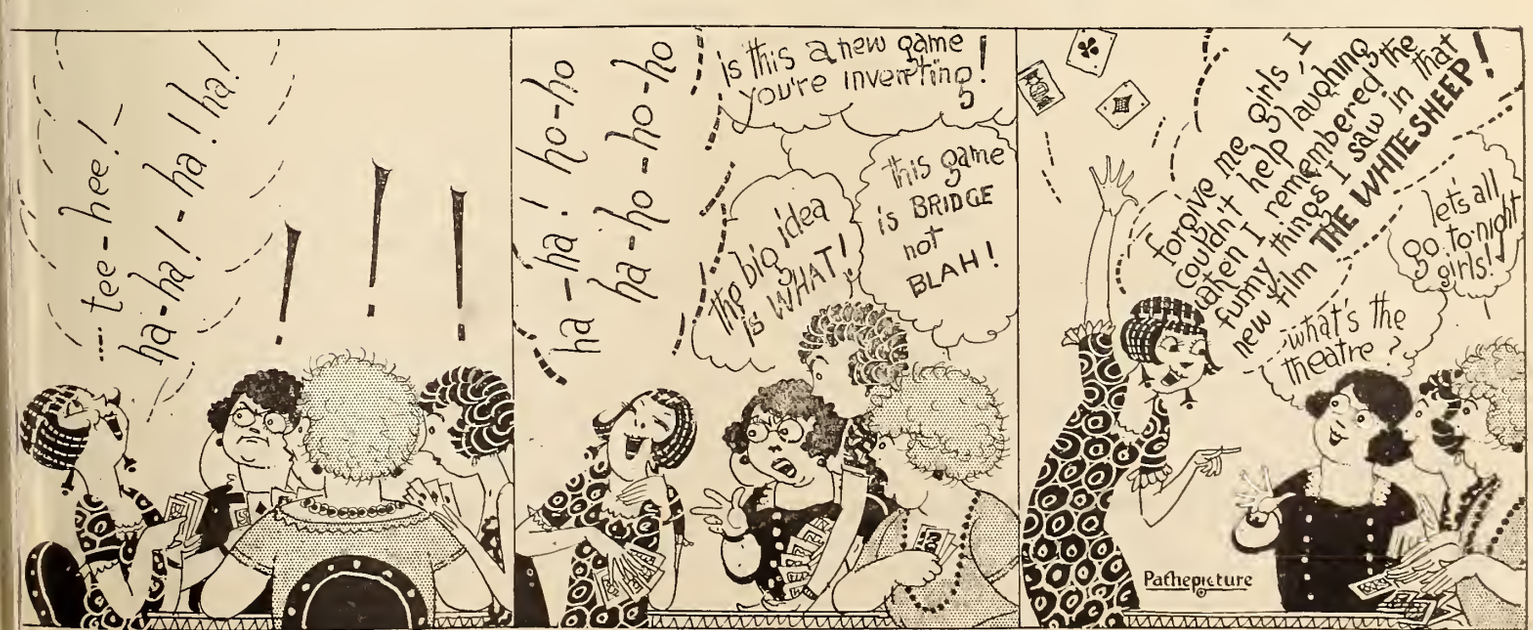
AT a meeting of the I. M. P. P. D. A., held on December 30, I. E. Chadwick, president of Chadwick Pictures Corporation, was reelected president of the organization for another year.

Other officers elected were: Oscar Price, first vice-president; Joe Brandt, second vice-president; W. E. Shallenberger, treasurer, and C. Hoy, business executive.

At the next meeting, which will be held in a few days, President Chadwick will name the executive committee, which will start work immediately on the selection of a national leader for the Independents.

The reelection of Mr. Chadwick comes in recognition of his faithful services in behalf of the Independents. He has been tireless in his work and every move he has suggested has been constructive and has greatly aided the Independent cause.

The members showed great enthusiasm concerning the season of 1924 and without exception, they look forward to a record-breaking year in 1925.



Editorial

Pictures, Radio, Books and Motors

IT IS human nature, of course, probably one of the traits we have inherited from our arborea ancestors—the feeling that any newcomer who competes with us is an upstart. But it certainly isn't altogether logical, since most of the progress of the human race has been directly due to "upstarts" and to new kinds of competition.

This being apropos of some remarks by Maj. George H. Putnam, of the distinguished publishing house of G. P. Putnam's Sons, before the Women's Press Club of New York last week.

"Three things keep people from reading books these days," said Major Putnam, "automobiles, movies and radio. People used to take the money they would have spent for books to pay for the upkeep of automobiles to go to the movies in. Now they put in the time when they ought to be reading listening in."

We in the motion picture field have moments when we fear that radio may be a serious competitor. But how much better off are we than Major Putnam and his friends who make books! He has three kinds of upstart competition to worry about where we have but one. The other two preceded us.

These worries, however, are based largely on prejudice, very slightly, if at all, on fact. If Major Putnam would take the trouble to study the statistics of book publishing in this country he would be able to satisfy himself that people read as they never did before. In fact, it is one of the wonders of the age that a hundred and some millions of people are able to absorb the veritable deluge of literature the presses are turning out in this country every year. Fiction by the ton, biography and autobiography covering a multitude of people nobody ever heard about until lately, science, travel, religion, poetry, drama and so on endlessly —and the American people buy it all. Is Major Putnam growling about what they do with it after they pay for it?

It is true that radio may, for a time, constitute competition. In this business we may find it necesssary to meet it and treat it as competition. But in the long run radio, by adding to the sum of human intelligence and receptiveness, will benefit our business. For, after all, our profits come out of the growing intelligence of the people—not out of their ignorance.

As far as books are concerned, the motion picture has stimulated reading on a tremendous scale. There is every reason why we should co-operate with the makers of good books, since those who read will always provide the audience for our finer pictures. If there were any real evidence that the public is turning away from good reading, we should have quite as much to worry about as Major Putnam. But that isn't going to happen.

* * *

Watch This Experiment

"PETER PAN," playing simultaneously in 250 or more theatres this week, ought to throw some new light on advertising and releasing methods. It was advertised in the *Saturday Evening Post* of December 27 to the extent of a double-page, which included an alphabetical list by towns giving the names of the theatres, and a cover page of *Liberty* for the same date referred readers to the list appearing in the *Post*.

Thus the public had its attention called to the picture in smashing advertisements and was told exactly where to look for it the very next week.

Obviously Famous Players-Lasky is engaging in an experiment which may have far-reaching effects. The picture, it must be admitted, is one of unusual wide public appeal. Barrie and Maude Adams provide a background that should carry it far on the road to box-office success and it is being exploited in a variety of ways unusual. The test would be of greater interest with a picture of less brilliant antecedents, but the important question is: Will this method of releasing, which presupposes enormous resources and widespread control of theatres, enable a distributor to harness effectively the power of national advertising as applied to a particular picture?

Again, will the time come, perhaps shortly, when play-dates will be predicated largely on the national advertising schedule for a picture?

If a plan of this sort works out profitably, it will place a substantially larger measure of control in the hands of the few distributing organizations that are large enough and strong enough to handle their business on so elaborate a basis. But it can be expected to work only with pictures of exceptional merit and popular appeal.

The Pessimist's Window

WELL here we are at the beginning of a new year. According to our long-established custom, this paragraph must be devoted to the subject of Resolutions. This year we have confined ourselves to one and one only: That we will not break any of our resolutions during 1925. Having adopted that one, we paused a moment and realized that we had gone far enough. So, as far as Resolutions are concerned, there isn't any more.

* * *

An official-looking document, tied with pink ribbon, announces the arrival, on December 13 last, of Mr. Robert Anthony Coogan, who takes up his residence at the house of Mr. and Mrs. Jack Coogan. Which means that Jackie is facing competition. And that's the way of the world. Jackie meets the crowned heads of Europe and all that sort of thing, finds himself one of the world's real celebrities, and then along comes a brother to take the centre of the stage. Never mind, Jackie! After a while he will get a set of teeth and all the other accessories and then they won't make so much fuss over him. So let's just hope that he will do as well as you have. That's enough.

* * *

If the weather were a little better we should be tempted to take a run over to Paris to ask Gloria Swanson a couple of questions. For example, one about her new contract that is the basis of so much interesting gossip. But we know she isn't ready to tell anything just yet, so the trip will have to wait. Meanwhile Joe Schenck cables *Film Daily* that he has not seen nor signed Gloria since his arrival in Paris. But he had a lot of time *before* he arrived there.

* * *

It's marvelous the things a proofreader can do along about holiday time. Frinstance, he can make M. J. O'Reilly out of M. J. O'Toole, and make him chairman of the Public Service Department of M. P. T. O. A., when in fact he is merely president of the organization. Inasmuch as we were guilty of wishing the proofreader a "Merry Christmas" we guess it's our fault. So here's our apology, Mr. O'Toole. And we will revise what we said somewhere above by adding a resolution to call you by your right name hereafter.

* * *

As a measure of humanity we call the attention of the Red Cross to the recent flood out in Chicago. Our information comes from the pages of a publication called *"Exhibitors Herald"* which says its office was "flooded" with letters of indignant protest based on the wanton and wicked attacks recently launched by certain eastern trade papers against some sort of a department in the *Herald*. 'Stoo bad!

* * *

Speaking of a certain Chicago publication, our friend John Spargo remarked recently that "Editor Howe of Exhibitors Trade Review, likes the pictorial section of the *Herald* so well that he is copying it," or words to that effect. Now, John Spargo is a good fellow and he's merely trying to spoof us a bit, which is perfectly all right. But, just as a matter of information, this is to advise John that Editor Howe ran a pictorial section in a trade paper years before the *Herald* thought of such a thing. In fact, before the *Herald* came into existence. So John will have to try another one.

* * *

We note that Albert E. Smith is back from the Coast to help celebrate the first anniversary of John Rock's management of Vitagraph. Considering the way Vitagraph pictures have been going over lately, there's some basis for a celebration, sure enough.

* * *

The annual Better Films Conference is to be held at the Waldorf-Astoria, New York, January 15-17, and the annual luncheon of the National Board of Review at the same place January 17. Three women who will speak and lead the discussion at the conference are: Mrs. Henry Lilly, Miss Ruth Rich and Mrs. Harriet Hawley Locher. At the luncheon the speakers will include Adolphe Menjou, M. J. O'Toole, William DeMille, "Roxy" John Emerson, of the Actors' Equity, and a number of literary celebrities.

* * *

In view of what the reviewers thought of it in its English form, the recutting and titling of Cecil Hepworth's "Comin' Thru' the Rye" for adaptation to the American market will be of rather unusual interest. It is to be released on the independent market by Cranfield & Clarke.

* * *

Has anyone noticed that there seems to be an unusual crop of silly fiction built around the motion picture business lately? Of course the popular magazines have to talk about the picures, but why the effort to make it appear that the entire business is built on a violent sort of emotional insanity?

* * *

From Monte Katterjohn, in belated Christmas mail, comes a little booklet of unusual interest "Life of Barnum, the Man Who Lured the Herd," written by Charles J. Finger, with an introductory note by Mr. Katterjohn, who explains that the "Life" is not to be confused with his story and scenario, "The Great Barnum," but that it provides tangible evidence that Barnum's career contained the soundest sort of entertainment and picture material. In an accompanying letter Mr. Katterjohn says: "I've pored through more than a thousand books and thumbed five times as many pictures in order to prepare a motion picture scenario on the life of P. T. Barnum. It took a year and a half to fictionize history and legend; to discover Barnum through the maze of fable and tradition, dry facts and bigoted opinions. Now that my job's about ready for the director, I find that Charley Finger has briefed history and summarized personality, drawing just such a portrait as I have been striving for." And he might have added that in all history there have been few other characters providing the proportion of action to mere living to be found in Barnum's career. That's why it should make good picture material.

What You Should Know of Taxes

By M. L. SEIDMAN
of Seidman & Seidman

THIS is the second of a series of articles on how to prepare income tax returns that will appear regularly in these columns. Mr. Seidman is Chairman of the Committee of Tax Consultants of the Committee of American Business Men. He is a well known tax expert and has written numerous articles on taxation. Mr. Seidman will answer all questions on the subject directed to him by our readers. Such questions should be addressed to this publication, addressed to the Tax Editor. To receive attention, all communications should be signed by the writer. Mr. Seidman's answer, however, when published, will not reveal the identity of the inquirer.

In the previous article there was explained the class of persons subject to the income tax law. It was there pointed out that all persons who come under the law do not necessarily have to file returns, but that the requirements as to filing returns are covered in a distinct set of rules. It is the explanation of these rules that will form the basis of this article.

So far as the individual is concerned, the requirements are based upon the size of his income. In the first place, every individual that has a gross income of $5,000 or over must file a return. It should be noted that the requirement is a $5,000 *gross* income, not net income. It may be that an individual has no net income, or on the other hand, has actually sustained a net loss. Yet if his gross income is $5,000 or over, he must file a return.

By gross income is meant the total income from salaries, professions, businesses, interest, rent, dividends, etc., before considering the deductions allowed by law. The gross income from a business is determined by deducting from the sales, the cost of the goods sold, giving the gross profit. The point to be borne in mind is that it is not the sales that determines gross income from a business, but rather the amount of gross profit.

The question of gross income will be treated in more detail in a subsequent article. What should be here remembered is that all individuals who have a gross income of $5,000 or over, must file a return.

Barbara LaMarr who is now appearing in "Sandra" her latest First National release. She is busily engaged in work on a new picture to be released soon.

The rule is also laid down that, irrespective of the amount of the gross income, if the net income of a single person is $1,000 or over, he must file a return. No mention is made about any age limitation so that an infant is required to file a return if he has a net income of his own of $1,000 or over, or a gross income of $5,000 or over. Where the infant is unable to make his own return, it must be filed by his guardian or any other person charged with his care. For practical purposes, it can therefore be said that the parent must file the return for a minor child who is unable to file his own return.

It is noteworthy, in this connection, that returns are not required of infants, unless they have income on their own account from their own property. The earnings from services of a child below statutory age, however, legally belong to the parents and must be reported in the parents' returns, unless the minor has been, what is technically called, emancipated. This, too, will be more fully discussed in a subsequent article.

So far as a married man is concerned, if his *net* income is $2,500 or over, he must file a return, even though his gross income is less than $5,000. This provision changes the law that prevailed when 1923 returns were filed. Under that law, a return had to be made if the net income of a married individual was $2,000 or over. The difference in the laws is accounted for by the change in the exemption allowed married individuals. This will be explained in the next article.

There is another factor to consider about the returns of married persons. The husband and wife have a right to file either separate returns in which their income is stated separately, or joint returns in which their incomes are combined. When it is advisable to file a joint return, and when separate returns, will be made the subject of particular discussion at a later time. However, it is pertinent here to note that the husband and wife, though two distinct individuals, are regarded as one for the purpose of determining whether a return must be filed. In other words, if the combined gross income of the husband and wife is $5,000, a joint or separate return must be filed. The same result is true where their combined net income is $2,500 or over.

This covers the law so far as the returns of individuals are concerned. Now, as to the other taxpayers. Although partnerships, as such, are not subject to tax because they are not regarded as an entity distinct from the partners who make up the partnership, every partnership is required to file a return showing its income and to whom that income is distributable. The partnership return is really in the nature of an information return, and supplies the Government with the basis for auditing the partners' individual returns, with respect to their income from the partnership.

Every corporation (except those that are exempt, such as charitable institutions, etc.) must make a return, regardless of the amount of either the gross or the net income. In other words, all corporations that are subject to the income tax law must file a return, even though they need not in fact pay any tax.

Estates and trusts are regarded somewhat as single individuals and must file a return if their gross income is $5,000 or over, or their net income $1,000 or over.

In addition to these returns there may be other supplementary returns, sometimes called information returns that have to be filed.

For instance, employers are required to file returns showing all the employees to whom they paid $1000 or over during the year. The requirements as to these, however, may best be considered at another time.

In the next article the subject of credits and exemptions will be considered, and also the requirements as to the place and the time for filing returns.

QUESTIONS AND ANSWERS

Q. About one year ago two of my brothers who were in the sheep business were forced to sell and did not realize sufficient to meet their obligations. I had loaned them about $2,000 to try and tide them over. I have not, and will not receive anything on this loan. Please advise me whether or not this is a legitimate deduction to make on my income tax returns.—C. F. B.

A. If the $2,000 that you advanced was a pure loan and did not have the element of a gift, the loss is deductible by you.

* * *

If you are bored for something to do next summer you might organize a contest such as is shown in the picture above. It is from a scene in Producers Distributing Corporation's "The Girl On the Stairs" starring Patsy Ruth Miller.

ORMISTON TO MANAGE CHAIN OF THEATRES

Harry Ormiston, assistant publicity writer under Paul Gulick at Universal, and director of publicity for Century Comedies, has been engaged by a Florida chain of theatres to supervise the managing of them as well as handle all the advertising and publicity.

Ormiston will leave within the next few days for Palm Beach where he will remain for several days to rest before going to Jacksonville to take over his new duties.

F. N. Specials Are Honored

HONORS of a critical, popular and box-office nature continue to be showered upon three of the "specials" distributed during the year just closing by First National Pictures, Inc. The three productions are Frank Lloyd's picturization of Rafael Sabatini's novel, "The Sea Hawk," Al and Ray Rockett's production of "The Dramatic Life of Abraham Lincoln," and Joseph M. Schenck's Norma Talmadge picture "Secrets," from the stage play of that name.

The publishers of *Film Daily* selected for its "Film Year Book," the "ten best pictures" of the year. The poll on these was taken from selections of motion picture reviewers on eighty leading newspapers, trade and fan publications. "The Sea Hawk" stood second on this list with fifty-one votes, as against fifty-two for the picture standing first, "The Thief of Bagdad." "Secrets" stood fifth on the list with thirty-three votes, and "Abraham Lincoln" ninth with thirty votes.

The three First National "specials" were among the seventeen pictures for the year declared the best from which one was selected for the Adolph Zukor $10,000 award, by a committee of judges made up of George Barr Baker, chairman of the First International Congress of Motion Picture Arts; Ellis Parker Butler, President of the Author's League of America, Inc., through which the award was made; Edward Childs Carpenter, president of the American Dramatists; Allan Dwan, director of "Robin Hood"; Charles Dana Gibson, the artist; Frederick Roy Martin, general manager of the Associated Press; Mary Roberts Rinehart, novelist; Elmer Rice, playwright and scenario writer; and Robert Sherwood, motion picture critic on *Life*.

When the list of productions for the $10,000 award had narrowed down to seventeen, announced by the committee along with the publication of its award, as possessing "marked excellence," "The Sea Hawk," "Abraham Lincoln" and "Secrets" were in the list.

"That three of our 'specials' should appear in the honor list of three such selections of the year's outstanding productions speaks volumes for the ability and the skill which goes into their making," said E. A. Eschmann in commenting on the matter. "These pictures were selected as 'specials' in advance of production, on the merit and screen ability of their stories, were given every care to make them big in story, in human appeal and in box-office attractiveness throughout their filming. When it came to distribution they were marketed on a special plan and given a type of exploitation that was both new and very effective.

Above is Betty Bronson, star of Paramount's "Peter Pan" being greeted by Jesse Lasky on her arrival in New York for the premiere of the picture.

"Coming on top of the great business done by 'The Sea Hawk,' 'Secrets' and 'Abraham Lincoln,' and the very large list of bookings still to be played, First National has cause to feel it has gauged public taste quite correctly in the making of its 1924 'specials' and to feel even greater confidence that its list of 'specials' for 1925 will surpass them in artistic worth and in box-office drawing power.

"Certainly no picture could hold out more promise than 'The Lost World,' now rapidly nearing completion and soon to have its initial showing. I have seen it screened and am convinced that it is going to be a sensation in the industry, for its novelty, its dramatic worth and the excellence of cast and production.

"Colleen Moore's 'Sally,' from the Ziegfeld musical comedy success of three seasons, was selected as 'special' even before the scenario had been prepared, as was 'United States Flavor,' a picture of the steel industry, to be produced under the supervision of Earl Hudson with Milton Sills and Doris Kenyon featured. Norma Talmadge's new picture, 'The Lady,' recently completed, is classed along with these productions and was made as a special.

"Other forthcoming 'specials' are being prepared for in the same far-seeing way and they will be marketed in a manner befitting their worth."

* * *

GRAUMAN TO AID A. M. P. A. DINNER

That this year's Naked Truth Dinner of the Associated Motion Picture Advertisers, Inc., will be the most brilliant function in screen history to date is indicated by the way plans are now shaping up for the affair which is to be staged at the Hotel Astor on the evening of Saturday, February 7.

To insure the success of the annual frolic of the publicity and advertising men of the film industry the entertainment committee, headed by President A. M. Botsford, is completing arrangements to make the dinner a Sid Grauman presentation.

Heavy pressure in the way of telegrams and letters from such influential personages as Adolph Zukor, Marcus Loew, Hiram Abrams, Walter Wanger and Harold Franklin, followed up by a personal interview with Harry Rapf, have convinced Mr. Grauman that the coming event is one not to be ignored and that he will accept the invitation to be the guest impressario of the evening if it is humanly possible for him to do so.

This means that unless something unforseen arises the genius who is generally acknowledged to be the greatest showman in the motion picture world will stage his first presentation on Broadway. And the A. M. P. A. will be the honored medium.

Grauman's prologues and presentations are the talk of the show business generally. People come from miles around and pay top prices when he puts on a show at his magnificent Egyptian Theatre in Hollywood or at the palatial Metropolitan designed and built by him in Los Angeles.

IT GETS THE WORD OF MOUTH ADVERTISING —
HAL ROACH'S "THE WHITE SHEEP"
Pathépicture

First National gives a real party at their Eastern Studios during the production of "The Interpreter's House." The gathering included Doris Kenyon and Milton Sills.

"Welcome, 1925," says Marguerite De La Motte, the beautiful Vitagraph star, implanting her well-wishes on the lips of Master Edwin Hubbell, "Wampas" baby.

"No use of shouting when you can let the loud speaker do it," is De Mille's idea directing Paramount's "The Golden Bed."

"Woof! Woof!" says the big dog to his nurse, George Ali who plays "Nana" in J. M. Barrie's "Peter Pan" produced by Paramount. Betty Bronson (Peter Pan) is now making a daily personal appearance at both the Rialto and Rivoli Theatres.

Huntley Gordon, Lionel Belmore and Bert Lytell try to set new styles for the natives of Tahiti who have always let it go with a few weeds, proving that East is not West, bearing out the Cosmopolitan Pictures' idea that "Never the Twain Shall Meet."

Producers Distributing Corporation start Geo. Melford on "Friendly Enemies" this week. He chose Lucille Lee Stewart to act opposite the famous team of Weber and Fields, the illustrious comedians.

All aboard for Honolulu! Some luck some of the Laura LaPlante-Eugene O'Brien unit of the Universal have, what with the thermometer around these parts doing all sorts of crazy stunts with the red mercury.

Clarence Brown handed himself a pair of prize winning German police dogs and wished himself a Merry Christmas and a Great New Year. Well, there's a good deal in not having to exchange one's gifts.

An eleven letter word meaning a star, please. Doris Kenyon, First National's newest—that's right. Cross-worditis is the ailment that affects Doris now.

Women would get a great kick out of owning one of these white ermine wraps worn by Norma Sheerer, the Metro-Goldwyn star. However, men just look at the matter as a costly set-back, nothing more.

Percy Marmont, the Universal star, shows how he would direct some of his ideas in "The Clash." Edward Laemmle and Alma Rubens seems to be attentive—or maybe they only wish to appear polite.

Weber and Fields strike a typical pose for "Friendly Enemies" the Producers Distributing Corporation's newest attempt.

HARRY RAPF RETURNS TO COAST STUDIOS

Harry Rapf, associate studio executive at Metro-Goldwyn-Mayer's Culver City studios, has returned there after an extended stay in New York, during which he secured a large amount of film material.

Among more than a dozen scripts purchased by Rapf were ten original screen stories, two of them by unknown authors. During his stay in New York a number of screen tests were given players appearing in Broadway legitimate productions, and also a few unknowns, the results of which have not been announced.

Rapf expected to return to the coast with Louis B. Mayer, vice president of Metro-Goldwyn and production head of Metro-Goldwyn-Meyer, but was obliged to postpone his departure until after Mr. Mayer had left.

On his arrival at the studios, Mr. Rapf will resume supervision of several production units, among them Monta Bell's "Lady of the Night." During the absence of both Mr. Rapf and Mr. Mayer, Irving G. Thalberg, associate executive, was in charge of the studios.

* * *

"BIRTH OF A NATION" CONTINUES STRONG

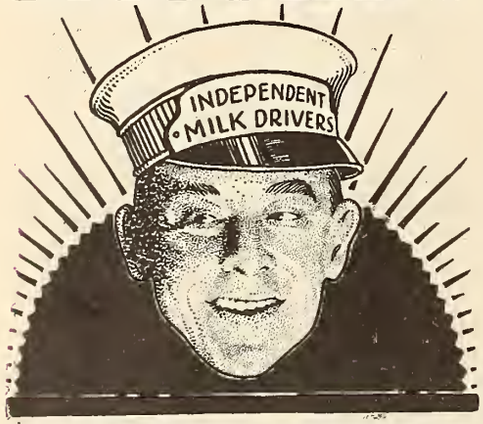
Making good its tradition as a perpetual box-office attraction, D. W. Griffith's "The Birth of a Nation" has in the last few months been playing a notably increasing list of engagements and to business that parallels this classic spectacle's best records in the various cities booked. Such is the report from United Artists Corporation whose branches have been placing the picture in an unusual number of houses lately. This almost miraculous demand for "The Birth of a Nation" has been restricted to no special part of the country, but is widespread.

Henry King, directing one of the mob scenes in "Romola," the Inspiration Picture which is being released through Metro-Goldwyn. Note the runway which gives the cameras a range over the entire field. The picture stars Lillian Gish.

"The best picture Johnny Hines has made so far."—*Pete Harrison in Harrison's Reports.*

C. C. Burr presents

JOHNNY HINES IN



The EARLY BIRD

Produced & Distributed by
East Coast Films
Incorporated
C. C. Burr, Managing Director
135 West 44th St., N. Y., N. Y.

Foreign rights controlled by Simmonds-Kann Enterprises, Inc. 220 West 42 St., N. Y. C.

"THANKS! SAME TO YOU! AND LOTS OF 'EM"

It's good to have friends. And it's better to have them remember you around the season of good wishes and good cheer.

The quantity of Christmas greetings we received made it tough on the mailman. But he was happy—and that made it unanimous.

To those who thought of us, we want to say that we thought of you too. And to any friend who overlooked our mailing address in the merry whirl, we want to say that the intent took the place of the deed.

And so, once again, to all of you, "A Happy New Year, and Many of Them!" That wish goes for every day of 1925.

Acknowledgements to : Hunt Stromberg, Kathryn and Paul Gulick, R. H. Burnside, Douglas MacLean, Col. William F. Clarke, C. M. Patterson, Phil Gersdorf, Mr. and Mrs. R. T. Cranfield, Watt Parker, Merritt Crawford, J. G. Bachmann, C. H. Bishop, Dick Anderson, "O'Flaherty" Felsbury, Banner Productions, Vitagraph, Mr. and Mrs. Gordon White and Betty Sue, Joe Jackson, Sidney Olcott, Virginia T. Morris, A. Johnny Mack, Mack Sennett, William A. Johnston, Gracc Adair, E. W. Hammons, M. J. O'Toole, Billy Wilkersen, Bill Steiner, M. O. Allen, Billy Hays and his Pa, Mr. and Mrs. Rodolph Valentino, "Roxy," Jesse Weil, Frank Fleming, Vic Shapiro, Lynde Denig, Sydney R. Kent, Rod La Rocque, Vivian Moses, Joe Shea, Johnny Hines, Charlie Burr, Larry and Schotty, Jackie Coogan, "Red" Kann, Nelson Bell, Mike Simmons, Alyce Mills, Richard Dix, Bessie Mack, Martha Wilchinski, Wesley Trout, Frank True, Mrs. Antrim Short, Century Comedies, Ed. Supple, David Howell, Lou Marangella, Carl Laemmle, Mr. and Mrs. Harold Lloyd, Beulah Livingstone, Helen Burns, Joe Weil, Ed Hurley, J. E. Storcy, Arthur Hoerl, Art Brilant, Mr. and Mrs. Richard Barthelmess, Joe MacHenry, Lon Young, Adolph Zukor, Sam Goldwyn and "Danny."

ASSOCIATED ANNOUNCES TITLE CHANGES

In a statement issued this week from the office of J. S. Woody, General Manager of Associated Exhibitors, the trade is advised of changes in titles of three forthcoming releases on the Associated schedule.

"The Ultimate Good," produced by the St. Regis Pictures Corporation, will be released under the title of "Bad Company." This feature attraction co-stars Madge Kennedy and Conway Tearle and presents Charles Emmett Mack and Lucille Stewart in the principal supporting roles, E. F. Griffith directed the production.

The Douglas MacLean production, which was made under the title of "Sky High" will be released as "Introduce Me."

"The Great Air Mail Robbery" which is now nearing completion at the Glendale Studios, Long Island, will be released under the title of "The Sky Raider." Gladys Walton and Jacqueline Logan are prominently cast in this feature with Captain Charles Nungesser, the famous French ace. The direction is in charge of T. Hayes Hunter.

"Bad Company" will be made available February 1, "Introduce Me" has been tentatively set for February 22, while "The Sky Raider" will be released March 8.

* * *

FOREIGN DEALS FOR WARNER

According to word just received from Gus Schlesinger, manager of Warner Bros. foreign department, who is now in Europe closing up several deals, the entire world will soon be sold on Warner Bros. product for 1924-1925.

In fact bookings have already been arranged all over the globe putting the Screen Classics in every country where motion pictures are shown.

Schlesinger states that the United Kingdom and the Channel islands have all been booked through the Gaumont Co., of London, Australia, New Zealand, Dutch East Indies and Strait Settlements through Australasian Films Ltd; Scandinavia and Finland through Ernest Mattson, Inc, who buys for Svensk Filmindustri; South Africa through the International Variety and Theatre Agency; Germany, Austria, Hungary, Poland, Russia, Baltic States, Czechoslovakia, Jugoslavia and Holland through Paul Davidson, of Berlin.

PRODUCTION HIGHLIGHTS

Frank O'Connor has finished work on "Free To Love," which he has been directing under B. P. Schulberg's supervision as a Preferred Picture. This feature which will be released in January is based upon an original screen story by Adele Buffington. In the cast are Clara Bow, Raymond McKee, Francis Feeney, Hallam Cooley, Winter Hall, and Charles Mailes.

* * *

Universal announces the signing of a long term contract by Margaret Quimby, former Follies beauty and dancer, who recently was leading lady for Jack Dempsey in his "Fight and Win" films.

Miss Quimby, one of the beauties of the American stage, is noted for her appearances in the "Follies" in George White's "Scandals" in New York, and her appearance on the Keith and other big time vaudeville circuits.

* * *

Betty Compson has finished her new starring picture for Paramount, "New Lives For Old," under the direction of Clarence Badger and with Wallace MaDonald, Theodore Kosloff and Sheldon Lewis playing featured supporting roles.

* * *

Robert Florey, noted French writer and motion picture director, has been engaged by F. B. O. as Technical Director for "Parisian Nights," Gothic's big special under the direction of Al Santell.

* * *

Mal St. Clair has just completed "The Dear Pretender" under the title of "On Thin Ice" at the Warner Bros. Hollywood studio. This is the novel by Alice Ross Colder that made quite a hit on publication. It was adapted to the screen by Darryl Francis Zannuck.

* * *

"Viennese Madness" has been selected as the title of Hunt Stromberg's third Priscilla Dean production, an original story by Harvey Gates, author of "The Wildcat of Paris" and other of this star's earlier screen triumphs. This is a story of post-war Vienna and offers the star the role of a feminine Robin Hood.

* * *

Melville Brown, who was associated with Clarence Brown in the production of "Smouldering Fires," with Pauline Frederick and Laura La Plante, as "gag" man and co-author with Sada Cowan and Howard Higgins, is preparing the screen adaptation of Rex Beach's story "The Goose Woman."

* * *

E. H. Asher, general manager of Corinne Griffith Productions, Inc., has signed a contract with Lloyd Hughes to act as Miss Griffith's leading man in her next First National picture, "Declasse," from the Zoe Akins play which gave Ethel Barrymore one of her most successful stage roles.

* * *

Arthur Rossan has completed Hoot Gibson's latest Universal vehicle "The Taming of the West," adapted from B. M. Bowers' "The Range Dwellers," and Gibson is preparing to start work again with Clifford Smith as his director in "Dark Rosaleen."

* * *

Samuel Goldwyn will produce Shakespeare's immortal love drama "Romeo and Juliet" on a tremendous scale in the Fall. Ronald Colman who is under contract with Mr. Goldwyn for five years will play the part of Romeo, and a feminine star of first magnitude will enact Juliet. At the present time Mr. Goldwyn will not divulge the name of the feminine lead.

Curling Wallace Beery's hair for the role of Professor Challenger in First National's "The Lost World" which will be released next month.

Rupert Julian, working with three thousand people, in the huge replica of the inside of the Paris Opera House, has finished photography on the performance of the opera "Faust" staged as incidental to Lon Chaney's forthcoming spectacle "The Phantom of the Opera," now under way at Universal City.

* * *

Warner Bros. announce negotiations were completed this week whereby they secure the screen rights to "Compromise" by Mrs. Jay Gelzer, a book that when published last summer caught on to popular fancy to such an extent both here and in England that it has since run into several editions. It was published in England under the title of "Jane Trevor" and created quite a furor.

"Tracked in the Snow Country" is the title of the famous Rin-Tin-Tin's latest starring picture for Warner Bros. As the picture opens, Rin-Tin-Tin is introduced as quite a young puppy, and for the first time in the history of dog pictures, Rin-Tin-Tin's own offspring will play this part, Rinty having only recently become the proud father of 7 police puppies.

* * *

Director Irving Cummings is deep in the filming of M. C. Levee's next production for First National release, "One Year to Live," from John Hunter's widely syndicated novel, which he is making at the Clune Studios.

The cast has been completed with the addition of Rosemary Theby, Joseph Kilgour and Leo White. It already had a roster of brilliant players—Aileen Pringle, Antonio Moreno, Dorothy Mackaill, Tully Marshall, Marc MacDermott, Robert Edeson and Marjorie Daw.

* * *

"Lawless Blood" has adventure and romance on the high seas woven into the activities of a band of bootleggers with their base of supply in the Bahamas. This is the fourth Evelyn Brent production to be made for Film Booking Offices at the F. B. O. Hollywood studios.

* * *

"Moonflower," the stage success in which Elsie Ferguson recently scored such a remarkable triumph, has been secured by Paramount and will be produced under the title of "Eve's Secret" with Betty Compson in the starring role, according to an announcement made today by Jesse L. Lasky, first vice-president in charge of production of Famous Players-Lasky.

* * *

"Crossed Words" is the title of the second production in the forthcoming Renaud Hoffman series on the Producers Distributing Corp. program. This title while tying up with the present cross-word puzzle fad is also well suited to the story which deals with a package of missing letters that alters the lives of several people and causes complications that range from the sublime to the ridiculous.

Everyone seems to have the cross-word habit. Here is shown director Maurice Tourneur, Bert Lytell and Anita Stewart busily engaged in a puzzle between scenes of "Never the Twain Shall Meet" which will be distributed by Metro-Goldwyn.

The good ship Nancy is shown returning to Los Angeles with the cast of "Her Market Value" after taking a number of scenes at sea. Agnes Ayres, the star is shown in the center of the group. The picture is for Producers Distributing Corporation release.

Mae Marsh is to be featured in a coming production on Vitagraph's current schedule. An announcement from the Vitagraph executive offices in Brooklyn, this week, tells of the closing of arrangements by which this popular player will have a leading role in "In the Garden of Charity," an adaptation of Basil King's popular novel, to be produced by J. Stuart Blackton.

* * *

Hope Loring and Louis Lighton, popular Warner Bros. writers, who have been vacationing in Honolulu for the past four weeks, have cabled that they will arrive at the studio next week. The cablegram stated further that "Eve's Lover," which they have been adapting during their absence, is completed and practically ready to go into production.

* * *

Raoul Walsh, who recently completed Pola Negri's latest starring picture, "East of Suez," has been signed to produce "The Spaniard" for Paramount.

According to an announcement by Jesse L. Lasky, first vice-president in charge of production of Famous Players-Lasky Corporation, the assignment of Raoul Walsh to this important production follows as the result of the particularly fine directorial ability manifested in "East of Suez".

* * *

George Hackathorn arrived in New York this week for a brief vacation following the completion of his role in B. P. Schulberg's special production, "Capital Punishment." Hackathorn played the masculine lead in this Preferred Picture opposite Clara Bow.

* * *

George Ade, the author of "Old Home Week," arrived in Hollywood and the remarkably successful team formed by Ade and Tom Geraghty has begun the writing of the screen play.

The reunion of these two in the preparation of a screen play for Meighan is reminiscent of the great success achieved by their former efforts, "Back Home and Broke" and "Woman-Proof", both Meighan starring vehicles.

* * *

Frederick Kennedy Myton, of the west coast scenario staff of Film Booking Offices, has written "Lawless Blood," a sea melodrama in which Evelyn Brent will be starred by F. B. O., according to General Manager B. P. Fineman at the Hollywood studios of the company. Myton also authored "Midnight Molly," the third Brent feature and adapted "Silk Stocking Sal," her second starring vehicle.

* * *

First National Pictures has selected "I Want My Man" as the release title for "The Interpreter's House," now being made from Struthers Burt's novel, by Director Lambert Hillyer at the company's New York studios, under the supervision of Earl Hudson. Milton Sills and Doris Kenyon have the featured roles in "I Want My Man."

* * *

Word from the coast states that Mal St.-Clair, has just finished "On Thin Ice" at the Warner Bros. studio and has been assigned to "How Baxter Butted In" as the next picture to go into production. Margaret Seddon has been engaged to play Mrs. Dyer, and is the first of the cast selected.

* * *

Ernest Lubitsch stated this week that he had engaged Bert Lytell for a leading role in the new production he is preparing for Warner Bros., and that the groundwork of the picture was completed sufficient for him to announce that he would be able to begin shooting within two weeks, and perhaps sooner.

* * *

Creighton Hale, the popular juvenile actor has recovered from the injury to his leg which has incapacitated him since his starring role in the Warner Bros. production, "The Bridge of Sighs." This ever-popular actor is now ready to assume his screen activities.

* * *

Whether or not Mrs. Horace Greeley said, "Go West, young woman", the prize beauties of Broadway, New York, are drifting toward Hollywood. Peggy Franklin, the pride of the Ziegfeld Follies of 1921-22, is now a screen actress. She makes her first Hollywood film appearance playing a small part in "One Year to Live", M. C. Levee's production for First National which Irving Cummings is directing.

Hollywood Closeups

Louise Glaum is confined to her home with an illness which has puzzled several physicians called in consultation. It is believed that it is an outgrowth of a chlorine gas treatment for a cold which she took last week.

The illness is declared not to be serious despite its puzzling nature. Miss Glaum is not confined to her bed, but has been ordered not to leave her home for several days.

* * *

Rodolph Valentino's decision to film "Cobra," the Broadway stage success, as his first independent Ritz production will not cause any changes in his technical staff. Joseph Henabery, who came West with the star to direct "The Scarlet Power," will wield the megaphone on "Cobra."

* * *

Alice Calhoun, who appears in Vitagraph pictures, is gardening, and she is a careful student of scientific forestry. Recently she replanted her yard with trees destined to combine utility and beauty, and when the American Bureau of Reforestation heard about it, it sent for photographs showing her in the act of planting. These were used to further the country-wide campaign during National Tree Planting Week.

* * *

If Estelle Taylor doesn't marry Jack Dempsey—and there seems to be some doubt about it lately—she is going to have to spend $942, or some such sum, with Uncle Sam for postage. For she has literally hundreds of engagement presents that will have to be returned.

They haven't been returned yet—and that must mean something. They are in a neat pile in her garage.

* * *

Naldo Morelli, Italian film star, has commenced work upon his initial starring vehicle for Bertram Bracken Productions at the California studios (formerly Grand Asher). This photoplay is a drama entitled, "The Son of Cain" and presents Morelli in one of the few straight roles which he has portrayed in this country.

* * *

Anielka Elter, petite Czecho-Slovakian actress, who starred in many pictures for the Berlin Film Manufacturing Company and the Sascha Kolowrat Company of Vienna, has been signed by Eric von Stroheim to play the symbolic figure of evil in "The Merry Widow."

* * *

Al Santell, the director, has laid aside the megaphone and taken up the shears.

Having finished directing "Parisian Nights" in which Lou Tellegen and Elaine Hammerstein were co-starred, and for which Santell had collected almost every Gallic individual in Hollywood actor circles, for roles in the big Apache scenes, the director is now busily engaged cutting the film and editing it.

* * *

Casson Ferguson will return to the screen after a year's travel in Europe in support of Rodolph Valentino in "Cobra," the star's first Independent Ritz production. He will play the part of the star's best friend, enacted on the stage with great success by Ralph Morgan.

* * *

George Marion is now at work at the Thomas H. Ince Studios cutting and titling "Percy," the picturization of William H. Hamby's novel, "The Desert Fiddler." "Percy" features Charles Ray and will be a Pathe release.

News of Exhibitor Activities

WARNING AGAINST OVERBUYING

The Albany Film Board of Trade has asked the exhibitors in central and northern New York to be careful of overbuying. A letter has been sent out which reads as follows:

"It is not the duty of the exchange to ascertain whether you already have more pictures under contract than you can play. That is your responsibility. You have only so many playing days in the year. Don't buy more pictures than you can use unless you feel charitably inclined and want to pay for the same whether you play them or not.

"The days of lax methods in our business are past. Contracts are no longer treated lightly as in days gone by. Branch managers are held responsible for the collection on every picture in a contract. Arbitration boards are cooperating to see that agreements are lived up to.

"Don't make a mistake and buy more pictures than you can use. You know how many play dates you have and how many subjects you should buy. Play and pay for what you buy and one of the biggest evils will be eliminated".

* * *

PORTLAND CLUBS AGAINST CENSORS

The Portland, Oregon, Professional and Business Women's Club are voicing great disapproval of the proposed law to form a federal board of motion picture censors, on the grounds that the law provides for only two women, instead of the three who now act on the film censoring board in Portland, a voluntary institution.

* * *

"DOC" COOK IS GOING FLYING

Can an exhibitor exploit himself to another exhibitor? That's exactly what will be attempted in Kansas in a few days, unless the plans of C. E. Cook, business manager of the M. P. T. O. Kansas and Missouri, and M. B. Shanberg, a director of the organization and an official of the Midland Circuit of Theatres, Hutchinson, Kans., go amiss. As a formal opening of the huge membership drive to be conducted, Mr. Cook and Mr. Shanberg have arranged an airplane trip through many of the principal cities of Kansas, the plane being owned by Mr. Shanberg. Topeka, Hutchinson, Junction City, Salina and Wichita will be visited. Prior to the flight a unique card of announcement will be mailed all exhibitors in the towns to be visited. At the top of the card in large lettering is: "Rollin' the Rounds!" In the middle is a sketch of a popular brand of motor car, pushing a huge medicine ball up a hill. At the bottom is the wording: "Will see you..... 'Doc' Cook."

The flight will be made for nothing more than to "exploit" organization to exhibitors. Incidentally, a tie-up with all local newspapers will be effected, which will serve to open the eyes of the public to the fact that organization among exhibitors is more than a fable.

* * *

TO DISCUSS CENSOR REPEAL BILL

Senator Leonard Lipowicz, newly elected from the Buffalo district and an exhibitor himself, is about to introduce, at the request of the legislative committee of the Motion Picure Theatre Owners of New York State, Inc., an amendment to the present censorship measure, known as the Lusk law, which will, the committee believes, satisfy all parties concerned, according to an announcement by J. H. Michael, chairman of Buffalo Zone, and a member of the committee. This amendment, when announced, will receive the solid support of all exhibitors, Mr. Michael believes, as well as producers and distributors. The committee will meet in Albany January 6 at which time this amendment will be discussed. Another important bill which will be introduced from upstate by Senator Lipowicz will be a measure providing for the admission of minors to matinee performances under certain restrictions.

Nothing has ever made Helene Chadwick feel so small as this picture. That Sol Lesser is a big man in the industry is apparent. Helen is appearing in Sol's "The Re-creation of Brian Kent" for Principal Pictures.

Reginald Denny, Universal star, is getting all dolled up for a New Year's Eve party. He looks surprised that the camera should snap him in this pose.

* * *

BANDIT GETS CASH

A "note bandit" secured $8 in paper money from Miss Lillian Sassin, ticket seller at the Loew's State Theatre, Eighth and Washington avenue, St. Louis, at 5.15 p. m. December 22. The robber escaped into the holiday throngs before other employees could come to Miss Sassin's assistance.

The man waited in line while other patrons purchased tickets to the show. When his turn came he shoved a note under the glass partition to Miss Sassin. The note read: "Act quickly and give me all the paper money and spare yourself". Miss Sassin pushed a small bundle of money through the opening to the man and he fled. She also pushed the buzzer to notify other employees to warn the other employees. Miss Sassin told the police the man had a gun. He was about 26 years old and wore a tan cap and raincoat.

* * *

JOE FRANKLIN HOST TO EMPLOYEES

Early Christmas morning, Joe Franklin was host at a dinner party on the stage of the Keith house for theatrical fraternity and house employees, a feature of which was the presentation to Mr. Franklin of a handsome steamer trunk. Roy McDonald, assistant manager, also received a silver cigarette case, these gifts being given by the staff. A large Christmas Tree on the stage held many other presents—and nobody went thirsty. Dancing was enjoyed until early morning.

Seven hundred orphans of the city were the guests of Manager Franklin Saturday morning, December 27, at a special performance which was held as a feature for the Rotary Club of Ottawa, of which Mr. Franklin is a member.

* * *

A report to the effect that the lease of the Albany Theatre in Albany, N. Y., was to be taken over by C. H. Buckley and Jacob Tarsches, was denied by Walter and Noma Suckno, who are operating the house following their father's recent death.

To the left House Peters corners Dick Sutherland for a rough reckoning in a realistic scene from Universal's whirlwind photodrama "The Tornado." Below, House Peters laughingly reprimands the clever juvenile who adds comedy and heart interest to the spectacular production.

Above, an old film favorite, Kate Price, indulges in a mild flirtation with the popular comedian Snitz Edwards. and it looks mightily as though "a little child shall lead them" to the altar. To the right, House Peters, the star of this Universal photodrama, "Tornado" is shown in a thrillingly poignant scene which gives him full opportunity to register in one of the emotional moments that have won him a secure place in the hearts of his many admirers.

"The Tornado"

A Virile Story of the Great Lumber Woods in Which House Peters Stars

The Big Little Feature

"The Rubber Neck"

Hal Roach-Pathe 1 reel

This concerns itself with another of the adventures of the Spat family in which they take an unexpected trip in a runaway balloon and have some hair-raising experiences.

This latest release of the Spats is the third of the series and while not uproarious should prove entertaining and amusing. It is the third of the series and is quite as good as its predecessors. The story depicts the eventful trip of the Spats through Hollywood on a sight-seeing bus, and they finally meet a friend of the family who is in charge of some of the government balloons. He invites the Spats to pose for a picture in the basket of the balloon and when the ropes break, the Spats find they are about to take an unexpected and eventful flight. There are several good laughs in the picture and the fact that Hal Roach is responsible for it, is worthy of some notice in your exploitation.

* * *

"The Wages of Tin"

Hal Roach-Pathe 2 reels

A young man who realizes that to win favor in the eyes of his girl, he must have a car is the idea around which "The Wages of Tin" hinges, and the details of his first ride are depicted in which he all but breaks his neck.

The "flivver" has come in for a good deal of innocent "razzing" in the past, and such is the case in this latest Hal Roach comedy in which Glenn Tryon is featured. He hires a car in order to make a splurge with his girl, and winds up by almost breaking his neck. There is the old stuff introduced of the car falling apart by degrees, but it is given one or two new touches. He hires a car for two hours, and when he brings it back it stronly resembles a tank that has seen some fierce service at the front. Glenn Tryon does some good work with the material offered as does Blanche Mehaffey, who plays opposite him. "The Wages of Tin" will do well enough but is not calculated to put you in hysterics.

* * *

"The Big Town"

Hal Roach-Pathe 2 reels

The adventures of "Our Gang" in New York where they arrive via a freight train forms the theme of this story. They take an exciting ride on a Fifth Avenue bus, and are finally brought home by a detective, not, however without difficulty.

A Hal Roach "Our Gang" comedy may always be depended upon to give a few laughs, and "The Big Town" is no exception to the rule. The rascals are playing house on a box car when the train starts moving and they finally wind up in New York. There they have a series of thrilling adventures mostly centered about a bus which one of the rascals drives for dear life. The real fun begins, however, on the way back home to Elmira whither they are escorted by a detective, who has no easy task in chaperoning this band of demons. There is plenty of action and not a few laughs in "The Big Town." You will make no mistake in booking any of the Hal Roach products; they are as variegated as Heinz' famous 57, just as spicy and the label stands for quality.

To fill ranks of the Sennett Bathing Girls battalion from which so many beauties are graduating, Andree Bayley is one of the newest recruits to fill a bathing suit.

The House of FEATURETTES

Week of December 28

Out of hundreds of short subjects submitted, Hugo Riesenfeld selected the latest Max Fleisher "Out-of-the-Inkwell" entitled "The Storm" for the honor of playing day and date at the Rivoli and Rialto Theatres with "Peter Pan," Famous Players' special Christmas feature.

120 First-Run Novelties
1924-25

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

"Galloping Hoofs" (Chapter Two)

Pathe 2 reels

Carol Page entered her favorite horse, Gold Blaze, in a race in spite of a sheriffs attachment. The horse won enough money to pay the debt but other financial troubles set in and her home, Journey's End, was put up for auction. Carol was kidnapped by two crooks and entrapped in a moonshiner's cabin, which catches fire.

The second instalment of this gripping serial of the steeplechase maintains the high standard set in the opening chapter, the suspensive interest reaching the highest pitch thus far with Carol locked in a moonshiner's cabin which is in flames. Her last treasured possession, her home has been sold at auction to the highest bidder and things look black indeed. Feeling that the sealed packet which she had locked in the safe is no longer safe with the two thieves prowling about the place, she hides it in a bag of oats in the stable. No sooner than this is done she is seized by the two thugs and smuggled away in a limousine. David Kirby follows after, riding Gold Blaze for dear life, but when he overtakes the outlaws, they overpower him and he is hurled down a steep incline. In the meantime Carol is brought to the rendezvous of her captors and is imprisoned in a burning cabin that catches fire. Allene Ray plays the girl with spirit and charm and Johnnie Walker is well cast as David Kirby. J. Barney Sherry as the financier—as usual gives a good account of himself.

* * *

"The Plumber"

Mack Sennett-Pathe 2 reels

A plumber who is engaged on repairs in a fine mansion is invited to join in a party which is going on at the time and he is so comely and gallant that the hostess becomes jealous and exposes him. He goes back to his first love.

Ralph Graves and Mack Sennett are responsible for "The Plumber" and while both have done better things, the picture will stand up with the majority of comedies that are made for the entertainment of the fans and will not suffer by comparison. It may be gathered from this by the frequent and discerning movie-goer that this is no side splitter, but is of the mildly amusing type of film comedy, distinguished from the many others mostly by the fact that the versatile and clever Ralph Graves is in the cast. The shots on the trolley car and those at the plumbers' ball are the funniest and may evoke a laugh or so if you are not seeking too much probability in your screen entertainment.

* * *

Mack Sennett's Plans

According to reports from the West Coast the Mack Sennett Studios have started in full blast on a program for the coming year that will outdo any of the efforts made in the past by this pioneer producer of screen comedies for Pathe.

The big studio lot is a veritable beehive of activity. Scenario, production and all other departments are working to deliver their full quota of pictures for the coming year well in advance of release dates.

In the directorial field Eddie Cline who directs Ralph Graves has lined up his scripts for the coming season and has already completed the actual shooting on his first comedy for 1925. Harry Edwards, director of the Harry Langdon comedies

Lige Conley, Educational Mermaid star doesn't think so much of the perambulating jails in which Los Angeles cops now imprison the speed kings.

has outlined a production campaign that promises to outdo even the past successful efforts of this popular screen comedian. Mr. Edwards has been Langdon's director since the production of "The First Hundred Years." Perhaps one of the most picturesque directors on the Mack Sennett lot is Del Lord. He started with the Sennett organization as the Sennett comedy patrol wagon driver. Later he became a director and has made twenty pictures on the Mack Sennett lot. Ralph Ceder and Reggie Morris, two other well-known comedy directors have their plans of production all laid out for the coming season. One of the newcomers on the Sennett lot is Director Lloyd Bacon. Bacon enters the Sennett fold as one of the best known and most successful comedy directors in the screen world. For many years he directed Lloyd Hamilton and is responsible for many of the successes of this comedian.

The scenario department, under the direction of Arthur Ripley, is running at full swing with a staff of ten writers busy on new scripts. Ripley will be remembered for his many successes in the cutting and editing field of the industry. One of his greatest successes outside of the Sennett comedy lot was the cutting and titling of Von Stroheim's "Foolish Wives."

Felix Adler, formerly a well-known single act artist in vaudeville, has charge of the gag men. All the above mentioned departments are running under the direct supervision of John Waldron, General Production Manager. Mr. Waldron personally supervises the titling and cutting of every production that leaves the studio.

Part of the Mack Sennett stock company consists of Harry Langdon, Ben Turpin, Sid Smith, Vernon Dent, Ralph Graves, Madeline Hurlock, Alice Day, Natalie Kingston, Thelma Hill, Virginia Gilbert, Billy Bevan, Leo Sulkey, Tiny Ward, Gala Pasha, Andy Clyde and Peggy Pierce. In addition to these there are the famous Mack Sennett bathing girls.

* * *

Century Comedians Injured

Bessie Welsh, leading woman for Century Comedies and at the head of the famous Century Follies Girls, and Tony Hayes, Century comedian were both seriously injured the other day when two horses drawing a wagon in which they were riding as part of a scene for "Winning Ways" bolted and overturned the wagon in a ditch.

Both Miss Welsh and Hayes were painfully injured and are now in the Hospital at Hollywood. They could not be induced to go to the hospital, however, until the scene had been completed. Their reason for this action was explained by the fact that the scene being taken was to complete the production.

* * *

Sennett Vamp in New York

Madeline Hurlock, the famous Mack Sennett comedy star, arrived in New York last week, and after six days of interviewing almost every motion picture editor in town the comedienne started for Federalsburg, Maryland, to spend the holidays with her father and mother. This is Miss Hurlock's first visit home in four years and is the first time she has seen her folks since her entrance into pictures at the Mack Sennett Studios.

"Here comes the bride," they sang on the Mack Sennett lot recently. And that's that. But what about the groom, too, say we.

Her visit to New York was more or less a shock to the writers who interviewed the little lady at her hotel. Unlike other stars she was positively expressive in her views on matrimony and ambitions. Instead of trying to prove that she was a sweet little ingenue in real life she was very emphatic in her announcements that she was not interested in anything in the way of domestic activities.

Miss Hurlock will return to New York after the holidays from Maryland and prior to her departure for the Coast intends to add extensively to her wardrobe for her forthcoming productions at the Mack Sennett Studios.

* * *

News from Pathe

For the first time in the history of the Stanley Theatre in Philadelphia there is a one-reel comedy on its program. The picture is a Pathe single-reeler featuring Charley Chase and was produced by Hal Roach under the title of the "Royal Razz."

The production was booked into the leading Philadelphia theatre for Christmas week because of the Christmas tie-up on the plot of the comedy. The entire story with which the picture deals is laid around the holiday period with the newly wedded couple trying to entertain their two year old son the night before Christmas.

The idea of booking this picture for the Christmas week is not exclusive to Philadelphia. In Chicago the three leading Balaban and Katz theatres, the Chicago, the Riviera and the Rivoli also ran the film over the holiday week.

* * *

Better Productions for Hamilton

Bigger and Better Hamilton Comedies has been the slogan of Lloyd Hamilton, star in Educational-Hamilton Comedies, since the start of his present contract for six of the Short Subjects starring himself to be released through Educational Film Exchange, Inc., during the 1924-25 season.

Hamilton has just completed "Crushed," one of the most pretentious comedies he has ever attempted, and in line with the "bigger and better" idea considerable time and money was spent in the production. A complete subway station was erected at the Fine Arts Studio for this picture, which is said to be the first of its kind ever made for comedy purposes only.

Hamilton's next comedy through Educational will be "Hooked." This will also be "bigger and better," and makes use of a setting duplicating one of the big passenger ships plying along the Pacific Coast. The entire Hamilton company spent over a week on the "Emma Alexander" getting the real ship stuff and the balance of the comedy will be filmed in studio settings.

* * *

Edna Marian in Rural Comedies

What promises to be something new in the comedy series line, is the series of two-reelers being made by Century Comedies, and featuring the dainty new star, Edna Marian. They are all stories combining rural and city life. Miss Marian will be seen in each picture in the same character at the start of the picture. She will even effect the same costume and mannerisms, at least for the first part of the picture. In the later sequences the

Here's the latest from the Mack Sennett lot. Thelma Hill and her new Mah-Jongg bathing suit. They both are now appearing in the Mack Sennett Comedies.

action of the pictures will be moved to the gay life of the city, when the star will blossom forth in beautiful costumes of the cabaret and stage life.

Hilliard Karr, Century's star comedian will play opposite Edna Marian as her rural sweetheart in this series. They will be directed by Edward I. Luddy, who has directed many of Century's most successful two-reelers, and will also feature the famous Century Follies Girls. The first is "The Doll Baby."

* * *

Educational Plans

The first week of the new year finds the units at the Fine Arts Studio, Los Angeles, producing comedies for distribution through Educational Film Exchanges, Inc., working at full speed to complete the series under contract for 1924-25 release. Due to efficient management methods, all of the units are producing on schedule and delivering finished negatives in New York well in advance of release dates.

Four companies are at work as the new year begins, one each producing Mermaid, Hamilton, Juvenile and Cameo Comedies. Norman Taurog is directing Lige Conley in a Mermaid Comedy, Arvid Gillstrom has started work on the fourth of the Juvenile series; Steve Roberts is directing Lloyd Hamilton and Al Ray is directing Cliff Bowes, Virginia Vance and Eddie Nelson in Cameo Comedies.

Lige Conley, under the direction of Norman Taurog, is in the midst of a comedy as yet untitled. It is a shipyards comedy. As his leading lady he has chosen Estelle Bradley, a prize-winning beauty who won renown when she was chosen as "Miss Atlanta" in the Atlanta *Constitution* beauty-prize contest. Miss Bradley entered the great Atlantic City beauty pageant where she won the prize for beauty for the Southern division.

Lloyd Hamilton is working on a two-reel comedy, "Waiting" under the direction of Steve Roberts. Ruth Hiatt is again his leading lady during the illness of Dorothy Seastrom. Others in the cast are Glen Cavender Otto Fries and Wm. Blaisdell.

Al Ray is directing Cliff Bowes, Virginia Vance and Eddie Nelson in the one-reel Cameo Comedies. Eddie Nelson has just been added to the cast and promises to be a real comedy find. Nelson has never before appeared in pictures.

News Reel Briefs

International News No. 104

In Memoriam—Labor and Capital unite in nation's tribute to memory of Samuel Gompers. On board the funeral train. 1—Vast throngs at wayside stations stand in reverent tribute as train bearing all that is mortal of noted labor leader arrives en-route to Capitol. 2—At Washington the men who worked with him in life-long fight in the cause of labor tenderly bear the casket from the Union Station. 3—Poor he was born and poor he died, though rich in the esteem of all. 4—Humble and great alike pay honor to the man whose life was unselfishly devoted to the welfare of his fellow men. 5—Gov. Al. Smith, Mayor Hylan, Bernard Baruch and Samuel Untermeyer are among the honorary pall-bearers on arrival at New York. 6—Paying their last respects.

Scott Field, Belleville, Ill.—Airplane in flight hooks on to big dirigible. Army successfully demonstrates that huge blimps may be used as mother ships for planes. 1—Hooked. 2—Launching the tiny Sperry Messenger plane proves even less difficult. Paris, France (Omit Boston, Washington and New Haven)—Abandoned French babies an aftermath of war. Homes established for little ones deserted by parents unable to care for them. 1—A Sister of Charity. 2—The bread and milk line. New London, Conn. (Boston, Washington and New Haven only)—Coast Guardsmen prepare for service at sea. Cadets drill in preparation for difficult task of guarding merchant ships against storm dangers. 1—Anti-aircraft drill. 2—Limbering up. Interesting Events in the News of the Day, N. Y. City.—Uncle Robert, philanthropist, holds Xmas party for crippled kiddies of the tenements. 1—Venice, Cal.—In Sunny California King Neptune is hailed as Santa Claus by the sirens on the beach. 2—Los Angeles, Cal.—Census taker reports seven new cops added to local police force. 3—Longmire, Wash.—Team of Alaskan huskies arrives at Rainier National Park to carry tourists over park trails. In the Rocky Mountains—Western railroads fast in grip of blizzard. Trains delayed when heavy snow fall blocks narrow mountain passes on transcontinental lines. 1—Digging out. 2—Nothing can stop it. Poison Gas and Death Rays Will Wipe Out Cities When Next Great War Takes Place (An International Special)—1—Scientific destruction on a huge scale by mysterious forces now held secret is possibility of future world conflict. Searching the skies for aerial invaders. 2—In future conflicts war is to be aimed at the civilian populace—the helpless ones at home. Invisible heat ray destroys New York! 3—Powerful electrical forces projected from great distances will bring devastation throughout the land. Wall Street wiped out!

For added box-office profits—

LLOYD HAMILTON

"Good Morning"
"Going East"
"Killing Time"
"Lonesome"
"My Friend"
"The Optimist"

"Jonah Jones"

"There are a lot of excellent gags in 'Jonah Jones' and they follow one another so closely the laughter is almost continuous. It struck the Chicago Theatre audiences just below the laugh line and they carried their chuckles clear out into the street."—

EXHIBITORS HERALD
(T. O. SERVICE)

"Crushed"

A burlesque on New York's subway crowds that will hit 'em again in the same place —and harder.

HAMILTON COMEDIES

Written and Directed by
FRED HIBBARD

Educational Pictures
"THE SPICE OF THE PROGRAM"

Just a few personable girls from the Century Follies that would rival Ziegfeld's beauties. Century Comedies are released through Universal Pictures.

Kinograms No. 5043
New York Edition

The Prince Takes the Guards' Salute—London—His Royal Highness attends War Memorial parade of famous Brigade of Guards. 1—The Prince is honorary colonel of the Welsh Guards. 2—And wears uniform of his rank. Bruin Dances with Christmastide Joy—Guest of honor at John Golden's open-air party has a regular bear of a time. 1—At the New York Zoological Garden, Gabong has a tree all his own. Admiral Nulton Made Naval Academy Head—San Pedro, Cal.—Holds last inspection on U. S. S. Pennsylvania as commander of battleship division. 1—Will succeed Admiral Wilson as Commandant at Annapolis. Christen New Bridge with Classic Dances—Seattle, Wash.—Pretty girls take part in novel ceremony as new span is given public. 1—Not as smooth as dancing floor. 2—Represent spirit of Progress and Prosperity. Our Cameraman Does a Bit of Exploring—Luray, Va.—With torches to light his ramble he makes trip through the Caverns of Luray.

W. Somerset Maughn's exotic romance "East of Suez" has finally reached the screen. It has been made into a film by Paramount.

The glorious Pola Negri is seen in the role which Florence Reed originated on the spoken stage. It is well suited to her talents.

Paramount has made this colorful drama of the Orient into a picture of rare excellence. Miss Negri is seen in two distinct moods in these two scenes from "East of Suez." It is a powerful story which runs the full gamut of the emotions.

R. A. Walsh directed this picture for Paramount and Sada Cowan adapted the story by W. Somerset Maughn. Pola has one of her richly dramatic roles. Wallace Beery and Edmund Lowe are in the supporting cast.

"East of Suez"

Paramount's Production of the Famous Stage Play
Adapted from the novel by W. Somerset Maughn

With THE INDEPENDENT DISTRIBUTORS

WITH the reelection of I. E. Chadwick, as president of the I. M. P. P. D. A., the Independents plan an active campaign for better conditions.

It is understood an Independent leader will be named within the next week and then the industry can look for some action and the Independents themselves will take their rightful place in the sun.

Where Does the Independent Producers Stand?

By JESSE J. GOLDBURG

President of the Independent Pictures Corporation

IN a conversation with an editor of one of the leading motion picture trade publications as to the general methods employed by the independent producers, as well as those of the producers who operate what are commonly termed "old line houses," the editor said facetiously but, nevertheless, with a series tone to his voice, that the motion picture producer is very much like a child who is allowed to play with a bag of chips and a perfectly good poker deck with no knowledge of the great American game. He would just as soon stake his entire stack upon the turn of one card, not knowing how serious his move is, as he would eat a cracker.

The editor further stated that the leftovers of the producing end of the motion picture business, are juggling with tremendous bank rolls with as little heed as a wise man would play with pennies; that they know no more of the value of a dollar than a newborn child.

I became somewhat incensed at this comparison, because to my mind it merely evidences the prevailing opinion of those who stand in from the outside, judging the entire industry from the same standards as are employed by associates of the so-called "old line houses." The editor gave as a concrete example, a situation with which he met but a short time prior to our very pleasant conversation. He visited one of the large studios in the east and saw a tremendous set, which must have cost many, many thousands of dollars, built upon the floor. Just one day's camera work went into that set and the order was given to strike it. He inquired whether that set was ever employed again, met with a negative reply, and then quickly assumed that that was the general policy employed by all producers.

My objections to his remarks were made, not because he may not have met with the situation just recited, but because I maintain, that the methods employed by the independent producer are diametrically opposed to those employed by producers who operate their own exchanges.

As a concrete instance I pointed out the following: When a script or continuity is handed to a motion picture director employed by one of the larger institutions, he receives instructions to adhere strictly to the script, but this applies only insofar as the story itself is concerned and has absolutely no application to the matter of disbursement. He sends in his requisitions for this, that and the other thing, calling for almost countless people, for sets and furnishings, for locations that involve the expenditure of terrific sums of money. No attempt is made to furnish a less expensive substitute which would still be entirely in keeping with the requests of the director.

In the making of a picture for one of the larger institutions, there is a perpetual rivalry between directors to make a more gorgeous and a more extravagant production than the picture that went before. It is true that sets are constructed, property built, purchased and rented that are employed for comparatively a very brief period, and no attempt is made to make use of these things to their full capacity or their full limit in one or more productions.

The director employed by the larger institutions has absolutely no commercial sense, and, in fact, he has absolutely no system in his work. More specifically, obsessed

(*Continued on page* 36)

A scene from Chadwick Picture Corporation's feature, "The Painted Flapper," featuring James Kirkwood and Pauline Garon. It is a picture of the mad jazz age, the laxity of parental care, and the inevitably complicated consequences.

RAYART ANNOUNCES TERRITORY SALES

Rayart Pictures announce the sale of "Battling Brewster" their fast-action serial in fifteen episodes of two reels each produced by Dell Henderson in which Franklyn Farnum and Helen Holmes are co-starred, for California, Arizona, Nevada, and the Hawaiian Islands, to Nat Magner of San Francisco.

Sale is also announced of the entire Reed Howes series for Louisiana and Mississippi to Louis Films of New Orleans.

"Battling Brewster" also sold to the Independent Film Company of Dallas for Texas, Oklahoma and Arkansas.

And "Safeguarded," starring Eva Novak, sold to Royal Pictures, Inc., of Philadelphia, for Eastern Pennsylvania; and to the Lande Film Company, of Pittsburgh, for Western Pennsylvania. Also for Western Pennsylvania territory, "Trail Dust," to Apex Pictures, Inc.

In addition to the above, Rayart announces this week the sale to Richmount Pictures of the entire Rayart output for Porto Rico, and to the same concern the entire Rayart output for Australia.

* * *

PROGRESS CLOSES BIG CONTRACT

One of the biggest contracts in the Independent motion picture market was signed recently between I. J. (Bud) Barsky, distributor, and A. C. Bromberg of the Progress Exchanges of the southwest.

In the contract the Progress Pictures Company purchased for the southwest almost the entire output of productions distributed by Barsky for the coming year. Included in these are a series of six Kenneth McDonald starring pictures and six Frank Merrill pictures, now under production in Hollywood.

Although comparatively new in the field, in the past year Barsky has come to be recognized as one of the biggest Independent distributors in the motion picture industry. Aside from supervising production on two units of his own, he is also distributing all pictures produced by Hercules and O. K. Productions.

* * *

HURST IS SUPERVISING DIRECTOR FOR RUSSELL

Paul Hurst, long associated with the direction of outstanding pictures, has been appointed supervising director of the producing units assembled by W. D. Russell, of the Russell Studios.

Mr. Hurst will have entire supervision of the filming of four different series of productions to be made by this organization during the next year, totaling thirty-two pictures in all.

These will include the Wesley Barry productions, to be distributed by Associated Exhibitors; a series of eight, starring Johnny Fox, of "Over the Hill" fame, another group, starring Jack Mower, a prominent member of several Cecil De Mille casts, among them "Manslaughter" and "Saturday Night"; and another cycle of all-star features.

A native Californian, Mr. Hurst has been identified with the making of motion pictures practically since their inception, and probably has contributed more productions to the screen than any other director. "A Lass of the Lumberlands" is one of the best known of his pictures.

The director's own career has been as picturesque as the most stirring of the films made by him. Born on one of the largest ranches in the world, he turned to the stage early in life, and is one of the prominent graduates of the Elitch Garden Stock Company of Denver. The Philippine campaign and several South American revolutions engrossed his attention thereafter until the invasion of Hollywood by the film forces when the youthful solider of fortune turned his talents to the screen, with which he has been conspicuously affiliated since.

* * *

START WORK ON NEW HINES PRODUCTION

Announcement is made from the office of C. C. Burr that J. Barney Sherry, Bradley Barker, Henry West and Vonda Case have been engaged to support Johnny Hines in his next picture "The Cracker Jack" which goes into production the first week in January. J. Barney Sherry appeared with Hines in "Sure-Fire Flint," which was this stars second feature, Henry West was importantly cast in "The Speed Spook" and Bradley Barker proved his worth in C. C. Burr's "Secrets of Paris" and "The Early Bird". The roles allotted to these three character actors in "The Cracker Jack", should, according to Producer Burr, make for a production that should be equally as acceptable to exchangemen and exhibitors as "The Speed Spook" and "The Early Bird."

While the female support to Johnny Hines has not been chosen as yet, it is expected that a nationally known star who has appeared with the comedian in one of his former successes will probably be engaged within the next few days.

Each of the players mentioned will accompany Johnny Hines and C. C. Burr to Miami, Florida, when the entire cast and technical staff leave for this location to film the South American sequence of "The Cracker Jack." Reservations have been made on the S. S. *Apache* which left New York on New Year's Eve. It is expected that at least four weeks will be consumed at Miami to secure the necessary sequences of the production.

Dell Henderson, director and producer of "Battling Brewster" a fast action serial, starring Franklyn Farnum and Helen Holmes. The picture is released through Rayart. Dell is shown explaining a scene before the cameras start grinding.

The Critics Agree!

THE TOM BOY

A Chadwick 9

picture is—

An assortment of thrills and laughs! ***—Film Daily***

Holds one's interest. It bears every indication of proving popular—the action is swift, suspense is well maintained—the timely subject will bring them in—the two leading players are strong favorites with the fans.

—Exhibitors Trade Review

Dorothy Devore is vivacious and attractive and not only effectively handles the comedy angle of her role but introduces considerable heart interest and gets your sympathy.

—Motion Picture World

We told you so!

Now available at all the leading independent exchanges.

729 Seventh Avenue, New York City
L. E. Chadwick, President
Foreign Rights Controlled by Simmonds Kenn Enterprises, Inc. 220 West 42nd Street, N. Y. C.
"Jack Production on Achievement"

Patsy Ruth Miller, who starred in Banner's thrilling feature, "Those Who Judge." Miss Miller did some of the best work of her career in this picture.

In "Those Who Judge" Miss Miller was supported by an all star cast which included such stars as Lou Tellegen and Edmund Breese and was directed by Burton King.

PROGRAM FOR ARROW NEARLY FINISHED

The Arrow Picture Corporation occupies a well entrenched position in the Independent field.

W. E. Shallenberger, its President, has a wide knowledge and intuition for exchange and exhibitor needs. He realizes that it is essential for the Independent exchange to have a well balanced program to offer the exhibitor.

Arrow productions for this program are nearly completed.

This comprehensive program is made up as follows:

26 Arrow "Great Westerns"—

8 Arrow "Great Westerns" starring Ben Wilson with such support as Marjorie Daw, Mildred Harris and Violet La Plante.

6 Arrow "Great Westerns" starring Yakima Canutt, World's Champion Cowboy.

12 Arrow "Great Westerns" starring Richard Hatton, supported by Marilyn Mills and the Wonder Horses, "Star" and "Beverly."

4 "Pinto Pete" Stunt Pictures—starring Ashton Dearholt.

13 Broadway Comedies—starring Billy West, supported by Ethlyn Gibson.

13 Mirthquake Comedies—featuring Bobby Ray and Glen Cavender, directed by Jess Robbins.

A 15 Chapter Serial "Riders of the Plains"—starring Jack Perrin and Marilyn Mills, directed by Jacques Jaccard.

"The Lost Chord"—a sentimental masterpiece produced by Whitman Bennett, starring Alice Lake, David Powell Dagmar Godowsky, Henry Sedley and Faire Binney.

One of the most stupendous epic dramas ever filmed, "Winning a Continent," in many scenes of which there are over ten thousand characters in action. Two more big specials are about to enter production.

Of the above program more than three quarters is finished.

Dr. Shallenberger and his staff are now working on the 1925-26 program which will be announced early in the year.

THIRD FLEMING FEATURE NOW IN WORK

According to word received by the New York office of the J. J. Fleming Productions, work has started on the third of the series of six pictures which they are releasing on the Independent market.

The working title of the third picture is "Followed by Fate" and the cast consists of Al Ferguson who is featured throughout the series, and Lillian Du Bois, Frank Clark, Paul Emery, F. S. Heink, and is being directed by F. J. Brandon.

Lillian Du Bois has been playing leads opposite Lloyd Hamilton and is said to be a real find.

J. Charles Davis, 2nd, who is general manager of the company in charge of sales, will leave on an extended trip very shortly, at which time he expects to visit the majority of the key cities.

* * *

BILL STEINER NEEDS AN INTERPRETER

Bill Steiner needs a competent interpreter. Monday morning last, Bill's first caller, a little squatty, yellow-skinned fellow came in with a broad grin and cut loose with a flow of sounds that didn't sound like anything to Bill, except a fellow gargling his throat. Bill looked amazed and perplexed, and the little man kept up the chatter while the "sign" langleft his face. Bill tried the "sign" language, but made no headway. The little visitor saw a pile of press books with Leo Maloney's picture on the cover, and pointed to them. Bill gave him one and the little chap looked it over and the grin became broader and the chatter started again. John Marks came in and at this moment, the latter having travelled in foreign countries selling film, caught the drift and said to Bill "this man wants to buy the China rights for some pictures." Interpreters were hunted up in the Candler Building and when the drift of the big idea was laid out to Bill, he had the interpreter informed that the China rights were sold to John H. Taylor of London. The smile on the little Chinaman's face never lessened as he bowed out.

In the afternoon, two short, well-fed looking men called. Both of them start to talk at the same time, but the talk meant nothing to Bill, and again John Marks was called into consultation. Marks listened, but it did not mean much to him either, so he darted out to an office on the 5th floor and returned with an interpreter, and the crossword puzzle was again solved. They were two Polish gents who wanted Steiner Productions for Poland, but were also informed that John Taylor of dear ol' Lunnin handled that territory.

When Bill came up for air, he grabbed his hat and did a fade-out leaving Marks to trade talk with any further foreign invasions.

CRANFIELD & CLARKE

HAS FOR 1925

"STRANGLING THREADS"
WITH ALMA TAYLOR

"A SOUL'S AWAKENING"
WITH FLORA LE BRETON

"CRIMSON CIRCLE"
ALL STAR CAST

"SOUTHERN LOVE"
WITH BETTY BLYTHE

"LILY OF THE ALLEY"
CHRISTIE WHITE

"SHADOW OF THE MOSQUE"
"JUSTICE RAFFLES"
"AN AMAZING QUEST"
"PERSISTENT LOVERS"

AND LAST BUT NOT LEAST

"COMING THRU THE RYE"

Get in on this lot is the advice of

CRANFIELD & CLARKE
729 7th Ave., New York City

JANS FINDS NEW USE FOR BROADCASTING

On Monday afternoon the making of a scene for a motion picture was broadcast for the first time when Station WJZ of New York ran their wires into the Tec-Art Studio on 44 street, and put on the air a scene from the Jans production, "The Mad Dancer."

Director Burton King issued his directions to the players and this brought to all listeners in the action of the particular scene being filmed. It was a cabaret set in which Vincent Lopez and his band were making their first appearance before the camera and the noted orchestra from the Hotel Pennsylvania rendered several numbers. Ann Pennington who plays the title role in "The Mad Dancer" through the courtesy of Florenz Ziegfeld was on the set as well as Johnnie Walker, who has the leading male role.

RAYART PICTURES

723 Seventh Avenue

New York

Foreign Distributors

RICHMOUNT PICTURES

723 Seventh Avenue

New York

Elaine Hammerstein well known and universally popular star who appears in C. B. C.'s "One Glorious Night.

The broadcasting of this scene from "The Mad Dancer" proved a genuine novelty and furnished thousands of radio fans with unusual entertainment. The idea had been thoroughly tried out before Mr. Jans agreed to have his company used for the first demonstration to the public, which proved highly successful not only for those who tuned in on WJZ but to the many who visited the studio at the invitation of Mr. Jans to witness the experiment.

"The Mad Dancer" is well on its way. Production started last Monday at the Tec-Art 48 street studio and then switched to the 44 street plant. The story is by Louise Winter and was originally published in the December issue of *Young's Magazine*. Those in the cast, in addition to Ann Pennington and Johnnie Walker, include Coite Albertson, John Costello, Frank Montgomery, John Woodford, Recca Allen, William Haddock and Nellie Savage, who played in several of the Valentino pictures and is touted as a real comer. Miss Savage is a well known singer and was one of the entertainers broadcasting from Station WOR last week.

Ann Pennington, well known Follies dancer, who has been signed to make a series of pictures for Jans. Here first feature will be "The Mad Dancer."

* * *

SEELING SERIES FOR ARROW

Coincident with the departure of Charles R. Seeling for the Coast, comes the announcement that through a contract signed by Mr. Seeling with W. E. Shallenberger, President of Arrow Pictures Corporation, that company is to distribute a series of productions starring Big Boy Williams and the famous Belgian police dog, Wolfheart.

The first three productions scheduled for release are:

1. Wolfheart's Revenge.
2. Fangs of Wolfheart.
3. Bad man from Bodie.

"I was delighted to sign up with Mr. Seeling," says Dr. Shallenberger, "because I feel that he has something distinctly different to offer in western dramas. The combination of Wolfheart and Big Boy Williams is an ideal one and makes possible a most unusual type of western story. We shall announce the first release in a few days."

* * *

Where Does the Independent Producer Stand?

(*Continued from page* 33)

with the idea that what he puts in one picture shall not, if he can prevent it, ever appear in another, he proceeds to build and to destroy.

Now the sum and substance of it all is this. Producers who are connected with the main producing organizations of the country, directors who are receiving salaries that are princely in their amount, and other employees whose income runs into the many, many thousands of dollars annually, drunk with prosperity, have lost all sense of proportion and are squandering here and squandering there in destruction of every principle of business conservation, to say nothing of business ethics.

Now, with respect to the independent producer, for whom in this article I am a self-imposed brief holder, we meet with an altogether different proposition. We are met with a limited market. We do not operate our own exchanges, nor have we any interest in nor do we control theatres, and since we are required to sell our merchandise to those whose money goes into it, namely, the exchange, we of necessity must give them the best at the cheapest price. Hence, in our production activities, we are compelled to make two dollars show where one dollar is spent.

Does it not seem strange that the independent theatre owners charge less admission than the theatres owned or controlled by producing organizations, and still operate on a substantial profit? Does it not seem strange that an independent producer can make the biggest picture possible, that is, a picture that will compare with the biggest picture ever made by any producer forming part of the three largest organizations of the country, at a much less cost?

The answer is this. The independent producer has his own money at stake and personally supervises disbursement and does not depend upon subordinates who are eager to create a reputation at the expense or cost of the employer.

If a business-man, not connected with the institution, were to walk into one of the studios of the larger producing organizations, and see the mass of detail and formality that enters into the operation, and witness the untold abandon with which money is spent, there would be litttle or no financing from outside sources.

Ray Johnston, president of Rayart Pictures, (second from the right) is pleading for his release, while Reed Howes (center) seems to have given up the ghost. They are being guarded by Al Rogel (left) and Harry Brown (right).

CAST COMPLETED FOR "SPEED"

Telegraphic advices received by George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc., from Ben Verschleiser, chief of their Western producing unit, announced this week the completion of the all star cast assembled for "Speed," Grace Sartwell Mason's *Saturday Evening Post* story, which is to be picturized under Banner auspices on the Coast.

The completed cast, which is headed by Betty Blythe, who will be featured, includes Pauline Garon, Robert Ellis, William V. Mong, Arthur Rankin and Eddie Phillips. Edward J. Le Saint, who recently completed "Three Keys" for Banner from Frederic V. R. Dey's novel, a picture which is heralded as one of the outstanding independent productions of the coming season, has been engaged to direct "Speed," his masterly work on the former feature making him the logical selection for directorial honors on this production, which both Producer Verschleiser and the Banner officials expect to be a box office attraction of the first magnitude.

The story of "Speed" is a high-powered rural melodrama in a decidedly modern, up-to-date setting, and Banner officials, it is said, plan to make it on a scale, which, in elaborateness of sets and technical perfection, will stand up with any of the biggest, finest features of the leading companies.

Unusual pains have been taken by Producer Verschleiser in adapting Miss Mason's story for the screen, in order to accentuate to the fullest degree possible the high lights and dramatic suspense of the original plot, which is rated among the big stories of the year in the *Saturday Evening Post*. Camera work on the production was begun Dec. 1 at the F. B. O. studios in Hollywood under the supervision of Ben Verschleiser.

* * *

CHADWICK SELECTS NEW DIRECTORS

Chadwick Pictures Corporation announced this week that it has completed arrangements to put into production two more of the Chadwick 9 series—"The Romance of an Actress" and "Sunshine of Paradise Alley." Both will be made on the coast.

"The Romance of an Actress" is a Hunt Stromberg production and will be directed by Stromberg personally. The scenario is now in preparation by Harvey Gates. It is taken from the famous play by Langdon McCormack, famous author of "The Storm" and other celebrated plays.

"Sunshine of Paradise Alley" is taken from the play by Denman Thompson, author of "The Old Homestead." It will be directed by Colin Campbell from the scenario by J. Grubb Alexander.

"The Romance of an Actress" and "Sunshine of Paradise Alley" are eighth and ninth in the Chadwick series. "The Street Singer" is soon to go into production in New York under the direction of John Gorman, and the new Lionel Barrymore special, also soon to go into production, will complete the Chadwick program for this season. Pictures already released are "The Fire Patrol," "The Painted Flapper," the two Lionel Barrymore pictures, "Meddling Women" and "I Am the Man" and "The Tom Boy."

* * *

"MIDNIGHT EXPRESS" PLEASES IN ENGLAND

A cablegram received from Pathe Freres Cinema Ltd., of London, states that at the special showing given on December 17th at the Rialto Theatre, London, the exhibitors were unanimous in their approval of "The Midnight Express," the C. B. C. special which Pathe Freres acquired for Great Britain.

Special comment was made of the exceptional acting by William Haines and Elaine Hammerstein in this picture.

"Racing For Life," the Perfection picture, also produced by C. B. C. and featuring Eva Novak and William Fairbanks, which is being distributed by Wardour of London, was given a trade showing and likewise received the commendation of the exhibitors as a feature that was worthy of popular general booking.

* * *

NED NYE, AUTHOR, DIES IN L. A.

Los Angeles—Ned Nye, story writer and author of many screen plays with Western atmosphere, passed away this week after several days illness. Death was due to pneumonia.

Nye, who had won some reputation as a writer in his special field, was well known in motion picture circles. His most recent screen plays were "Gold and Girl" which he wrote for Buddy Roosevelt, which has just been released by Weiss Brothers' Artclass Pictures Corporation and "Thundering Romance" for Buffalo Bill, Jr., the companion series of action features handled by the Weiss Brothers' organization.

* * *

C. & C. SALES

Messrs. Cranfield & Clarke announce that they have closed contracts with Sam Warner of the United Film Service, St. Louis, Mo., for all of their product, and the Australian rights of "Shadows of the Mosque." This film is, at present,, being prepared for the American market.

Charles Hutchison

(HURRICANE HUTCH)

NEXT RELEASE

"THE HIDDEN MENACE"

A most startling and entertaining feature

Stunts that will make you gasp and come up for air

Book it from the Franchise Holder in your district

A

WILLIAM STEINER PRODUCTION

220-W. 42nd St., New York

LARRY SEMON ARRIVES IN NEW YORK

Larry Semon arrived in New York from Hollywood last Tuesday. He will remain in New York over the holidays, conferring in the meantime with I. E. Chadwick, president of Chadwick Pictures Corp., regarding his latest feature comedy just completed. "The Wizard of Oz," and will arrange for several other big productions which he is planning to produce.

Semon's interest is now centered on "The Wizard of Oz," which is his most ambitious project, and one he has desired to make for a long time. A print of the picture preceded him to New York and those who have seen it proclaim it to be one of the real achievements in the industry. In book form, and later as a play (it made Fred Stone famous in this country) the story achieved lasting fame, proof of which lies in the fact that a new Wizard of Oz book is published each year to satisfy the unceasing demand for this first and real American fairy tale.

Although Semon has retained all the fantastic features of the story, he has succeeded marvelously in infusing real life into this production. In such a way indeed, that all the characters are refreshing original and delightful characterizations. He has a host of new gags. Its release by Chadwick Pictures Corp. in the very near future, is awaited with keenest anticipation by exhibitors, and the public, evidenced by the stream of letters and inquiries that have been pouring into the Chadwick offices since the production was first announced.

I. E. Chadwick and officials of his organization are now planning nation-wide exploitation and selling campaign on "The Wizard of Oz."

W. RAY JOHNSTON BACK FROM COAST

W. Ray Johnston, President of Rayart Pictures, on his return this week from a three week's sojourn in California announces the completion of the third of the series of fast-action stories known as Metropolitan Melodramas starring George Larkin, the well-known "stunt" actor, which are made for Rayart release. This third picture is called "The Right Man," and is from an original story by Harry P. Crist. Jack Harvey produced it under the supervision of George Blaisdell. Featured in support of George Larkin are Milburn Morante, the comedian, Mary Beth Milburn, Jerome La Gasse and Olive Kirby.

Another picture completed during Mr. Johnston's stay in the West was "Super Speed," the third of the series of six Harry J. Brown Productions for Rayart release starring Reed Howes, the "Arrow Collar Boy," "Super Speed," as its name implies, is an auto racing story. It was directed by Albert Rogell. Mildred Harris is featured in support of young Howes.

Mr. Johnston signed for twenty-four new productions for the 1925-1926 Rayart program, details of which will be announced at an early date.

* * *

BIG STARS IN "SCREEN SNAPSHOTS"

Douglas Fairbanks, Norma Shearer, Madge Bellamy, Stuart Holmes are among the group of prominent stars who are seen in the latest issue of "Screen Snapshots." Among others are also, Duke and Duchess of Alba, Florence Lawrence, Alma Bennett, Marcus Lowe, Al Goulding, Irving Thalberg, Walter Hiers and Marion Nixon.

Screen Snapshots is the single reel special issued twice a month by C. B. C. and shows views of movie people at home, at play and in the studio.

* * *

"COMIN' THRU THE RYE" FOR C. & C.

Messrs. Cranfield & Clark announce that they have secured the rights for the United States and Canada of "Comin' Thru' The Rye." They announce that the film will be cut and titled by one of the best film editors in the country, and feel they have one of the successes of 1925 already on hand.

Thematic Music Cue Sheet

M. J. MINTZ PATENT JULY 31, 1923

IS FURNISHED WITH THE FOLLOWING INDEPENDENT PRODUCTIONS:

Chadwick Pictures — Columbia Pictures
East Coast Films — Perfection Pictures
Banner Productions — Lee-Bradford Pictures
Principal Pictures

A Smashing, Thrilling Melodrama

WANDA HAWLEY

and

NIGEL BARRIE

in

GEO. R. SIM'S

Famous Play

"THE LIGHTS OF LONDON"

An A. C. and R. C. Bromhead Production

LEE-BRADFORD CORP. ARTHUR A. LEE, PRES. — 701 SEVENTH AVE. NEW YORK CITY

Where To Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Street.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 10 Piedmont St.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 So. Wabash.

CINCINNATI, Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Enterprises, (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods. Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Tex.
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Av.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St., Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mex.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANAPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY, Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—1 Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist., Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 So. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—1 Dependable Pict. Corp., 729 7 Ave., N. Y. C.
NY—3 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine Street.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service, 1026 Forbes Street.

SALT LAKE CITY, Utah
SLC—1 Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF— All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Ave.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Ave.

TORONTO, Can.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprises, 220 W. 42nd St
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

RIALTO THEATRE, NEW YORK, ORCHESTRA

The Orchestra in The Theatre

Hugo Riesenfeld Speaks of Its Place in Showmanship

HUGO RIESENFELD, recognized today as a leading composer and conductor, as well as theatre manager, has long been associated with motion picture presentation. Naturally he is one of the many authorities on the great subject as to just what part the orchestra plays in the life of the theatre, small or large. He makes classic compositions popular, arranges melodies symphonically and presents them as jazz of a refined nature, writes original settings or selects already-written music for pictures—and conducts his orchestra at metropolitan theatres. "A man of leisure" who has viewpoints worth listening to.

It has been found impossible to define the extent of the worth of the orchestra, outside of the fact that few presentations given even to critics and others invited to previews are not without some sort of music. It aids the action and run of the picture a hundredfold and of course where special pains are given can almost lift an ordinary picture to a plane of extreme worth. Thus, a well-made score—a musical program that has received forethought and a great deal of it, will do much to make an otherwise mediocre program highly presentable. Mr. Riesenfeld, in speaking of this important subject, stressed his belief that any theatre who can afford a complete orchestra should do so by all means. Riesenfeld mentions, however, that the size isn't as important as the quality. The best of musicians should be engaged and this should be left to a leader who knows his business from A to Z.

Riesenfeld says:—

"In choosing an orchestra leader, engage the best one obtainable . . .

"Don't be afraid of popular music—as long as you have it played symphonically . . .

"Keep informed of musical events and what other orchestras are doing."

THE leader, it must be borne in mind, has practically everything in his hands as to the final success of the orchestra. His is the burden for cooperation among the men and the coordination and continuity of the finished product for each week's program. It is therefore imperative that one does not stint in choosing the man who practically can make or break an orchestra. It is just like steamship companies in their choice of commanders. They do not engage the man who has spent twenty years sailing the seven seas, but they choose the man who knows machinery, the course of his sailings, his men and everything about boats. Thus, he becomes the commander. The leader should be chosen in the same manner. One who understands men, one who has risen from the ranks and is sympathetic—and a man who has a soul for music! This man should command in your orchestra pit just as the captain commands ocean-going vessels.

Don't be afraid of popular music, if it is weaved together into something that gives it the glow of the "classical." Carl Engel, Chief of the Music Division in the Library of Commerce of Washington, wrote of "Classical Jazz" in "The Chesterian" (London) in the following manner: "It is nothing else than some of our excellent popular tunes of recent vintage, infused with all the sparkle of a symphony orchestra, bottled up in a masterful instrumentation, enriched with a bouquet unmistakably American, irresistible, intoxicating. . . . ." In Mr. Riesenfeld's orchestra, pulsatile instruments are restored

to their proper place in the background, without losing any of their significant charm. The same is true in every instance. Your theatre may cater to a class of persons who have little use for jazz. This very jazz that they stand aloof from can be infused with that sparkle of a symphony orchestra Mr. Engel speaks of—and presented thusly can become an important part of your program weekly, or semi-weekly, depending of course according to how many times you change your pictures. The same music must not be played with another picture, although Mr. Reisenfeld points out, as do other brilliant leaders and theatre managers, that many selections played during previous weeks can always find their way into a new continuity. There again the informed orchestra leader becomes indispensible.

IN speaking of the close association of music and motion pictures. Riesenfeld has this to say: "Scores of motion pictures may be broadly divided into two classes; those made up entirely of standard music gathered from many sources and woven together to synchronize appropriately with the dramatic action, and in which there is no pretense of originality; and secondly, entirely original scores composed quite in the manner of grand opera, using in this instance the continuity of the picture instead of the libretto. The latter instance should be used only on rare occasions due to the tremendous pains necessary to create such music for a regular picture."

In cities outside of the largest metropolitan key centers, the exhibitor has past experiences to aid him. The larger theatres which have presented the film have already gone to the pains of creating or selecting proper music. The orchestra leader then need only keep informed through newspaper clippings or trade papers, or by letter if this is possible, as to what music was used in previous presentations. Practically every good orchestra leader builds for himself a library, so that he may have all the available music. It will be a good idea, therefore, to encourage the starting of such a library so that when certain kinds of music are needed that you have them at hand.

Hugo Riesenfeld, famous leader-manager, and part of his famous Rialto orchestra.

SPEAKING further of the orchestra, Riesenfeld points out: Due to the length of time one has to prepare the musical score for pictures that run two and a half to three hours it is safer to piece together a score from all available sources, with the added consolation that the music has already proved its worth by being publicly accepted. It is safer, therefore, for picture purposes at any rate, than virginal, original music whose merits remain to be demonstrated. It must always be borne in mind that every bar of music must synchronize with the action on the screen, so that the result is a beautiful blend of tone in which the picture must always predominate while the music strengthens it.

Reiterating the importance of a good library it may interest you to know that Mr. Riesenfeld's library consists of over 25,000 selections. These include the finest of the French, Italian and German operas; the master works of every composer, old and modern; and two hundred overtures ready at a moment's notice for orchestras of unlimited size. Thus a five-piece orchestra can render the same selection that one of fifty men might also be called on to give.

REMEMBER that it is a pleasant comfortable experience to sit down in the motion picture theatre, see the news reel, the feature and the shorter reels, and to absorb simultaneously the musical accompaniments to which great care and attention have been given. And if the work of preparing these musical scores requires a systematic preparation and research, which may give it the semblance of something machine-like, the results, nevertheless, are things of charm. And after all, those of us of Showmanshipdom are always ready to please, no matter what the cost—no matter what work and patience it may require. If the public is pleased—then the work of the orchestra is infinitely invaluable and priceless, and its place in the theatre cannot be estimated, excepting that we know it cannot be overlooked, and the ultimate gains are worth the present pains.

* * *

Don't just treat your orchestra as though it is something that "just fits" in, for the orchestra should find a place in your ethics of showmanship for its true value. Remember, that bad music may do more to drive out satisfied patrons than any picture you may ever present for, at the present time, the film end of your business is very well taken care of and is being watched very carefully. The film producers, naturally cannot help you in any musical presentations, and although you may receive advice from many channels, "pleasing the public" is entirely in your hands, and one of your greatest silent partners in pleasing this public is in watching your orchestra.

SHOWMANSHIP

A cooperative window display which helped a showing of First National's "Torment" and increased business for the merchant.

Cooperation— of Showmen and Merchants

"HE profits most who serves best!" How fitting a phrase this is—and how much it means for the advancement of Showmanship!" The benefits of closer cooperation are unlimited—are only limited by the amount of cooperation and collaboration business men give each other. Officials of such outstanding cooperative clubs as the Rotary, Kiwanis, Lions, etc., agree that Civilization was built—and will endure—on business, by reason of contact; and "by reason of contact" *means cooperation!*

It is the old, old true story—men can best climb the ladder together. One helps the other—all profit, as they should. The merchant needs the other merchant—while each merchant can profit by working with the exhibitor. The exhibitor needs the merchant—but he must convince the merchant that he will not *use* him for his own benefit, but that he wants him for *both their benefit.* It is the law of compensation—both must gain by such transactions and both will gain if one aids the other cheerfully. The exhibitor wields a tremendous power of good through his screen and his theatre policies. The merchant can gain much by working hand in hand with the exhibitor.

First it must be borne in mind that the functions of such worthy organizations as the Rotarians, the Kiwanis and the Lions really are. Are they not for the closer welding of friendship, companionship and brotherhood among many kinds of business men? Doubtlessly so—and well does it do its worthy work. It aids every type of business man—for each member gives the other a helping hand, and in doing so he gains in return the close cooperation he desires and which he knows will help him. A brotherhood of businessmen in every sense of the word.

NOW, the exhibitor has these men of other businesses to work with. Each merchant offers some medium of help to publicise the theatre, the picture shown there—and last and important indeed, the personality behind all this, *you.* Prestige means so much for the success or the decline of any business. The chances are always one hundred to one in favor of the man with many friends, many sources of help and veins of assistance. Figure what many windows mean! Figure what thousands of word-of-mouth advertisers this gives all concerned in cooperating and playing the game.

There is not enough cooperative spirit among business men. One sometimes fears the other will succeed, while he will not. Selfishness plays a big part in lack of coordination and the sooner all realize that everyone will profit the sooner will we get this necessary and invaluable cooperation.

Something of importance which must be taken into consideration is this. Too many merchants have been fooled by exhibitors. The exhibitor in question, of course, was the type that is doing little to aid our Industry. The exhibitor may have made, at different times enormous promises—and no doubt refused and ignored these promises later. He may have received permission to place neat little cards, and probably photos, in windows. The cards and photos may not have been in good taste—and one more merchant puts the taboo on theatres in general, possibly feeling all were alike, a great reform then may be necessary to gain this valuable aid from other merchants. Therefore do not promise any more than you honestly know you can give. Show the merchant how you in turn can aid him for the little cooperation he is giving you. Likewise, make it your business to invite these different men to special showings, when you give them—to imbibe the feeling of friendliness and companionship. Likewise be sure to help them in any way you possibly can and do not lose sight of the fact that when you get his windows use them discriminately. The manager of the theatre, or the publicity man, or the owner, must call upon the merchant looking his very best—for after all he is trying to *sell* something. He must present his ideas briefly stressing of course the great good which can come out of transactions of this kind. He must promise several things and he

(*Continued on page* 42)

Exploitation Ideas

COLD CREAM TIE-UP

Elinor Glyn's "His Hour," continues to lend itself to effective advertisement throughout the country. Four window displays recently achieved excellent publicity for the showing of this profitable photoplay at the Lyceum Theatre in Minneapolis.

The first of the four tie-ups effected by Morris Abrams of Metro-Goldwyn, was a tie-up with a drug store which featured cold creams with the caption "Milady's Hour for Using Daggett's Cold Cream." Stills from the picture showing Aileen Pringle at her toilet table surrounded the display together with photographs of Miss Pringle and her co-stars and other advertising material. The other three tie-ups gave Abrams two window displays of jewelry, similarly exhibited, and one of furniture, all of which attracted attention.

Two hundred and seventy inches of newspaper space supported this campaign, including a series of teaser advertisements, while ten one-sheets, two six-sheets, forty-five twenty-four sheets and twelve hangers were also exhibited throughout the city. Trailers announced the showing of Mrs. Glyn's "His Hour," throughout the previous week.

RESEMBLANCE CONTESTS

Miss Gladys Carr of Akron, Ohio, was awarded the first prize of fifty dollars in a contest conducted by the Akron *Press* and the Strand Theatre in connection with the showing of Universal Jewel production of "Wine."

The object of the contest was to find the Akron girl who looked most like Clara Bow, the featured player in "Wine," and to stimulate interest in the picture and the theatre. Andrew J. Sharick, Universal exploiteer engineered the contest with the *Press* and introduced a new feature for this variety of contest in the arrangements with Peck's studio, the local photographer, to take pictures of entrants free of charge. This feature secured some well-merited publicity for the photographer and greatly heightened the interest in the contest. Several hundred girls entered and those who did not win cash prizes were given tickets to the Strand for the "Wine" engagement.

The Akron *Press* devoted considerable space during the run of the contest to its progress and the photographer and story announcing the winner were placed on the front page. Prizes were distributed from the stage of the Strand on the closing night of the engagement.

A very simple and effective way of combining exploitation with tie-up. This was used in connection with Pathe's picture "Hot Water" starring Harold Lloyd.

COOPERATION

(*Continued from Page* 41)

must be sure that he has thought over these promises so that he will not be called upon to live up to any rash or exaggerated statements. A publicity man promised to run a slide free for a large department store in return for some valuable window space. The theatre owners had never given their screen in this manner, and when the publicity man told them what he had promised they asked the publicity man to return to the merchant and tell him they regretted that they couldn't live up to the slide end of the agreement. The publicity man, however, didn't want to lose this valuable space so he "just forgot it." The merchant later refused to ever cooperate with another theatre, saying that he really didn't want the slide in return for the space, but since the publicity man had promised it of his own accord he decided to take it. He sent out form letters to this effect, and of course the result was obvious. The publicity man, hoping to make an impression, had stepped into an agreement that he should have known something about before he talked "shop."

So remember—"he profits most who serves best" is as true today as the day it was written as a golden rule. And it should be your golden rule of business, so that the merchant and the exhibitor can help each other to their mutual advantage.

* * *

SOME CLEVER TIE-UPS

An outstanding feature of the exploitation of the Frank Woods production, "What Shall I Do?" at the B. F. Keith Theatre in Ottawa, Canada, was a combination full page of cooperative advertising published in the Ottawa *Journal* two days in advance of the opening on November 3.

The advertising of seven merchants, marketing seven different kinds of merchandise made up the page and by taking a cue from this stunt put over by the Canadian theatre management, it can be duplicated by any exhibitor anywhere.

The Canada Bread Company advertised its bread with a heading:—"What Shall I Do—For My Growing Boys and Girls?"—and then described the nutritious qualities of their nut bread.

A manufacturer of washing machines advertised:—"What Shall I Do—To Banish Washday Cares?"

RESULTS

THE
STRAND
Muncie, Indiana.

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York, N. Y.

Gentlemen:

We are glad to report that our showing of *"The Sea Hawk"* now in the seventh day of an eight day's run, has broken every house record and has given universal satisfaction. Absolute capacity all day Saturday and Sunday and every night has been the rule since opening last Saturday. It is a wonderful box-office bet and worthy of every effort one puts forth to send it over the top.

We particularly wish to thank you for your cooperative displays, through their aid we having secured the following window tie-ups:

2 Drug Store Tie-Ups
2 Book Store Tie-Ups
1 Shoe Store Tie-Up
1 Dry Goods Tie-Up

All of these displays very materially aided the other exploitation on this picture, and made the showing of *"The Sea Hawk"* a byword in every home in Muncie and surrounding territory. We have particularly noticed an increase in trade from the surrounding towns, so feel people in town shopping have been attracted by displays and other matter and have thus been thrown our way.

Again thanking you for your efforts, we remain,

Yours very truly,
THE STRAND
(Signed) L. S. SOWAR

"ANNA CHRISTIE"

A clever way of getting attention centered on your showing of "Anna Christie" is to secure permission from the city authorities to mount a large searchlight and a fog horn on the top of your theatre building or some nearby high place. Play the searchlight over the crowds at night and blow the fog horn. You will find you will get almost immediate attention and you are at the same time suggesting the ship atmosphere which is such an integral part of the picture.

"SIGNAL TOWER" CUTOUT

A very clever "Signal Tower" lobby arranged by Manager James Clemmer, of the "Columbia," Seattle, helped to make the second week's holdover of the picture a necessity. A huge signal was mounted atop the marquee, and at each corner, clear out at the curb, on the street level, smaller towers also carrying the automatic light shifts completed the effect.

* * *

"UNDER FIRE" BALLY

THERE can be no more effective bally than a "real" Indian in full feather and war paint parading the streets or riding a pony through the town. He most certainly will attract attention of all beholders. It is also suggested that you have him repeat his parade during several days, and that except the last day before showing you refrain from using any banners or signs. The Indian's presence in town will excite curious comment, and when your "story" finally breaks it will be doubly forceful. Another bally will be a mounted soldier in the old blue uniform and black slouch hat affected in the period covered by the story. A still better one would be to have several men parade in the various types of uniforms used by our army from the Civil War to date. These may be secured in any community, as there is not a hamlet that does not boast its veterans of all Uncle Sam's scraps. In addition to using these uniforms in a bally, they will also make a very attractive window display. You might also borrow a collection of war medals for this.

Exhibitor, Cash in on This Picture! It is a sequel to Dumas' "The Three Musketeers" (from the book, "Twenty Years After").

All the well-known favorite characters, D'Artagnan, Richelieu, Milady de Winters, Buckingham and the "Three Musketeers" are all in it—slightly older, but still peppy. That is the feature of this picture to put across in your advertising.

Use the mails, the newspapers, and plaster the town with posters, all crying out aloud that these favorites of the screen stage have been resurrected by the immortal Dumas.

Tie-up with your book-store on the Dumas' books. He can arrange to sell a two-volume set of "Three Musketeers" and "Twenty Years After."

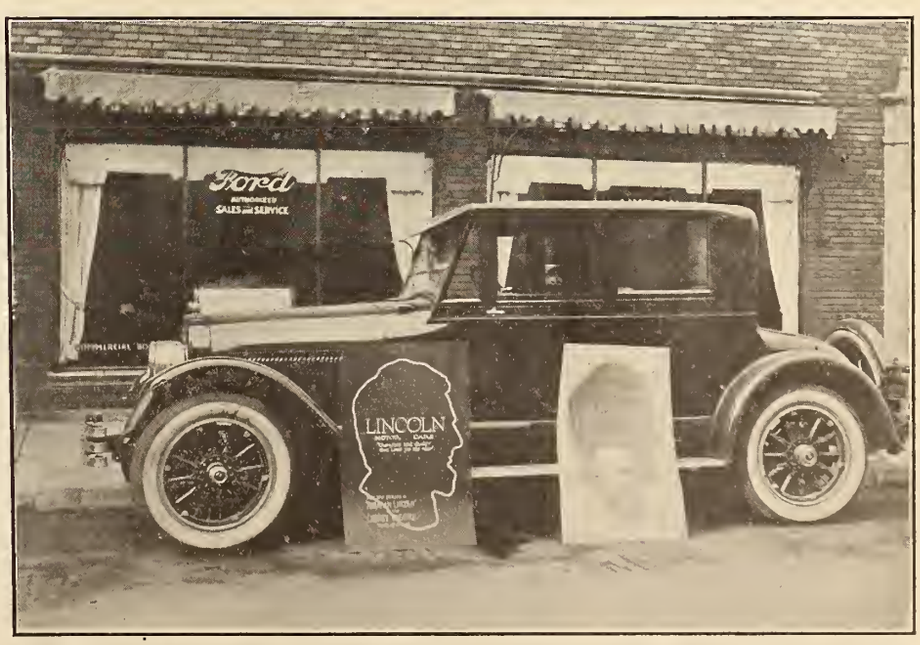
* * *

THE DONKEY STUNT

An old one, but a good one. The value of this street ballyhoo has proven itself many times. Rent from the livery stable in your town a small donkey, preferably one of the type known as a burro. Place a large banner across his back so that the copy is readable on both sides. The copy should read something like this: "Don't be a Donkey—See 'Roulette' At the..... Theatre—All This Week," or "Don't Be Like Me—See 'Roulette' At the..... Theatre—All This Week."

Have a man leading the donkey around the town or have him hitched in front of the theatre or even in the lobby.

The excellent cast in "Roulette" must not be overlooked in your advertising and publicity campaign. All of these players as you know are well known and popular and it is up to you to keep this cast before your patronage in advance of your play date.



Display for "Abraham Lincoln" used by the Nichols Motor Co. of Terre Haute, agents for the Lincoln Motor Co., when this First National film was being shown there.

A good-looking poster which has been prepared by Metro-Goldwyn for exploiting "The Red Lily" featuring Ramon Novarro and Enid Bennett.

PLAYING UP A STAR

Pantages, in Seattle, is a vaudeville theatre, with a motion picture as a part of its program. When First National's Constance Talmadge picture, "The Goldfish" was the film attraction the management played up the name of the star above anything else on the bill.

Her name in three-foot cut-out letters covered the entire front of the theatre—the theatre proper and the shops which are in the same building.

Each letter was covered with gold phosphorus leaf which gave a very pleasing effect at night when spotlights played upon the letters from various angles underneath. The cut-out letters of the star's name and the lighting arrangement was made by Manager Bostick of the theatre.

* * *

$20,000 LOBBY DISPLAY

Preceding a tremendous business with D. W. Griffith's "America" at three Jersey City theatres an appropriately tremendous advance campaign had been engineered by the Haring & Blumenthal Enterprises for a triple engagement beginning October 30. New possibilities in exploitation for this United Artists picture, unusua'ly rich in tie-ups, were developed in a notable series of stunts.

The campaign generally took the form of a Patriotic Week in Hudson County, N. J., in which the Central, Lincoln and Roosevelt theatres are first-run houses. Wide publicity was won by literally a $20,000 lobby display. From Gimbel Brothers department stores in New York the use was obtained of a magnificent model of the S. S. *Leviathan,* valued at the amount named and weighing over two tons. This model in the lobby of the Central theatre was visited by fully 10,000 school children from all over Hudson County and received much newspaper comment. An outdoor demonstration in harmony with the Patriotic Week was aided by the uniformed band of the S. S. *Washington* by courtesy of the United States Lines. The steamship corporation also provided a parade float, a realistic copy of the S. S. *America* of its fleet. The parade had the participation of patriotic, fraternal and civic organizations. The theatres' own float consisted of an elaborate tableau "America," with human characters representing Uncle Sam, a Mohawk chief, George Washington, Cornwallis surrendering his sword, and Betsy Ross. A figure of the Statue of Liberty completed this float, which was escorted by Paul Revere on horseback. Altogether the exploitation of "America" reached unusual proportions even for that enterprising circuit. The business-getting results are reported as fully equal to the effort.

* * *

LINCOLN TIE-UP

A tie-up with the Nichols Motor Co. of Terre Haute, Ind., was made by Robert K. Kyle, of First National, for the showing of "Abraham Lincoln" at the Liberty Theatre. The Nichols company is local agent for Henry Ford's Lincoln motor car and it used a large card along with the Lincoln car, announcing the showing.

Busts of Lincoln in plaster, sixteen inches high, were worked out by Mr. Kyle and used quite extensively in the Terre Haute campaign. They were very attractive busts and it proved easy to get windows in which to place them. A small, unobtrusive card in neutral tones, to be in keeping with the dignity and simplicity of the man, was placed by each bust displayed. The card merely announced the showing of the film at the Liberty.

News carriers, G. A. R., veterans and orphans were among the 900 persons invited to attend a special showing of the picture in advance of the opening. Much space was given to the performance by the newspapers.

* * *

A GOLD MINE

Principal Pictures Corporation, cooperating with the John H. Kunsky Enterprises, conducted a big exploitation campaign on Harold Bell Wright's "The Mine With the Iron Door," with the result that this production had a highly successful run at the Madison.

More than seventy-five window displays were arranged in the biggest stores in the downtown section of Detroit. The city was heavily papered and 10,000 heralds were displayed, along with "teaser" cards, the first of which, printed in gold and white read, "Gold is where you find it"; the second "Gold is where you find it, go and look for the mine"; and the third broke with an announcement of the showing.

A Harold Bell Wright club was organized amongst the followers of Mr. Wright and announcements of the production were placed in the public libraries in Detroit.

Principal's national cooperative tie-ups were used with great effectiveness, these being with the Winchester Repeating Arms Co., the Violet Ray machine, the Colts Company, the Lily Drinking Cups, and many other national products. "The Mine With the Iron Door" opened to remarkably fine business in Detroit and the attendance held up throughout the run.

* * *

FLAPPER CONTEST

The manager of the Griswold Theatre, Troy, N. Y., staged a flapper contest as a special feature for the first night's showing of First National's "The Perfect Flapper." An amateur revue was staged on the second night. Both stunts attracted much attention, as did a special commercial advertising tie-up. Around the theatre's own advertisement were grouped ten ads from business firms in Troy. Each of the ten led off with the title of the picture, but applied to a young girl who is a perfect flapper and going on to state that she buys, wants or needs a special commodity sold by each advertiser. The words, "The perfect flapper" were in the same size and style of type in each instance.

An attractive tie-up with the Kolax Co. in connection with Paramount's picture "Monsieur Beaucaire." This scene shows Rudolph Valentino and Bebe Daniels.

HAIRDRESS CONTEST

THE style of hairdress worn by Colleen Moore in "So Big" is certainly distinctive and will interest most any female patroness. Why not a contest for the girls in your neighborhood which will call for them to appear at your theatre at some designated time and display their creation of old-fashioned hair dress. Especially now, that so many of the women are letting their tresses resume their natural lengths again, this feature will meet a most enthusiastic reception. Suitable prizes should be awarded to the winner chosen by a committee made up, say, of the local hairdresser, an artist of some renown, and a layman.

This will also afford the hairdressing and beauty parlors an opportunity to make suitable window displays of the stills available for this purpose, and so some extra advertising is had.

* * *

AUTO PARADE

The fact that A. H. Blank controls virtually all of the motion picture theatres in Des Moines, does not stop Bud Gray, director of exploitation for the Blank theatres from exerting a lot of effort to put his pictures over. He creates his own competition by pitting his various houses against each other. When he gets a picture that will stand exploitation, he goes the limit.

For instance, when he recently played First National's "Husbands and Lovers" it was the caption for a page of mercantile advertising. In each ad was a brief description of a scene from the picture, the scenes being applicable to various lines of business.

One of the ads was taken by an automobile dealer. To get full benefit from co-operation with the picture, this dealer made up a parade of his cars, decking them out in white ribbons and had the first car appear like that for a bride and groom. A real bride and her victim rode in the car, attracting a lot of attention.

Then Gray tied up eighteen window displays. And then—he used the Fur Week being observed in Des Moines for an additional ite-up, getting big mention in a page ad which cost him nothing.

* * *

SOMETHING NEW

A very good stunt was executed by Milton D. Crandall, director of publicity and advertising of the Rowland and Clark Theatres, Pittsburgh, in behalf of Harold Lloyd in "Hot Water." This was the assembling of a large number of young fellows who bore (or thought they did) a resemblance to Lloyd on the steps of the City-County Building in the Steel City at noon of the day on which the picture opened in the Liberty and State, two Rowland and Clark Theatres.

An attractive poster of Corinne Griffith in "Black Oxen," a First National photoplay.

The idea seemed to take on with the very considerable number of "Harold Lloyds" in Pittsburgh and vicinity, for they surely did turn out in greater numbers than was anticipated. Also a great concourse of people was on hand to see the contest decided. It was a stunt that did not entail much expense, the only money being utilized being for a 3-inch ad in the Sunday papers and the money for the four prizes that went to the winners. The Pittsburgh papers handled it very nicely in advance and also devoted large space to an account of the event, including three and four-column cuts. The three judges were Joseph N. Mackrell, Recorder of Deeds of Allegheny County, Harry E. Speaker, Private Secretary to Mayor Magee and A. S. Davis, General Manager of the Rowland and Clark Theatres. The four lucky ones were given their awards by Mr. Mackrell.

* * *

"THE ENCHANTED COTTAGE"

Manager Dewey Mousson, of the Knickerbocker Theatre, Nashville, obtained a striking and valuable window display for First National's Barthelmess picture, "The Enchanted Cottage," from the Sherwin-Williams Paint Store in Union Street.

The display consisted of a painting of a cottage, set on a hillside with two or three large trees near. The cottage was white. In front of the painting the manager of the store arranged a sand road, with three toy automobiles placed on it.

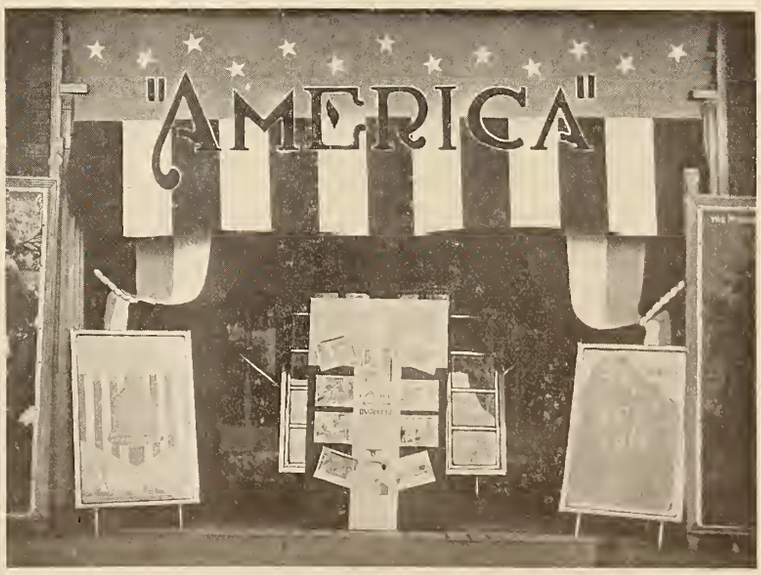
Behind the painting were two high-powered electric bulbs, which flashed on and off. The special sign read, in part, "Put Sunshine in 'The Enchanted Cottage' by using Sherwin-Williams paint . . . and see 'The Enchanted Cottage' at the Knickerbocker."

Manager Mousson decorated his lobby in his usual attractive style, ran a film trailer on his screen and teaser ads in the daily press. Both of the marquees carried large electric signs and the street cars and safety zones were bannered.

* * *

HUMAN INTEREST YARN

One of the biggest human interest stories that has broken in Dallas, Houston, Forth Worth and other important Texas cities, followed the discovery by Curtis Dunham, Paramount exploiteer of the original Taisie Lockhart of "North of 36." Dunham happened on the information through the election of the elderly Mrs. Amanda Burks to the Presidency of the Trail Drivers' Association, the most powerful cattlemens' group in the country. It was brought to light then that Mrs. Burks was the only woman in the State of Texas who drove a herd of cattle over into Kansas back in the sixties. This makes her the original of Taisie Lockhart, the heroine in the Paramount picture, "North of 36" and forms the basis for a long interesting yarn in most of the important papers in the cattle country. Dunham is arranging the release of his story so that it breaks a few days in advance of the opening of the picture at the local theatre. Great interest in the picture was aroused by this unusual stunt.



A splendid and appropriate theatre front decoration for D. W. Griffith's "America." This was done with very little expense.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

"PETER PAN" GOES OVER BIG

Betty Bronson Charming as Peter "the Boy Who Never Grew Up"

"PETER PAN." A Paramount Picture. Adapted from the stage play by Sir James Barrie. Director, Herbert Brenon. Length, 9,593 Feet.

CAST AND SYNOPSIS

Peter Pan	Betty Bronson
Captain Hook	Ernest Torrence
Mr. Darling	Cyril Chadwick
Mrs. Darling	Esther Ralston
Wendy	Mary Brian
Michael	Phillippe de Lacy
John	Jack Murphy
Nana	George Ali

Peter Pan, the boy who never grew up, and Tinker Bell, a friendly fairy, take the Darling children to Never Never Land. Peter teaches Wendy, Michael and John to fly. They have wonderful adventures, and a sea battle with the villainous pirates under the fierce Captain Hook. Peter wants the children to stay forever in Never Never Land so that he may have them as playmates. They in turn beg him to return with them to their parents. This he declines to do because he would have to go to school and grow up to be President. So in the end he flies away and the children return home.

HERE is a fantasy that reflects great credit upon all connected with its production, as well as registering a forward stride for the industry generally. There can be no doubt as to its box-office appeal for any type of house. It will appeal alike to juvenile audiences and the most hardboiled picture-goers. It is a delightful creation chuck full of the sunshine of laughter and the joy of living.

The tale of Peter Pan is known far and wide, and there will be no trouble in getting all your potential patronage to come to the theatre for this treat. Once inside, Herbert Brenon's wonderful adaptation of Sir James Barrie's fairy tale cannot help but please them. And this means the word-of mouth advertising that is so valuable.

One of the best scenes of the picture is that in which the children are taught to fly. It is not so easy for them. Quite a little effort and concentration is required. But when they finally master the intricacies of the operation and wing their ways through the window to Never Never Land the kids will be jubilant, and their elders will have returned to the days when magic made all things possible.

Through remarkably clever double exposure, Tinker Bell, the fairy, appears flitting about the screen as a diminuitive fairy. She is the personification of everything a good fairy should be.

No error was made in casting Betty Bronson as Peter. She is utterly in character, enjoys every moment of her role, and has come to stay in the hearts of picture-goers.

Ernest Torrence is at once fierce and comical. His portrayal adds to his reputation. It wouldn't be fair not to mention George Ali who plays the part of the dog-nurse Nana. His antics contribute greatly to the wistful whimsy pervading the production. The rest of the cast is in keeping.

Exploit the title, the stage play, the director, the author and the cast. Make a strong play for juvenile attendance, and in getting maturer audiences stress the fact that many of us are, after all, only boys who never grew up.

"TWO-FISTED SHERIFF" STIRS UP THINGS

Fast Action Westerner A Good Buy For Independent Market

"A TWO-FISTED SHERIFF." Arrow Photoplay. Author, George W. Pyper. Directors, Hard Hayes and Ben Wilson. Length, 4,537 Feet.

CAST AND SYNOPSIS

Jerry O'Connell	Yakima Canutt
Midge Blair	Ruth Stonehouse
George Rivers	Joe Rickson
Bandit	Jack Woods
Bandit	Cliff Davidson
Bandit	Art Walker

Midge Blair, a girl coming to fill the position of telephone operator at the Western town of Cactus, meets with an unexpected adventure when the stage horses run away and the driver falls from his seat. She is saved by Jerry O'Connell known as the two-fisted sheriff, and they are mutually attracted. Jerry, left in charge of a valuable platinum shipment, is decoyed from his post and the platinum stolen. Midge gives him a clue to strangers who called up an abandoned mine. He goes on the trail. Midge learns of an attempt to double-cross him, and rides after Jerry. She is lost and rescued by Jerry from the bandits. The leader of the gang escapes with the treasure in a wagon, Jerry follows. The wagon hurtles over a cliff. Jerry escapes, but the leader is killed. The sheriff wins the reward and Midge.

WHEREVER the fans fall hard for the rip-roaring, cyclonic type of Westerner, "A Two-Fisted Sheriff," should give thorough satisfaction and bring rich box-office returns. It is an uncommonly good buy for the independent market.

It stars Yakima Canutt, the rodeo expert, who has already shown in other productions of this series, a marked ability to shoot, ride and raise general ructions after a fashion bound to endear him to the hearts of all fans who like the "red-blooded" stuff, and he certainly earns his wage in this picture.

You don't look for excess originality in a straight melodrama of the so-called "wide open spaces," and so far as its plot is concerned this film winds along familiar trails. But there's something doing every minute, the directors have kept the action buzzing at top-speed and given a number of surprise twists to their material which results in the development of a high quality of suspense, so that the lovers of wild adventure will find nothing to grumble about.

There are any number of exciting situations and some exceptionally thrilling stunt work. Among the latter may be mentioned a "peppy" scene in which hero Jerry O'Connell, while chasing the villain, springs to the latter's saddle from his own horse while both steeds are galloping furiously down the mountain side. Another big punch is put over in the finale, when Jerry leaps to safety from a wagon which vanishes over a precipice carrying the bandit-leader.

Yakima Canutt registers as an athlete of unusual prowess and fills the role of hero capably. As a horseman he holds his own with the best of the equine miracle-performers and should build up a big following among the stunt-admirers. Ruth Stonehouse figures as a very pretty and appealing heroine, the support is adequate and Western types convincing. Good photography, mostly exteriors, with excellent lighting, distinguishes the entire production.

You can exploit this as a bully Westerner, tell your patrons about Canutt's breath-taking stunts, play up the heart stuff and melodramatic swing of the picture.

SHOULD PROVE A BOX-OFFICE HIT

tacular and Human Interest Values "So This Is Marriage" Offers Spec-

"SO THIS IS MARRIAGE." Metro-Goldwyn Photoplay. Author, Carey Wilson. Director, Hobart Henley. Length, 6,300 Feet.

CAST AND SYNOPSIS

Peter Marsh	Conrad Nagel
Beth Marsh	Eleanor Boardman
Daniel Rankin	Lew Cody
Mr. Brown	Clyde Cook
Nathan	Edward Connelly
Uriah	John Boles
King David	Warner Oland
Beth Sheba	Mabel Julienne Scott

After five years of marriage Beth and Peter Marsh become estranged owing to the young wife's love of pleasure and frivolous ways. She accepts the attentions of Daniel Rankin and even considers the latter's proposal that she divorce Peter and marry him. A serious quarrel between Beth and Peter results. Beth goes to Daniel's apartment. He renews his vows, but suspecting that Beth really cares for Peter reads to her the story of King David's liaison with Beth Sheba, wife of Uriah with its tragic ending. Beth hurries back to Peter and her child and a reconciliation takes place between husband and wife.

A REMARKABLY well directed and interesting picture, strong in artistic and story value, "So This Is Marriage" ought to prove a box-office winner wherever it is booked. Hobart Henley deserves unlimited credit for his skillful handling of some pretty daring situations, so delicately toned down that not even the stern moralists can find a target to shoot at. You don't often see sex stuff of such alluring brand, yet kept on the safe side of risque suggestion.

Seldom have we witnessed such perfect continuity, and this despite the fact that a number of Biblical scenes are sandwiched into the modern narrative. This Biblical incident, illustrating the tragic results of King David's intrigue with Beth Sheba, wife of Uriah, is one of the film's high lights. Done in technicolor, replete with Oriental atmosphere, is a rare example of exquisitely beautiful camera work, and fits so snugly into the construction scheme that you are never conscious of a break in the main thread of the story.

The balance of sympathy between husband and wife is craftily adjusted. While one feels that Beth Marsh should be censured for her excessive frivolity, this undercurrent of resentment is neatly balanced by the fact that Peter, her husband, is inclined to be a trifle too masterful. And through all the battle of conflicting moods it is manifest that at heart the wife really loves her husband, although dazzled momentarily by Rankin.

The suspense is well maintained, for there is no anticipating just what is going to happen when Beth flings away from her home in a rage and visits her admirer's apartment. Then comes the big surprise, for Rankin, with a weeping woman on his hands, deliberately resolves to send her back to Peter and accomplishes his design by relating the David-Uriah Episode.

Conrad Nagel is extremely effective in the heavy role of Peter Marsh, Eleanor Boardman registers splendidly as Beth, Lew Cody furnishes a fine character sketch of the debonair Rankin.

You can safely exploit this as a story with universal appeal, its heart interest undeniable and a perfect riot of photographic magnificence. Conrad Nagel, Eleanor Boardman, Lew Cody and Clyde Cook should be featured.

THRILLS GALORE IN "SILK STOCKING SAL"

Realistic Underworld Melo Should Prove Fine Box-Office Card

"SILK STOCKING SAL." F. B. O. Photoplay. Author, E. Richard Schayer. Director, Tod Browning. Length, 5,637 *Feet.*

CAST AND SYNOPSIS

Silk Stocking Sal ..... Evelyn Brent
Robert Cooper ..... Robert Ellis
Abner Bingham ..... Louis Fitz Roy
Bargain Basement Annie ..... Alice Browning
Gopher Banning ..... John Gough
Bull Reagan ..... Earle Metcalfe

Robert Cooper detects Silk Stocking Sal in the act of burglarizing his house. He determines to give her a chance to reform and employs her in his office. The chief of the crook gang Sal traveled with is witness to a quarrel between Cooper and his business partner and kills the latter. Robert is arrested, charged with the murder. Sal returns to the gang with the intention of clearing Robert. While the leader is drunk she succeeds in obtaining a confession of the crime from him, which is recorded on a dictaphone. With this evidence she saves Robert from the electric chair. He weds her.

A BULLY underworld melodrama which should pack 'em in wherever screen patrons demand exciting pictures with thrills galore combined with a pleasing love romance. It is a safe bet that "Silk Stocking Sal" will score a big hit with a majority of the fans. Maybe a few of the "high culture in films" advocates may be inclined to smile condescendingly at its tempestuous action and roughhouse atmosphere, but even these sophisticated souls can hardly fail to find it entertaining.

Director Tom Browning has certainly done a fine job in putting this one over. He had a good plot to begin with and handled it like the artist he is, starting matters off with a scene which earns sympathy for heroine Sal right away, building up his story values in a succession of sequences that flow as smoothly as a rippling brook, piling up the interest and speeding the action until it culminates in as tense a climax as ever filmed.

Sal is a victim of environment, the sort of girl who always appeals to a moving picture audience, because the spectators understand that conditions over which she had no control forced her into underworld life. So when Robert Cooper catches her in the act of robbing his premises, and, instead of handing her over to the law's cold mercy, gives her a job and chance to "go straight," the crowd is "all for Sal."

Follows the slaying of Robert's business partner by gang-leader Bull Reagan, the latter's success in throwing suspicion on the first-named gent and Sal's return to the crook bunch, with the intention of wringing the truth out of the bandit boss. While Bull is hootch-soaked she affects to despise him because he lacks the killing instinct, whereupon the infuriated boob boasts of having accomplished the crime for which Robert is about to pay.

Bull's confession is recorded by a dictaphone and with this evidence Sal saves Robert just as the authorities are about to send him skyward via the electric chair route. Suspense reigns all through the foregoing situations and tightens to the 'steenth degree in the chair episode, when the hero only escapes elimination through the "juice" failing to work.

Evelyn Brent does the best work of her career as Sal, Robert Ellis is a capable hero, Earle Metcalfe a sufficiently sinister and repulsive Bull Reagan and the support is excellent.

Exploit this as a thrilling melodrama of the finest, with realistic underworld stuff and a good love romance to boot. A silk stocking tie-up with stores on the title should be feasible. Play up Evelyn Brent and Robert Ellis.

FEMININE APPEAL IN "ARGENTINE LOVE"

Bebe Daniels Feature Has Sentimental Urge and Romantic Values

"ARGENTINE LOVE." Paramount Photoplay. Author, Vicente Ibanez. Director, Allan Dwan. Length, 5,970 *Feet.*

CAST AND SYNOPSIS

Consuelo Garcia ..... Bebe Daniels
Juan Martin ..... Ricardo Cortez
Phillip Sears ..... James Rennie
Senator Cornejo ..... Mario Majeroni
Emanuel Garcia ..... Russ Whital

Consuelo Garcia, daughter of the Mayor of Alcorta, the Argentine, is betrothed against her will to Juan Martin. She is in love with Phillip Sears, American engineer. Juan kills another Spaniard who pays attention to Consuelo. The populace blame Consuelo and are about to drive her out of town when she is rescued by Phillip. Fearing lest Juan should slay Phillip, the girl tells the former she loves him. Phillip assists the couple to elope, but at the border Consuelo confesses to Juan that she merely wanted to save Phillip's life. Juan not to be outdone in gallantry, returns and notifies Phillip that he will not accept his sacrifice. Juan is slain by his pursuers, Consuelo and Phillip are united.

THIS picture carries a strong feminine appeal on account of its vivid coloring and romantic trend, but is not so likely to win the favor of male patrons because its sentimental angles are stretched at times to the verge of absurdity. However, the film may do good business in houses catering principally to the womenfolk.

The foreign atmosphere is well developed and sustained, in fact "Argentine Love," although the action takes place in modern times, has more than a suggestion of a costume play owing to the bizarre attire which distinguishes most of the characters. The story is weak in spots and hardly convincing, even when due allowance is made for the fact that "they do things differently" in the glamorous surrounding of the partly Spanish town.

Judged from a strictly artistic viewpoint the feature ranks high. The settings are lavish in the extreme, the exteriors charming, the long shots skillfully executed and the lighting superb. Director Allan Dwan has kept the action swinging at a lively pace throughout, the trend of events is easy to follow and the continuity holds together without a break to the close.

The melodramatic fuss starts when Consuelo's jealous fiance slays a rival suitor, having previously notified the girl that he will wipe out any chap who dares to come between them. As she loves the young American engineer, Phillip Sears, Consuelo naturally fears lest Phillip should fall a victim to Juan's vengeance. There is plenty of suspense and not a few thrills in the situations which follow, with the hero doing a self-sacrifice stunt by enabling Juan to escape in his clothes along with Consuelo, Phillip fancying that the lady has really bestowed her affections on the man she is engaged to.

But later on, Consuelo admits to Juan that her elopement with him was designed to save her sweetheart's life. Whereupon Juan gives her up and is slain by his pursuers. This tragic episode serves to pave the way for ultimate happiness.

Ricardo Cortez gives a very good performance in the role of the impetuous Juan. James Rennie is rather wooden and apparently ill-at-ease in the part of the American hero, Bebe Daniels is a prettily alluring Consuelo and the support on the whole is adequate.

You must make a strong play for the feminine patronage in exploiting this one. Stress the romantic values, the love interest and picturesque settings and feature Bebe Daniels, Ricardo Cortez and James Rennie.

PROGRAM ATTRACTION REGISTERS AS GOOD

"Courageous Coward" Well Directed and Likely Box-Office Asset

"THE COURAGEOUS COWARD." William D. Russell Photoplay. Author, B. D. Russell. Director, Paul Hurst. Length 4,652 *Feet.*

CAST AND SYNOPSIS

Jimmy Reed ..... Jack Meehan
Doris Hilton ..... Jackie Saunders
Jerry Luther ..... Mary McLaren
Charles Reed ..... James Gordon
Dave Morgan ..... Bruce Gordon
J. Roger Dawson ..... Earl Metcalf

Jimmy Reed's father is a wealthy contractor who realizes that his son, a likeable chap in every other way, lacks aggressiveness and courage. Thinking that it may do Jimmy good to get knocked about a bit, he sends him to work under the supervision of engineer Roger Dawson, who is constructing a huge dam. There Jimmy's troubles begin. He finds himself up against tough men and gets the worst of a couple of scraps. But his mental and physical fibers gradually harden, as he falls in love with Jerry, daughter of foreman Luther. As time goes on he discovers that Dawson is concerned in a plot to double-cross his father. Jimmy foils Dawson's scheme which includes wrecking the dam, wins Jerry and his father's respect.

AS a program attraction "The Dangerous Coward" should be able to hold its own on the box-office firing line in most theatres. It is the sort of story which, without developing anything extraordinarily new as to plot, interests an audience through sympathetic touches, investment of the different characters with realistic personalities and good construction.

The hero who stars off as a coward, finds himself, and becomes a regular fellow, able and willing to take his own part and scrap like a wildcat; is no unfamiliar screen figure. But somehow this type doesn't usually impress you as genuine, his conversation being generally too abrupt and unconvincing. Yet in the present instance, the making-over of Jimmy Reed seems to come about quite naturally and one accepts him cordially.

The reason for this is found in the excellent direction of Paul Hurst and no less excellent acting of Jack Meehan, who impersonates the erstwhile meek hero. Mr. Hurst possesses the happy knack of moulding his situations so that they interlock smoothly, he wastes no footage in superflous detail, and the net result is a feature traveling swiftly to its climax without a single hitch in the action.

From the moment Jimmy Reed is thrust into the rough life of the construction camp there is no lack of sympathy for that seemingly unforunate youth, so far as the audience is concerned. At the beginning he conveys the impression of a likeable fellow, rather easy-going and anything but a tiger in point of courage. The average person is likely to realize that it's pretty hard lines on a city lad, unused to tough company and being manhandled; to be hurled in among a bunch of huskies and left at their mercy.

So it follows that the spectators favor the underdog and rejoice when Jimmy Reed finally proves himself a real man and emerges victorious. This is not achieved, however, without considerable tribulation befalling the hero.

Jack Meehan plays the leading role of Jimmy Reed with force and sincerity, Mary McLaren is pleasing as the pretty girl whose heart is won by the hero. Earle Metcalfe is a hit as the villainous Dawson and the support is well balanced. The photography includes many fine outdoor shots and adequate interiors.

Exploit this as a story of considerable heart interest, good suspense and fast action. Feature Jack Meehan, Jack Saunders, Mary McLaren and Earle Metcalfe.

"DANGEROUS FLIRT" DANGEROUSLY RISQUE

Sex Film Dramatically and Artistically Effective But Nastily Suggestive

"THE DANGEROUS FLIRT". F. B. O. Photoplay. Author, Julia Herne. Director, Tod Browning. Length, 5,297 Feet.

CAST AND SYNOPSIS

Sheila Fairfax ..... Evelyn Brent
Dick Morris ..... Edward Earle
Don Alfonso ..... Sheldon Lewis
Priscilla Fairfax ..... Clarissa Selwyne
Jose Gonzales ..... Pierre Gendron

Sheila Fairfax, reared by a Puritanical aunt, is the innocent victim of a scandal in which she becomes involved with Jose Gonzales. Dick Morris marries her. On their wedding night she is in such a terrified state that she repulses her husband. He mistakes her fear for loathing and leaves her. Dick goes to South America and Sheila follows, realizing that her home training is to blame for the false modesty which has separated them. Her husband becomes mixed up in a mine deal with tricky Don Alfonso. Sheila vamps the latter, saves Dick and they are reconciled.

THERE is a good deal of dramatic force and not a little well-balanced suspense in "The Dangerous Flirt," which is well acted, directed and handsomely photographed. But the film is so brazenly "sexy," its theme so thoroughly risque that not all the good qualities of production serve to atone for its moral shortcomings. Exhibitors may well hesitate over booking this feature. It is certainly not fit for the family trade, and we doubt if even sophisticated audiences will view it without experiencing qualms of disgust.

The opening scenes deal with Sheila Fairfax's home life with an aunt who is nothing short of a fanatic on the subject of feminine modesty. On one occasion this elderly dame is shown giving Sheila a call-down because the girl appears before her in scant attire, although nobody else is present. Thereafter the plot pivots simply on the marriage of the girl to Dick Morris, their first night together in a hotel and the dread with which she views his anticipated embraces. The coy bride repulses her ardent hubby and he leaves.

All of which is sufficiently "close to the knuckle" and not particularly inspiring but in addition to this the subtitles carry a considerable amount of sensual, suggestive hints. The director seems to have determined to see just how far he could go in the way of dishing up dirt without getting into trouble. At that, it's a cinch that in certain States the censorial birds will tear the film apart. Pictures of this kind merely furnish enemies of the screen with fresh ammunition for their assaults.

After the wedding night episode the action switches to South America and a telling melodramatic punch is driven home by the situation where Sheila rescues Dick from the close attentions of a firing squad, he having got into difficulties over a mine with a Don who is something of a political big gun. Incidentally, the young lady, who has thoroughly conquered her shyness in the interval, successfully vamps the scheming Don, whose nephew is also allured by her charms.

Evelyn Brent wears a variety of handsome gowns gracefully and gives an adequate performance as Sheila. Edward Earle fills the role of Dick Morris acceptably. Sheldon Lewis, as Don Alfonso, and Pierre Gendron, as Jose Gonzales, are effective.

The title undoubtedly possesses drawing power. If you book the picture it is best to make it plain that the story is ultra daring, or you will run the risk of offending such patrons as object to risque subjects. The safest plan is not to book it at all unless your customers are of an extremely sophisticated type.

"LOVE'S WILDERNESS" HAS BOX-OFFICE VALUE

Corrinne Griffith Well Cast in This Human Interest Picture

"LOVE'S WILDERNESS". First National Picture. From Story by Evelyn Campbell, Directed by Robert Z. Leonard. Length, 6,900 Feet.

CAST AND SYNOPSIS

Linda Lou Heath ..... Corrine Griffith
David Tennent ..... Holmes Herbert
Paul L'Estrange ..... Ian Keith
Pierre Dazin ..... Maurice Cannon
Matilda Heath ..... Emily Fitzroy
Prudence Heath ..... Ann Schaefer

Linda Lou, an orphan, is loved by David Tennent, an explorer and becomes engaged to him. He leaves on an exploration trip and while he is gone she falls in love with Paul L'Estrange, an adventurer and elopes with him. They go to Canada where he deserts her. David returns, finds her, regains her love and marries her. They go to Africa and while in the jungle they find Paul, who has been sentenced to Devil's Island for crime. Paul rescues Linda during a hurricane and is later killed by a fellow convict.

IN "Love's Wilderness" one finds everything that goes to make up box-office power. It has strong love interest, suspense, thrills and some good clean comedy touches. It has been handled deftly and the result is an entertaining picture that will please wherever shown.

The theme is rather unusual. Linda, quite unexpectedly, married the adventurer and he later deserts her and sends word that he has been drowned. Later when she marries David, one wonders how the story will readjust itself, but it does so in a very interesting fashion.

There are some very beautiful scenes in this production. One in particular is that of a boat landing in a small Southern town. The sweeping view of the river with the old side-wheel steamer coming into view is outstanding.

Then there are jungle scenes and gangs of convicts shown at work. There is the night marching of the convicts, under the glare of torches carried by armed guards And the final uprising of the half crazed men against the guards.

The greatest scene in the picture is that of the tropical storm. Linda becomes lost in the jungle when the storm breaks in all its fury. It is a wonderful scene and acts as a fitting climax to the production.

Photographically the picture is perfect. The shots are all excellent and show with marked clearness.

Corinne Griffith, as Linda Lou, is excellent. She must take the part of a young over-protected Southern girl; a young mother and a society leader. In each part she does well and wins her audience.

Her biggest scene is when she meets her former husband in a hunt in the jungle during a storm. Fearing her husband will find her there and unable to resist the pleadings of her former husband for aid in escaping, she is between two forces and her acting is wonderful.

Ian Keith, as Paul L'Estrange, an adventurer, is well cast. At first he wins the sympathy of the audience but later, through his unmanly acts he becomes nothing more than the adventurer.

Holmes Herbert is very good as the tolerant David Tennent. He is an understanding soul and stands out as a beacon to Linda Lou and wins her through his never ending devotion.

Taken as a whole, the picture offers exceptional entertainment and is safe booking for any theatre.

Corinne Griffith has a large following of fans so it would be well to give her name heavy advertising.

Decorate the lobby with palms for a jungle atmosphere and green flood lights will help lend color.

FRANK KEENAN SCORES IN SOUTHERN ROMANCE

"The Dixie Handicap" Will Be a Winner at the Box-Office

"THE DIXIE HANDICAP". Metro-Goldwyn Photoplay. Author, Gerald Beaumont. Director, Reginald Barker. Length, 6,905 Feet.

CAST AND SYNOPSIS

Virginia ..... Claire Windsor
Judge Jeffrey Roberts ..... Frank Keenan
Johnny Sheridan ..... Lloyd Hughes
Dexter ..... John Sainpolis
Noah ..... Otis Harlan
Bubbles ..... Joseph Morrison
The Major ..... Otto Hoffman
Mr. Bosworth ..... Edward Martindel

Judge Roberts is a proud aristocratic but impoverished Southern gentleman and a great lover of horses. His only remaining race horse is Southern Melody, who dies in a storm but only after giving birth to a filly which he calls Dixie. The judge is forced to part with Dixie, but he keeps this knowledge from his daughter, Virginia, whom he sends on a trip to Europe, using the money he received for Dixie. Johnny Sheridan, the trainer of Dixie, buys back the horse after sustaining a serious injury in an important race. The judge loses his home and becomes a sot, when his daughter returns from Europe. The horse is entered in "The Dixie Handicap" and wins a $50,000 purse. The judge buys back his home and Johnny and Virginia find happiness together.

A STORY dealing with that ever engrossing subject,—the sport of Kings with the old South as a background would be enough to guarantee a pleasant evening's entertainment, but with a story such as Gerald Beaumont has supplied, with Frank Keenan in the lovable character of the Southern aristocrat, and Reginald Barker at the megaphone, "The Dixie Handicap" is something much more than this; it is a screen classic that has the additional advantage of being one of the most immensely enjoyable films we have witnessed in many a day. And what is perhaps more to the point, it is the type of picture that will be a winner in any box-office, from the first run house to the smallest neighborhood playhouse.

There are some of the finest races in this picture that were ever made for the screen; there is action galore, romance aplenty and pathos that will bring tears to the eyes; there is also a diverting interspersion of comedy to lighten up the sadder moments and some of the best acting that has been on view in many a moon. In a word "The Dixie Handicap" is a picture that no one can afford to miss, and at its premiere at the Capitol Theatre, New York, a large and enthusiastic audience demonstrated their appreciation in no uncertain terms.

The Southern atmosphere is faithfully depicted, the direction is flawless, and the title writer and photographer have done their work well. We can think of no picture within recent memory where there was closer co-ordination of concerted effort with such successful results.

When the casting director selected Frank Keenan for the role of the Southern gentleman he showed rare good judgment, for Mr. Keenan has played similar characters before as if to the manner born, but even he has never played with a finer breadth of understanding and more sympathy than he displays as the thoroughbred gentleman in this production. The role could not have been in better hands. Then there should be a word of praise for Otis Harlan, to whom is intrusted the part of the faithful old negro servant, and who achieves a noteworthy distinction in this small role by the sheer felicity of his art. Claire Windsor is seen as the daughter and is a vision to behold; Lloyd Hughes gives an engaging performance.

In your exploitation make the most of the wonderful races, and feature Frank Keenan and Claire Windsor.

It is a pleasure to offer exhibitors a window tie-up section on such a picture as this one!

Samuel Goldwyn
presents

The George Fitzmaurice
PRODUCTION

"A THIEF IN PARADISE"

Adapted From LEONARD MERRICK'S *novel* "THE WORLDLINGS" . . . . . FRANCES MARION

with

Doris Kenyon, Ronald Colman, Aileen Pringle,
Claude Gillingwater, Alec Frances

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

A First National Picture

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

NATIONAL Tie-Up SECTION

Get "A Thief in Paradise"! There's a Reward for It

REGARDLESS of what angle you have been accustomed to utilize in super-productions, the exploitations of "A Thief in Paradise" will offer itself to several new modifications and elaborations. All thruout this newest First National picture, the keynote is *action!*

There are hardly five consecutive feet of the film that will not call forth an "Oh!" or an "Ah!" from your audience. The many breathless anticipations that are interjected will never fail to resolve themselves into thrilling realizations. The story (an adaptation of the well-known novel "The Worldlings") as briefly told herein is only partially illustrative of the extraordinary selling sides of "A Thief in Paradise."

THE STORY

ON the beach of an island in the Samoas, Phillip Jardine, a puppet of ill-fate, is attacked and killed by a shark just as a long-awaited letter, containing money to carry him back to his wealthy father in Frisco, arrives. Rosa Carmino, the half-caste common-law wife of this beachcomber induces Maurice Blake, another derelict, to substitute for the dead man, thinking to compromise him in this way.

Although Blake realizes the danger he is facing, he is so anxious to get back to civilization and a fresh start in life, that he becomes a willing party to the deception, and in the company of Rosa departs for San Francisco.

The deception is successful and Blake is accepted into the society of the elder Jardine's friends. He meets Helen Saville with whom he falls in love, and then realizes for the first time that there is ever a halter about his neck. During all this period Rosa is blackmailing Blake and living in an Oriental splendor her ill-gotten gains afford her.

EXCITING POLO-GAME

The holiday season is on, and a polo game is held between girls clad in bathing-suits. Helen is one of the players, and during one of the exciting melees of the game, her horse bolts and runs away with her, endangering her life.

A lobby cut-out, an idea for your prologue, or for window shows all are in this striking still from First National's new super-production, "A Thief in Paradise."

BLAKE rescues her. In the few moments that she is in his arms after the rescue, Blake's love for her recognizes no bounds and he declares it to her, his false position in society notwithstanding. This little scene is overheard by Mr. Jardine.

A surprise announcement party is planned by Jardine, Sr. The affair is most resplendent in its settings and favors. Among the entertainers, however, is none other than Rosa, engaged to do an Oriental dance. All the hate and jealousy of a woman spurned in love festers in her breast, and she threatens to expose Blake. He buys her off with money again.

AIRPLANE SCENE

Soon Helen and Blake are married, and start off on a honeymoon trip in an airplane. Rosa follows. The deception preys upon the mind of Blake, and he decides to brave the worst, once and for all, by telling Helen everything. But Rosa had already gotten to Helen's apartment, and in a scene quivering with tenseness, makes a complete expose of the entire fraud, displaying the last check Blake had given her.

Poor Helen is heart-broken, and leaves immediately for her father's home, to which Blake follows her. There he makes his long delayed confession to the elder Jardine, nearly breaking the old man's heart, for he had come to love this young man. Helen remains stoical throughout the entire scene, and Blake, entirely discouraged and despondent with life attemps to put an end to it all.

His grave danger, and the proximity of death to the one she loves, prompts Helen to forego her pride, and she nurses him back to life and love.

Magnificence Is the Keynote of "A Thief in Paradise"

BEAUTIFUL SETTINGS

IT is really a pity that exhibitors can not say to their patrons, "This is a most magnificent picture, replete with all the splendor and luxury that lavish producers could possibly put into it" and let the matter go at that. But it seems that this can not be done for the simple reason that these patrons have been fooled too many times by inferior pictures. This is the time when they will believe no more than their eyes can see; for which reason this First National production of "A Thief In Paradise" is well prepared to fullfill any of the promises you may make, regardless of the possible virility of your imagination and descriptive powers.

All you have to do is to arm yourself with a set of stills similar to those shown on the pictorial page facing this, and display them prominently in your lobby on well arranged mountings—then your patrons will be convinced.

Use the Lobby Cards

The dancing scene shown in the big reproduction appearing at the top of the pictorial is beyond our mean capacity for description. Be sure you get at least that one for your lobby. It is No. 244. In it, too, you have a comprehensive plan for the settings of the prologue discussed on the previous page.

The smaller picture on the page (Still No. 410) is the picture that suggested the musical idea for the prologue. There is another picture, not shown in this section, which is somewhat similar except that an artist at work at a painting replaces the musician.

THREE good tie-up values are shown in the stills on this page: No. 294, with the modern Spanish shawl in the foreground, No. 440 that lends itself so easily to the men's dressing gown department of any up-to-the-minute haberdasher and department store, and No. 427 which, for our purposes, might almost be captioned "a fountain pen being used by a beautiful woman." And it might be added that, no doubt, she is using only the very best of paper to do her writing upon.

If we were the possessors of this magnificent dressing gown worn in First National's "A Thief in Paradise," our facial expression would change.

This above in First National's "A Thief in Paradise" presents a dandy opportunity to tie-up with a store selling Spanish shawls.

This is one of the best fountain pen tie-up possibilities that has yet come to our attention. It is used in First National's hit "A Thief in Paradise."

Work the Pen Tie-Up

Now then we have four favorite articles to tie-up on. The latter two may be done on a big scale, by getting the cooperation of the national manufacturers service. The Dunn Pen Company is one, and the Whiting Stationary manufacturers are another. However we would suggest that you stress the fountain pen idea, for the still is a beaut for that article. Fountain pen companies are usually to be depended upon to make most attractive window displays. It is even possible that the company will seize this opportunity to run an advertisement in your local newspaper for the length of your booking of "A Thief in Paradise."

TAG YOUR NEIGHBORS

IN the Still No. 129 shown on page we are treated to the sight of four venerable and otherwise worldly men who nevertheless seem unable to cope with the prime desires of the baby. A bottle of milk will probably act as the pacifier,—more especially so if it is a recognized brand of milk, like Bordens Grade A.

Take this matter up with the Borden people, and there is no doubt that if you printed up a quantity of little door tags advertising this showing, their drivers will give them a most thorough distribution on the morning route. If the company happens to carry their advertising in your local newspapers, it is entirely probable that they will want to include this little feature for a few days. In that case, be sure to provide them with the still for a cut.

Instigate a little discussion among the women folk as to the relative desirability of feeding a baby from the bottle.

A Good Teaser Card

We borrowed this idea from the producers, the First National, who have stocked a large quantity of penny post cards on which the profile and full face of Roland Coleman (Maurice Blake) is reproduced in a little box about two and a half by one inches. The written matter is somewhat as follows: "Thief, Thief! Wanted. Reward offered." A cursory description of this star followed, as well as a reprint of two finger-prints adding to the realistic effect. And down near the bottom it stated that the receiver of this card call upon the senders for more explicit information. Use these.

Magnificient settings were the keynote throughout this entire First National Production "A Thief in Paradise." But with George Fitzmaurice at the helm, such effects are always a matter of course.

"A Thief in Paradise"

Another Feather in First National's Cap

The still to the right is one further example of the luxurient beauty in "A Thief in Paradise." Below is the beginning of the plot of this First National picture crowded with thrills of the first water.

Pearls and perfumes are the subjects of publicity for these two stills in First National's latest box-office hit "A Thief in Paradise."

Don't Neglect the Old Favorites

Jewelry Stores still offer a profitable outlet for tie-ups and exploitation

IN offering the varied tie-up stunts of a different nature that seemed to suggest themselves so easily for "A Thief in Paradise," we almost overlooked the old favorites. It is well said that a tie-up with a jewelry store is ever a "jewel" of a tie-up, simply because it is usually the pleasure-bound crowd that stops to look into the windows that reflect the sheen and brilliancy of diamonds and pearls.

In the Still No. 329 above is a picture showing to much advantage a gift package of Deltah pearls. These pearls are nationally known, and their importers, L. Heller and Sons, of Fifth Avenue, New York, are prepared to send you some corking window displays on the subject.

The lithe and graceful dancer shown in Still No. 416 on the following page is another example of the opportunities offered for jewelry connections. Her dancing costume is designed almost entirely of glittering trinkets. The gorgeous veils that she employs here are also another outlet for any enterprising jewel or novelty store keeping in mind the recent fad of bizarre bracelets and earrings and such things.

Still No. 316 hardly requires any explantation. Perfumes are always a sure

(*Continued on Page* 58)

Whose move? If it is yours, we suggest that you get in touch with the Pyralin products immediately on a tie-up for First National's "A Thief in Paradise." There are many such unusual chances presented.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

These tie-ups have something real to tie-up with!

VALUES!

and "The Thief in Paradise" is chuck full of them!

As Danny says in Film Daily: "Here's a box-office. If this doesn't make the S.R.O. sign work overtime then we're cock-eyed. It rings the bell all the way."

It's THE big money picture of 1925 for you. Read-em! Reap Your Reward!

That's a fine bunch of good, sensible, business creating tie-up ideas!

Our press sheet has a lot more -

And after you have taken a look at the stills or the picture itself-you will think of many more

It's one of those real showman's pictures - an idea in every foot!

Here is indeed a sterling opportunity for a tie-up with a bathing suit manufacturer in First National's "A Thief in Paradise." One might almost imagine that the manufacturers were on the location directing this particular scene.

Augment Your Lobby Free

IN the short synopsis of "A Thief in Paradise," given on the previous page, only a few of the exploitation possibilities were shown. In a more specific manner, other ideas will be fully developed in the ensuing pages.

Here above is one of the stills (No. 490) showing the bevy of bathing girls that add so much entertainment to the picture. The EXHIBITORS TRADE REVIEW has made arrangements with the Jantzen Mills for your use to tie-up on their bathing suit displays. This means that made-to-order publicity stunt is all ready for you without any expense other than the cost of a post-card calling for the service. The manufacturers will do the rest; simply write them, telling them of the sporting-goods or sweater shop nearest your theatre which you have interested in the added prestige their window will get from such a display.

We know from past experiences that once you have interested a store-keeper in this sort of cooperation, you will have assured yourself of his enthusiastic help for any other display you may have occasion to desire in the future.

TEN LOBBIES FOR ONE

AFTER several trials have been made, there is no reason why your theatre should not establish ten or more subsidiary miniature lobbies throughout your town. These little "lobbies" are really an invaluable aid. It is almost as though your theatre were located in so many different locations at one and the same time, broadcasting its coming attraction to so many different quarters of the town—but with only the overhead expense that is attached to one theatre.

A HORSEMAN'S STUNT

THE little still (No. 360) shown at the bottom of this page is another such example, as are the many others to follow. The picture depicts the scene where Blake has just completed the rescue of Helen from the danger of a run-away horse, and here again we suggest a sporting-goods store, or a high-class department store as the tie-up medium for horse-riding accessories. The two men in the background add a bit to the humor which is always attached to "doing a cropper," despite the ofttime serious results that accompany a wild horse. Riding academies will certainly be found to be willing partners in exploiting this angle.

This still might be mounted on a beaver board for display, and captioned: "The lady fell right off her horse into love—but there are safer ways of falling in love. Inquire at the Riding Academy.

First National's "A Thief in Paradise" riding academy master for exploitation.

The Still No. 234 of the girl stepping out of the oyster shell is rife with unusual possibilities for exploitation. Is there a popular after-theatre sea food restaurant in your neighborhood? That's the place you want to make a big splash with this particular picture. If this restaurant boasts of a dance orchestra and review, talk them into putting on a special number portraying a similar scene. This ought not to be a difficult undertaking, for it is altogether in keeping with the business. In fact, the manager may even welcome this suggestion for his own uses other than within the limitations the picture allows.

TRY A FASHION SHOW

WOMEN will be entranced with gorgeous clothes that are worn in the scene where Jardine, S. opens his sumptuous home for the surprise announcement. The very latest fads and fashions are displayed by these make-believe children of fortune. Beautiful fur and silk wraps are first seen as each couple enters the home, only to be discarded for a view of the magnificent creations underneath.

Cooperate only with the very best of the modistes in your town in this matter. Go to the most reputable department stores, to shoe-stores that boast of most exclusive clientele, hosiery dealers of the highest order, to shops that deal in the daintiest of ladies' underthings,—the National Tie-up service of the EXHIBITORS TRADE REVIEW will furnish you with a list of national manufacturers who will also cooperate with you. Then, combining all these, you can stage a fashion show that is really a *fashion* show.

Stage it in your theatre during the morning hours—say from ten-thirty to

twelve every day for a week. Then, too, you might rearrange your schedule for the week, and make a showing once each day during the afternoon, and once during the evening performance. You need have no fear that it might turn out to be uninteresting to the men folk, if you can assure them that only the prettiest of models and manikins will be used.

PROLOGUE IDEAS

IF you care to make this show part of your prologue. you might reproduce one of the scenes in the picture in which Rosa Carmino does her dance. here are several stills reproduced in this section that will furnish you with the information needed to clothe the dancer suitably for the occasion. It is also well to note that there is a musical twist to the scene (see the still in the pictorial on page 58.)

It is our suggestion that you play some well-known tango favorite for this dance, and so open up a new opportunity to tie-up with the song. For instance, if you were to use the number "Spain," and notified the publishers of the number (ask your musicians to do this favor for you) they would certainly be quick to jump aboard this new boat of publicity. Song publishers are reputed to be lavish with money on such advertising expenditures.

All this sounds as though a tremendous amount of money might be required. But that isn't so. Your only expense would be the music, if you intend to hire a special little dance orchestra for the occasion, and for the services of the dancer. The rest of the show, the setting, the displays, the models and furnishings,—these are all a part of the contributing shops that are taking a part in the show.

Even the advertising in the newspapers for the show will be, if not entirely, at least partially taken over by the shop-keepers. The newspapers are sure to join in most heartily, since it means that they will be able to enrich themselves to the extent of several pages of display advertising on the products that will be placed on display. Suggest that the paper run a feature page on the show, giving each of the participant showmen ample free space to lend more significance to their products.

The advertising ought all be centered on one page, or in one section of the paper. The advertisers could well afford to pool expenses in the printing of a special rotogravure insert section for the Sunday edition of the local newspapers.

A "DIFFERENT" LOBBY

THE name, "A Thief in Paradise," suggests the idea for a striking lobby display, apart from the elite fashion show that might be going on in the inside of your theatre.

Make your lobby convey the impression of a little Paradise, with sky blue cloth drapes that always represent clouds and sky in the familiar theatre settings. Sprinkle a handful of gold and silver (paper) stars about these drapes and all over the floor of the lobby. A big crescent moon hangs over a throne on one side of the lobby, while on the other side, we see the Golden Gates.

And now, who should be on this throne but "A Thief in Paradise." The unusual sight is sure to attract a great deal of attention,—and attention means talk, and talk means business.

A "THIEF IN PARADISE"

THIS same thief, fitted up in the "conventional' prisoner's garb, and in the company of several other of his mates might very effectively take one of their famous lock-step jaunts down through the busy streets some day. Care must be taken though that some element of comedy is developed in this sort of parade in order that no impression be conveyed to the observer that there is anything like a prison scene in this picture. For example, you might put little gold wings on each of these "tried and proven" thieves, so suggesting their place of abode. And instead of the heavy iron ball-and-chain attached to their ankles, simply employ a gilt rubber balloon of suitable size.

Round out this picture with the necessary information placards and banners, and you yourself will probably have to chuckle a bit over the finished result. For a certainty, this parade will put your story over as no other similar stunt could.

Jewels and pearls in this enticing scene form First National's "A Thief in Paradise"—and this is just one sparkle.

These old men mean to do the right thing by the poor kid—but! First National's "A Thief in Paradise" allows this for a Borden Milk tie-up in one of the pages that follow.

One of these men seems to be in a hurry. Great Yellow-taxi tie-up in First National's "A Thief in Paradise." Talk it over with the taxicab owners in your town.

First National's "A Thief in Paradise" has many of these action poster ads.

way to a wonman's heart, and tie-ups with perfumers are just as sure a way to big box-office receipts. Fontanis, Inc., of New York are ready and willing, and certainly more than able to cooperate with you in this particular angle of your exploitation.

Fontanis is also nationally known, and have ever been favorites with dealers for the splendid window displays their advertising department creates.

But if your local dealer does not favor any such tie-up, and is willing to make an ordinary display, the still can be used to almost as great advantage if properly mounted on a board and attractively lettered.

The ancient and honorable game of chess enters into our consideration in "A Thief in Paradise." Your audience will give vent to many a chuckle during the scene depicted in the still No. 73. Chess is becoming a favorite with the stay at home and with the intellectual. Recent collegiate tournaments have brought the game out this year to a greater extent than ever before. Chess men are a special product of Pyrolin, manufactured in tremendous quantities by the duPont people. And herein is another national tie-up.

The chances are that we have not mentioned half the possibilities for tie-ups that "A Thief in Paradise" really affords. But it is not that we have run shy of ideas; only limited space prohibits more. But we do hope that we have somehow sowed the germ of the exploitation and tie-up big somewhere in you, and haye shown you how simple it is to elaborate the most ordinary incident, seemingly, into a real potent box-office plugger. And the beauty of these tie-up stunts is that they are yours almost without a cent's worth of cost.

INTEREST ART SHOPS

ANY number of opportunities for art shops to advertise their wares in conjunction with the picture are available in "A Thief in Paradise." It is not to be overlooked that George Fitzmaurice is responsible for the film, which is synonimous with saying that the artistic effects have been developed to the largest possible degree.

Look through the stills shown in the section and you will find odd pieces of art-work, candelebras, unusual lamps and shades, luxuriant drapes and hangings of every description and many other similar pieces. Place some of these descriptive stills in a representative art window, and do not spare yourself any pains in giving them a suitable background. Then allow the storekeeper to make his display around these pictures, and in your placard message, convey the impression of the many art oddities that enhance the beauty of this production. This artistic angle of exploitation ought really be stressed for "A Thief in Paradise."

On with the dance; let joy be unconfined is the ever moving theme in this First National's "A Thief in Paradise."

POSTER CUT-OUTS

THE poster selection for "A Thief in Paradise" carries some dandy suggestions for live cut-outs. Every one of the selection has a punch that gets across in the best way. A cut-out placed either in your lobby, or better, mounted on either side of your theatre marquee is always certain to put your story over in first class style.

Examine the poster reproduction on this page as an example of the action element that is present in the posters for "A Thief in Paradise." A cut-out of this picture, or a similar one of the size you may wish to use would bring out the speedy twang even to a larger degree than is seen in the solid poster.

YELLOW TAXI ON HAND

IN the still shown of the Yellow cab we have a glimpse of one of the many laughs that center around an unruly taxi and an even more unruly, though humorous, taxi driver.

One simple way to exploit the taxi would be to get one in front of your lobby, or in fact, at any point of vantage, and disseminate it in the same manner as is shown in the still. We assure you there will be plenty of curious passers-by stopping to see what it is all about. This inherent curiosity will give you your chance to tell the crowd whatever you may have to say about "A Thief in Paradise" in one of many ways—handbills distributed to them personally, placards and banners on or near the broken-down taxi; or if the "driver" is clever, he could tell the story while ostentatiously murmuring to himself about his hard luck.

"IT AIN'T GONNA RAIN"

LAST but not least in this section of exploitation and tie-ups, we refer you to several stand-bys that may be used with equal effectiveness regardless of time, place or picture.

One is the ever ready insurance stunt, to wit: insuring your theatre attendance against rain or snow or excessive heat, depending upon what the idosyncrasies of your particular locale might be. Insure for about double the value of a regular performance attendance, and then, should the undesirable condition arise, issue two free passes for every paid admission that is present in your theatre during some one specified performance. Advertise this fact in the newspapers; if this happens to be the first time that you have employed this stunt, the novelty of the affair is sure to induce the papers to give you some free publicity in their news columns.

You might add a bit to the novelty of the situation by tieing up with your local music store on the season's song hit "It Ain't Gonna Rain No More." Make a hand lettered sign read to the effect that you are not so sure that "It Ain't Gonna Rain," and have for that reason insured your audience against rain for the performance.

One other "tried and proven" is the personal attention stunt. This is worked by printing up a number of hand bills reading' "The picture 'A Thief in Paradise' has been brought to my personal attention by the bearer. I will certainly try to attend, etc." Pass a number out among the youngsters, and allow a free admission to each boy who brings back some specified quantity signed by an a specified quantity signed by an adult. adult.

Window Display Material for National Tie-Ups on "A Thief in Paradise"

WHEN you book "A Thief in Paradise" call immediately on all merchants carrying the nationally known products listed below. They will all lend hearty cooperation in a mutual publicity campaign conducted through their windows. Then write Exhibitors Trade Review stating your playdates and the number of sets of window display material you require on each National Tie-Up. Your request for displays will be promptly cared for.

L. HELLER & SON

358-5th Avenue, N. Y. C.

Product: *"Deltah" Pearls*

Display Material: Cards, Posters

Tie-Up: Jewelers, Department Stores, Specialty Shops

ROSENHAIN CO., Inc.

New York City

Product: Hosiery

Display Material: Cards, Cut-Outs

Tie-Up: Specialty Shops, Department Stores

VANITY FAIR SILK MILLS

Reading, Pa.

Product: "Vanity Fair" Silk Hosiery and Underwear

Display Material: Window Cards, Posters

Tie-Up: Fashion Shops, Specialty Stores, Department Stores

AUBRY SISTERS CORP.

New York City

Product: Cosmetics

Display Material: Cards, Posters

Tie-Up: Druggist, Beauty Shops, Specialty Shops, Department Stores

THE BORDEN COMPANY

New York City

Product: "Eagle Brand" Milk

Display Material: Cards, Posters

Tie-Up: Groceries, Department Stores

JANTZEN KNITTING MILLS

New York City

Product: Swimming Suits

Display Material: Pasters, Posters, Cut-Outs

Tie-Up: Sporting Goods, Specialty Shops, Department Stores

GAGE BROS. & CO.

258 Madison Ave., N. Y. C.

Product: Millinery

Display Material: Show Cards, Posters

Tie-Up: Milliners and Department Stores, Women's Wear

FONTANIS, Inc.

116 West 39th St., N. Y. C.

Product: Perfumes and Toilet Requisites

Display Material: Window Displays

Tie-Up: Beauty Parlors, Novelty Shops, Drug and Department Stores

It's the best ever made by Samuel Goldwyn-

It's the biggest-fastest ticket seller ever turned out by George Fitzmaurice

It's a great money-maker for ANY theatre.

Samuel Goldwyn
presents

The George Fitzmaurice
PRODUCTION

"A THIEF IN PARADISE"

Adapted . . . . . FRANCES MARION
From LEONARD MERRICK'S *novel* "THE WORLDLINGS"
with

Doris Kenyon, Ronald Colman, Aileen Pringle,
Claude Gillingwater, Alec Frances.

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

A First National Picture

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays *President*

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

Care and Handling of Electric Motors

By J. J. CURTIN,
General Electric Company, West Lynn, Mass.

USERS of electric motors should be impressed with the fact that a small amount of time given regularly to cleaning, lubrication, inspection and minor adjustments will be amply repaid with dependable service from the motor and prolonged life of the electrically driven machine,—assuming of course that the initial installation has been properly made and the motors rightly chosen to fit the service.

Installation

Proper motor installation involves some important considerations. The shaft should always be level, and correct alignment and proper distance should be maintained between motor pulley or pinion and the corresponding pulley or gear of the driven machine. In case of belt drive, an endless belt should be used in preference to a laced belt. Care should be taken that the belt is not so tight as to cause undue wear or heating of the bearings or so loose that slipping will take place.

In the location of shafts that are to be connected with each other by belts, care should be taken to allow of a gentle sag of the belt when in motion. It is desirable that the angle of the belt with the floor should not exceed 45 degrees. In the event that a number of machines are group driven it is preferable to locate machinery so that belts may run off from the shafting in opposite directions as this arrangement will relieve the bearings from the extra friction and wear resulting when belts all pull one way. Those pulling in opposite directions should be placed as near each other as practicable, while those pulling in the same direction should be separated. By this procedure much of the friction on the journals may be avoided.

Cleanliness

A dusty, dirty, or damp place is unavoidable, protection in the form of enclosing covers for the standard open motor or enclosure of motor by boxing should be employed. It should be remembered that in proportion as enclosure affects the natural property of an open motor to radiate its heat, provision must be made to balance this changed condition either by reducing the load on the motor or by some special provision whereby cool air be introduced from an external source. Enclosure of motors (by boxing particularly) should not be affected without exercise of proper precaution against possible overheating of motor. It is best to consult the motor manufacturer or competent repair man in such cases. With motors without commutators the necessity of enclosing covers to protect the motor from dust, etc., is not so important though it is always advisable to make the installation in as clean surroundings as possible. Dust, dirt and moisture can readily be wiped off the motor exterior, while dust may easily be blown from the interior parts with the aid of a small hand bellows or other source of compressed air.

These pages are a real aid in keeping step with the new ideas and developments of the industry. Every necessary accessory and article of equipment is mentioned in this department at one time or another. We trust our readers will avail themselves of this fund of information. You will find many valuable and profitable suggestions. Send for catalogs either to the manufacturer direct or write to this department and we will be pleased to supply you with whatever information you desire.

Bearings and Lubrication

It is essential that bearings receive proper lubrication. The usual motor bearings have oil fed to them from reservoirs by rings which are hung on and turned slowly with the shaft, continually bathing the shaft and journal in oil. While the motor is at rest, the reservoirs should be filled (through the oil filler gauges usually provided) with good clean mineral oil till the oil level is just below the top of the oil gauge. As long as this level is maintained no more oil need be added. Oil should not be poured through the hole at the top of the oil well, as the correct oil level in this manner is apt to be exceeded; furthermore, excess of oil is likely to result in overflow of the oil well into the armature or field coils, eventually weakening their insulation. An occasional flushing out of the complete bearings and gauge with kerosense or gasoline is recommended, after which a new supply of clean oil should be used. At that time it is good practice to remove the oil well covers and see that the rings turn freely with motor running.

Commutators (Direct Current Machines)

With proper care a new commutator will soon take on a dark brown polish and then the only attention required is an occasional wiping, while running, with a piece of canvas (4 oz. duck). A new or newly turned commutator should be cleaned daily at first, till the brushes reach a good fit; this to prevent roughing which occurs more readily than after the commutator has become polished. Excessive sparking tends to burn and roughen the commutator. If sparking continues after the commutator has been cleaned as described above, the surface should be smoothed either by using a piece of sandstone from which a segmental piece having the same radius as the commutator has been cut, or by pressing a piece of very fine sandpaper (never emery cloth) against the commutator with a block of wood shaped like the sandstone just mentioned. The sandstone or paper should be moved back and forth parallel to the shaft while the motor is running at full speed. The commutator and brushes should be thoroughly cleaned after this operation.

Brushes, Adjustments, Etc.

Brushes should be inspected frequently to see that they move freely in the holders and make firm and even contact with the commutator under the proper spring tension. As brushes will wear out in time it is well to keep a spare set on hand. When a new brush is put in, it should be fitted as follows:—

A strip of fine standpaper, a little wider than the brush, should be placed under the new brush after it is in place in the holder. The paper with the rough side against the brush should be drawn in the direction of rotation of the armature with the maximum tension of the spring exerted on the brush. LIFT THE BRUSH to push the paper in the other direction. Repeat this operation until the brush has been shaped so as to make a firm and even contact with the commutator. After cleaning away the carbon dust the motor is ready to operate and the commutator surface will soon take on a polish. Care should be exercised to see that the "pigtails" or flexible copper conductors are firmly fastened in place, so that they will carry the current from the brush to the brush-holder proper. Caution should be observed to leave a slight play in the pigtails since if too tight they might tend to pull the brush out of line and also out of proper contact with the surface of the commutator.

The part of an induction motor that needs the closest inspection is the air gap clearance. This clearance is necessarily small. While the air gap is equal on all sides of the rotor, the magnetic pull will be even, but when, through bearing wear, the rotor drops down the forces become unbalanced and the tendency of the motor to rub against the stator on the wearing side is increased. The air gap should be regularly tested with a gauge and this test should be verified by a visual inspection when the motor is running.

* * *

Theatre Tickets

The tickets, whether for continuous performances or reserved seats, are one of the details that comprise the running of a theatre Of course, the quality of the tickets is not extremely important, but the purchase of tickets that are manufactured by concerns who do nothing else but print tickets is not only economical but also makes for exactness in this respect.

There are several companies that have spent many years in this work, and among the best are the Globe Ticket Company, the Elliott Ticket Company of New York, and the Keystone Ticket Company of Shamokin, Pa.

The Public Dictates

Responsibilities of Theatre Management

By HAROLD B. FRANKLIN

THE keynote of theatre management is generally inspired by the type of patronage to which a theatre plays. Thus we have the so-called Class A theatre, Class B theatre and the sensational type of house. The existing variety of theatres is proof of the fact that attempts are constantly made to suit the wishes of patrons. But no matter what type of patron the manager caters to, he owes a distinct responsibility to the public. His theatre cannot be permanently successful unless its operation is based on service to patrons. The outstanding feature of such service is the all-important fact that while they are at your theatre they feel at home and have no doubt that the theatre as run for their benefit of the employees, and that everything possible is done to add to their pleasure. When a manager has left this impression on every patron he has fulfilled his responsibility of service.

The Class A house is the best example of the responsibilities of modern motion picture theatre management. It is an institution of character, distinction and personality. It is really a "Community centre of entertainment" and akes its place wih such community institutions as the library, church, civic auditorium, convention hall and public buildings. It should embrace in its operation those same ideals that inspire organizations depanding upon the public for encouragement and support, and if it lives up to its ideals it cannot but exervices an effectively beneficial influence for the welfare of its community. Such a theatre gathers strength with momentum: every week it strengthens its permanent patronage, it becomes more fixed as a part of the family life of the community, it adds to its admirers the most representative people of the city. Because its advertising is reliable, because its service competes favorably with that of the best hotels and stores, because its staff is ever on the alert to add novelties in service and entertainment, it keeps pace with the progress that surrounds it and can often be a leading influence in civic movements for the betterment of the community.

That the public will respond to the best in motion pictures has been proven beyond question. Audiences no longer prefer the vulgar delights of slap-stick comedy and galloping melodrama. Due to the persistent effort of progressive managers, appreciation of aesthetic values is on the increase. Scenic reels which portray the worl'd news in picture form and novel scientific films which visualize the forces of nature are now a welcome feature of the programs. The appreciation of the music of the masters is made possible by our symphony orchestras and large orchestral organs. All this is due to the vision of those managers who realized that the American public would respond to all that was better in pictures. Consequently, it should be the privlege of managers everywhere to demand and encourage the best in motion pictures. It is always so much easier and so much more pleasant for anyone to foster that which is good and of general benefit to all, that it really is surprising that there are any theatres at all which represent anything but the highest ideals.

Managers should be keenly alert to the fact that a motion picture theatre can play a very important part in the civic life of its community. It can wield a tremendous influence to win for the industry influential friends.

After all, it is not the producer or distributor that is in direct contact with the American public. If that public is to maintain a friendly attitude toward the industry, it will be because progressive managers bring about a happy compromise between the best interests of the industry and the ideals of the American public. There is one thing above all others that managers should never forget, and that is the importance not only of selling tickets to patrons, but of selling the theatre and the ideals of the industry to every one in the community. They should gladly forego temporary gain in order to secure a permanent advantage. For instance, this is not the day when the showing of a certain type of picture will bring a permanent advantage to them. There have been managers who sacrificed many permanent patrons to swell one week's box-office report. Gone is the cheap, poorly-lighted, badly-ventilated nickelodeon. The American public has come to expect a higher type of service, and where their expectations are realized, success is inevitable. Managers who are "Penny wise and pound foolish", preferring to save a few dollars rather than invest in up-to-date equipment, are losers in the long run. The very response shown by the American public to theatres that are really institutions where all the arts and all the equipment of ultra-modern invention combine in a perfection of service which is excelled by no other industry.

The history of the growth and development of the motion picture theatre ranks among the mast brilliant in the annals of American business. What does the future hold? Looking back over the last fifteen years no one would dare turn to the future and set any limits to the possibilities of its development, but we do know that those men will stand forth as leaders who learn the lesson taught by the development of the last fifteen years,—that the American public responds to every ideal of the industry and that as theatres are operated better and better, so will public response be measured.

* * *

Lamps

Sign lighting, projection lamps, in fact lamps used for every purpose, are absolutetly a vital issue in Motion Picture Theatre work. Of course, the best are none too good and exhibitors are willing to pay whotever they feel is right, providing they get the best.

Edison Lamp Work, of Harrison, New Jersey always have had a splendid reputation for their bulbs and lamps.

* * *

Decorating

The question of decorating is one which involves no little attention. Beauty is a national desire on the part of showmen, and various means of beautifying houses are resorted to. rtificial flowers are always pretty and last a long time. Among some of the finer houses dealing in this phase of decorating are the General Flower and Decorating Company and Frank Netschert, both of New York, the Schroeder Artificial Flower Company, of Cleveland, and The Worcester Artificial Decorating Plant Company, of Worcester, Mass.

* * *

The Screen

Without a good screen the finest projection, the best music, in fact, the best of everything is of no use. The screen is one of the most vital parts of your house and in choosing your screens the greatest care must be taken. There are many fine companies, such as the Sunlite Screen Company, of New York City.

* * *

Cards and Posters

Stock lobby cards and posters are in demand more or less throughout the country by the smaller exhibitor who does not always like to depend on distant shipments. He fears they may be late or may not arrive on time, thus he depends on stock cards and posters. The Exhibitors Supply and Sign Exchange, of Pittsburgh, specializes in the largest stock in the country.

* * *

Comfortable Seating

Comfortable seating plays a master hand in the pleasing of your patrons. How much oftener they will come into a house where they can sink into soft, comfortable chairs is not a difficult guess. We know from experience that everyone wants comfort. Heywood-Wakefield Company of Boston, Massachusetts, have devoted years to the manufacture of comfortable opera chairs with ars.

* * *

Fire Protection

Asbestos is considered an excellent fire preventative. We all strive to find the best and in looking around for fire preventatives we choose in most cases nationally advertised products that will meet special requirements.

The Rockbestos Products Corporation of New Haven, Conn., is famous for its heat resisting properties of rockbestos insulation, which is far superior to many brands of rockbestos named on the market.

To Let for Business

SECOND FLOOR BROADWAY SHOWROOM

126 Feet of Show-Windows on Broadway
(above 47 St.)

With Broadway Store as entrance, if desired

Ogden & Clarkson Corporation
21 East 47th Street
Tel. Vanderbilt 1275

Projection Hints

Optics, Practical Ideas and Electricity

By WESLEY TROUT

The New Prism Projection Screen

The Independent Movie Supply Co., New York City, N. Y., has recently secured the exclusive distribution of the new Prism Projection Screen for the states of New Jersey, New York and Connecticut. This screen appears to have a rather high reflection power, coupled with an excellent diffusion. The makers claim that it may be cleaned with water and soap. It stretches on the frame like canvas, and "stays put."

The screen seems to give very pleasing results for projection, and the writer can recommend it, sincerely, to the readers of this department. The price is very reasonable.

* * *

Using Power's Projectors

The management of the Criterion Theatre, El Reno, Okla., is using two Powers type "E" projectors with excellent results on the screen. The current is furnished by a Hallberg Generator set, using fifty amperes at the arc. The projection room is of fair size—kept neat and clean. Plenty of good grade tools are kept on hand for making prompt repairs on the projectors.

The management of the Criterion Theatre is planning on installing a mazda equipment and Cinephor lenses, in the very near future. The mazda equipment will be the G-E type for projection. The throw is fairly short and the picture is not too large to secure fairly pleasing results with mazda equipment. I know of many theatres that have over 125 feet projection throw and they are getting dandy screen results with mazda.

In order to secure the very best results from mazda equipment you must follow direction sent with equipment, then there is no reason why you should not get pleasing screen results. FOLLOW DIRECTIONS VERY CAREFULLY.

Use two wing shutters when using mazda. Don't try using three wing thinking that you will get better results. With three wing shutters you cut down the brightness of your picture to a great extent.

* * *

Wiring the Transverter

Make connection from A. C. line service to the starting switch and from starting switch to the motor terminals as shown in the wiring diagram. On two or three phase equipment close switch and make sure that the armature rotates in the direction indicated by the arrow on the top cap. If the armature rotates in the wrong direction, it must be corrected by the reversing of the leads to one phase of the motor terminals. The single phase equipment will always start in the right direction when the connections are made according to the wiring diagram.

Wiring to Arc Lamps

The projectionist should use No. 3 wire to connect from L and A on the Transverter to panel board and lamps. You may use No. 12 size wire to connect "F" on the Transverter to the F on the Field Regulator in the panel board.

*. * *

Fusing the Transverter

The projectionist should fuse the AC motor side of these machines ONLY. Remember that the DC Generator circuit DOES NOT REQUIRE fuses or switches other than shown in the drawing on the wiring print. The AC fuses at the AC motor starting switch must be large enough capacity to carry the maximum load of the machine. If the line service is 220 volts, use 60 ampere fuses.

* * *

Operating Instructions for Transverter

Be sure and have your carbons and lamp switches open.

Start the motor.

CLOSE that switch which controls the arc lamp that you do not wish to burn.

Always permit the generator voltage to build up before attempting to strike your arc, then strike the carbons together QUICKLY and LIGHTLY, then separate your carbons immediately to about 1/16 of an inch, gradually increasing the separation as your carbons heat up until you secure the proper length of arc for the amperage you wish to use at the arc. (Note: 55 volts will then show on the volt-meter, provided proper size carbons are used and that they are set at the CORRECT ANGLE for projection.)

Adjust for amperes desired by means of the Field Regulator in the panel.

The Regulator provides means of obtaining more amperage from the Transverter than its rated capacity. This greater amperage should not be used continuously by the projectionist. It is intended only in order to provide more current for very dense films or colored pictures.

* * *

A Few Important Tips

A test lamp should be in every projection room for testing purposes, and be sure that you have plenty of extra fuses on hand at all times.

Your projection screen should be cleaned with a screen brush every week for a bright and clear picture.

To secure the best results in screen light you should use the proper size carbons and condensers.

Clean the projection lenses and condensers EVERY DAY There is a big light loss with dirty lenses and condensers.

Use a good grade of oil for your projector bearings. Your machine should be oiled thoroughly EVERY DAY.

Clean intermittent sprockets mean a STEADY PICTURE. Take a look at the intermittent sprocket and see that it has NOT BECOME "undercut." Always install a new sprocket when same shows that it is "undercut."

DON'T TRY AND FORCE YOUR PROJECTOR IF IT SEEMS TO RUN HARD. Look your entire mechanism over very carefully and see what the trouble is before you run the mechanism any further.

ONE DROP OF OIL IS PLENTY FOR ANY PROJECTOR BEARING. Drowning your projector mechanism in oil will NOT MAKE IT LAST ANY LONGER. A drop of oil in each bearing regularly is plenty.

Before connecting up your transformer or compenarcs you want to be sure and see that the cycles and the voltage is the same. This is a very important matter. Don't connect same if it is any higher or lower voltage.

Keep grease and oil off your takeup and motor drive belts.

The arc lamp should be at least three inches away from the back collector condenser.

Go over your lamp switches once a month and see that they make good contact.

We take pleasure in announcing our new

Anco Screen

which sells for 55c per square foot. This screen tightens itself automatically and can be washed or dusted. Samples on request. Dealers wanted.

Panco Screen Co.

P. O. BOX NO. 861

ROANOKE, VA.

"Makers of Screens that require no patent frames."

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT 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

THEATRE NEWS

F. J. Maier is erecting a modern picture theatre at Fredericksburg, Texas, to cost about $30,000. Will be completed at an early date.

* * *

J. A. Harrison has been appointed manager of the Royal Theatre at Nowata, Okla.

* * *

H. Hartman has taken over the management of the Oak Lawn Theatre at Dallas, Texas, and will present pictures as the policy.

* * *

A new motion picture theatre named the Liberty has recently opened in Amarillo, Texas.

* * *

Callahan and Ray have purchased the Empire Theatre, Eureka Springs, Ark.

* * *

The Picher Theatre at Picher, Okla., has recently opened its doors to a capacity business. The new house seats about 1,200 people.

* * *

Earl Settle has recently been appointed manager of the Capitol Theatre, Oklahoma City, Okla., succeeding A. C. Brown, resigned.

* * *

The Electric Theatre, Iowa Park, Tex., has changed its name to the Pickwick Theatre.

* * *

The Majestic Theatre, Ada, Okla., has again reopened its doors after having been closed several months. The new management reports good business.

* * *

The Grand Theatre at Pullman, Wash., recently reopened to capacity business with pictures as the policy.

* * *

The Okla. Theatre, Bartlesville, Okla., has recently been remodelled into a first class motion picture theatre. New equipment has been installed.

* * *

The W. Trout Theatre Supply, formerly of Enid, Okla., have moved their theatre supply house to Amarillo, Texas.

RADIO-MAT PATENTED

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.

RADIO-MATS
WHITE, AMBER or GREEN.

Accept no substitute.

RADIO-MAT SLIDE CO. MAKERS — NEW YORK

IS THE STATIONERY OF THE SCREEN

Classified Opportunities

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

For Rent

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.

WANTED TO RENT Theatre. Write me what you have. C. H. Martin, Adairville, Ky.

Miscellaneous

WANTED: RELIABLE MEN to sell the AMERICAN Fire Extinguisher to Motion Picture Theatres. Big money to hustlers. American Chemical Co., Lebanon, Pa.

PROJECTION EQUIPMENTS INSTALLED. Plans drawn for Projection Rooms. Consult me when you purchase projection and electrical equipment. Let me plan your Projection Room and Equipment. WESLEY TROUT, Consulting Projection Engineer, Exhibitors Trade Review, 45 West 45th St., N. Y. City.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Sale

ARTISTIC SCENERY, WALL AND LOBBY DECORATIONS at greatly reduced prices, if you order now. Send dimensions for prices and catalog. ENKEBOLL SCENIC STUDIOS, Omaha, Nebraska.

RADIO—Guaranteed 5 tube Neutrodyne Set. Will sacrifice. BONNER, 2406 Central Ave., Minneapolis, Minn.

FIFTEEN HUNDRED OPERA CHAIRS, practically new, five-ply. Haywood make, at sacrifice. Guaranteed to fit. REDINGTON & CO., Scranton, Penn.

TEN THOUSAND YARDS BATTLESHIP LINOLEUM Government standard stock at less than wholesale prices. For theatres, clubs, halls, lodges. Guaranteed absolutely. Redington Co., Scranton, Pa.

FOR SALE—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box B. W., Exhibitors Trade Review.

NEW STEREOPTICONS—Standard exhibition size, having imported French lenses, $15; nickel plated $18; aluminum $20; double dissolving, $40. 110 volt Rheostat, with arc or 500-watt mazda burner, $7; 1,000 watt $11; 100-watt or Presto gas burner $3.50. Illustrations free. Gronberg, Mfg. Co., 1510 Jackson Blvd., Chicago, Ill. Makers.

For Sale

FOR SALE—A RUDOLPH WURLITZER 10—An automatic orchestra piano attachment, cost new $7,500; sell for $2,500; am installing a large pipe organ and will not need the automatic orchestra. Address F. H. Graaf, Estherville, Iowa.

George Fulwell's HOTELS

* * *

Hotels for Wife—Daughter —Mother or Sister —and Dad

* * *

CENTRAL COMFORTABLE HOMELIKE

* * *

Modern Conveniences

* * *

Detroit, Mich.
Hotel Normandie
$1.50 to $3.50
R. C. Pinkerton, Res. Mgr.

* * *

Cleveland, Ohio
Colonial Hotel
$2.00 to $4.50
Wm. E. Gamble, Res. Mgr.

Mailing List

Mailing Lists
Will help you increase sales
Send for FREE catalog giving counts and prices on classified names of your best prospective customers—National, State, Local—Individuals, Professions, Business Firms.
99% Guaranteed by refund of 5¢ each
ROSS-Gould Co 676N 10th St. Louis

EASTMAN POSITIVE FILM

Nowadays theatre audiences make a definite demand for good photography—for pictorial quality on the screen—nothing else will do.

Eastman Positive Film is made to fit this demand—it must carry quality from studio to screen. And it does.

Look in the transparent film margin
for the identification "EASTMAN"
"KODAK" in *black* letters.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

A Mack Sennett Star Comedy

with

Ralph Graves

"Off His Trolley"

Two Reels

Even a street car conductor has his romantic moments—when he is pressing his suit.

But a street car is no place to press a suit.

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TRADE MARK

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

One Month's Big Ones in *Paramount's* Famous 40

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in
"Tongues of Flame"
Joseph Henabery Prod.

"NORTH OF 36"
Irvin Willat Prod.
with Jack Holt, Lois Wilson, Noah Beery

"ARGENTINE LOVE"
Allan Dwan Prod.
with Bebe Daniels and Ricardo Cortez

J. M. Barries
"PETER PAN"
Herbert Brenon Prod.

"LOCKED DOORS"
William de Mille Prod.
with Betty Compson and Theodore Roberts

POLA NEGRI
in
"East of Suez"
Raoul Walsh Prod.

Play Safe —*Play Paramount!*

Price 20 cents

THIS ISSUE: 7,790 Copies

January 17, 1925

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WURLITZER
OVER 200 YEARS IN MUSIC
WURLITZER
STORES FROM COAST TO COAST

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The exhibitor became entirely sold on the larger organ believing it would be as outstanding a musical feature and box office attraction for him as our great organs in the largest theaters.

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"ISN'T LIFE WONDERFUL"

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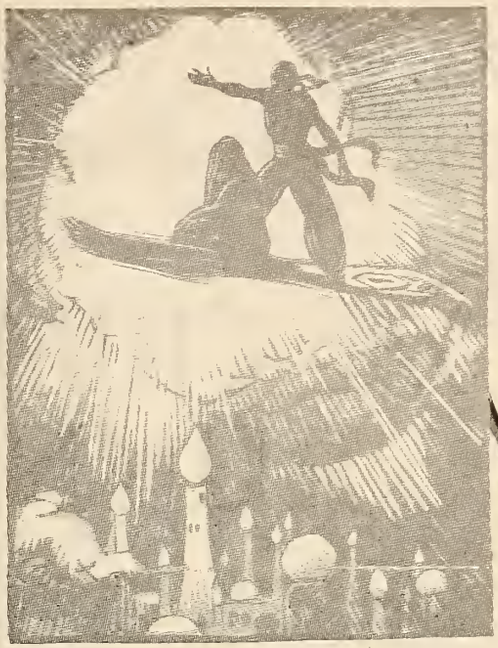

HIS FINEST PICTURE

"There never has been a better picture for Douglas Fairbanks, and Douglas has never been better in a picture.

" 'The Thief of Bagdad' speaks to all in the universal language of imagery and pictures and should prove a joy to all, age, creed or race notwithstanding. None is too young to enjoy it, and the older one is the more years will it take from his shoulders."

B. J. L. in Reeland Reviews.

NOW BOOKING

UNITED ARTISTS CORPORATION

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Douglas Fairbanks *D. W. Griffith*

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DOUGLAS FAIRBANKS "in The THIEF of BAGDAD"

PRISCILLA DEAN

in

"The CRIMSON RUNNER"

Hunt Stromberg has come through with another whale of a picture in this magnificent drama, laid in Vienna after the war. In a vivid atmosphere of colorful, exotic cafes, intoxicating gypsy music, gallant men and beautiful women, alluring Priscilla Dean plays the dashing role of a female Robin Hood who practices brigandage on the lawless profiteers of the socialist regime in order to help the poor and oppressed. Here is a production that spells SURE-FIRE.

A HUNT STROMBERG PERSONALLY SUPERVISED PRODUCTION

Story and continuity by Harvey Gates, author of "The Merry-Go-Round."

with a brilliant supporting cast including Ward Crane, Alan Hale, Mitchell Lewis and others.

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Wm. Vogel Distributing Corporation
Foreign Distributor:

Member of
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HELD by PUBLIC DEMAND for a SECOND WEEK on BROADWAY

Early Week Audiences at the Piccadilly Laughed Till Their Sides Ached! Capacity Crowds Became the Rule! ~~~~ New York Newspaper Critics Were Unanimous in Their Praise of This Most Extraordinary Picture!

"The NARROW STREET"

From Edwin Bateman Morris' Novel

with

DOROTHY DEVORE and MATT MOORE

Directed by-
WILLIAM BEAUDINE

WARNER BROS.
Classics of the Screen

Read these
WONDERFUL
NEWSPAPER NOTICES:—

"The best picture ever shown at the Piccadilly.... One of the most entertaining comedies ever shown anywhere."
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"One of the most successful pictures of the kind that has played on Broadway in a long time."
—*Louella Parsons, N. Y. American.*

"The most amusing picture the Piccadilly has had since its opening."
—*N. Y. Evening Telegram.*

"One of the best character delineations ever turned out by Warner Bros."
—*George Gerhard, N. Y. Evening World.*

"Full of fast action and excellent comedy."
—*N. Y. Evening Post.*

"Quite a pleasant pictorial farce....always interesting."
—*N. Y. Times.*

"We recommend it as fine fare for film fans. There's something in it to please everyone."
—*N. Y. Graphic.*

"The picture has many good laughs and keeps up the interest."
—*N. Y. Evening Bulletin.*

"Matt Moore, to my mind, is as fine a delineator of whimsical character roles as the screen boasts today."
—*N. Y. Morning Telegraph.*

".....the type of picture of which we see too few."
—*N. Y. Morning World.*

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"40 count 'em 40"

pictures now ready or in active preparation for 1925

6 big units 6

WESLEY BARRY

Crown Productions, Inc.

Wm. D. Russell, Pres.

present

Wesley Barry

in a series of four super features

The first

"Battling Bunyan"

released Dec. 28 by Associated Exhibitors

The second

"The Fighting Cub"

ready Jan. 25th.

Both pictures directed by Paul Hurst

Mildred Harris in "The Fighting Cub"

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Offer a series of eight melodramas by

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featuring

Johnny Fox

The famous 'Banjo Kid' of "The Covered Wagon" renown

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with an all star cast including Wanda Hawley—Mary Carr—Otis Harlan Stuart Holmes—Creighton Hale—Earl Metcalf—Martha Brindage and 500 extras including the Los Angeles Fire Dept.

Directed by Paul Hurst

To be followed by "I'M THE HERO."

George Fawcett in "The Fighting Cub"

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A Series of 12 Westerns That Will Be in a Class by Themselves.

First Release February 15, 1925

Stuart Holmes in "The Fighting Cub"

Mr. Exhibitor

If your exchange does not handle Russell Productions, write to us and we will tell you where you can get the only sure-fire successes that will keep your ticket sellers "jumping hurdles" to take care of the line at the box office window.

"Battling Bunyan" is Barry's Best.

JIM MILLIGAN

N. Y. Morning Telegraph

For the Exhibitor who wants snappy action "The Passing of Wolf Maclean," of the Ermine Productions releases, are prime buys—he shouldn't miss them.

The Billboard, Nov. 15, 1924

THE USLA COMPANY, Sole

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"THE ROBES OF SIN"

With Sylvia Breamer, Jack Mower, Gertrude Astor, Bruce Gordon, Lassie Lou Ahern and a splendid supporting cast.

Second Picture Ready in January

Sylvia Breamer in "The Robes of Sin"

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A Series of 6 High-Class Society and Melodramas

"The Valley of Hate"

and

"The Courageous Coward"

Now Ready
Third Release in December

Gertrude Astor in "The Robes of Sin"

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"That Are Different From the Rest"

"HIS OWN LAW"
"THE PASSING OF WOLF MACLEAN"
"THE RATTLER"

Are Now Ready and Will Be Followed by

"The Broken Law"
"The Son of Sontag"
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Ann May in "The Fighting Cub"

Every Production Made in Our Own Studios

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Hollywood, Cal.

Under the Personal Supervision of

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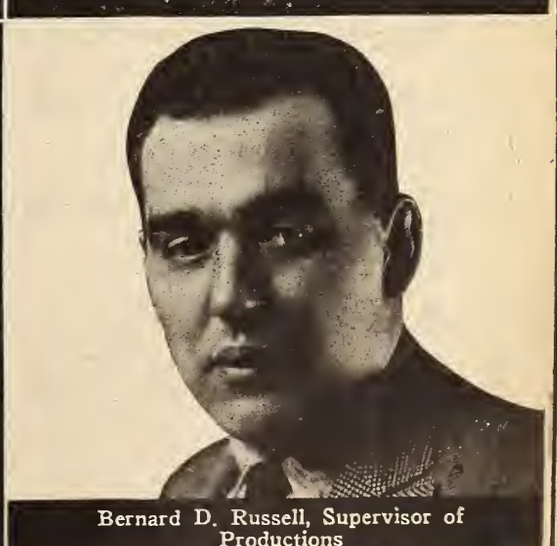

Bernard D. Russell, Supervisor of Productions

Foreign and Domestic Distributors

NEW YORK, U. S. A.

Cable "Jamesdebe"

"The Courageous Coward" is at least fifty per cent better than the usual features of this class.

The Billboard, Nov. 15, 1924

"The Valley of Hate" is a most excellent picture of its kind.

Film Daily

During All The Year
No Night Like This

5th ANNUAL T. O. C. C.

DINNER DANCE
AND ENTERTAINMENT

SATURDAY, JANUARY 17th

GRAND BALL ROOM—HOTEL ASTOR

¶ An Unequaled Show
¶ A Delicate Dinner
¶ Two Lopez Bands
¶ Film Celebrities
¶ Famous Men and Women From the Screen World
¶ Stars—Vamps—Ingenues
¶ Leading Women and Men
¶ Noted Exhibitors
¶ Coronation of Winners of Mirror Contest
¶ A Daily Surprise a Minute
¶ Speed—Punch—Pep—Wow

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Tickets procurable at

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Limited to
Comfortable Capacity
Sale Stops January 15th

TIMES BUILDING
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PHONE—BRYANT 2495

Two Vincent Lopez Bands
Reisenfeld—Rothapfel
Plunkett—Reichenbach
Surprises

WHO THREW THAT EGG?

An outraged customer, of course!
He was tired of flickering pictures,
And of pictures run too fast,
And of others run too slow.

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NAKED TRUTH QUESTIONNAIRE

Q. What are you talking about?

A. The A. M. P. A. 5th annual dinner-dance.

Q. When and where?

A. Astor—Saturday—February 7th.

Q. Price and who gets it?

A. $10 a ticket—flat—male or female. Chas. Einfeld, 383 Madison Ave., Tom Wiley, 719 7th Ave., or any A. M. P. A. member.

Q. Who makes all that money?

A. Nobody. Every cent is spent for food and entertainment.

Q. Who'll be there?

A. Every star—every producer—every director—every celebrity within 400 miles of New York—and *you!*

Q. What'll they do?

A. Nobody knows but SID GRAUMAN, guest-impresario, from Hollywood.

Maybe there'll be

music and
laughter and
burlesque and
comedy and
humor and
thrills and
dancing and
gasps and
surprises and
the first radio-ed
film in the world
sent from Paris and
singing and
acting and
take-offs and
beautiful girls and
lights and
music and

girls and laughter and music and girls.

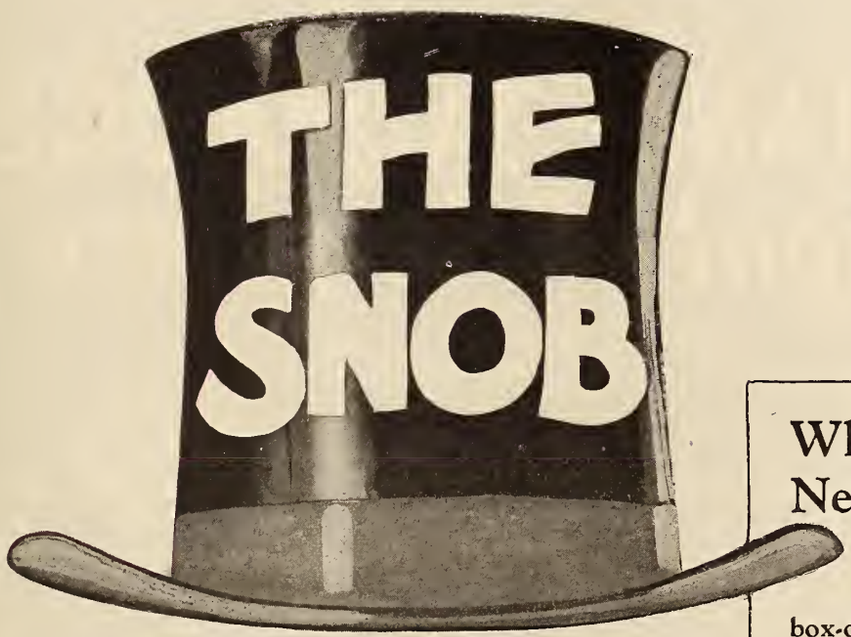
Q. Is that the truth?

A. Naked.

ELECTRIC LIGHT NAMES

John Gilbert
Norma Shearer
Conrad Nagel
Phyllis Haver
Hedda Hopper

in



Based on the Novel by
HELEN R. MARTIN

directed by
Monta Bell

produced by
LOUIS B. MAYER

When It Played At New York's Capitol

"A masterful piece of work. . . .Will be a great box-office feature."
George Gerhard in New York Evening World.

"It is superb. . . One of the finest entertainments the screen has reflected. . . It is seldom that the feature at the Capitol can steal all the honors of the day, but 'The Snob' is that sort of picture."
New York Telegraph.

"One of the year's best films. . . Altogether a very worth-while picture."
Regina Cannon in New York Graphic.

"It's a peach of a picture. . . At the end you wish for more."
Mildred Spain in New York Daily News.

"Excellent acting and direction . . . Deftly delightful."
Rose Pelswick in New York Journal.

Just one of the

Metro Goldwyn
Money Getters

—says Cleveland

"Good clean entertainment for ENTIRE FAMILY. A comedy drama that'll brighten up any dull afternoon or evening"

Cleveland News

Joseph M. Schenck *presents*

CONSTANCE TALMADGE

in "Her Night of Romance"

by Hans Kraly

Directed by SIDNEY A. FRANKLIN—

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue New York

Make the year as big as you hope with a FIRST NATIONAL CONTRACT,

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

JAN 12 1925

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

WILLARD C. HOWE, Editor

H. K. CRUIKSHANK, Associate Editor
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GEORGE T. PARDY, Reviews Editor

JAMES A. CRON, Advertising Manager
H. J. SCHLEIER, Business Manager
L. S. HARRIS, Equipment Manager

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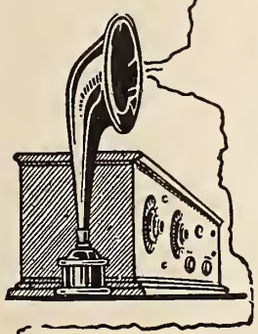
WEST COAST REPRESENTATIVE,
GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R. 45 West 45th Street, New York, broadcasting some pertinent paragraphs, not *to* exhibitors but *about* them. The column this week is dedicated to the producers and distributors of the motion picture industry.

Everyone is in business to make a profit. The motion picture business like all others, is based on profits. It is good business, therefore, to produce pictures that will make profits *for the exhibitor.*

Your advertising matter must contain two essentials. It must tell the exhibitor what your picture may be about, and where it may be obtained. Is it accomplishing these purposes?

It is the part of wisdom to so arrange you film prices that the exhibitor may have a fair working margin when he books your product. If you fail to do so he will shop around further.

The press book should give the exhibitor some logical "talking-points" to aid him in attracting the attention of the fans. Lots of press books only give the exhibitor a cross-word puzzle pain.

Consider your customers—the exhibitors. Study their problems. By helping them to solve their difficulties you will help yourself to sell your pictures to them.

Your entire organization should be builded upon a foundation of helpfulness to the exhibitor. Assist him in bettering his business, and he will reciprocate by bettering yours.

The exhibitor is the final link in the chain that binds you to the public—the consumer of your product. By strengthening this link you strengthen the entire industry.

The worth of any industry may be exactly measured by the sum of what its members bring to it. The motion picture business holds its place in the sun because of the integrity, ability and industry of those engaged in it. It is up to you to aid in adding to its stature.

Above, the vivacious Dorothy Gish, as a Florentine peasant girl, is found sleeping in the public square by the villainous Tito, a Grecian adventurer. On either side behold Lillian Gish as the high-minded Romola Bardi, daughter of a scholar, who falls victim to Tito's wiles and at her innocent old father's wish becomes his unhappy wife.

"Romola"

An Artistic Triumph for Metro-Goldwyn, Starring Lillian Gish in an Adaptation of George Eliot's Famous Novel

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EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Indications point to the repeal of the New York State censorship law. Governor Smith favors the repeal and it is understood enough Republican Assemblymen will line up with the Democrats to have the law stricken from the books.

* * *

Reports from Buffalo state that the New Year's concert, in which two nationally known artists were on the air, hurt the picture business to a very noticable degree. The neighborhood houses were especially hard hit.

* * *

It is reported that E. H. Hammons, president of Educational Films, has purchased the Griffith studios in Mamaroneck, N. Y., for $700,000. It is understood that the plot of 30 acres will be cut up and sold as building sites.

* * *

Mayor Philips, of Stamford, Conn., has signed an ordinance legalizing Sunday picture shows between the hours of seven and ten-thirty P. M. This is the first time that Sunday shows have been legalized in this city.

* * *

Hollywood will provide its own relief fund for motion picture folk. Articles have been filed for the Motion Picture Relief Fund of America, and most of the prominent picture people on the Coast are connected with it.

Al and Charles Christie have purchased the Hollywood studios at Santa Monica for $250,000. The studio will be used chiefly by Producers Distributing Corporation, although Harold Lloyd is working there at the present time.

* * *

It is definitely announced that D. W. Griffith will start work in a few days on his last picture for United Artists after which he will go to Famous where he will produce. He expects to complete his last United Artisi picture by March 1.

* * *

Roy Crawford has resigned as vice-president and treasurer of Associated Exhibitors to return West to take care of his father's theatre interests. It is understood John Woody will succeed Mr. Crawford.

* * *

New York Theatre Owners Chamber of Commerce Ball to be held on February 7, promises to be the most elaborate ever staged by the organization. Practically every film celebrity in New York has promised to attend.

* * *

Chicago operators are petitioning for an increase in pay. The present scale calls for $53 a week up in the outlying theatres. The Chicago union has over 600 members.

* * *

The National Theatres of California, recently incorporated with a capital of $5,000,000, plans to build 50 theatres in California. The company will concentrate on the smaller cities.

The "Upper Crust" Has Its Say

Many Responses Arrive to the Queries "What Do You Think of Pictures?"

SOMEONE has dubbed motion pictures "Universal Entertainment." As an aim, a thought that will constructively shape the policies and aspirations of producers, that is a fine phrase. It merits complete endorsement.

It is unfortunate, however, that some people in the business have taken what was probably intended as an expression of ambition to be an expression of fact. Which means that the industry might readily suffer serious setbacks if it were to permit itself to imagine that it has arrived. It is on the way but it has a long way to go before its product will have universal acceptance.

Anyone who has studied the growth of this business knows that it has come up from the bottom. The first development of the motion picture was along rather cheap and shoddy lines. The nickelodeon was profitable, but it created in the public consciousness an impression that is hard to eradicate. It gives us a background that must be overcome.

Universal Recognition for Pictures

Inevitably the time will come when motion pictures will be universally recognized and accepted. When they will appear to all classes in all nations. The inherent value of the motion picture cannot be disputed. The only question that remains is, How long shall we have to fight for it before we shall have universal recognition we regard as the ultimate goal of the business?

That, of course, is a question no one can answer today. But progress is being made. No one can doubt it. And there is ample intelligence engaged in the business to insure that eventually we shall extend the scope of picture influence to world-wide limits.

At this stage, however, an interesting and helpful check on the progress of the industry is to be had by study of public opinion. It is a common error to suppose that because people buy a thing they like it. Sometimes they buy things they do not like, because they can't get what they want.

Attitude of the "Upper Crust"

The attitude of people of prominence and distinction, in varied lines of business and professional activity, is always worth recording, because such people, though they are apt to be the severest critics, usually think along lines the general public will eventually follow.

As a test of the views of some representative Americans, EXHIBITORS TRADE REVIEW recently addressed a letter of inquiry to two hundred individuals who are recognized as leading citizens. Their names were taken from "Who's Who in America," a listing in which is in itself evidence of a substantial place in American affairs.

Some of the early answers to these questions show surprising unanimity of opinion. In several of them, certain pictures and certian types of pictures are mentioned favorably. All of them are the expression of people who, by virtue of training, experience and standing in their various communities, are entitled to be considered as discriminating critics.

The importance of their opinions is not to be denied. With each ensuing day, the plane of the motion picture is being raised. The upper strata must be interested in the new productions. New scenarios which follow the writings and plots of our standard literary men is to find their first support among this group that will read, listen to, and see only the best and cleanest of the efforts of men.

THE EXHIBITORS TRADE REVIEW recently addressed a letter containing five queries of interest to the motion picture industry to two hundred individuals of recognized prominence in the world of affairs. Their names were chosen from the "Who's Who in America" to substantiate the correctness of the choice.

The questions are listed herein, and some few of the many replies received are now published for the first time. Others will follow from time to time.

The letter contained five questions:

1. Are you interested in motion pictures?
2. Do you see pictures regularly or frequently?
3. Do you find them worth-while entertainment?
4. What, in general, is your opinion of pictures as now presented? Do they appeal to you?
5. Please outline your views on the possible improvement of the pictures, with your criticism of present methods and practice.

A Retiring Opinion

Mr. Tally is a recognized figure in the mining and engineering world, and a well-known club man. But he seems to have neglected pictures. His opinion follows:

Jerome, Ariz. Nov. 25, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

It is only rarely that I attend a motion picture show, and therefore, inasmuch as I have made no effort to keep posted, my opinion is of no particular value.

The pictures that I have been interested enough to review I have considered good, and I have no suggestions to make with regard to any possible improvement.

Yours very truly,
ROBERT E. TALLY.

Picture Virtues, Not Vices

"Picture virtues, not vices" is the advice of Mr. Thomas Griswold, Jr., an engineer who has no less than twenty patented inventions to his credit.

Midland, Mich.,
Nov. 14, 1924.

Exhibitors Trade Review;
45 W. 5th St., N. Y. City.

Gentlemen:

1. Yes.

2. Formerly frequently; latterly seldom. (See below.)

3. Sometimes very much so. Sometimes worse than useless, i. e., harmful.

4. The average run is not uplifting to public morals, ideals or respect for authority. There are notable exceptions and these deserve high praise.

5. Cease depreciating the marital relation. Stop showing crime or unethical behavior or indecent behavior at all. Stop muckraking life. Stop educating the public, especially the young, in irreligion, loose morals, thieving, embezzlement, dissipation, disrespect for authority, law, precedent, properties, etc.

Show pictures which show the way to live happily, according to the best philosophic teaching. Point good morals, not bad ones. Picture virtues, not vices. Laud true love, fidelity, honesty, sympathy, service, motherhood, fatherhood, family unity and solidarity.

Eliminate from the screen any "star" or other actor as soon as his public character is known to be reproachable.

Some time since our public schools were dismissed so that the children could view the reproduction on the screen of a great standard novel. My little girl of 10 attended. At evening meal I tried to draw from her the story as shown on the screen. The only thing she remembered was the way the "little girl stole money from her mother's bureau." No moral reached her perception. There had been divulged to childish minds an adult story from which an adult might or might not be able to extract a moral.

The screen, to my mind, has glorified, exemplified, demonstrated, taught by detailed example, petty and major crime, thievery, murder, holdup, infidelity, clandestine love and all the baser vices.

It has also shown many wonderfully valuable pictures teaching true behavior and ethics for men, women and children. For these we are grateful.

Considering that really meritorious pictures, clean clever vaudeville and good music never fail to draw good houses, I cannot see why inferior stuff is produced unless inferior minds are the producers.

Signed
THOMAS GRISWOLD, Jr.

Close-Ups Objectionable

Here we have some constructive criticism from Prof. G. N. Henning, the Dean of George Washington University. He is interested in pictures chiefly for the amount of esthetic entertainment they afford.

Washington, D. C., Dec. 4, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

I would say that as motion pictures now are, I am interested in them chiefly from two points of view. First, as beautiful renderings of beautiful or interesting scenes or buildings. Second, as pictures of actual events of interest or importance, e. g., the very exciting trip of the Geological Survey party through the Grand Canyon in the summer of 1923.

I have seen a number of well-known screen plays recently, for instance "The Covered Wagon" and "Scaramouche." They generally seem too long to me, and too hashed-up to produce any real dramatic effect. I find "close-ups" highly objectionable. D'Annunzio's "Caberia," which I saw at least ten years ago, sticks in my memory as the motion picture that most gave me the feeling of a real play.

Sincerely yours,
GEO. N. HENNING.

The Opinion of a "Crank"

Mr. Frank Tweedy, a recognized author of short stories and books of travel, dubs himself a "crank," his most interesting and constructive advice and criticisms notwithstanding.

Washington, D. C.,
November 28, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

1. I am interested in Motion Pictures but am not what may be called a "fan."

2. I see a picture perhaps once a week but do not go promiscuously, only attend when I think the picture may interest.

3. I find them a worthwhile entertainment and stimulant to my taste.

4. My opinion of motion pictures, as now presented, is that they appeal too much to the desire for dress and extravagant living. Young persons of both sexes seeing the gorgeous display of dress and the beautiful interiors, ball room and dining rooms, can't help but contrast it with their own life and sigh that they can't possess the same and they fall into evil ways in trying to obtain their desires. The movies are generally clean but sometimes are suggestive in their lack of dress and a few parallel the sug-

gestive situations so common on the stage and in the popular novel.

Many of the movies are nothing but a gorgeous display—the play mere nothing.

For myself, I like a good plot with actors that appeal to heart interest; the eternal triangle I abhor. There is enough of that stuff in the daily newspapers, so why intensify it by exposing it in the movies? Why not show on the screen that there is some modesty and decency in life. There is certainly a lot of clean living in life for life would not exist for long if there was not.

I am perfectly aware that suggestive portrayals on the stage draw the crowds and increase the box receipts. That the Decameron would be staged if the law would allow it so I can hardly expect my ideas to prevail. In my criticism I am thinking of the younger generation, whose characters are forming. They are the ones who flock to the movies and the movies should think of them. I am an old "fogy" no doubt. I'm a grandfather, but I have never forgotten the things my mother taught: honesty, clean living, and purity of thought.

My own daughter thinks me no doubt a "back number" but somehow I never could get out of the rut of my early teachings, and have never been able to be in mental sympathy with The Follies of 1924 or the Follies of any age.

Sincerely yours, (signed)
FRANK TWEEDY.

P. S. You are at liberty to publish my opinions, the opinions of a "crank" as the world would view it.

Ninety Percent Unworthy

Ninety percent of the present-day pictures are just so much trash that is sure to undermine the mentality of the theatre goer, is the opinion of Mr. Allison W. Laird, who beginning life as a messenger boy for a bank is now president of two banks. News pictures, and travelogues are his suggested remedy.

Potlatch, Idaho, Nov. 28, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

1. Not keenly.
2. No.
3. The pictures that I consider worthwhile are worth-while entertainment.
4. My personal opinion in general is that 90 percent, or more, of the pictures as now presented do not appeal to me, are not worth-while and are neither useful nor educational. The judgment of most of the people is perhaps better than the judgment of a few. Millions of people are going to see motion pictures for the pure entertainment thrill. Feeding the mind is like feeding the body. Give it nourishing food and you will strengthen the quality, the fibre and the morality of it. Feed the mind and eyes with much of the stuff that is thrown on the screen and just as surely the quality and tone of the mentality is lowered—unconsciously, perhaps, but the process is going on.
5. It would seem possible to me to get great improvement in the general run of pictures by substitution of better pictures. News pictures, travel pictures and much other material can be offered which would just as surely intrigue the human interest as much of the slushy stuff so generously offered.

Yours truly,
(Signed) ALLISON W LAIRD.

Sure, I Like 'Em

Mr. Chas. L. Hill, bank president and authoritative cattle breeder would go to the movies even more often than he does if there were more showings like the "Covered Wagon," and "Robin Hood." But easy on these "sex-appeal" posters, is his advice.

Rosendale, Wis., Nov. 22, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

Certainly I am greatly interested in motion pictures and often go to see them.

I would go much oftener if more of the pictures were the sort that appealed to me.

The "Covered Wagon," "Robin Hood," "When Knighthood was in Flower," "Timothy's Guest", are some of those that have appealed to me most. When I go and find a sex triangle picture it leaves a bad taste and it will be quite a while before I go again.

The films are bound to be the greatest educational and entertaining amusement probably for all time, and the producers, have a wonderful opportunity to make the world better, and I do not think it will detract from their profits either.

The worst things about them are the sensational posters in front of the houses advertising the sex pictures.

I like the Zane Grey pictures and stuff of the sort if there is not too much shooting.

THE salient opinions garnished from these men of affairs is most interesting and instructive. Their criticisms are for the most part instructive and free from personal prejudice. But it is rather disheartening to find that in several instances they say that the present-day pictures are "unworthy." Of course, in each case there is a qualifying note that there are some notable exceptions: "Scaramouche," "Covered Wagon," "Hunchback of Notre Dame" and "Robin Hood" are the exceptions referred to.

The sex picture seems to be taboo in the opinions of nearly every letter writer. They are trashy and tend toward a general demoralization. "Bad English" in the sub-title writing is another interesting point to note, but of course, this is almost exclusively an issue with the producer. More good picturization of good novels, and more news pictures and travelogues are other remedies suggested by more than one to bolster up the tone of the silent drama, as it exists today.

I often go also to see the Pathe and other news pictures. No objection to your using my name.

Yours truly,
CHARLES L. HILL.

Fine Artistically, Otherwise Flabby

It is a toss-up in the opinion of the well-known author and lecturer, Mr. DeCourcy Thom. Some are good, some bad, and most are indifferent. If the different producers,—comedy men, drama men and such—were to get together—then we would get the real thing.

Baltimore, Md., Nov. 21, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

I answer seriatim and briefly in order to help you most:

1. Am interested in motion pictures.
2. I view motion pictures regularly and frequently, but only on my usual long summer vacation in the latter part of the summer, when in this country.
3. Most of the motion pictures I view are not worth-while entertainment.
4. (a) Most of the motion pictures I view are fine artistically and flabby intellectually. Very often, they seem to me to bid for patronage by cheapening standards.

(b) Some motion pictures appeal to me strongly. I have in mind such wonderful ones as, say, "The Covered Wagon,"; "Monsieur Beaucaire,"; "The Birth of a Nation,"; "The Hunchback of Notre Dame," and the whole series illustrating the great outdoors; and those illustrating industrial or historical processes are highly serviceable.

5. I answer this fifth inquiry with especially great diffidence. It does seem to me clear, however, that the best way to improve the standard of motion pictures is to try to build up a higher public standard of judgment. If those who produce pictures and those who need to have them produced in order to teach visually, or merely to afford good amusement and to put more laughter and joy into life, were to confer frequently on the subject, I think it very probable that motion pictures would become even more remunerative than they are now, and certainly they would prove much more of a help and much less detrimental than is at present the case.

Yours very truly,
DeCOURCY W. THOM.

Sex-Rubbish Exaggerated

The predomination of the sex-rubbish exaggerated by lurid titles written in bad English is painful to the author-priest, best known under the pen-name of "Presbyter Ignotus." He also wonders what has become of the color pictures.

Boston, Mass. Nov. 21, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

I am not much interested in motion pictures and very seldom go to them, because those ordinarily presented seem to aim at destroying the imagination of those who see them. The so-called "continuity" and the sub-titles are usually written in such bad English that they offend me. The exaggeration is so painful that anything like a truthful presentation is apparently impossible.

Nothing is more delightful than to see in moving pictures the life of foreign countries, particularly on great days. I scarcely remember anything more impressive than the pictures of the Delhi Dunbar, years ago; and I have often wondered that that color process was permitted to be dis-used.

I can imagine a presentation of a novel, which should be interesting and vivid; but I seldom find one. The amount of sex rubbish now presented is thoroughly unwholesome, and the titles seem intended to make that worse than it really it.

I should say that a more careful presentation of historical events, whether present or past, ought to be possible; and I believe there is very large room for the motion picture industry in the field of drama. Until it has escaped from the domination of ignorant directors, however, I have no hope of it.

Yours faithfully,
(Signed) WM. HARMAN VAN ALLEN

Dampen the Crime Appeal

Mr. Edwin M. Abbott, a lawyer and criminal expert at present retained as the counsel for Smedley Butler of Philadelphia is not altogether in favor of the many portrayals of criminal acts on the screen. He fears for the safety of children.

Phila., Pa., Nov. 14, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

I would answer your questions as follows:

1. Yes.
2. More or less regularly.
3. Yes, especially when they pertain to world-wide subjects, and matters of general importance, and especially the reproduction of worth-while plays and books.
4. There is too great an inclination to feature irresponsible and improper persons, especially in illegal acts, which are not often detected, and properly punished according to law. There are many Court scenes for instance, which are improperly portrayed, and if supervised by a lawyer or Court attache of experience, could be corrected and not appear so ridiculous. When idiotic situations, that could not occur under any circumstances are portrayed they only invite ridicule and adverse criticism.
5. My answer to No. 4 partially covers this. My further criticism would extend to the fact that there is too much portrayal of robbery, and other crimes of stealing, and too great an exhibition of sex crimes, or at least from which such an inference can be drawn by sane people. There is very little left to the imagination these days in the portrayal of immorality and crime and especially to children, who are so apt to imitate what they see.

A correction along the above lines would certainly be appreciated by most of the general public.

Hoping that I have made myself clear, and assuring you that I would endeavor in my capacity as counsel for General Smedley D. Butler, Director of Public Safety of Philadelphia, to assist in eliminating the evils I have above enumerated, I am,

Very sincerely yours,
EDWIN M. ABBOTT.

Gov. Smith Advocates Censorship Repeal

In Annual Message Says Censorship Is Useless and Expensive

THE opening gun has been fired in the fight to wipe motion picture censorship from the statute books of New York state. Governor Alfred E. Smith, delivering his annual message to the members of the New York State Legislature at Albany on Wednesday noon, January 7, declared that the New York State Motion Picture Commission should be immediately abolished, adding that it was useless and to his way of thinking, that it was using the taxpayers' money without rendering any return for the same. When Governor Smith delivered his message, the Assembly Chamber was filled to its utmost capacity. The message was a long one, covering many printed pages.

This is what Governor Smith, in his message, said on Wednesday noon, relative to motion picture censorship:

"One commission, the Parole Board, I have already recommended for abolition, and another I recommend to you, for immediate abolition is the Motion Picture Commission.

"Nothing is more abhorrent to the American idea of freedom and liberty than governmental censorship. It is not in keeping with our ideas of freedom of worship or freedom of speech, or freedom of the press.

"We have time and again declared it to be the right of every citizen to speak freely, to write and to publish his sentiments on all subjects, being responsible for the abuse of that right, and we have prohibited by our fundamental law, the passage of any act to restrain or abridge liberty of speech or of the press.

"A few years ago, there was a mad scramble to censor everything. The school teachers of our public schools were to be subjected to a test as to their loyalty and devotion to the country. The state sought to form a censorship over private schools by a license system. At the same time it set up a state commission to pass upon exhibitions of motion pictures.

"In 1923, there was an awakening in the public mind demanding a return to the old ideas of government which would not countenance any policy of the state to condemn any person before the fact, and censorship of our public school teachers and of our private schools was removed from statute books.

"But there still remains the Motion Picture Commission. It should be abolished for all of the above reasons and for the further reason that it is useless and to my way of thinking is simply using up the money of the people of this state and giving them no return whatever for it."

The public message by the Governor sets at rest any rumors to the effect that now that the Commission will become Democratic by 2 to 1, for political reasons he would not be so strong for the repeal of the statute. It is only natural to expect that when the Governor appoints someone to take the place of Mrs. Helen Hosmer, a Republican whose term expired on December 31, it will be a Democrat. This is going to make no difference whatever with Governor Smith's viewpoint on censorship. Year after year he has declared himself as against it and now he has come out stronger than ever. Even though a Democrat is about to be named to a $7,500 job on the Commission, the Governor, sick and tired of censorship, is out to do his level best to abolish the commission and wipe the obnoxious law from the statutes of the Empire State.

Zone Meeting

All motion picture theatres served by the film exchanges in Albany, N. Y., the the territory constituting the Albany Zone, will be assessed amounts according to the size of the place in which the houses are located, in meeting the running expenses of the Albany Zone Committee. This was decided at a meeting of the exhibitors in the Albany Zone, held at the Hotel Ten Eyck, in Albany, on Tuesday afternoon, with Walter Hays, of Buffalo, president of the New York State M. P. T. O., among those present.

Theatres located in places with a population not exceeding 2,000 persons, will be asked to contribute $12 a year; those in places of from 2,000 to 5,000 persons, will be assessed $15 a year; houses in places of from 5,000 to 10,000 persons will be asked to contribute $20 a year, while those located in cities from 10,000 to 25,000 population, will be called upon to pay $25 a year. Theatres in cities with a population ranging between 25,000 and 75,000, are to be assessed five cents a seat, while those in cities of from 75,000 up, will be asked to contribute at the rate of 7½ cents.

The three Zone Committees, New York, Buffalo and Albany, will function at an expense, it was said at the meeting, of not over $14,000 a year, with Albany contributing $2,000, of that amount; Buffalo, $4,000, and New York City, $8,000. The statement was made at the meeting that it is not expected that the expenses would run over one-half the total amount.

* * *

North Carolina Will Watch Legislature

Possibility of Additional Taxes and Rigid Censorship

THE oganization and membership drive plans for which were perfected at the mid-December Charlotte convention of the Motion Picture Theatre Owners of North Carolina has been held back by the illness of Secretary-Treasurer, James A. Estridge, of Gastonia, who was forced thereby to resign the office in mid-term.

F. Alton Abbott, manager of the Broadway Theatre, Charlotte has been named by President Varner to temporarily succeed Mr. Estridge in the office and has already taken over its duties. J. A. Enloe has been employed as state organizer and will visit every theatre in the state not actively connected with the organization. It had been hoped to have Mr. Enloe on his tour by January 1st, but the illness of the secretary necessitated a postponement.

The North Carolina General Assembly met in regular session at Raleigh January 7 with the admitted necessity of devising means for additional state revenue of paramount importance on their program for the session, and while no definite information is at hand which would give a hint of the general direction in which the lawmakers will cast their optics in scanning the horizon for prospective sources of additional revenue, the theatre men are always on their toes expecting the worst every minute the State Assembly is in session.

It is openly admitted from several sources that there will be one or more censorship measures of state-wide import, besides the usual number of local censorship bills; whether or not an effort will be made to put over a state-wide admission tax is one of those matters which cannot be forecasted with any degree of certainty. Whether either of these forecasted measures will travel far or successfully through the hopper of the law-making machine remains to be seen and will depend largely upon just how well the theatres have attended to the important matter of building their fences in advance against invasion, through their respective representatives in the legislature. Effective home-town work, along this line has been strongly urged by President Varner as the safest combatant influence against unfair legislation in relation to the theatres.

* * *

ALL SET FOR T.O.C.C. Ball

Screen and Story Celebrities Will Be in Attendance

SUCH an enthusiastic crowd of exhibitors as are in charge of the big Supper and Ball which the Theatre Owners Chamber of Commerce is giving is impossible to find elsewhere in the whole world, and the reason for it is that they are giving what will probably be the greatest function of all times within the motion picture industry.

Chairman William Brandt makes the statement that reservations for boxes and tickets are simply swamping the committee. Boxes have already been reserved by:

Carl Laemmle, Universal Pictures Corp.; William Fox, Fox Film Corp.; Marcus Loew, Metro-Goldwyn Corp.; Adolph Zukor, Famous Player-Laskey Corp.; Samuel Zierler, Commonwealth Film Corp.; Hiram Abrams, United Artists Corp.; Herbert R. Ebenstein, Herbert R. Ebenstein Co.; Harry Berman, Film Booking Offices; J. S. Woody, Associated Exhibitors; Richard A. Rowland, Associated First National.

Stars who will be in attendance are as follows:

Anna Q. Nillson, Ben Lyon, Wallace Beery, Bessie Love, Milton Sills, John Bowers, Marguerite de la Motte, Dagmar Godowsky, Dorothy Gish, Thomas Meighan, Richard Dix, William DeMille, Larry Semon, Clara Kimball Young, Bebe Daniels, Johnny Hines, Carol Dempster, Lillian Gish, Betty Bronson, with a great many others having definitely indicated their acceptance.

Also on this occasion will be crowned the King and Queen—the choice of the readers of the *Daily Mirror*, the New York newspaper—of the stars present.

This is quite a sumptuous proceeding and is one of the big events of the Ball.

Nils Granlund, in charge of entertainment, has promises of having Broadway's best shows represented in the performance which will follow the coronation of the King and Queen.

Granlund also promises that in addition to Vincent Lopez and his Pennsylvania Orchestra there will be visits paid by practically every other famous orchestra now on Broadway who will act as guest orchestras as a compliment to the theatre owners.

Special artistic light effects have been worked out by Betts & Betts which promise those in attendance a very wonderful novelty.

What About the Readers?

EVIDENTLY there are many people left in the world who believe in fairies. And some of them are busily engaged in trying to get "publicity" transmitted into news and published in the news columns of the motion picture trade papers.

Some of them are succeeding, so you can't blame them. But the net results are not so good, after all.

Because, in the background of the picture stand a group of readers, chiefly motion picture exhibitors, who are not nearly so credulous as they are popularly supposed to be.

They want the real news of the industry. They need it. They have use for it in their daily business.

But they are not so simple-minded as to take for news a lot of drivel that has no news value whatever, which some people would like to put over on them in the name of publicity.

These readers generally know one thing that some publicity experts overlook:

Real news nearly always contains publicity values, but a lot of publicity is wholly devoid of news values.

Even a competent news editor may have a hard time, sometimes, differentiating between the two commodities. But the most naive reader would readily condemn a considerable amount of material that finds its way to the desk of every news editor in this field. And the publicity seeker who turns out the worst copy is usually the most importunate in the demands that it be published.

In fact the publicity man who produces copy worth publishing doesn't have to ask for "editorial cooperation." His stuff is news and gets the consideration it merits as such.

He renders real service to the entire industry, far beyond the recognition he is accorded, and he asks no publisher or reader to accept his efforts on the basis of their publicity value.

It is time, high time, that certain fundamental principles of publishing shall be reaffirmed in this field. And the first of these is: Make the publication for those who read it.

There is no other enduring basis.

But there is a very obvious reason why some motion picture folks don't understand this particular principle.

In a lot of producing and distributing establishments, it is common practice to have some minor employee "read" the trade papers, in a search for "publicity." Marked copies or clippings are passed to the executives, showing what "we got this week."

Articles of the gravest import are passed by. News of real moment is ignored altogether, unless it contains publicity for the particular organization in whose behalf the search is being made. Nothing else counts.

Now, it isn't surprising that people who pursue such policies should go to inordinate lengths to "put over" publicity of the rankest sort, forgetting altogether the fact that any decent publisher owes his first obligation to his readers, an obligation to fill his news columns with news, not with utter drivel.

They don't realize that the publication which habitually cheats on the merit of the material it publishes soon forfeits all reader interest and becomes totally valueless even as a publicity medium.

They don't realize that to insure sound vehicles for the carriage of legitimate publicity, they should aid the publishers in every legitimate effort to keep that reader interest by keeping the text columns clean.

Yet the worst offenders on this score are the loudest complainants on the allegation that exhibitors don't read.

If exhibitors did not read, the fault would lie with the folks who cured them of the reading habit.

But, fortunately, exhibitors do read. And they are becoming more and more discriminating in their reading.

They know the difference between legitimate and counterfeit material. And they don't take the publisher's word for it, either.

They know that a publisher's policies are evidenced by his works, not by the shouting he does.

And they know that a decently conducted trade paper, in proportion to its cost, is one of the best "bargains" anyone can buy in the course of business.

Moreover, as theatre enterprises become larger, involving heavier investment per unit and broader managerial capacity, the strength of the legitimate trade paper will increase steadily. The bigger the mental capacity of the average exhibitor, the more influence his favorite publication will wield.

So, after all, it is to the readers that trade-paper service must be dedicated. And they must be given credit for the intelligence they possess. Which is a lot more than some folks seem to suppose.

Willard C. Howe

Next Week: "What Do Exhibitors Read?"

The 1400 Go-Getters of the News

It takes specialists to make the best, whether it's shoes, soap or sourkraut.

A cameraman can be a nine days' wonder when it comes to shooting a feature; but turn him loose on a news assignment and he's pretty apt to lose himself.

A good news cameraman has got to be a zippy combination of newspaper reporter, newspaper photographer, diplomat and expert crank turner. They are more often born than made.

Pathe News has been thirteen years in selecting, training and developing the largest and most widely scattered staff of cameramen in the business. There are 1,400 go-getters, placed where the news is apt to happen.

That's why you get the *best from everywhere* in the

PATHE NEWS

COLD WEATHER HURTS K. C. DISTRICT

There may have been panic aplenty in the Chicago fire and Galveston flood, but it would be safe to say that no more havoc was wrought than an extended blizzard and continual cold weather has brought to the box offices of exhibitors in the Kansas City territory.

Usually there is an effort to smile, despite adverse conditions, but only a row of serious faces could be seen along Kansas City's movie lane this week and last. "There isn't any business." That was the "stock" greeting with which each exhibitor hailed a brother exhibitor being faced with real financial crashes. The condition is only temporary, exhibitors agree, but it is going to be a battle while it lasts—and no relief in the manner of more moderate weather in sight.

C. E. Cook, business manager of the M. P. T. O. Kansas and Missouri, who was to have started out into the territory in a few days to launch a membership drive, has postponed the trip until conditions are better. Only the larger first run houses down town are, so to say, "getting by."

* * *

DOUG AND MARY TO RESUME WORK

After more than six months of inactivity, Mary Pickford and Douglas Fairbanks will both plunge into production shortly after the new year dawns, according to a statement from the studio today.

Mary will probably be the first to start, and her first offering of the new season is expected to be an original story by Marion Jackson which Marshall Neilan will direct.

The Josef von Sternberg story, which she had planned to do, with von Sternberg directing, has been laid on the shelf until spring. It is a play with an industrial background, featuring life in Pittsburgh and surrounding steel towns, but the closing down of winter throughout the East makes it impossible to do this picture before spring. In the meantime, von Sternberg will direct one film for Metro-Goldwyn-Mayer.

Josef von Sternberg is the young director who recently sprang into prominence with his phenomenal production, "Salvation Hunters." It was this picture that won him the coveted privilege of directing Miss Pickford.

Doug's plans, while not quite so definite as Mary's, are rapidly congealing, and he says he will be in production soon after January 1. At present he is working on a story with a Spanish setting which gives promise of being his first 1925 vehicle.

Ralph Ince is shown directing Jacqueline Logan in Producers Distributing Corp.'s "House of Youth," which is a story of modern young folks and the mad rush of jazz.

* * *

MAC LEAN COMPLETES "INTRODUCE ME"

Douglas MacLean's latest comedy for Associated Exhibitors, which will be released as "Introduce Me," is completed and now being cut and titled at MacLean's Los Angeles studios by the star and his assistants.

The cast in support of the star consists of Anne Cornwall in the leading feminine role, Robert Ober, E. J. Ratcliffe, Lee Shumway and Wade Boteler. "Introduce Me" was directed by George J. Crone, and the production was supervised by Al Santell. The photography was in the hands of Jack Mackenzie and Paul Perry.

The story "Introduce Me" was written by Raymond Griffith, Raymond Cannon and Wade Boteler.

American Pictures Encircle Globe

American-made motion pictures encircle the globe, and are shown in practically every country in the world. Less than a dozen countries of minor importance, out of more than a hundred markets, were not on the list of customers to whom America exported direct shipments of motion-picture films during the first nine months of 1924, says a statement just made public by the Foreign Commerce Department of the Chamber of Commerce of the United States. Wherever American films are shown—from Norway to South Africa, from Portugal to Japan—American-made motion picture machines are found.

"During the first nine months of 1924," says the statement, "government statistics show that we exported $6,545,000 worth of motion picture films—174,000,000 feet. About three-fourths of this amount was in exposed films—negatives as well as positives—128,000,000 feet, valued at $5,526,000. The quantity is over 17% greater than the 109,000,000 feet exported a year ago.

"The 6,000,000 feet of negatives were valued at $1,070,000, while the 122,000,000 feet of positives were worth $4,456,000.

"Our best markets for the negatives were England, France, Italy, Mexico, Germany and Argentina, while our best customers for the positives, ready to be exhibited, were Canada Australia, England, Argentina, Brazil, Japan, Mexico, Cuba, France, New Zealand, Denmark, British South Africa, India, Chile the Philippines, Sweden and Spain. Some of the out-of-the-way places buying American films included Esthonia, Lativia, Hejaz, Siam, Abyssinia, British East Africa, Portuguese East Africa, South Sea Isles, Sumatra, Java and Madura.

"During the nine months of 1924 we exported 795 motion-picture machines, valued at $299,581, an average price per machine of $377.

"The statistics for the same period of 1923 show that 945 machines, valued at $189,198, the average price being $200. Although we exported 150 fewer machines in 1924, a decline in quantity of 16% below 1923, yet the value in 1924 was $110,383 higher, a gain in value of 58%.

"Imports of motion-picture films in 1924 were mostly of unexposed films, with exposed films, with exposed negatives next in value and exposed postives third. We imported during the first nine months of 1924 182,000,000 linear feet of sensitized, unexposed motion-picture films, valued at $2,214,000, larger in both quantity and value than the imports for the entire year 1923. Nearly all these films were supplied by France and Germany.

"Imports of negatives totaled 1,800,000 linear feet, valued at $353,000, for the nine months of 1924, as compared with 1,700,000 feet, valued at $585,000 for the same part of 1923, a 5% gain in quantity, but 40% lower in value. Imports of positives amounted to 3,200,000 linear feet, valued at $175,000, for the three quarters of 1924,—44% lower in quantity and 40% lower in value than the 5,800,000 feet, valued at $253,000 imported during the same period of 1923.

"The chief suppliers of negatives were Italy, France, England, Canada, Germany, Japan, Sweden, Australia, and Panama, while the positives came from France, England, Japan, Canada, Italy and Germany."

* * *

M. BESSE DIES

Cables received by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, announce the death of M. Besse, secretary of the Societe Anonyme Francaise des Films Paramount, on Dec. 24. M. Besse's death was sudden and was a great shock to Paramount officials in Paris and New York.

Robert Vignola, who directed Corrine Griffith in "Declasse." The picture is from the well-known play of the same name.

* * *

F. N. COMPLETES THREE OF LEADER GROUP

Three of First National's Leader group of pictures for the new year have been completed and several others are well along in production, so that the distribution department has something substantial in the way of assurance to prospective customers that the Leader group will exceed in quality, the best of First National's past performances for the exhibitors of the country.

"A Thief in Paradise," Samuel Goldwyn and George Fitzmaurice's production based upon Leonard Merrick's novel, "The Worldlings," was completed a few weeks ago and is so compact of drama, novelty, picturesqueness and real human nature that the end of the year will surely find it standing high in the list of the best pictures of 1925. It easily ranks as the best of the series of Goldwyn-Fitzmaurice productions which First National has released.

Richard Barthelmess has also finished his next First National release, "New Toys," from the play by Oscar Hammerstein II and Edwin Milton Cropper. The star's wife, Mary Hay, is his leading woman.

Colleen Moore will be represented in the Leader group by "Sally," now far along in production under the direction of Alfred E. Green. Junt Mathis prepared the continuity for this picture from Guy Bolton's musical comedy success produced on the stage by Florenz Ziegfeld, with Marilyn Miller and Leon Errol. The latter has his original role in the film version with Miss Moore.

Corinne Griffith will be an early entrant in the Leader group with Zoe Akins' greatest stage success, "Declasse," in the Ethel Barrymore role. Robert G. Vignola is directing.

Milton Sills and Doris Kenyon are also First National players who will figure early in the list of Leader pictures. They are co-featured in "I Want My Man," from Struthers Burt's novel, "The Interpreter's House," now being edited and titled. Lambert Hillyer directed under the supervision of Earl Hudson.

"One Way Street" is nearing completion at the company's Eastern studios, under the direction of John Francis Dillon. Anna Q. Nilsson and Ben Lyon are featured.

These are early releases in the Leader group and each holds such great promise for the exhibitor showing them that the distribution department finds itself closing contracts for the entire group of pictures at a faster rate than ever before in the history of the company.

New York Censorship Repeal Likely

NEW YORK exhibitors have completed plans for the presentation of a bill in the state legislature to abolish motion picture censorship. The bill, if passed, will be one of the biggest accomplishments in the history of pictures in New York State.

There seems every liklihood that the bill will pass as Governor Smith has announced his stand on it and will sign the bill if it passes the legislature.

It understood enough Republican Assemblymen have promised to vote for the bill to carry it. The Democrats will favor the bill as they received it favorably when it was up before, but the Republicans defeated it.

Frederick L. Hackenberg, Assemblyman from New York City, has been named to present the bills, which will probably be presented on the first day of the next session.

William W. Farley, Albany attorney, former chairman of the Democratic State Committee, and former chairman of the State Motion Picture Owners Association, has announced that a campaign will be started to have theatre patrons use their influence to have the censorship bill repealed.

Motion picture theatre owners throughout the state are confident that the bill will be repealed as public opinion is in favor of the bill being stricken from the books.

The repeal of censorship in New York state would have a large bearing on the same question in other states and the outcome will be watched with interest throughout the country.

Editorial

What of This "Buyer's Market?"

NO motion pieture conversation is eomplete these days without liberal discussion of this thing called a "buyer's market."

It seems that the millenial situation has arrived. Exhibitors are buying pictures at their own prices. Presumably, when they are so disposed, they pay nothing at all. One eminent sales authority said the other day ("confidentially," of eourse), that he has never seen anything to parallel present eonditions, but that exhibitors could buy for even less than they are now paying if they were disposed to hold out for lower priees.

"Why don't they?" he was asked.

"Chiefly because they don't realize the situation," he replied. "And, also, a good many of them are actually too lazy to get down to business and put a little extra effort into getting the best possible value for their money. They follow the line of least resistance."

This statement was put squarely to an exhibitor who is in position to speak authoritatively regarding conditions in a large and important territory.

"Bunk!" was his answer. "There never was a time when the average exhibitor was in closer touch with the real situation than today. But he isn't believing all he hears; not by a lot. And he doesn't fall for this talk about over-production as the eause of some of the extraordinary priees offered him. He knows that some eoncerns are out to fill time at any cost and he knows if they sueeeed they will have him in a eorner later. So he is a little wary about some of the 'bargains' that are coming his way right now. Don't worry about him. He can take care of himself."

There are two viewpoints that don't cheek very well. But they agree in one respect, that the exhibitor, for the time being, has the edge as far as prices are eoncerned.

Such a situation may afford exhibitors unusual opportunities to pile up gratifying profits, as long as it lasts. But how long will it last and what will follow?

Independent produetion and distribution, obviously, will be the first to buckle under excessive financial strain. It is no secret that most of the independents have to operate at a profit or quit operating. They ean't give their pictures away and stay in business. Neither can they sit back and wait for future developments. They must do business continuously or quit.

If the independents, unable to meet the competition they are now up against retire gracefully from the field, there will no longer be any "overproduction" and there may be a sudden disappearance of the bargain offerings so prevalent at this time.

Whieh merely leads to the observation that in any field, under any eireumstanees, a buyer's market usually paves the way for a seller's market, with the result that the seller who survives collects heavy t

If the film business were not so heavily burdened with idle eonversation, most of which means nothing and leads nowhere, the possible dangers ahead would stand out more prominently than they do. There has been so mueh crying of "Wolf!" in this business that alarms generally fail to alarm. But, in spite of this, there is ample justification for the warning that a trap is a trap, even when it happens to be gold plated.

* * *

Governor Smith Talks Sense

NOTHING," says Governor Alfred E. Smith, of New York, in his message to the Legislature, "is more abhorrent to the American idea of freedom and liberty than governmental censorship. It is not in keeping with our ideas of freedom of worship or freedom of speeeh or freedom of the press."

Concisely and effeetively put. Worthy of large type and a prominent plaee on the wall of every motion picture office in the country. Suitable for presentation, in illuminated form, to every would-be reformer in this nation of prosperous reformers.

What more need be said?

The Pessimist's Window

MOST of the smoke that comes along at the beginning of the year (in the form of "predictions" by eminent citizens) having blown away, we are tempted to do a little predicting on our own account. Not that we are in touch with "Margery," of *Scientific American* fame, or her distinguished friend Houdini. But in a guessing contest, everyone has a chance. So, with good luck, we might be right.

* * *

Nineteen hundred and twenty-four was not such a bad year. We went through a presidential election without throwing the usual business spasm, and as far as the motion picture business is concerned, the record was fairly satisfactory.

* * *

So we don't start the new year with any serious handicaps, And one fact stands out beyond dispute. The American people have money, a lot of it. On that premise even an amateur can hazard the prediction that the motion picture business is going to be good through 1925. Because, as is the custom of our good people, those who have money will spend it.

* * *

Wherefore, our prediction is that the motion picture industry will take in more money in 1925 than it did in 1924. And that it will deliver better value.

* * *

Also that motion picture folks will continue to point with pride and to view with alarm, as in the past. And that well managed motion picture enterprises will pay dividends, sometimes.

* * *

Likewise that someone will bring forward a new and perfect distribution plan, which will be discussed for a week and forgotten in a month.

* * *

And that there will be an increase in the number of wholesome pictures of broad appeal with a growing appreciation of the obligations this industry owes itself and the public.

* * *

That ticket is good enough for us, for the moment. But it is not guaranteed and is subject to change without notice. Also, no liability is assumed for errors due to strikes, fires or other casualties beyond our control.

* * *

Now, to get back to the present: Some anonymous friend mails us a clipping from the *New York Sun* involving a letter in which a vaudeville fan says: "I am fond of vaudeville, but am going less and less for the reason I can not endure the long drawn out movie drivel that the theatres insist on forcing on the patrons. I understand the real object of this worthless cheap trash is to 'smoke out' the audience. If the manager would sit among the patrons he would find a lot are being smoked out permanently. I believe thousands and thousands are losing the vaudeville habit rather than endure this long drawn out worthless twaddle of fake entertainment." It would be a pleasure to meet the writer of that letter. Anyone who can sit through the average current vaudeville performance and then characterize *any* motion picture as "fake entertainment" should provide mighty interesting basis for psycopathic research.

* * *

A Christmas card from Vivian Moses, mailed in London December 18, arrived this week, reminding us that Vivian is due back in New York shortly, after doing a lot of interesting things in behalf of Fox product on the other side.

* * *

David Mountain, president of Richmount Pictures, Inc., commenting on a number of recent foreign sales, including Gerson, Rayart and Elfelt productions, says that foreign conditions are decidedly improved, with greater interest being shown in England than for some time.

* * *

It is reported that Carl Laemmle is endeavoring to secure the Metropolitan Opera House, New York, for the initial showing of "The Phantom of the Opera." Certainly the setting would be appropriate, and the picture, if advance indications are borne out, would be in keeping with the high traditions of the Metropolitan. But it is doubtful whether the management of that temple of art will listen.

* * *

After all the rumors that have gone the rounds, it looks as if Warner Bros. have been having an interesting time, going ahead with all sorts of plans except those the busy rumorists knew all about. Their production financing is done for this season, H. M. Warner says, and everything is set to drive ahead.

* * *

That McCormack-Bori radio affair has resulted in a lot of cussing, which doesn't seem to be accomplishing much. But the indications are that it was something of a life-saver in connection with phonograph record sales. And, equally, that it cut heavily into attendance at many theatres. If it did sell records as reported, it is bound to be repeated. Thus presenting a problem that deserves more serious consideration and less squawking.

* * *

Apparently D. W. Griffith goes to Famous shortly. Which presents a particularly interesting situation, in view of the greatly augmented strength United Artists gives promise of showing when its plans are revealed. One thing is sure: Wherever Griffith is, there you will have pictures worth talking about.

* * *

Indications are that Jack Woody will be vice president of Associated Exhibitors. Which means that one of the best sales authorities in the business will be close to the top at Associated. And business will be good.

CHRISTIE TO CONTINUE IN FEATURE FIELD

Plans are being made by Al Christie and his organization to do more extensive production in the field of feature-length comedies, now that "Charley's Aunt" is completed, and with these plans in mind has already secured the rights to one more famous comedy which will go into production very soon after the "Aunt" is finished.

Only two Christie features have been released this year, these being "Hold Your Breath" and "Reckless Romance," but the fact that they have found favor with the exhibitors and audiences has encouraged Christie to branch out more extensively in the feature end of the movies.

This does not mean a slump in the two reeler, states Christie, because this branch of the well known plant's activities has never boomed so strong as this present year. The fact that movie fans want to laugh with their feature films has been proven not only by the greater number of feature comedies made lately but also by the fact that in practically all serious dramas, the most successful directors are inserting more comedy stuff—even slapstick—than ever before.

* * *

EDMONTON WANTS TAX RETURN

The civic officials of Edmonton have made formal application to the Province of Alberta for a share of the Provincial Amusement Tax collected during 1924. The revenue derived by the Province during the year through the Amusement Tax amounted to approximately $200,000, it is stated, as compared with $204,000 during 1923.

In Manitoba, the Provincial Amusement Tax for 1924 totalled $325,000, this amount being almost identical with the 1923 total, it is announced

A scene from Associated Exhibitors' "Is Love Everything?" featuring Alma Rubens and H. B. Warner. The picture is one of modern domestic life and strikes home with great force. It has a surprise ending that carries it over with a crash.

E. H. HAMMONS BUYS GRIFFITH STUDIOS

It is reported that E. H. Hammons, president of Educational Film Corporation, has purchased the Griffith studios in Mamaroneck, N. Y., for $700,000.

The studio is well equipped and is situated in a beautiful location. The location is considered one of the best in that section of the country and it is possible that the property, consisting of 30 acres may be cut up and sold, although nothing definite can be learned concerning this.

The Griffith studios have been on the market for some time and there have been several reported sales to various companies, but although Mr. Hammons has not yet confirmed the report, it is stated on good authority that the property has actually been taken over.

Many of Griffith's pictures have been produced in Mamaroneck, including "America" and parts of "Isn't Life Wonderful?"

IRWIN R. FRANKLYN

Offers the great and near-great actors and actresses of the Motion Picture Industry an enviable opportunity to enter Eastern Vaudeville under the most ideal and pleasant circumstances

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You can arrange bookings with us for periods ranging from 5 to 52 weeks.

A few of the camp of Arapaho Indians loaned to Paramount by the Government for the filming of Zane Grey's "The Thundering Herd." In the center in Colonel T. J. McCoy, who has charge of the Indians and also has an important part in the picture.

Vitagraph Twenty-Eight Years Old in February

President Albert Smith Reviews Accomplishments of Company

By ALBERT E. SMITH
President of Vitagraph

TWENTY-EIGHT years ago, in February, William T. Rock, J. Stuart Blackton and I organized Vitagraph. It was the first independent firm to produce motion pictures for the amusement world. Long before the business of producing and distributing became the involved industry it is today Vitagraph led in supplying films to the independent exhibitors.

The little fellows who set up projection machines in vacant store-rooms in the crowded districts, where people thirsted for entertainment within their means, remember the Eagle—the brand of Vitagraph. Today those men stand at the top of the list of theatre owners in America. Their patrons and the sons and daughters of their patrons talk of Vitagraph with an open tongue. *Vitagraph has stood for all that was good in entertainment and in business policy in pictures.*

In an industry which has suffered the criticism to which motion pictures have been subjected, there are bound to be skyrocket advancements and plummet-like falls. It has been my pleasure to guide Vitagraph steadily forward, up the road to NOW, with but a single goal before me—permanency.

I take a pardonable pride in Vitagraph's steady sailing. Vitagraph has escaped the rocks of vanity and has weathered the seas of competition.

More than two years ago I discarded the so-called "star" system, a system burdened by little plots usually selected to fit the players. I decided the public was tired of having minor stories, indifferent direction and careless production shoved down its throat under the temptation of "star" billing.

I saw that the trashy, anaemic sex story was doomed. I instituted in Vitagraph production the making of big, vital, man's size stories; casts to fit the characters, directors selected because of their ability to film such dramas.

Human interest, cleanliness, action, punch—these were the standards by which Vitagraph was to select future stories.

I proved that I was right in the release of the very first picture, "The Ninety and Nine," filmed from the great old play of that name, in which the forest fire, as screened, became an actual part of the propaganda of the United States Government in its fight against fire carelessness in the wilderness.

"Masters of Men" was produced from the greatest sea story ever told, written by Morgan Robertson. It was hailed as the greatest American film since "The Battle Cry of Peace," which J. Stuart Blackton produced for Vitagraph. David Smith made "Masters of Men." He followed it with another story of equal breadth in entertainment, "Pioneer Trails."

Today Vitagraph stands at the head of producing companies on self-won merit.

"Captain Blood," produced by David Smith, is the outstanding picture smash of a decade. It has been hailed by the industry, by the public, and by the exhibitors as the top-notch picture of the season of 1924-1925. My contribution to this success was but the confidence that I have always had in Vitagraph and the foundation of permanency upon which it has been built.

I announced less than a year ago a schedule of twenty-six releases by Vitagraph this season. Half of these have been finished and placed on the market, and *they have been released to exhibitors.* When I was tempted by my advisors—there are many advisors in this business—to hold "Captain Blood" for road shows and skim this picture of the gravy of exhibition values, I said:

"Vitagraph always has made pictures for exhibitors. *It is not in the theatre business; it tries to control no man's entertainment.* This policy will be continued by Vitagraph."

"Big League Stuff"
—*The Telegraph*

C. C. Burr presents

JOHNNY HINES IN

The EARLY BIRD

Produced & Distributed by
East Coast Films Incorporated
C. C. Burr, Managing Director
135 West 44th St., N. Y., N. Y.
Foreign rights controlled by Simmonds-Kann Enterprises, Inc. 220 West 42 St., N. Y. C.

Colleen Moore made up as an old woman in First National's "So Big" from Edna Ferber's novel. This picture is making a great impression wherever it is shown.

PRODUCTION HIGHLIGHTS

DIRECTOR HARRY BEAUMONT and the Warner Bros. company now making "Recompense" are filming the African veldt scenes for this production at Banning. If Beaumont is favored with average weather conditions he and his company, including a hundred and thirty extras will return to the studio upon the completion of five day's location work.

* * *

SAMUEL GOLDWYN-George Fitzmaurice production entitled "His Supreme Moment" is in work.

The picture is an adaptation by Frances Marion of May Edginton's novel which was purchased from the galley sheets and which will be published at the same time that the picture will be released throughout the country by First National Pictures.

* * *

ERNST LAEMMLE has completed his third short western feature in a new Universal series which he is making before starting his next full length feature. It is titled "The Wild West Wallop" and was written by Tenny Wright.

* * *

HELEN LYNCH, leading woman with many different stars of the screen and who recently played with Reginald Denny in "Oh, Doctor!" and with Pauline Frederick in "Smouldering Fires," has been chosen to play the leading feminine role for Universal opposite Hoot Gibson in the next Universal-Gibson special production, "Rarin' to Go," Clifford Smith will direct it.

* * *

ENA GREGORY, Hal Roach comedy star who has been featured in numerous comedies as well as in such pictures as "In the Palace of the King," has been selected as one of the twenty-five candidates for the Wampas, to be entered as a representative of the Independent Pictures Corporation.

An unusual photo of Dagmar Godowski, who is one of the screen's best known vamps. The photo was taken while she was playing in "Meddling Women."

KENNETH HARLAN has been signed to play the leading male role opposite Bebe Daniels in her next picture, "The Crowded Hour," according to an announcement made today by Jesse L. Lasky, first vice-president in charge of production of Famous Players-Lasky Corporation.

* * *

JULIA HURLEY has been added to the cast of Richard Dix's forthcoming Paramount picture, "Too Many Kisses." Mrs. Hurley was seen last in "Argentine Love" in support of Bebe Daniels.

Priscilla Dean as a dancer in Producers Distributing Corporation's "A Cafe in Cairo," in which Miss Dean is at her best. The picture is filled with thrills and carries a human interest theme that will appeal to everyone.

ERICH VON STROHEIM has completed the cast of "The Merry Widow," headed by Mae Murray and John Gilbert. Twenty-five players have been signed for characters in the big production. Director von Stroheim is directing for Metro-Goldwyn-Mayer from the famous operetta by Franz Lehar. Included in these 25 are well-known players and also players who have never appeared on the screen before. Von Stroheim, no respecter of "names," has filled the roles with types rather than with favorites.

* * *

ADOLPHE MENJOU, Lillian Rich, Aileen Pringle, Kenneth MacKenna, Director Frank Tuttle and his production staff, including Alvin Wyckoff, chief cameraman, have gone to Havana to make location scenes for "A Kiss in the Dark," the Paramount version of "Aren't We All," Frederick Lonsdale's successful play.

* * *

ARTHUR H. SAWYER, supervising director of Associated Pictures Corporation, announced this week that the second Barbara La Marr starring vehicle for First National release, "Hail and Farewell," will be put in production at Universal Studios, Fort Lee, N. J., on January 5.

* * *

DAN CLARK, first cameraman for Tom Mix is an enthusiastic hunter. Recently Tom presented Dan with a very wonderful magazine shot gun. All Dan now needs to complete the picture, is a few days vacation and a good game location to try his new field piece.

* * *

LEW CODY has earned a rest from the villain type of portrayal with which he has been gracing recent Metro-Goldwyn-Mayer productions. None other than the shrewd show woman, Elinor Glyn, has discerned heroic possibilities in Lew that decided her to cast him for the leading male role in her next Metro-Goldwyn-Mayer production of "Man and Maid," which Victor Schertzinger is directing. Cody's part apparently is that of "the man."

* * *

WANDA HAWLEY has been signed by Al. Christie to play one of the big roles in his next big feature comedy, "Stop Flirting" which will go into production early in January and follow "Charley's Aunt" on the Producers Distributing Corporation program. Ethel Shannon, who recently signed a Christie contract will also be seen in this picture, and one of the prominent male stars in Hollywood will be signed for this production.

* * *

PHIL ROSEN has returned to Hollywood after a brief vacation and is at present considering the acceptance of one of the numerous offers for his directorial services. The noted director of "Abraham Lincoln" has recently completed four productions for Warner Bros., namely "Being Respectable," "Lovers' Lane," "This Woman" and "The Bridge of Sighs."

* * *

UNIVERSAL IS going to produce what is confidently predicted will be the most spectacular and thrilling adventure story of the screen, it was announced this week at the Universal home office, 730 Fifth Avenue, New York City. "Lorraine of the Lions" is the title. The story was written by Isadore Bernstein, supervisor of western and adventure stories, adapted by Carl Krusada and scenarized by Charles Logue.

News of Exhibitor Activities

BUFFALO BOARD OF TRADE ACTIVE

To prove the value of the work being done by the arbitration committee of the Film Board of Trade of Buffalo, President Sydney Samson of the board announces that during the year 1924, 225 claims were submitted to the committee aggregating an amount approximating $72,000. Of this number 110 claims were settled before reaching the arbitration court.

Twenty-two claims were by exchanges against exhibitors, with seventeen being decided in favor of the exhibitor. The most active members of the arbitration committee for the exhibitors were J. H. Michael, chairman of Buffalo Zone, M. P. T. O., of N. Y., and manager of the Regent; Charlie Hayman, treasurer of the state body and proprietor of the Strand and Cataract theatres in Niagara Falls; Arthur Skinner, secretary of Buffalo Zone, M. P. T. O., of N. Y., and manager of the Victoria and Joseph A. Schuchert, Jr., manager of the Columbia and Colonial theatres.

All the members of the Film Board of Trade rotated on the arbitration committee as representatives of the distributors. Miss Lee Locks, office secretary of the film Board, was presented with a check at Christmas time, to which all the exchanges contributed.

* * *

EDDIE ALPERSON IS POPULAR SANTA

E. L. (Eddie) Alperson, general manager of the St. Louis Universal Pictures exchange surprised the patients and employees of the Missouri Baptist sanitarium during the Christmas Holidays by puttting on a special show for their benefit at the hospital, Taylor avenue and the Hodiamont street cars tracks. Mary Roberts Rinehart's famous story "K—the Unknown" was the feature picture of the show, while "Westbound" an Andy Gump comedy provided the needed dessert for the entertainment.

* * *

CHINESE CELEBRATION CAUSES EXCITEMENT

A Chinese New Year's Celebration at Halifax, N. S., played havoc with the crowd which had gathered in the Orpheus Theatre for a special midnight performance but, fortunately, the results were more amusing than tragic. The members of the local lodge of the Chinese Free Masons had secured permission from the police officials to use fireworks in connection with the party they intended to have to mark the change in years.

When the fateful hour of midnight arrived, the Chinese celebrants uncorked a dynamic assortment of playful bombs, aerial projectors and cannon smasher's that startled the whole populace. The crowd in the theatre, just opposite to the lodge rooms, became frightened, some fool shouted fire and there was a mad rush. Calm was restored and a great many returned to their seats. Several people were bruised in the stampede.

* * *

COLD WEATHER HITS PORTLAND, ORE.

So unaccustomed are the residents of Portland, Oregon, to wintry weather, that the descent of snow and near-zero temperatures during December threatened seriously to interfere with the receipts of motion picture theaters. The Rivoli, one of the largest picture houses in the city, determined to guard against loss through slim houses by taking out an unprecedented form of insurance—box office insurance. To safeguard against loss during the week of showing "Peter Pan" the box office was insured for $14,000, at a cost of $2100. The week including New Year's Day is usually the most profitable for Portland motion picture theaters. Mr. Weider, manager of the Rivoli, states that his musical director, Francesco Longo, who has occupied this position for the past 18 months, will leave the theatre about January.

Perhaps you wouldn't recognize him, but it is Raymond Hatton in Paramount's "The Thundering Herd," in which he takes the part of a wicked villian.

BATH, N .Y., MAY VOTE ON SUNDAY SHOWS

Somebody is always taking the joy out of life, as Briggs would say. No sooner had the new Babcock theatre been formally opened in Bath, N. Y., than Mayor Wilson R. Campbell received a petition from the members of the Women's Christian Temperance Union of the town, asking him to take action at once in forbidding the new house to show pictures on Sunday. But His Honor took no action, nor will he until the matter is presented to the entire village board.

It is understood that certain members of the W. C. T. U., and the local clergy indorse the action of the dry body in protesting against Sunday pictures. The residents of the town, however, are divided on the question as there are fully as many, if not more who desire Sunday shows, than those who appose. So it looks as though Bath will soon decide the question by a referendum. This way has decided for Sunday pictures in a half dozen western New York towns lately.

* * *

BUFFALO ZONE TO MEET JANUARY 29

There is to be an important business meeting of the members of Buffalo Zone, Motion Picture Theatre Owners of New York State in the Hotel Statler on the afternoon of Thursday, January 29, with a luncheon served prior to the meeting. The feed will start at 1 P. M., and the meeting at 2 o'clock.

J. H. Michael, chairman of the zone, will preside and report on important legislative matters which the exhibitors are vitally interested in. It is hoped that exhibitors will come to Buffalo from every town in the Buffalo zone and remain over for the big Movie Ball to be staged the same evening in Elmwood Music hall under the auspices of Buffalo Zone, M. P. T. O., of N. Y., Inc. The Vincent Lopez orchestra will furnish the music for this occasion, which is expected to be the greatest event of its kind in local theatrical history.

The Japanesee police had to be summoned to get the crowds under control on the third day of the record-breaking run of the Paramount picture "The Covered Wagon" now making new motion picture history at the Chiyoda Kan Theatre in Tokyo.

ST. LOUIS BANDITS ARE BUSY AGAIN

The Grand Central Theatre, Grand boulevard and Lucas avenue, one of St. Louis' big first run houses, is the latest victim of the kidnapping-safe robbers. On Sunday night, December 28th, Spiros Cardas, assistant manager and treasurer of the theatre was captured by five bandits while on his way home, taken to the theatre and forced to open the safe which contained $6500, the receipts for Saturday, Sunday and part of Friday. The money was insured.

A night watchman employed by the theatre was working on the heating plant in the basement when the robbers called. He was not aware that a robbery was taking place.

The men captured Cardas in Forest Park, crowding his automobile to the curb and then took him to the theatre. He opened the safe and turned over its contents.

* * *

MISS WHEELER MARRIES

Film Row in Albany, N. Y., lost one of its most popular members last week when Miss Marie Wheeler, former manager of the Merit exchange in that city was married on Saturday night to Attorney Frederick M. Garfield, of Jamestown. The ceremony was performed by Rev. C. R. Storey. Miss Renee Craven of the First National exchange, was bridesmaid.

* * *

ROUND TABLE BRIEFS

E. A. Lamb, former manager of Selznick in Seattle, has joined F. B. O. and will travel out of the Seattle office.

* * *

George Levine of Sanford Productions, was in Seattle last week, en route from the Coast to Chicago. He reports satisfactory business all along the line.

* * *

Milton, Oregon, has a new motion picture theatre, under the management of Robert Moore, formerly of Walla Walla, Washington.

* * *

"The Lost Tribe" had its first Canadian engagement at Massey Music Hall, the large central amusement house of Toronto, for two weeks starting December 22, two performances being given daily. Prices ranged up to $1.

* * *

Walter F. Davis, manager of the Metropolitan Theatre, Winnipeg, Manitoba, provided a special Christmas gift in the form of a neat book of admission tickets for the theatre which he sold at regular prices to those desiring to give them to relatives or friends. A fairly large number of the books were disposed of during the Christmas season.

* * *

George Holman, formerly well known in Ontario film exchange circles, has been appointed salesman of the Winnipeg branch of Associated First National, succeeding D. M. Brickman who has resigned. The appointment was made by Louis Bache, Toronto, Canadian district manager for First National.

* * *

Nate Furst who temporarily was in charge of the Sioux Falls, S. D., exchange for Universal is back in St. Louis and travelling the Central Illinois territory for the local U office.

* * *

The Palace Theatre, Rector, Ark., has been taken under lease by R. J. Yancy. Macon & Wall own the Palace.

* * *

The Alton Theatre, Alton, Mo., has reopened.

* * *

Guy M. Wampler is again operating the Royal Theatre, Palestine, Ill.

Harry Myers looks surprised as he peeks through the curtain and finds a petting party. The scene is from Associated Exhibitor's "Reckless Romance," which is a fast moving picture filled with funny situations.

It is reported that Fred Trosper has taken over the Photoplay Theatre, Bluffs, Ill.

* * *

Mrs. J. Lamb has purchased the Strand Theatre, Cadiz, Ky.

* * *

Robert Wilborn is the new owner of the Strand Theatre, Marion, Ky.

* * *

A. M. Housner has purchased the American, Cherry Valley, Ark.

* * *

Theatre closed temporarily include: J. A. Berry Theatre, Blytheville, Ark.; Eugene Theatre, Eugene, Mo.; Kozy Theatre, Dresden, Tenn.; Grand Theatre, Frankfort Heights, Ill.; Star Theatre, Stoutsville, Mo.; Electric Theatre, Tuscumble, Mo.; Puritan Opera House, West Salem, Ill.

Richard Barthelmess has just completed "Classmates" for First National. The biggest scenes were taken at West Point and the cadets were used as extras.

James Collier has taken over the Opera House at Portageville, Mo., operated by the late Howard Brown.

* * *

Manager J. T. Sheffield of Greater Features, Inc., Seattle, Wash., has returned from four weeks spent at the company's Butte exchange. He will leave again shortly, this time for Portland.

* * *

Miss Hughes, biller and assistant bookkeeper at Fox Film Exchange in Seattle, is leaving after four years of faithful service. She will be missed greatly.

* * *

Greater Features, Inc., has transferred Don Brothers from the sales department of their Portland exchange to the Seattle territory.

* * *

H. L. Royster of the First National home office organization and in charge of special exploitation spent several days at the local branch.

* * *

Miss Neomi Kirsch, film inspector of the St. Louis First National office has announced her engagement. The wedding day has not been set.

* * *

Brown from two weeks under Southern skies, Dr. J. Victor Wilson, of the Olympic Theatre in Watertown, N. Y., is back from a trip to Key West, Fla., during which he enjoyed some exceptionally good fishing.

* * *

Betty Feuer is not yet twenty years of age, but she is managing the Crescent Theatre in Schenectady, N. Y., owned by her parents, doing the booking and buying.

* * *

The week of January 19 will be observed in Ibany, N. Y., as a law observance week, and "Broken Laws" with the backing of the Woman's Club of that city will be shown at the Albany Theatre.

* * *

"I" Bothner, owner of the Capitol Theatre, in Troy, N. Y., and an old timer in the business, is to become manager of the Strand Theatre in Mohawk, N. Y., the latest addition to the Smalley circuit.

* * *

Henry Seguine, owner of the New Liberty Theatre in Rouse's Point, is spending the holidays in Columbus, Ohio, making the trip by automobile.

With THE INDEPENDENT DISTRIBUTORS

WITH the naming of the standing committees by President Chadwick the Independents can look for some action soon. Joe Brandt, as chairman of the executive committee, will get his forces under way within the next week to choose a national leader and the I. M. P. P. A. will be placed on the firmest footing since its organization.

President Chadwick Names I. M. P. P. A. Committee

Executive Committee Will Choose a Leader Very Soon

PRESIDENT I. E. Chadwick, of the Independent Motion Picture Producers and Distributors Association has announced the names of the Independent members to serve on committees for the coming year.

The men chosen are among the most prominent in the industry and men who have worked unceasingly to place the Independents on a firm foundation and their work in the next year will no doubt show what can be accomplished by close cooperation.

Following are the committees:

Executive Committee—Joe Brandt, C. B. C. Film Sales Corp., N. Y. C., chairman; W. E. Shallenberger, Arrow Film Corp., N. Y. C.; W. Ray Johnston, Rayart Pictures Corp., N. Y. C.; Whitman Bennett, Whitman Bennett Productions, N. Y.; Oscar A. Price, Tri-Stone Pictures, N. Y. C.; Jesse J. Goldburg, Independent Pictures Corp., N. Y. C.; William Steiner, William Steiner Pictures, N. Y. C.; I. E. Chadwick, ex-officio, Chadwick Pictures Corp., N. Y.

Finance Committee—W. E. Shallenberger, Arrow Film Corp., N. Y. C., chairman; Oscar A. Price, Tri-Stone Pictures, N. Y. C.; Samuel Sax, Lumas Film Corp., N. Y. C.; Ben Wilson, Ben Wilson Pictures Corp., Los Angeles; Nathan Hirsh, Aywon Film Corp., N. Y. C.; F. M. Sanford, Sanford Productions, Hollywood; I. E. Chadwick, ex-officio, Chadwick Pictures Corp., N. Y.

Membership Committee — Jesse J. Goldburg, Independent Pictures Corp., chairman; Jack Cohn; James D. Barton; I. E. Chadwick, ex-officio.

Publicity Committee — Charles B. Hoy, chairman; Louis Weiss, Artclass Pictures Corp., N. Y. C.; I. E. Chadwick, ex-officio.

Arbitration Committee—Oscar A. Price, Tri-Stone Pictures Corp., N. Y., Chairman; Whitman Bennett, Whitman Bennett Productions, N. Y.; Arthur A. Lee, Lee-Bradford Corp., N. Y. C.; I. E. Chadwick, ex-officio.

The Executive Committee, of which Joe Brandt, of C. B. C., is chairman, will have the work of naming a leader to head the Independents. It is expected the committee will have an important announcement to make within the next week.

Charles B. Hoy, business executive of the organization has issued the first annual report on the adjustments for the members during 1924. They are as follows:

Total number of claims filed 191, totaling $385,350.00.

Total number of claims settled 92, totaling $216,822.00.

Total number of claims pending settlement 76, totaling $168,528.00.

These claims are against film exchanges throughout the United States.

The I. M. P. P. A. is now in a strong position and the members are confident that 1925 will far surpass 1924, which was a record breaker for the Independents.

They have many plans laid for the benefit of the organization and every member is ready to dig in and give his best in order to keep the Independents on the upward move. A fund has been established and as that was one of the stumbling blocks, the work can now go on.

The Johnny Hines company snapped on board the S. S. Apache, just before the boat sailed from New York for Miami where the scenes for "The Crackerjack" will be made for C. C. Burr. Johnny is shown in the foreground with his arm about "Red" Kann. C. C. Burr is standing back of Johnny and "a good time is had by all."

DR. SHALLENBERGER BACK FROM TRIP

W. E. Shallenberger, president of Arrow Pictures Corporation, returned this week from a flying trip to the middle west.

In speaking of his trip, Dr. Shallenberger said that insofar as he was able to observe in the brief time he had at his disposal, conditions seemed to be quite favorable for an excellent year's business during 1925.

He also says that the general demand for high quality feature productions is growing rapidly in the Independent field and that this demand is invariably accompanied by a cheerfully expressed willingness to pay a fair and commensurate price for such productions as measure up to the required standards.

Ain't Nature Grand!

ROSES ARE red

* * *

VIOLETS ARE blue

* * *

DON'T LET it be said

* * *

THAT YOU passed up

* * *

THIS GREAT bet—

* * *

DOROTHY DEVORE and

* * *

HERBERT RAWLINSON in

* * *

"THE TOM BOY"

* * *

JUST ANOTHER one of

The Chadwick 9

Nuff sed!

729 Seventh Avenue, New York City — J. E. Chadwick, President — Joseph Rights Controlled by Diamond-Rose Enterprises, Inc. 110 West 42nd Street, N. Y. C.

INDEPENDENT STUDIOS WILL BE READY SOON

Jesse J. Goldburg, president of Independent Pictures Corp., upon his return from the Coast last week, announced the purchase of the Waldorf Studios by his company. The new property, now having three stages and being located on Sunset Boulevard directly opposite the Famous Studios, is to be entirely rebuilt according to the very latest improvements and will house two additional stages.

In the first place the roof will be raised so as to allow an overhead of forty feet to accommodate high sets. One of the existing stages will be increased in size to a footage of 75 by 100 while the two new stages will be 50x150 and 130x60, respectively.

The front of the building will be improved with separate entrances to the individual stages and the various offices for it is planned to have all the entire west coast executive offices which house officials of the company and members of the studio staff, in this same building.

In addition to this building a concrete property warehouse is being built so that all the sets and props may be kept on hand at all times. In connection with this there will be a new carpentry shop and a scenic shop where all special sets will be constructed under the personal supervision of Mr. Goldburg and with the advice of the scenic director.

The cellar of the building is being converted into a glass tank which will cost approximately $40,000 to build and will be used especially for filming underwater scenes. The company in charge of the building of the tank declare that it will not only include the very latest improvements but will be the most elaborate tank in use at the present time.

* * *

JANS COMPLETES "THE MAD DANCER"

"The Mad Dancer," the second of the series of six new Jans productions, was completed last week and is now in the process of being cut and edited. By courtesy of Florenz Ziegfeld, the dainty "Follies" dancing star, Ann Pennington, has the leading feminine role while Johnnie Walker appears opposite her. These two are supported by a distinguished cast that includes Nellie Savage, Coit Albertson, John Costello, Recco Allen, Frank Montgomery, John Woodford and William Haddock.

One of the outstanding features of "The Mad Dancer" is the fact that it introduces Vincent Lopez and his famous jazz band to the screen. Believing that this name would mean much at the box-office, H. F. Jans engaged Mr. Lopez to conduct his orchestra in the large scene depicting an Embassy ball held at the Hotel New Willard in Washington. The noted hotel band leader had never before appeared before the camera but covered himself with glory in the several scenes that he was called upon to enact with both Miss Pennington and Mr. Walker.

* * *

HINES TAKING SEA SHOTS

The S. S. *Apache* bound for Miami, took on the appearance of a real motion picture studio when Johnny Hines and his complete supporting cast, who are en route for the summer resort in the south to film "The Cracker Jack," took a host of shots aboard ship as part of the continuity of the production. Despite the "mal de mer" that temporarily afflicted Sigrid Holmquist and J. Barney Sherry, C. C. Burr wired from Charleston, South Carolina, that the company managed to get in an unusually large number of scenes for this Johnny Hines feature.

Richard Leno, president of Flying Arrow Pictures, which is making a series of features, the first of which is "The Dancer."

Some of the scenes taken in the salon of the *Apache,* picture no less than one hundred passengers who were used as "background" for some of the Johnny Hines gags. Exteriors were taken of the *Apache* itself and when the boat docked at Charleston for a two-hour layover, the entire company put in some hard licks on shore.

The unusually large number of scenes necessary in "The Cracker Jack," especially the ship sequences, have kept the entire cast and technical staff busy since last Wednesday when the *Apache* left the New York pier.

* * *

C. B. C. SCHEDULE IS MOVED AHEAD

Activity in the line of production having been greater than was expected earlier in the season C. B. C. has been forced to advance its schedule for some time. As their pictures now stand they have released in the Columbia Series, "The Foolish Virgin," "The Price She Paid," "The Midnight Express," "One Glorious Night."

On January 1 they released "A Fool and His Money" the film version of George Barr McCutcheon's novel of the same name and featuring Madge Bellamy and William Haines with Stuart Holmes and Alma Bennett.

February 1 they will release the film version of Cosmo Hamilton's social drama "Who Cares" with William Haines, Dorothy Devore, Wanda Hawley, Beverly Bayne, Lloyd Whitlock, Vera Lewis, Charlie Murray, William Austin, Vola Vale and Carrie Clark Ward.

March 1 is the date set for "Fighting the Flames" a story of a fire-fighter's rise and triumph, and April 1 is the schedule time for "After Business Hours" which will be a social drama.

In the Perfection Series there has been remarkable progress. "The Battling Fool," "The Beautiful Sinner," "Women First," "Tainted Money," "The Fatal Mistake," "Racing for Life." "A Fight for Honor" have been completed and released. The last of the series all of which featured William Fairbanks and Eva Novak will be released February 1 under the title "The Fearless Lover." This will clear the production decks for the next Perfection Series of which there will be at least six.

SPECIAL EXPLOITATION FOR "SPEED"

In line with the progressive policy announced by Banner officials for 1925, George H. Davis and Samuel J. Briskin, directing heads of Banner Productions, Inc., have determined to extend their advertising and exploitation facilities still further during the coming season so that exhibitors showing Banner pictures may have every possible aid in putting over each feature released by them in a way commensurate with its full box-office value.

To this end, it is stated, they plan to present their forthcoming all-star attraction, "Speed," produced by Ben Verschleiser, under the direction of Edward J. Le Saint from Grace Sartwell Mason's *Saturday Evening Post* story, on a scale more elaborate than any previous feature on the Banner list.

They will do this, not only because they believe that "Speed" marks the apex of the high entertainment quality maintained by Banner features up to date, but also as an evidence to the industry of the policy they propose to pursue during the coming year on all their attractions.

A new type of press book, striking in design and most distinctive in character is to be prepared on "Speed," which will contain exploitation and advertising aids in the greatest variety and "stunts" and novelties of many different kinds adaptable to the special needs and requirements of all classes of theatres.

National "tie-ups" of various kinds are also being arranged for, which will enable the exhibitor to profit to the fullest extent at a minimum of expense and trouble. Further and more detailed announcement concerning these "tie-ups" will be made at an early date.

* * *

MORE JANS SALES

Hunt B. Miller, of the Pennsylvania-Ohio Film Corporation, has acquired the territorial rights to the first of the H. F. Jans productions, "Playthings of Desire," for his territory. Mr. Miller, one of the livest of the independent exchange men, operates exchanges in Pittsburgh, Cleveland and Cincinnati. He has already begun an extensive exploitation and publicity campaign.

The New England states territory on "Playthings of Desire" has been contracted for by Benjamin Rogers of the Superior Picture Corporation. Mr. Rogers was formerly manager in Boston for the Selznick interests.

* * *

EDITH THORNTON GAINS IN POPULARITY

William Steiner reports that the latest addition to his string of screen stars, Edith Thornton, is gaining in popularity every day. The brilliant screen star's personality and magnetism has been a revelation to the independent trade, and she is firmly established as one of the season's best.

"Virtue's Revolt" and "On Probation," both lavishly mounted, well-written stories and unusual casts, have caused the trade to call for more.

The little lady, under the direction of Charles Hutchinson, is now busy on the third offering for the William Steiner Productions. The supporting cast will be announced later, and the names will surprise and please the trade.

All of the Charles Hutchison's pictures on the Steiner program are going over with a bang. The same can be truthfully said about the new Leo Maloney series.

W. RAY JOHNSTON
PRESENTS
A HARRY J. BROWN PRODUCTION

"EASY MONEY"

WITH
CULLEN LANDIS
GLADYS WALTON
MARY CARR
GERTRUDE ASTOR
MILDRED HARRIS
DIRECTED BY ALBERT ROGELL

The Biggest Bet of the New Year

RAYART PICTURES CORPORATION
723 Seventh Avenue,
New York

Foreign Rights:

RICHMOUNT PICTURES, Inc.

Cranfield & Clarke, Inc.

HAVE

Flora Le Breton

IN

"A Soul's Awakening"

Get it at the following exchanges. Other territories are open.
Key Nos. — NY-2, Chi-6, Det-2, Phi-3, Min-4, Bos-2, SL-2, Pit-4.

Cranfield & Clarke, Inc.
729 Seventh Ave., New York

LEO MALONEY

IN

Another Knockout

"The TROUBLE BUSTER"

WRITTEN BY

FORD BEEBE

Book it from the Franchise Holder in your territory

A
WILLIAM STEINER PRODUCTION

220-W. 42nd St., New York City

MISS ROSENFIELD MARRIED

Miss Mildred S. Rosenfield, who is well known in the industry for her activities in the state-right and foreign distribution field was married on Sunday, December 21, to Mr. Mannasseh Kaplan.

Miss Rosenfield has been for several years actively associated with the Sol Lesser exchanges and has established a reputation for invaluable service to state right exchanges, through her New York representation.

The couple has departed for an extended honeymoon to Florida and Cuba.

Mr. Kaplan is not identified with the film industry.

* * *

HENRI SLOANE LEAVES INDEPENDENT

Henri Sloane, director of advertising and publicity for Independent Pictures Corp. has left that post to assume a position on the advertising staff of Producers Distributing Corp., where she will be in charge of the making of press sheets. She assumed her new duties this week.

* * *

WILSON WANTS STORIES

Sering D. Wilson and Royal W. Wetherald of the Wilson-Wetherald Productions, are in the market for novels and plays by well-known authors the backgrounds of which lend themselves to color films. This firm uses the Kelley Color Process and now has under way the production of "The White Mice" by Richard Harding Davis. Edward H. Griffith recently with Cosmopolitan is directing "The White Mice."

* * *

BABY WAMPAS TO GET C. B. C. CONTRACT

From the ranks of Holloywood's comparatively unknown players a star is to be selected within the coming few days.—The fortunate girl, for it is a feminine luminary that is being sought—will be compelled to win not only the approval of Wampas, otherwise the Western Motion Picture Advertisers but of a committee of picture experts now being selected.

The plan is explained in a letter to Harry Wilson, president of the Wampas from Joe Brandt, president of Columbia Pictures Corporation. In his letter Mr. Brandt calls attention to the fact that the Wampas is about to announce its annual selection of thirteen "baby stars" for presentation at the coming Wampas Frolic.

The thirteen are selected from the ranks of film workers who, in the judgment of the picture press agents are most likely to attain stardom during the coming year. Mr. Brandt said he had already in preparation the coveted starring contract for the most gifted of the baker's dozen.

"Columbia Pictures is looking for new screen material," said Mr. Brandt. "The Wampas is about to name the thirteen most gifted girls now playing small parts, in the judgment of its members. I am willing to accept the judgment of these men backed by a committee of three independent judges to be selected by members of the Wampas. The girl they name will be given a starring contract the moment she is ready to sign it.

"Of course there is but one limitation on the selection of these men—that the fortunate girl have no contractual obligations that will prevent her from accepting this offer.

Thematic Music Cue Sheet

M. J. MINTZ PATENT JULY 31, 1923

IS FURNISHED WITH THE FOLLOWING INDEPENDENT PRODUCTIONS:

Chadwick Pictures — Columbia Pictures
East Coast Films — Perfection Pictures
Banner Productions — Lee-Bradford Pictures
Principal Pictures

No matter what they say—
I love you!

MARGUERITE CLAYTON AND
GEORGE CHESBRO
IN
"WOLFBLOOD"

Produced by
Ryan Brothers Productions

LEE-BRADFORD CORP.
ARTHUR A. LEE, PRES.
701 SEVENTH AVE.
NEW YORK CITY

Where to Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Ctreet.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 14 Piedmont So.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 S. Wabash Av.
Chi—6 Security Pictures, 808 S. Wabash Ave.

CINCINNATI. Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Ent. (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods., Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Texas
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Ave.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St. Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mexico.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANOPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY. Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—1 Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist. Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 S. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.
Min—4 Advance Pictures, 306 Film Exch. Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—3 Dependable Pict. Corp., 729-7th Ave. N. Y.
NY—4 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine St.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service 1026 Forbes St.
Pit—4 Standard Film Exch. 1030 Forbes St.

SALT LAKE CITY. Utah
SLC— Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF—1 All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Av.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.
SL—2 Sam Warner, United Film Exchange 3314 Lindel Blvd.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Avenue.

TORONTO, CAN.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprise, 220 W. 42nd St.
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

The Big Little Feature

"Hello Baby"

Pathe 1 Reel

A young married couple find a baby on the doorstep and put him to bed. He cries throughout the night, and they send out for a doctor thinking he is sick. When hubby finally brings back the doctor after no end of trouble, the only thing wrong is that the youngster is hungry.

Charlie Chase and Hal Roach are always a good combination, and Charlie seems to be particularly fortunate in the material with which he is provided. There are some situations in "Hello Baby" that would make an alligator chuckle. When wifey decides that baby is sick, the husband, in his hurry to rush out for a doctor, makes a bad start by putting on his trousers the wrong way and then runs into a cop who promises him a ticket for only having one light on the flivver. Charlie gets out of this, however, by not obliging the absent-minded officer with a pencil. When he finally drags the doctor home in his nightshirt, only to find out that the kid is merely hungry, he sets about preparing a meal fit for a king or a chorus girl consisting of lobster, wine, and numerous other dainties. This picture is more than ordinarily entertaining and we would recommend it to any exhibitor. Comedies as well as feature pictures are entitled to exploitations and it will be helpful to mention that this Charlie Chase film is a Hal Roach product.

* * *

Aesop's Fables

(The African Huntsman)

Pathe 1 Reel

The marvel of Paul Terry's animal cartoons which he turns out like clock work every week in the year is that he never goes stale on ideas. The idea fundamentally of the cartoons is clever enough but the novel twist that Terry gives to the antics of these dumb animals, linking their characteristic peculiarities with the idosyncrasies of humans is really wonderful. And of course his sense of humor is apparent in every single one of the series. Every wise and enterprising showman in the country was indeed justified as the records will show. In practically every Keith theatre in the nation, Aesop's Fables form part of the weekly bill. If you have missed out thus far start with "The African Huntsman" and we will wager you won't regret it.

* * *

"Step Fast"

Educational-Christie 2 Reels

Four prospective heirs are gathered to hear the will of a deceased cousin, and while three are almost entirely neglected, the fourth, Jimmy Adams, is left practically the whole estate on the condition that he is married by noon the next day. He wins after some strong opposition.

Comedies come and go, but it is rare that one finds as many real howls in a two reel comedy as are waiting for you in "Step Fast" The picture gets off to a slow start but once the fun begins it is continuous and uproarious. Seldom has this now familiar theme been handled with more humor and originality. Once Jimmy falls heir to his relative's fortune, the fun begins and it does not stop until after the picture has been switched off the screen. It is the kind of a film that will have you still laughing on the way home and will cause you to smile every time you happen to think of it. His disappointed relatives try to prevent poor Jimmy from fulfilling the terms of the will. They start off by kidnapping the girl and hanging a smallpox sign on Jimmy's door, but not to be outwitted, he escapes the quarantine. At another time when the wedding is all set one of the relatives appears at the festival disguised as a neglected wife and pleads with the wanton husband to return to his little child. The ruse almost works, but at the critical moment, his skirt falls off and his true identity is revealed. When the wedding does actually take place, they set an alarm and the whole fire department turns out for the ceremony. You are certainly overlooking a good bet if you miss an opportunity to book this one. It is a scream.

Hal Roach's rascals just after arriving in the big city in the latest of these "Our Gang" comedies which he made for Pathe. They seem to be at home in their new environment.

* * *

"Step Lightly"

Educational 2 Reels

This concerns itself with the kidnapping of a pretty country girl by the owner of a saloon, who forces her to dance for his patrons. Her sweetheart, a correspondence school detective, after much effort manages to rescue the girl.

It will be seen at a glance that the theme of "Step Lightly" is of more or less familiar pattern, but Director Taurog has succeeded in providing some new gags, and most of the material while not new is sure to register with all those who are partial to the broad or slap-stick variety. The biggest laugh in the picture is undoubtedly the shot wherein the amateur detective come to the tough resort, where the lady of his heart is being held, in real movie style by the designing owner of the cafe. Lige Conley is the featured player and does some good work and the remaining cast comprises Ruth Hiatt, Peg O'Neill and Jack Lloyd. "Step Lightly" in a word is no worse and no better than the average two reel comedy and will certainly find favor with those who delight in humor that is essentially broad.

The House of FEATURETTES

Week of Jan. 11th

Rialto, N. Y.—Plays the second issue of "Marvels of Motion." (Fleischer-Novograph Process.)

Rialto, N. Y.—Plays "Up The River With Molly." (A Gem of the Screen.)

Fox, Phila, Pa.—Plays "Animated Hair Cartoons." Subject J.

120 First-Run Novelties
1924-25

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

* * *

"Prehistoric Man"

Universal 2 Reels

This is the old tried and proved cave-man stuff wherein a seer looks into the mystic glass to determine how his loved one would behave in the future moving in the midst of civilized surroundings.

"Prehistoric Man" gives a laugh at the more serious attempts of the cave-man type of film, and will provide entertainment of a mildly amusing nature to all those who do not ask for too much plausibility in their film fun. And after all why should we complain if it hands us a laugh; such is the purpose of comedy and if it succeeds, the means by which the laughter is provoked is really of minor importance. This is one of the Hysterical History comedies and is up to the average standard, which is saying a good deal as the standard is usually pretty high. There are some genuine chuckles in "Prehistoric Man," the primitive atmosphere is exceptionally true for a subject of this nature and on the whole should prove satisfying and entertaining.

* * *

"The Wild Goose Chase"

Mack Sennett—Pathe 2 Reels

The troubles of a bride whose husband has acquired the hunting habit is the basis of this story. She goes to a lawyer for a divorce and that worthy turns out to be an old college chum of her husband. He advises a reconcilliation, and clinches things by seeking to elope with the comely wife himself.

If there is a funnier combination on the screen than Mack Sennett and Ben Turpin, it must be Ben Turpin and Mack Sennett. There are some unusually comical complications that develop because of a husband's devotion to his favorite sport of bird hunting. Madeline Hurlock in the role of the huntsman's bride, follows her mate through the brush and mire in quest of the festive duck, when in reality that slightly cross-eyed individual can't hit the side of a barn. Jack Cooper portrays the role of the so-called friend who makes a living as a divorce specialist. His real specialty however is the wooing of attractive women and he almost succeeds in winning the neglected wife of the duck hunter Ben shows that he is made of sterner stuff than his friend however, and finally ejects him from the house.

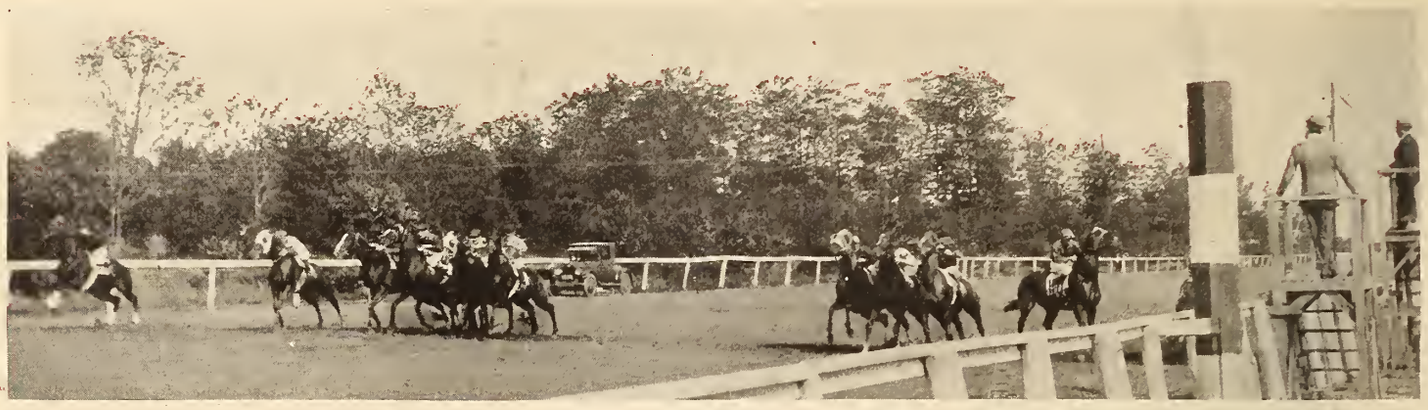
Feature Ben Turpin for all he is worth, and he is worth a good deal. Also be sure to play up the fact that Mack Sennett is the producer Both names mean much to the fans.

* * *

"Weak Knees"

Cameo—Educational 2 Reels

A prospective son-in-law makes the unforgivable blunder of pouring gasoline into his prospective, father-in-law's car to put out a fire without knowing



A scene from the Pathe serial "Galloping Hoofs," a drama of the racetrack in which Johnny Walker and Allene Ray have the leading roles. This steeplechase view shows Gold Blaze on the home stretch in the third chapter of this unusual and thrilling serial.

his identity. Needless to say he doesn't go "so big" with the old man when he calls to ask for her hand.

"Weak Knees" will never double them up with laughter, but at the same time, the gags are new enough and sufficiently humorous to bring forth a few peals of merriment. He redeems himself with her, however, when he rescues her from the hands of a gang of kidnappers. We would not predict that the film will set the house in a roar, but there are some situations that are bound to cause a laugh. Cliff Bowes is the typical hero of such custard pie goings on as are calculated to set the children in a paroxysm of mirth. All in all it is average comedy fare.

* * *

Pathe Review No. 3

Pathe 1 Reel

Pathe Review No. 3 is notable for the start of a series of beauty pictures under the running title of "The Prettiest Girl I Know." This much advertised series of pictures starts with selections made by Coles Phillips, the famous magazine cover artist. In this installment the secret of the "cover beauties" is explained by the term synthetic. It is shown how, on the ordinary magazine cover, three or four girls are used as models for one subject. One is selected for her beautiful arms, another for her hair, and so forth. The other two subjects of the Review are "The Pride of The Plantation," an interesting scenic story of the pineapple industry of Hawaii and "Visiting Our Own America," a unique Pathecolor series of views of the city of Nashville.

* * *

Pathe Producer on Radio

Malcolm Strauss, producer of the Patheserials, "Into the Net" and "Galloping Hoofs," broadcasted from radio station WOR, Newark, N. J., on the evening of January 2nd. The subject of Mr. Strauss' radio address was the qualifications requisite for success on the screen, and his talk was directed especially to young women aspirants for film honors. His long experience in the producing field and his work in promoting the screen careers of several of the present-day stars qualify Mr. Strauss to deal with the question in a practical and helpful manner.

Lige Conley in an exciting moment from "Motor Mad," an Educational Mermaid comedy directed by Norman Taurog. Lige is seen trying to climb the pole.

Roach Director Song Writer

You can't keep a good man from showing his versatility.

Leo McCarey, who directs Charley Chase in Hal Roach comedies and who shows his hand at song writing and directing musical revues whenever opportunity offers, has found time between scenes at the Roach studios to compose a new jazz classic entitled, "Oh, for the Life of an Osteopath!"

No, this is no joke. Eddie Borden is singing it in Harry Carroll's "Pickings," accompanied by Will Morrisey.

McCarey has made such excellent progress with one reel comedies starring Chase that the unit is starting now on a series of two reelers—which proves that one doesn't have to neglect his work to do interesting things on the side.

* * *

Finish Glenn Tryon Comedy

Fred Guiol has completed the latest Hal Roach novelty comedy starring Glenn Tryon with Blanche Mehaffey, a rollicking farce of the adventures of a newly married couple in a haunted house.

Jimmy Finlayson, comedy heavy, Al Hallett, Helen Gilmore and York Sherwood played supporting roles.

* * *

Comedy News

Lloyd Hamilton is taking a short rest between pictures and is spending his vacation at Baldwin Lake duck shooting.

* * *

Eddie Nelson, recently signed by Cameo Comedies, and Selma O'Neill, his leading lady, had a narrow escape from a serious injury last week when a derrick on which they were working collapsed. A seventy-five foot telegraph pole plunged down near the two players, missing them by inches. Both actors were badly shaken by the accident but outside of minor scratches and bruises they escaped unharmed.

* * *

Neal Burns, Christie Comedy star, has been admitted to the elect inner circle of those who have achieved the goal of all golfers, the "hole in one" class.

Burns made the sixteenth hole at the Hollywood Country Club course last week in "one." He was playing with Jack Tarrant, star player of the club, who defeated Burns, scoring 73 to Burns' 76, both being exceptionally low for the course.

* * *

Arvid Gillstrom, who has been directing Mermaid comedies for release through Educational Film Exchanges, Inc., has been transferred to the Juvenile Comedies and is busy directing Jack McHugh and others of the Juvenile Comedy Company in "Wildcat Willie." The comedy will be a February release.

Talk of Old Days at Reunion Lunch

For old times' sake—

It wasn't so terribly long ago that Bebe Daniels, Estelle Harrison and Marie Mosquini started their screen careers at the Hal Roach Studios.

Marie Mosquini is still with Hal Roach, while Miss Daniels has traveled through various fields of film endeavor and Miss Harrison has dropped from public view in retiring to private life.

But the last two named have just returned from a trip East, and in memory of old times called on Mr. Roach and others at the studio the other day. And at one table in the studio cafe at noon, with old faces and new faces around them in the busy crowd, the producer, Miss Daniels, Miss Mosquini and Miss Harrison and others of the original crew of the good ship "Hal Roach Comedies" lunched together and discussed those things interesting to reunited comrades.

* * *

Rex on Location Over Ten Weeks

Mountain and plains, mystery canyons and sunlit valleys—every variety of scenery to be found within a hundred miles of Moapa, Nevada, is being used by Fred Jackman in directing Hal Roach's new feature with Rex the king of wild horses.

Guinn "Big Boy" Williams and Kathleen Collins have the leading human characterizations. The company has been on location in Nevada over ten weeks and executives of the Roach Studios are highly pleased with the film that has come in. The scenic backgrounds are beautiful and the action spectacular as in "The King of Wild Horses," in which Rex made his bow to the world as a star. The troupe's return may be several weeks yet.

* * *

Picard to Photograph Color Film

Marcel A. le Picard who photographed America for D. W. Griffith has been engaged by Wilson, Wetherald, Inc., as cameraman for their picture in Kelley color, "The White Mice," by Richard Harding Davis. Mr. Picard has experimented extensively in color photography.

News Reel Briefs

International News No. 4

In the Pacific —Pershing in attendance at Neptune's Court. General witnesses ceremonies in tribute to Monarch of the Deep on U. S. S. Utah While crossing equator enroute to Brazil. Interesting Snapshots from the News of the Day. — Washington, D. C.— William Green succeeds late Samuel Gompers as President of the American Federation of Labor. 1—New York City—Kiddie pupils of Ted Lewis learn to shiver the timbers with peppy playing at the Emanuel Sisterhood Home. 2—Red Bank, N. J. — Ice boating season opens with strong competition between skippers of swift craft. — Philadelphia, Pa. —New Year Mummers hold fantastic revelry. Famous Quaker City parade brings out many strangely garbed marchers despite severe cold spell.

Tuxedo Comedies

'Stupid but Brave"
'Never Again"
'His First Car"
'The Bonehead"
The New Sheriff"
'One Night It Rained"
'No Loafing"
'Front!"
'Easter Bonnets"

E. W. Hammons

Presents

AL ST. JOHN in "LOVEMANIA"

Just how crazy could a man become if his rich uncle wired that the fortune was his only if he remained single—and the message didn't reach him till his wedding was over? He'd have to go some to beat this!

Crammed with laughs—and action

Written and directed by

AL ST. JOHN

Produced by Reel Comedies, Inc.

Educational Pictures

"THE SPICE OF THE PROGRAM"

The Champions of 1924—(International special) Will They Hold Their Crowns in 1925? 1—What fate does the new year hold for America's Valiant stars of field, track, tennis court and ring? 2—Today America holds the Polo championship—in 1925 will the British challengers submit again? 3—Dempsey, the mighty Dempsey, will he batter his way through the ranks of alien challengers? 4—Or will he suffer defeat and take his handsome new nose permanently to the lots of Hollywood? 5—And learn to make love like this? 6—Husky athletes are preparing to beat Olympic records. 7—The broad jump record of 25 feet, 5⅞ inches won with such difficulty in Paris by Bob Legendre? 8— In football circles doubtless some new marvel will arise. 9—How "Red" Grange battered his way to a 95-yard run and fame. 10—While marvelous records for speed stand in the new sport of gray hound racing. 11—Hollywood, Cal., claims the handsomest babies. 12—Can some other city beat these in 1925? 13—Maybe someone will get down to quantity production and beat the record of Ma and Pa Toombs of Los Angeles. 24—kids—24. Count 'em. 14—Their daily dozen. 15—Anyone who wants the crown held by Sam Harris, of Farmerville, Tex., heaviest man, can have it. (692 pounds). 16—And horrors, girls, maybe Rudy Valentino will lose his job as King Sheik. 17—And turn it over to Lionel Bilocki, who is SOME looker, you'll probably admit.

"We'll be back in a minute" say these Sennett bathing beauties. Left to right they are Hazel Williams, Claire Cushman, Andree Bayley, Georgia Hale, Thelma Hill and Elsie Tarron all helping to calm the ragged nerves of tired business men.

Pathe News No. 3

Philadelphia—Riot of gaiety in Quaker City pageant. 1—A cape that wins $1700—this "train" in six sections captures first honors. 2—Where gentlemen are also "perfect ladies." 3—What many of us are coming to.

Washington, D. C.—Holiday reception lures throng to White House—Army and Navy officers and crowd of citizens call to greet the President. 1—Among the first to pay their respects—Sec. of State Hughes and Chief Justice William H. Taft. 2—Science "calls", too—the President welcomes delegates to the convention of American Association for Advancement of Science.

Newburgh, N. Y.—Ice stars of East vie for skating honors—speed races and dancing feature Middle Atlantic Championship Meet. 1—Barrels of sport!

Kiel, Germany—Test new type of diving suit to explore "Davy's Locker". Intricate mechanism is used for salvaging of sunken vessels. 1—A straight-jacket has nothing on this when they bolt it up! 2—Good Knight! 3—Some Clutch. 4—An 8-ton suit—no doubt that he'll hit bottom.

Milwaukee, Wis.—Flames destroy 2,000,000 feet of timber—night blaze makes striking spectacle as it ravages large lumber yard. 1—Firemen fought heroically for 3 hours before getting the fire under control. 2—Morning.

Athens, Greece—See Athens from the air for the first time; exclusive pictures of historic and beautiful ruins of ancient city. 1—Circling around the lofty Acropolis. 2—And then, the Stadium lies below. 3—A glimpse of the crumbling walls of the Theatre of Herod.

To the right, George Beban in broken English, argues the innocence of his mother who has been arrested for a theft of which she knows nothing. In his hand is the ridiculous little hat which he has purchased as a gift for her. Below, Beban sinks in desperate discouragement on the steps of the police station where his mother is incarcerated.

In the oval Beban, arrayed in Little Italy's latest style, meets his mother at Ellis Island and bids her welcome to "the land of the free." The little old woman radiates surprise and pride at her son's grandeur. Below, the district attorney and his wife entertain at a lawn party. The central figure of the group is the little girl whose childish prank causes all the trouble.

"The Greatest Love of All"

Associated Exhibitors Entrancingly Beautiful Tale of the Love of a Son for His Aged Mother

SHOWMANSHIP

They Can't All Be "The World's Greatest"

By W. RAY JOHNSTON
President of Rayart Pictures

THE old adage, "you can fool some of the people some of the time, and you can fool some of the people all of the time, but you can't fool all of the people all of the time," is particularly applicable to the motion picture theatre.

If one were to read the average press book prepared by some of the companies and were to literally follow their copy word for word in advertising the product at the theatre, the public would be reading continually that "the greatest pictures of all time" "the greatest heart interest drama ever shown," or "the greatest melodrama ever screened" were showing daily at this or that theatre.

It stands to reason that if you are playing 52 or 104 pictures yearly or if your are showing one picture daily and 352 yearly, they most assuredly cannot all be the "greatest of the great" pictures. Some of them must be just good ordinary pictures.

A conservative policy in advertising is necessary, particularly if applied to the neighborhood or family theatre. If you are catering to a strictly transient trade you may be able to get away with this line of advertising, but if you are depending on the patron who lives in the section served by your theatre, it naturally follows that you cannot fool them very often—and get away with it.

If I were a theatreman I would watch carefully the analysis of what the picture is doing in other houses and in other territories, and I would study each picture carefully, its story, its cast, and its appeal to the masses served by my house. And my advertising would be directed along the line that would appeal to my patrons. If a certain star were popular in my neighborhood I would advertise that this star would appear in the picture that is to be shown. If a certain type of picture were popular I would then advertise that a picture of that type were to be shown, and I would forget the "world's greatest" idea, except in extreme cases where the picture were truly great.

The average patron of the house, should feel confidence in the management to the extent that they can count on this or that house showing a consistently good program all the time and the management should at all times plant this idea in the patron's mind—so that it is not necessary for a freak or misleading advertising campaign to be used in order to get the people into the theatre.

> ***"Honesty is the best policy"***
>
> *—in showmanship as in all lines of business. Look over your list of houses that have made successes of their policies and you will find that truth in advertising has been the policy, especially in the case of neighborhood houses.*

THE catch line used by the Associated Advertising Clubs of America: "Truth in Advertising" would be strictly the advertising policy of my house and if my advertising manager did not adhere to this policy I would mighty soon make a change.

Almost every picture that is made has some angle that will appeal to a majority of the fans and I would therefore, direct my advertising strictly along those lines.

I would furthermore adopt a certain style of advertising that would represent my theatre. By this I mean as to art work and lettering or type, so that when the fans ran through the advertising column they would automatically pick out my ad.

I would use a set number of inches regularly—as consistent advertising is what counts after all; then when I got a really big picture such as "The Four Horsemen" or the like, I would not hesitate to tell the world about it. I would scream it from the housetops, using advertising space a dozen times the size of that used regularly. I would put a herald in every home of the neighborhood and hand out one to every theatre patron that visited my theatre. I would use a teaser trailer weeks in advance of the play date, and would work out every kind of window tie-up that could be arranged and then the people who patronized my house would know that I had a really great picture, or I should not have adopted the special advertising.

A CLEVERLY written, chatty, newsy house program giving a forecast of coming attractions is also good, and and a mailing list is a valuable asset. A personal letter now and then from the house manager to the patron cannot help but build up a personal feeling between the house and the patron, but I would only use a letter in connection with a picture that that I thoroughly believed in—not necessarily a picture that I considered *great,* but the *type* of picture that would interest my patron.

I have attended theatres many times where a picture was being "circused" as a most unusual attraction, simply because it had some freak advertising possibility and while the house was apparently doing a wonderful business, still the reaction was very bad. A few weeks ago I patronized a theatre in the West that was putting over one of these so-called "cvircused" pictures. The house was fairly well filled, but all around me (and I took occasion to move to different parts of the house during the screening) I heard comments that were more than unfavorable both as to the picture and as to the advertising that had preceded it. Many were walking out disgustedly, while others were enjoying a little nap, or simply sitting back in the hope that the fourth or fifth, or even the sixth reel, would bring some relief."

Exploitation Ideas

EXPLOITATION is the keynote of good showmanship. It is always wise to profit by the experience of others. In this department the exhibitor who realizes the value of advertising and exploitation as a sure-fire means of putting over any picture, good, bad or indifferent will find a brief summary of the combined experiences of showmen throughout the land. All of these stunts have brought in the crowds and made music in the box-office. What other have done, you can do; remember the result in every instance was successful and history repeats itself.

JEWELRY TIE-UP

Exceptionally attractive window displays recently brought big business to the Elite Theatre in Waukegan, Ill., where Viola Dana in "Along Came Ruth" was showing. A striking display of pearls and jewelry and an elaborate floral display, both with special cards announcing the run and stills from the picture, brought exceedingly satisfactory business to the Elite.

Forty window cards and one thousand hangers were used by Charles Glickauf to supplement these efforts. A vigorous newspaper campaign and a special display completed the campaign.

"Along Came Ruth" is a Metro-Goldwyn-Mayer picturization of the stage success adapted by Holman Day from the French of F. Wicheler and F. Fonson, directed by Edward Cline. Winifred Dunn wrote the scenario. Walter Hiers, Tully Marshall and Raymond McKee head the cast which supports Miss Dana in this picture.

LOVING CUP

Conducted along the same lines as the many silver cup contests for "Beaucaire," Bill Mendelssohn of Paramount, working a week in advance of the engagement of "The Sainted Devil" at the Park Theatre, Youngstown, O., planned a silver contest with the *Vindicator* for the most popular girl in Youngstown. The story which covered two columns was headed by a reproduction of a silver loving cup inscribed "Presented by Rodolph Valentino to (space blank for name of winner) Youngstown's Most Popular Girl." Voting ballots were secured by clipping the ads, or by buying tickets at the box-office. Naturally the voting coupon which was secured with an admission ticket was worth several thousand more votes that the one clipped from the newspaper advertisement. The nominees were asked to send their photographs to the Park Theatre for display in a big frame in the lobby. So the contest not only received out of the ordinary space in the newspaper, but the theatre aside from all the direct benefits of the contest was given the means of creating an arresting lobby display.

Here is a still from First National's "The Silent Watcher" starring Glenn Hunter, that suggests an excellent tie-up with your local tobacco dealer on Clown Cigarettes.

TRY THIS ONE!

Joseph H. Quittner, managing director, and John Scanlon, exploitation director and sign writer, were responsible for a collection of effective exploitation displays at the Alhambra Theatre, Torrington, Conn., during the recent run there of Vitagraph's "Captain Blood," produced by David Smith.

The theatre lobby was made attractive and colorful. In the background was a transparent banner, with pink lighting, showing a scene from the one sheet and an imitation stone frame. The box-office booth, the doors and all the frames were covered with imitation stone made from discarded one sheets. A huge book, representing Rafael Sabatini's "Captain Blood," was constructed of beaver board, bright red, with cut-in lettering. Cards with catchlines and playing dates also were shown.

Over the main entrance to the theatre was a four plane banner, 18 by 7 inches, with a ship scene from the six sheet, with a painted sea of waves and the cut-out of a frigate moving on an endless belt, the background being painted on banner cloth, with transparent lettering and sun. Red lighting was used throughout. A frame of stills and two frames of lobby cards also were shown

Another effective stunt was the tagging of a thousand automobiles with notices suspiciously like those used by the police in issuing summonses to reckless drivers. One side of the tag read:

> **Torrington, Conn.**
> **December 14, 15, 16, 17.**
> **Driver of Auto No.....**
> **You are herby notified to report to "Captain Blood" at the Alhambra Theatre, next Sunday, Monday, Tuesday or Wednesday.**
> **If received after Sunday report either Monday, Tuesday or Wednesday.**
>
> **The reverse of the tag bore the inscription:**
> **Pardon us if we gave you a chill—but if you want to get a thrill see J. W. Kerrigan in "Captain Blood" at Alhambra, Sunday, Monday, Tuesday or Wednesday, Dec. 14, 15, 16, 17.**

The cost of printing the one thousand tags was $3.75. This amount has returned to the box-office a hundred-fold for every exhibitor who has made use of the idea. If other showmen can make money on it there is no reason why you can't cash in. Try it!

A vivid poster which tells the story of "Greed" a Metro picture which Eric von Stroheim made for Metro. The poster is symbolic of the film and attracts attention anywhere.

Tie-up for a "harmonica contest" in connection with the showing of Metro's "The Navigator," secured the desirable Wurlitzer window in New York City for exploitation while at the Capitol Theatre.

CLOCKS USED FOR "HIS HOUR"

Clocks were featured in a successful campaign recently waged in behalf of Elinor Glyn's "His Hour" in Sioux City, Iowa, where this popular film played to such excellent business at the Soo Theatre that the usual four days' run was extended to a run of an entire week. Buddy Hooton of Metro-Goldwyn initiated the campaign by instituting a clock guessing contest in the window of Sioux City's leading jewelry store which ran for several days. Free tickets were awarded the winners.

A Christmas window display of sporting goods featured the line "To Make 'His Hour' of Recreation More Enduring" proved effective, and a similar line was used in furniture shops. Other tie-ups were achieved with restaurants, two Victor shops, one department store and several drug stores, all of which displayed stills from the picture with announcements of the showing and other exploitation material.

Exhibitors Trade Review,
45 West 45th street,
New York City.

Dear Sirs:

I want to thank you for your cooperation in obtaining for me from the Grosset Dunlap Company the window displays on "THE SEA HAWK."

Concerning the box-office value of these displays, I am pleased to report that they were quite satisfactory and no doubt aided materially in selling this big attraction to good business against unusually strong opposition.

While not of themselves very elaborate, they furnish the nucleus for as attractive a window as I have seen here in connection with photoplay exploitation. I asked for two displays but subsequently found I could accomplish more with the largest book store in the center of the city by giving him the display exclusive. I therefore had one full window on the main street in his store for one display and put the second in a prominent place inside the store.

In the back of the window was one of the eye-catching eight-foot yellow banners put out by the producers. This was flanked with the highly attractive one-sheet posters, while above and below were placed my own window cards on the week's show. Half a dozen of the more striking stills were placed here and there among the copies of the book, together with special hand-painted posters. The whole was topnotch and attracted three out of five passersby on an average to take a second peek. All were pretty effective.

Cordially,
Earl D. Wilson.

"TORNADO" SWEEPS NEW YORK

Seldom does a picture come to Broadway that has the great exploitation possibilities of "The Tornado." Nor is often a chance offered to exhibitors to back up a thrilling picture with stunts that are as cheap to execute and effective at the box-office as that presented by Carl Laemmle's sensational thrillodrama.

Three weeks in advance of the showing Joe Weil, Universal exploiteer in charge of the Piccadilly Theatre campaign, started the distribution of the novel Tornado warning chart stunt which he at first tested out in a New Jersey tryout showing, proved another very big attention-getter in front of the theatre.

Weil tied up with the *New York Daily News* on a letter contest under the guidance of Sally Joy Brown. Miss Brown gave a half column daily to the promotion of the idea of having children write letters on why they wanted to see "The Tornado." Seventy-five seats were donated to Miss Brown for prizes.

To tie-up the stands and have a moving ad on the White Way, Weil designed a ballyhoo truck which was kept running up and down Broadway.

Dorothy Mackaill who appeared in a prominent part in the Principal production "The Mine With the Iron Door" is here shown advertising drinking cups.

* * *

"SURE FIRE"

A pretty young girl attractively dressed and wearing a $1,500 fur coat recently exploited the showing of "Married Flirts," at the Sun Theatre in Omaha, Nebraska, by flirting audaciously from the window of a Pierce-Arrow limousine which bore a banner across the back reading "Beware of Married Flirts!" The stunt proved extremely successful, men standing hat in hand and grinning from ear to ear upon the sidewalks. A completely equipped radio truck gave public concerts and announced the showing exhaustively.

Post cards were sent out to a large mailing list, which read—"What Should She Do? What Would You Do? Have you heard the scandal?"

Helene Chadwick, the star of Warner Brothers "The Dark Swan" in a window tie-up for Kissproof, a new lipstick.

BUSINESS

Here are picturizations that proved themselves nets for the widely ing showmen who There is not one adapted to your and each will echo in your

No. 1—An interesting "weather" tie-up for Universal's Jewel "The Tornado."

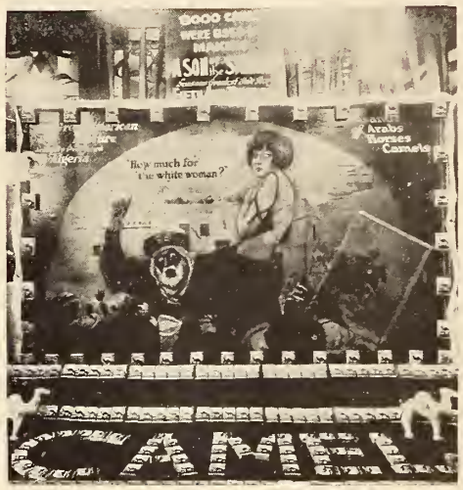
No. 1—When Universal's "The Tornado" played the Picadilly Theatre, New York, Roy Gallagher stopped the crowds by means of a "tornado" warning. The idea may be adapted at slight cost for your showing of this House Peters vehicle which is replete with thrilling action and audience appeal.

No. 2—The Fifth Avenue Theatre, Nashville, Tenn., made use of the fact that eight thousand camels appear in First National's "A Son of the Sahara" in order to effect a tie-up with the popular brand of cigarettes that make pedestrians of all smokers—according to their million dollar advertising.

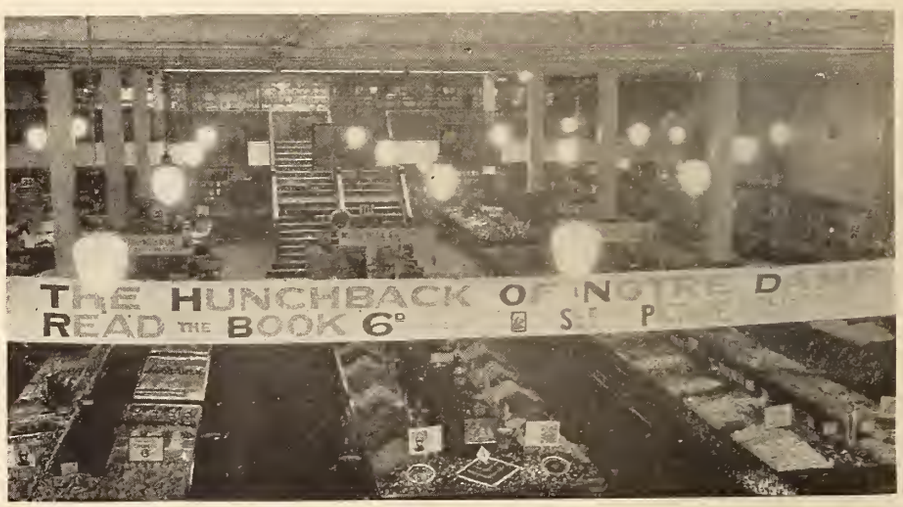
No. 3—In Glasgow, Scotland, Woolworth's largest store was given over completely to Paul Perez, Universal's foreign exploiteer, for a smashing tie-up on "The Hunchback of Notre Dame." Why not try to get a whole store for your showing of this big feature? That would be showmanship!

No. 4—Not satisfied with a mere window tie-up, the Strand Theatre, Milwaukee, Wis., boosted business through the added impetus of offering a free ticket to all purchasers of Harold Bell Wright's "The Mine With the Iron Door." Every pass brought a paid admission to see the Principal Picture.

No. 5—In F. B. O.'s "Fools in the Dark" there is a darky who is simply "bugs" over a ring puzzle. Out in Hollywood this fact was used in a ballyhoo consisting of several "gemmun of color" who paraded the streets with corrugated brows puzzling over the sleight of hand rings shown in the picture.



No. 2—They walked a mile for——— First National's "A Son of the Sahara."



No. 3—Paul Perez tied-up a whole store for Universal's "The Hunchback."

No. 4—A free ticket stunt for Principal Pictures' "Mine With the Iron Door."

No. 5—Ballyhooing a ludicrous character from a scene from F. B. O.'s "Fools in the Dark." It worked wonders for the film.

BOOSTERS

of ten exploitation ideas to be big money mag- scattered enterpris- made use of them. which may not be particular needs, sound its golden box-office

No. 7—An effective prolog staged for First National's "Madonna of the Streets."

No. 8—A fashion show that went big for Universal's untra-modern film "Wine."

No. 9—Here's Richard Dix and a Manhattan shirt tie-up for Paramount's "Manhattan." National tie-ups are effective.

No. 10—Attractive lobby panels for Vitagraph's super production "Captain Blood."

No. 6—An artistic window display boosted Metro's success "The Uninvited Guest."

No. 6—An evenly balanced window display for Metro's "The Uninvited Guest." The photodrama and the merchants' products secure equal shares of the attention of the passersby, and the tie-up secures additional business for both. Notice the added touch of drapery and flowers, both display beautifiers.

No. 7—Ed Hyman of the Brooklyn Mark Strand Theatre staged this prolog for his showing of First National's "Madonna of the Streets" starring Nazimova and Milton Sills. The presentation also included a rendition of "Holy Night" by a male quartette, and this number was broadcasted over the radio as well.

No. 8—Through a tie-up with local furriers and modistes a fashion show was staged when Universal's "Wine" was shown at the Metropolitan Theatre, Winnipeg, Ont. This was effected without cost to the exhibitor, and the merchants interested were more than enthusiastic regarding increased sales.

No. 9—Richard Dix in Paramount's "Manhattan" so ably directed by R. H. Burnside, secured this publicity through a tie-up with the nationally known Manhattan brand of shirts. This window was selected in the most prominent part of Los Angeles when the picture played that city at the Metropolitan Theatre.

No. 10—Here is a fine example of what may be done with lobby panels. This artistic and business-getting idea was utilized during the run of Vitagraph's "Captain Blood" when the big pirate picture played at the beautiful Orpheum Theatre in Chicago, Ill. Try it out for your showing of the film.

To get an endorsement such as is shown in the illustration is surely a good piece of exploitation work. Try to have the railroad men of your city attend the theatre for the opening when you show Universal's picture "The Signal Tower."

"WINE" BALLYHOO

W. J. Nelson, manager of Cameo, Pittsburgh, Pa., used the street ballyhoo, familiar for generations, but in a little different manner.

W. J. Nelson, manager of Cameo, Pittsburgh, Pa., in exploiting his showing of "Wine" the Universal Jewel starring Clara Bow, used the old walking ballyhoo with a little different slant and managed to get a great kick out of it.

Nelson fixed up a huge wine bottle with gold paper top, wax seal, ribbon, label et al., and with a man on the inside had it parade all over town. On the label, which was made to resemble a regular wine bottle label in its layout, were the name of the theatre with dates and at the top in heavy script was "WINE." It made a very effective ballyhoo and Nelson, believes was responsible in a large way for the successful run the picture enjoyed at the Cameo.

MARITIME STUFF

A deep sea diver in full regalia recently appeared on an elaborate float built on a 20-foot truck on the streets of Detroit, with two girls in sailor costume who distributed ten thousand Life Saver Mints in small envelopes on which was printed: "Important! The Life Saver inside guarantees you a safe and joyous voyage with Buster Keaton in 'The Navigator' at the Fox Washington Theatre." A large cut-out of Keaton accompanied this float, which attracted enormous attention from crowded sidewalks.

This ballyhoo was the feature of one of the biggest outdoor campaigns ever put over in Detroit. Five hundred special half-sheet cards had also been posted conspicuously about the town, while the street cars carried banners on the front throughout the entire week of the showing.

Supplementing this five thousand Buster Keaton hats were distributed through the schools and made arrangements with the Cunningham Drug Stores to present a Keaton hat with each purchase. This organization contributed five prominent window displays to the cause as well.

Other tie-ups effected with music stores, who featured Victor Records, harmonicas, etc., in their windows together with stills from the picture and appropriate advertising matter. Life Saver Mints were also distributed through the leading hotels and cafes.

Needless to say "The Navigator" played to excellent business with such well planned and executed exploitation.

LIBRARY TIE-UP

A tie-up with the Public Library in Akron, Ohio, recently advertised the appearance of Marion Davies in Cosmopolitan's "Yolanda" at the Allen Theatre to excellent advantage. Bookmarks advertising the showing were placed in all books taken from the Library and from all its branches, five thousand of these announcements being used in this way.

Stills from the picture with photographs of Miss Davies in costume, together with other advertising material, were displayed on the Library bulletin boards, while copies of the Charles Major novel from which Robert Vignola directed the film were prominently displayed with other historical romances. Much interest in the period of history dealt with in "Yolanda," as well as in the picture, was aroused by this display.

Special "No Parking Here" cards, instructing the owners of cars to move on to the Allen Theatre, where Marion Davies was playing in "Yolanda," were used with excellent effect to the course of this campaign.

Library tie-ups have become very popular of late and one exhibitor gave away throwaways in the form of book marks during the showing of his picture with descriptive matter relative to the film printed on the reverse side.

Just an "extract" from Metro's "yellow supplement" on "The Navigator." This is just one of a hundred stunt ideas that help exhibitors to make a big thing and box-office knock-out of the popular Buster Keaton's newest comedy.

NEW USE FOR RADIO

Jean Belasco, managing director of the Randolph Theatre, Chicago, has devised a new use for the radio in exploiting pictures. He used it to exploit his engagement of "Butterfly," Universal Jewel.

On the front of his car he erected a loop aerial and an amplifying horn. On the inside he had the rest of the outfit. On the windows of his car he carried large cards with stills from "Butterfly," the cast and dates of the Randolph showing.

The radio equipment was so powerful that Belasco could easily tune in on various stations and, despite the many street noises, give the crowds that gathered a faithful reproduction of the music or rather attractions that were being broadcast.

"FEET OF CLAY"

Seldom has the Mary Anderson Theatre, Louisville, Ky., had an opening night such as it did recently for Cecil B. De Mille's Paramount picture "Feet of Clay," which naturally spelled success after what Harry Moore, the manager, had been doing for this occasion during the week before the opening.

Moore planned a double contest with the *Louisville Post* which ran for five days and concluded the night the picture started.

This is the idea: Not only were cash prizes offered for the prettiest pair of feet and ankles in Louisville, but the men had an opportunity to grab a prize by telling what the title "Feet of Clay" meant to them. So that every day for five days the contest was in effect.

The contest was started on the front page in big space and wound up there on the fifth day, although three insertions were carried on second page.

Moore was selling the title, and he made a good job of it.

CROSSWORD PUZZLE CONTEST

Taking advantage of the current crossword puzzle craze the management of the Piccadilly Theatre in New York devised a crossword puzzle for the presentation of "The Siren of Seville," that can be used to good advantage by other exhibitors playing this Producers Distributing Corporation release.

This crossword puzzle was placed with one of the New York newspapers and a number of small but important suburban papers and all those successfully solving the puzzle were given tickets of admission for the Hunt Stromberg feature. For those exhibitors wishing to use the same stunt the definitions of the words to be given to the newspapers are as follows:

A strikingly original poster on First National's "The Sea Hawk." This one combines artistry with advertising punch, and the combination has brought big business for exhibitors everywhere.

Horizontal

1. Those who think they know all about motion pictures.
6. masculine pronoun
8. A New England State
9. Member of Parliament (abbr.)
11. vase or vessel
12. to be
13. a vehicle
14. a direction of the compass
17. Greek letter used in geometry to denote ratio of diam. to cir.
18. landscape
22. a vegetable
23. to perish
25. to consecrate (old spelling)
26. toward
28. clumps of grass
29. Bachelor of law (abbr.)
30. to force in
32. the familiar name of our President
33. a famous elevator
34. an Island off the West coast of Scotland
35. Manuscripts (abbr.)
36. a vegetable
37. personal pronoun
38. Field Marshal
40. Bachelor of Arts (abbr.)
42. One of the Great Lakes
44. Auction
46. the track of a wheel
47. Ancient
49. a beverage
50. Great Britain (abbr.)
51. a measure of distance
53. an article
54. Gifts

Vertical

2. a measure of type
3. the call letters of the U. S. Naval Station at Arlington.
4. Single
5. prefix or reference
6. to seek—also the name of the producer of "Siren of Seville."
7 before
9. representation of the earth's surface
10. the heroine of the story of "The Courtship of Miles Standish." Also the star in "Siren of Seville." (first name)
15. not plentiful; meager
16. belonging to Ireland
18. a large body of water
19. listlessness
20. revises; publishes
21. in addition; furthermore
24. the last name of the producer of "Siren of Seville."
27. horse-feed
29. evil
31. a bad match
32. to struggle
39. personal pronoun
40. similarity
41. a college or church officer
45. a grassy plain or meadow
47. to lubricate
48. a retreat
52. A road in a city, town or village (abbr.)

"THE SILENT ACCUSER"

The Metro-Goldwyn organization shows that it understands human nature when speaking of the picture "The Silent Accuser," they say: "Don't forget, grown-ups are nothing more than kids. They love dogs just as much as they did when they were kids themselves. There's something about the thought of a dog being a man's best friend that gets under the skin of everyone. Keep that in mind in exploiting " 'The Silent Accuser,' for the dog, Peter the Great, is a dog that will appeal to everyone. Make Peter your patrons' best friend; make him human with some such copy as 'HE FIGHTS! HE LOVES! HE THINKS WITH A DUMB INSTINCT MATCHING THE INTELLIGENCE OF MOST HUMANS.' "

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

Above, the Empress enters upon a colorful scene from Paramount's "Madame Sans-Gene." The story deals with the famous career of the little laundress who rose in spectacular fashion to be the uncrowned queen of France. Below we have Gloria Swanson, who plays the title role, smiling disdainfully down upon the fawning sycophants who vie for her favor.

To the left, a close-up of Gloria Swanson in the gorgeous raiment affected by the great ladies of the Empire. In Paramount's "Madame Sans-Gene" she wins the love of Napoleon, and the "Little Corporal" carries her with him in a meteoric rise from washerwoman to France's first lady. Below, Madame hobnobs with Napoleon's general who boasts the bluest blood in Europe.

Gloria Swanson's new vehicle for Paramount presents her with wonderful opportunities for the creation of the type of role which she has made famous in former triumphs on the screen. She has placed herself in character, and the picturesque settings of the production enhance her charm and beauty.

"Madame Sans-Gene"

Paramount's Beautiful Adaptation of Sardou's Great Stage Play Regarding the Laundress Who Won an Emperor's Love

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

"THE TRIFLERS" AN ORDINARY FEATURE

Society Drama Lacking in Human Interest or Plot Logic

"THE TRIFLERS." Preferred Pictures Photoplay. Author, Frederick Orin Bartlett. Director, Gasnier. Length, 6,626 Feet.

CAST AND SYNOPSIS

Marjorie Stockton ..... Mae Busch
Peter Noyes ..... Elliott Dexter
Teddy Hamilton ..... Lloyd Whitlock
Beatrice Noyes ..... Eva Novak
Chic Warren ..... Walter Hiers
Monte Covington ..... Frank Mayo

Wealthy Marjorie has a great number of suitors. She shows partiality to Peter Noyes, but is somewhat miffed by Monte Covington, who is apparently not fascinated by her. She goes to California. Teddy Hamilton is so persistent in his attentions that, Marjorie, to get rid of him, agrees to wed Monte. The latter treats her with indifference and Marjorie falls really in love with him. Meanwhile Peter goes blind. She pities him and Monte thinks that his wife's affections are bestowed on Peter. Marjorie and Monte finally admit their love for each other. Both are shot by jealous Teddy but only slightly wounded and they face a happy future together.

A SOCIETY drama of rather ordinary calibre, starting off with some amusing stuff, when the much-sought-after heroine plays hob with her numerous suitors but gradually melting into a stereotyped plot with little human interest or logic to hold it up; There are some wedding night scenes which push close enough to the risque border to make the film a doubtful asset for exhibitors catering to the family trade, apart from which it suffers from the handicap of excess footage.

Director Gasnier didn't have a very substantial story here, and yet he made the serious mistake of stringing it out into seven reels, instead of confining it to a smaller compass. For "The Triflers" is certainly padded with a mass of entirely unnecessary detail, with the natural result of becoming tiresome at times.

The comedy note prevails up to the stage when Marjorie and her divers suitors foregather in California. Then matters become serious, as Teddy Hamilton, the most persistent of the bunch, makes considerable trouble for her, to escape which she enters into a marriage of convenience with Monte Covington. Right here you catch the first false note, for there seems to be no reason for the bride to doubt her husband's affection, or, at least, her ability to win him.

And it is painfully obvious that the two of them will discover that they love each other in the long run. The whole trend of the plot is artificial and unconvincing. You can't sympathize with either hero or heronie, or warm up to Peter Noyes, the meek suitor who goes blind and recovers his sight by an act of self-sacrifice, for none of them behave like everyday people in everyday life.

The picture is artistically mounted and Mae Busch, in the leading role of Marjorie Stockton, is good to look upon and acts with plenty of snap and ginger. Frank Mayo fills the bill acceptably as Monte Covington, the lover who beats 'em all out at the finish. Elliott Dexter plays blind Peter well and Lloyd Whitlock scores as the varnished villain.

You have a good title to exploit on the basis that it doesn't pay to trifle with affairs of the heart. The cast contains a number of likely names.

"THE FOOLISH VIRGIN" MISLEADING TITLE

Feature Registers as Average Melodrama Without Particular Sex Appeal

"THE FOOLISH VIRGIN." Columbia Productions Photoplay. Adapted From Novel By Thomas Dixon. Director, George W. Hill. Length, 5,628 Feet.

CAST AND SYNOPSIS

Mary Adams ..... Elaine Hammerstein
Jim Owens ..... Robert Fraser
Nancy Owens ..... Gladys Brockwell
Jane Sanderson ..... Phyllis Haver
Charles Spencer ..... Lloyd Whitlock
Mrs. Dawson ..... Irene Hunt
Sam Allen ..... Jack Henderson
Dr. Dawson ..... Howard Truesdell
Chuck Brady ..... Roscoe Karns

Jim Owens, reformed crook, falls in love with Mary Adams, school teacher. He is instrumental in saving her from the clutches of a scheming lawyer, who has also endeavored to double-cross him, and they marry. Later she believes him guilty of stealing a necklace with which the lawyer had tried to bribe her. They have spent their honeymoon in the Carolina mountains, Owens searching for his lost mother. He finds his mother insane. Laboring under a delusion his mother stabs him. He recovers, his mother dies. His wife still refuses to see him. But he rescues her from a forest fire and they are reconciled.

JUST an average program feature. "The Foolish Virgin" won't accomplish marvels at the box-office, but affords pretty good entertainment on the whole and may satisfy audiences at the smaller houses. The story isn't very convincing, but abounds in melodramatic thrills and whips along at a lively rate from start to finish.

So far as the title is concerned, it looks as though the producers stuck it on the picture because it sounded a bit suggestive. As a plain matter of fact it has nothing to do with the story, which isn't in the least degree sexy or risque. Evidently another case of trying to work a bluff! For the film is merely plain melodrama, exciting enough.

The plot is neatly developed, there are many complications but so cleverly handled that there is no difficulty in following the main thread of the narrative. The hero, formerly a gent who lived by his wits, reforms and invents a carburetor which the villain tries to trick him out of. Incidentally, the said villain pays unwelcome attentions to the girl Jim Owens is in love with. Jim wins and weds her, however, but, contrary to the usual screen method, his troubles begin after, instead of before marriage.

For Mary Adams thinks her hubby has stolen a pearl necklace from the villain and refuses to accept his explanation that he was only getting even with the original owner of the treasure. Mingled with this romance is the search of Jim Owens for his lost mother, who eventually turns up insane and stabs her son. A great forest fire breaks out and Owens dashes to the rescue of Mary and the child of a neighbor with whom she is residing, saves them both and all ends well.

All of these thrill situations are put over in decisive fashion, the fire episode is particularly nerve-racking and the climax effective. Robert Fraser registers as a very capable hero, Elaine Hammerstein is attractive and appealing as Mary Adams and the support is adequate.

You can exploit this as a fast melodrama. Play up Elaine Hammerstein and Fraser, and stress the pictures sensational thrills.

"CURLYTOP" A LIMEHOUSE DRAMA

Shirley Mason the Star In Good Audience Picture

"CURLYTOP." A Fox Photoplay. Author, Thomas Burke. Director Maurice Elvey. Length, 5,828 Feet.

CAST AND SYNOPSIS

Curlytop ..... Shirley Mason
Bill Branigan ..... Wallace MacDonald
Shanghai Dan ..... Warner Oland
Bessie ..... Diana Miller
Wang Toy ..... George Kuwa
Sproggs ..... Earnest Adams
Hilda ..... Nora Hayden
Annie ..... La Verne Lindsay

Curlytop, an attractive girl is employed in Sproggs' department store in the limehouse district, London. Bessie who also works there is keeping company with one Bill Branigan, one of the catches in the neighborhood. He meets Curlytop and falls for her charms, casting aside the termagant Bessie. In Bill's absence, Bessie plans a mean revenge, and shears Curlytop of her beautiful tresses. Shanghai Dan, a power in the community also succumbs to the charms of Curlytop and offers her a job as a waitress in his barge-restaurant. Realizing that he has hypnotic influence over Curlytop, Dan plans to have the barge released from the dock and is about to make advances towards Curlytop when the boat strikes up against a schooner and Dan goes down, but the girl is saved.

CURLYTOP" has all the ingredients of a good audience picture,—heart interest, an exotic Chinese atmosphere, a deep-dyed villain and a jealous woman. With such familiar trappings, it is certain to turn out a film that will tickle the palates of all those who ask for entertainment without much plausibility. For an audience of this kind, and there are reasons to believe that they are still in the majority, this picture is sure to please. In addition Shirley Mason is seen as the heroine, Wallace MacDonald is the doubtful hero in the case and Warner Oland plays the villain. These players are not without their following, and would seem to guarantee the further popularity of "Curlytop" with the fans.

There are one or two lamentable lapses in direction or perhaps it was the fault of the scenarist, but at any rate there are a few instances where the threads are left entangled. When Curlytop and the leader of the Chinese contingent are locked in the cabin of the barge, and it is struck by a schooner, it is not shown how the girl is cast into the water while the man goes down to a watery grave. Nor is the presence of the hero on the shore at the psychological moment explained. However as virtue is in the ascendancy and evil is properly rewarded with defeat, it may appear hypercritical to question how it is brought about so long as things run true to the most approved methods of the screen.

Shirley Mason gives a pleasing performance of the girl with the golden tresses, although these are emphasized so much that it would have been more convincing if the tresses had been her own. Then again she has altogether too much make-up for the sweet hot-house flower that blooms in the murky shadows of the limehouse district. Wallace MacDonald is poorly cast as the man in the case, for he is entirely too genteel for the part of the limehouse ruffian, with his trim mustache and his smartly cut suit.

The title is a good one and may be exploited along Pollyanna lines. Feature Shirley Mason and Wallace MacDonald, both of whom have a strong fan following.

THRILLS PLENTIFUL IN "THE FUGITIVE"

Ben Wilson Westerner a Good Buy for the Average House

"THE FUGITIVE." Arrow Photoplay. Jacques Jaccard. Director, Ben Wilson. Length, 4,920 Feet.

CAST AND SYNOPSIS

The Girl ..... Ruth Stonehouse
Yaqui Kid ..... Wilbur McGaugh
The Man ..... Ben Wilson
Lolita Mendez ..... Natalie La Supervia
Satan Saunders ..... Joseph Gerard
The Sister ..... Helene Rosson

A man whose sister has gone wrong finds and persuades her to come with him to his ranch and begin life anew. They travel in a wagon. He turns off the trail for a few moments, leaving her alone. In the short interval she is attacked by three outlaws and commits suicide to escape them. The brother tracks down her assailants and slays them. In turn he is pursued by avengers and hunted through a fierce storm. He halts at a dance hall, where he meets a girl employed there. They fall in love and she determines to leave a life which offers nothing but disaster for the future. They hold up the pursuers with their guns and escape together.

A GOOD buy for the average house where Westerners are in demand! While "The Fugitive" offers the usual amount of fast riding and gun-fighting one expects in this sort of picture, its plot is a bit different from that of the ordinary film in which cowboys and bad men disport themselves energetically. It begins on a strongly sentimental note, with tears aplenty, curves suddenly into a tragic groove in which a girl commits suicide to save herself from outrage and starts the hero on a revenge quest which he carries out in extremely thorough fashion by staging a three-man killing.

It is all frankly melodramatic but not any more unconvincing than is generally the case in features where speedy action and thrills are developed at the expense of logic. At all events, "The Fugitive" is pretty sure to appeal favorably to that large section of film patrons who like the open-air, wild adventure stuff.

After the hero finishes off the scoundrel trio responsible for his sister's demise, a number of desperate guys chase him venomously through a storm of gorgeous porportions. These storm scenes are really impressive and the man-hunt as lively an affair as the most ardent admirer of dangerous escapades by flood and field could wish to see.

He finds refuge in a dance hall where a girl is engaged as entertainer and who appears to be threatened with a somewhat similar fate to that which befell his luckless sister. They are mutually attracted, she resolves to cast her lot in with him and when the pursuers arrive gives a helping hand, as he holds up the bunch at revolver point and the twain make a successful getaway.

Of course, the long arm of coincidence is stretched quite a bit in developing the tale, the hero is a singularly lucky person when it comes to a question of dodging bullets and having the cards stacked in his favor. But there's a good surprise twist to the climax, the picture never drags and the suspense is well maintained.

Besides the spectacular storm scenes already mentioned, there are many fine exteriors, with excellent long shots, the photography throughout is pleasing and the lighting clear and distinct.

Ben Wilson scores in his dual role of director and leading man, giving a snappy performance as the hero chap. Ruth Stonehouse is attractive and effective as the girl in the case; support is adequate.

You can exploit this as a fast-moving Westerner, replete with thrills, punches and romantic lure. Feature Ben Wilson and Ruth Stonehouse. Joseph Gerard and Helene Rosson are worth mentioning.

BUCK JONES IN BULLY WESTERNER

"Man Who Played Square" An Excellent Box-Office Attraction

"THE MAN WHO PLAYED SQUARE" Fox Photoplay. Author, William Wallace Cook. Director, Al Santell. Length, 6,500 Feet.

CAST AND SYNOPSIS

Matt Black ..... Buck Jones
Spangler ..... Ben Hendricks
Piggy ..... David Kirby
Bertie ..... Wanda Hawley
Steve ..... William Scott
Spofford ..... Howard Foster
Cook ..... Hank Mann

Matt Black's chum, Steve is killed in a shooting affray. Before dying he wills his interest in a gold mine to Matt, the other half being owned by a girl named Bertie. Matt goes to work in the mine without revealing his identity to Bertie. He discovers that a crooked foreman and gang are robbing the mine of its valuable ore. Bertie is trapped in the mine when a fire breaks out and Matt rescues her. He again saves her when she is attacked by the foreman. Realizing that he loves the girl Matt tears up the paper which vouches for his claim. But Bertie insists upon his taking her and the whole mine instead.

THIS picture differs from the usual run of Westerners in that it offers as big a comedy balance as it does straight melodrama It easily registers as one of Buck Jones' best and ought to show excellent box-office results wherever that well-known star is popular.

The unusual thing about "The Man Who Played Square" is the frequent swing it makes from serious situations with the thrill element tensed to the 'steenth degree, to farcical fun of the wildest description. If there is any truth in the old adage which asserts that "variety is the spice of life," then the quick-change seasoning in this feature ought to help brighten existence for the average patron.

At the beginning the film strikes its quick stride with a series of startling events, where Matt's pal, Steve, is shot and killed. There is no let-up in the action after this, Matt's arrival at the mine marking a whirl into mixed comedy and melodrama which lasts with unabated speed to the finish. The love romance is prettily developed, there's a peach of a scrap between the hero and the miners who are backing the crooked foreman, wherein the comic cook performs marvelously with the assistance of a loaded boot; but the best single-handed combat occurs when Matt and the scheming foreman hurtle head first out of the house, tumble merrily along a trestle into a mining shack, shoot through the side and fight tooth and nail over a couple of roofs till they reach mother earth again.

But the big scene is undoubtedly the mine fire, where Matt rescues Bertie, grasping her in one arm and clinging by the other to an elevator floor. This is put over with tremendous effect and sure to make a hit with the thrill-seekers.

Buck Jones is his own dynamic self in this picture. His stunts are as amazing as ever and he plays the spirited role of Matt Black as though he enjoyed every moment of the action. Wanda Hawley is a pretty and appealing heroine, Hank Mann, in the part of the resourceful cook, contributes most of the comedy, David Kirby comes in for some laughs and Ben Hendricks gives a fine performance as the villainous Spangler.

The photography includes a number of well filmed exteriors, with neat long shots, the mine interiors are particularly interesting and the lighting is clear at all stages of the picture.

You can exploit this as a genuine Buck Jones thriller, with an added lure of good comedy relief. The star should be featured and Wanda Hawley, Ben Hendricks, David Kirby and Hank Mann played up in your advertising.

IS SURE FIRE PROGRAM ATTRACTION

"Troubles of a Bride" Lively Thrills and Comedy Mixture

"TROUBLES OF A BRIDE." Fox Photoplay. Authors, Thomas Buckingham and John Stone. Director, Thomas Buckingham. Length, 4,915 Feet.

CAST AND SYNOPSIS

Robert Wallace ..... Robert Agnew
Mildred Patterson ..... Mildred June
Colonel Patterson ..... Bruce Covington
Jeff ..... Charles Conklin
The Baron ..... Alan Hale

Learning that Colonel Patterson is about to have his house rebuilt as a surprise for his daughter Mildred, engaged to Robert Wallace, The Baron, a crook, passes himself off as the architect. He gains Mildred's confidence. Being slightly jealous of Robert she decides to test his affection by arranging a fake kidnapping with the Baron, who intends to win her for himself. The abduction is duly staged, but the Baron soon gives Mildred reason to deplore the arrangement. However, Robert trails the couple as they flee on a runaway train, he following on a locomotive. He saves Mildred as the train is about to hurtle into a river. The Baron claims that he was merely carrying out her instructions, and as Mildred is satisfied, all ends well.

A GOOD program attraction which ought to bring satisfactory box-office returns in the neighborhood and smaller theatres. It is a mixture of straight comedy, farce and red-hot melodrama, something doing all the time, no lost motion or superfluous padding to mar the action, which fizzes along at racing speed from start to finish.

Matters start off with a bang when the suave crook known as "The Baron," assumes the place of the architect whom the heroine's father has engaged to remodel his residence, and straightway becomes involved with that young lady in an extraordinary net of complications. The plot isn't intended to stand analyzing, lots of the situations are frankly improbable, but they are none the less amusing, and as for thrills—there are enough in this snappy, compact five-reeler to make a respectable showing in a good-sized serial.

Director Thomas Buckingham has a happy faculty of stringing big punch episodes together with delightful smoothness, there are no ragged edges to the continuity, things happen with startling suddenness, but no sooner does one melodramatic slam strike home than it is merged in another. There is an abundance of laughing hits, in fact the comedy relief is "zippy" at all times.

The kidnapping of the bride, as arranged by herself, speedily takes a serious twist as it becomes evident that the foxy Baron intends to turn the supposedly fake abduction into reality. But Robert Wallace, Mildred's fiance, as befits a genuine screen hero, is Johnny-on-the-spot, and goes in pursuit of the runaway train which is carrying Baron and the girl away. Robert utilizes a locomotive in this earnest chase, which we don't mind saying is as nippy and exciting an episode as a camera and energetic players can make it. The finish of this railway free-for-all shows the train plunging through an open bridge, with Robert grabbing Mildred and hauling her to safety, a peach of a climax and mighty well done.

Robert Agnew and Mildred June do excellent work in their respective roles of hero and heroine, but dramatic honors go to Alan Hale for his really fine performance in the part of the Baron, Charles Conklin is responsible for the major portion of the fun-making by his clever impersonation of negro Jeff, and the support is well balanced and effective.

You can exploit this as a lively melodrama, with bright comedy relief and unlimited thrills. Stress the romantic interest and feature Alan Hale, Mildred June and Robert Agnew.

UNIVERSAL APPEAL IN "IDLE TONGUES"

Well Directed Drama Likely Drawing Card for all Theatres

"IDLE TONGUES." First National Photoplay. Adapted From Novel By Joseph C. Lincoln, "Dr. Nye." Director, Lambert Hillyer. Length, 5,300 Feet,

CAST AND SYNOPSIS

Dr. Ephraim Nye ..... Percy Marmont
Katherine Minot ..... Doris Kenyon
Judge Copeland ..... Claude Gillingwater
Bluey Batcheldor ..... Mark Hamilton
Fanny Copeland ..... Marguerite Clayton
Althea Bemis ..... Vivia Ogden
Tom Stone ..... Malcolm MacGregor
Cyrenus Stone ..... David Torrence
Faith Copeland ..... Lucille Rickson

To save the reputation of his dead wife, who embezzled church funds, Dr. Nye serves a five years' jail sentence. Returning to Ostable, he is scorned by all the people, excepting Katherine Minot, who loves him. Typhoid breaks out. Nye blames bad water for the epidemic. Nye accuses his father-in-law, Copeland, of piping bad water from a pond, but the townsfolk mob him. He proves to Copeland that he took a burden of guilt on himself to shield his wife. Nye wins the respect of the Ostable inhabitants and weds Katherine.

A PLEASING, intensely sympathetic human interest drama, "Idle Tongues" should prove a good box-office investment for any theatre large or small. It is beautifully photographed, well acted, moves swiftly and with unbroken smoothness, and owes much of its successful appeal to the skilled direction of Mr. Lambert Hillyer, who has done wonders in the way of developing the story in natural, easy fashion.

He has avoided that pitfall which proves dangerous to so many of his contemporaries—the temptation to overcolor dramatic sequences. There isn't an inch of superfluous emotional stuffing in the entire six reels or suggestion of strained, artificial effect, thanks to the policy of timely repression employed in shaping the situations and lifelike characterizations contributed by every member of the cast.

The picture stands as a fine example of realism achieved without resorting to hokum or spectacular methods. Exceedingly touching are the opening scenes, which show the self-sacrificing Dr. Nye beginning the grim round of prison existence to which he has condemned himself through assuming his wife's guilt. Not until later is the spectator made aware that the prisoner has voluntarily accepted the sentence, yet somehow one feels that he is innocent and entitled to a full measure of sympathy.

When the truth becomes known a veritable halo of pity is thus thrown around this tragic figure, for the doctor, after his return home "fights the good fight" against the scorn of self-righteous townsfolk and never gives up. Assailed by poisonous gossip, with nobody to strengthen his hand except the girl who loves him, Nye's triumph at the finish shines out all the more vividly by contrast with his bygone sufferings. Besides the hero's love affair with Katherine Minot, another pretty romance is developed between two minor characters which ends satisfactorily.

Percy Marmont's magnetic personality and dramatic powers were never better exemplified than in his clean-cut, appealing character sketch of Dr. Nye, Dorothy Kenyon, as the heroine, Vivian Ogden, as a scandal-scattering old maid, and other members of the cast give excellent performances.

The title carries advertising possibilities. You can exploit the self-sacrifice theme to the limit and praise the story's pathos and romantic value without fear of a comeback. Feature Percy Marmont, Doris Kenyon, Marguerite Clayton, Vivian Ogden and Claude Gillingwater.

"LAST MAN ON EARTH" A NOVELTY FEATURE

Fox Fantasy Should Do Good Business on Program Basis

"THE LAST MAN ON EARTH." Fox Photoplay. Author, John D. Swain. Director, J. G Blystone. Length, 6,637 Feet.

CAST AND SYNOPSIS

Elmer ..... Earle Foxe
Gertie ..... Grace Cunard
Hattie ..... Derelys Perdue
Frisco Kate ..... Gladys Tennyson
Red Sal ..... Maryon Aye
Dr. Prodwell ..... Clarissa Selwynne
Furlong ..... Pauling French
Paula Prodwell ..... Marie Astair

When his sweetheart turns him down Elmer Smith seeks seclusion in a forest and becomes a hermit. An epidemic known as "masculitis" kills off all males over the age of fourteen and the country is run altogether by women. Gertie, a gangster, chased by police, finds the hermit and brings him back to America, where he is purchased by the Government for a huge sum as the last man on earth. Two women senators meet in a prize ring to determine which shall have Elmer for a husband. But his old-time sweetheart reappears and claims him, much to the disgust of the winner of the glove combat.

A FAIRLY amusing comedy with a fantastic plot, the novelty of which is the picture's best asset! They had a good idea here to start with, but don't seem to have developed it sufficiently. There were big possibilities in showing more of what new conditions might arise through women filling all the male jobs, than the film contains. As it is, the story sort of peters out after putting over the first surprise punch and becomes a mere girl show, with a lot of burlesque and farcical situations heaped pell-mell together. But "The Last Man On Earth" ought to do nicely as a program attraction, just because it is so different from the average run of features.

A prologue with kid players introduces a juvenile romance, which has little to do with the main yarn, but offers some good laughing material and human interest appeal. The rest of the action is supposed to take place in the year 1950, when a love disappointment drives a chap named Elmer to seek solitude in a hermit's life, thereby escaping the fatal malady which attacks and disposes of all other males over fourteen.

Ten years elapse before he is discovered and brought back into a world run entirely by women-folks. Elmer's capture by the feminine gangsters and his forced return to America are extremely funny incidents, which, coupled with the extraordinary backgrounds and odd costumes sported by the ladies, should keep the average audience in good humor. And the prizefight, staged between two girl senators, to decide who shall become the spouse of earth's last man, is a wildly hilarious affair and possibly the best hit in the film.

The chief drawback to this picture is its lack of sustained interest. It is comic enough in spots, but there is too much repetition of certain detail and consequent intervals where the action drags. However, matters are considerably speeded up in the final reel and whirl into a satisfactory climax. Earle Foxe is kept busy earning his wage in the role of the woman-shunning Elmer, He is constantly to the front and does splendid work, getting all the comedy values out of a peculiarly difficult part. Derelys Perdue, as the girl who carries off the matrimonial prize, Grace Cunard, as Gertie, and others of the cast, furnish adequate support.

The photography throughout is of first-class quality, deep sets are employed to good advantage in the interiors.

Exploit this as a distinct novelty in plot and handling. The title should help out considerably by arousing public curiosity. Feature Earle Foxe and Grace Cunard.

HOOT GIBSON SCORES AGAIN

Popular Star Makes Decisive Hit in 'The Hurricane Kid.'

"THE HURRICANE KID." Universal Photoplay. Author, William Lambert. Director, Edward Sedgwick. Length 5,296 Feet.

CAST AND SYNOPSIS

Hurricane Kid ..... Hoot Gibson
Joan Langdon ..... Marion Nixon
Joan's Friend ..... Violet La Plante
Potts ..... Harry Todd
Lafe Baxter ..... William Steele

While engaged in the pursuit of a wild horse the Hurricane Kid falls and is hurt. He is succored by Joan Langdon, who takes him to her father's ranch. The ranch foreman, a bully, is trying to force his attentions on Joan and makes matters uncomfortable for the Kid. When the latter recovers, he thrashes the foreman and drives away. He also tames a wild horse which he rides to victory in a race, wins the stakes for his boss and also gets the girl.

A CRACKING good Westerner, well up to the standard of Hoot Gibson's best. It should give widespread satisfaction and prove a valuable box-office asset for all houses where the star is popular and fast action tales of adventure in demand.

It's no simple matter to take one of these more or less familiar Western plots and twist it into some semblance of originality, but director Edward Sedgwick has done an excellent job with this material, the incidents are capitally handled, played up in realistic fashion and the film never drags from start to finish.

There's plenty of melodrama, nicely toned down to an extent where it becomes convincing, and strange to say in a picture of this type, the gunplay, usually the mainstay of the open-air ranch tales, is exceedingly limited. Like most of the Gibson vehicles the humor element is strong, there are many telling comedy bits of the cowboy fun brand which balance the thrills nicely and are not overdone.

There are some mighty good scenes which show the pursuit and final successful lassoing of a wild mare by the resourceful Kid. Having captured the animal he tames her and afterwards pilots his find to victory in a race brimful of excitement and suspense. The love affair with Langdon's daughter comes about very naturally when Joan succors the Kid after he has broken his arm in a fall sustained while chasing the elusive mare. Follows his convalescence at the ranch and intervention to save Joan from the unwelcome attentions of a scheming foreman.

The Kid goes after his rival with a vengeance as soon as his arm mends and the two put up a scrap that fairly boils over with strenuous endeavor, ending, of course, in a licking for the villain, who beats a complete retreat from the scene. The climax comes in the race before mentioned and the union of the lovers.

Hoot Gibson has never appeared to better advantage than in the role of the Hurricane Kid. His horsemanship is as spectacular as ever, he plays the part with true artistic sense of its dramatic and comedy values, and Marion Nixon's work as heroine Joan Langdon leaves nothing to be desired. The Western types are true to life and the support admirable.

The camera offers some remarkably beautiful long shots and closeups of hills and rolling plains, in fact from beginning to end the film is replete with extraordinarily fine photography, enhanced by perfect lighting effects. You can safely play this up as one of Hoot Gibson's sure-fire hits. Tell your patrons about the romantic angle, the clever comedy, unfailing suspense and thrills. Marion Nixon and Laura La Plante deserve mention in your exploitation.

"THE NO GUN MAN" A PLEASING PICTURE

"Lefty" Flynn the Leading Figure is Good Audience Attraction

"THE NO GUN MAN." An F. B. O. Photoplay. Authors, Dorothy Arzner and Paul Gangelin. Director, Harry Garson. Length 4,522 feet.

CAST AND SYNOPSIS

Robert Jerome Vincent ..... Lefty Flynn
Bill Kilgore ..... William J. Quinn
Carmen Harroway ..... Gloria Grey
Obediah Brown ..... Raymond Turner
Tom West ..... James Gordon Russell
Oklahoma George ..... Bob Reeves
Snooper ..... Harry McCabe

Robert Jerome Vincent, a stranger in the town of Red Rock, becomes infatuated with a young girl, Carmen Harroway, who runs a confectionery store. Kilgore, a power in the community is also in love with her, but because he is repulsed, tries to ruin her business. Vincent introducing himself as a friend of a confederate of Kilgore's tells him that he is a forger and the two plan to hold up the train. The men quarrel over Carmen, Kilgore captures her, and apprehends Vincent. The villain ties him to a hand car, starting it down the track to meet the oncoming train. Vincent manages to roll off in time, thereby averting a robbery. Vincent and Carmen find love together.

THERE is really very little to distinguish "The No Gun Man" from the general run of Westerns other than the fact that there is little less flashing of guns than one usually finds. And then Lefty Flynn is there to liven things up, which helps considerably. There is also a diverting interspersion of humor and sufficient action to keep up interest in the story. From all appearances "The No Gun Man" should prove a good audience picture, particularly where Westerners are the vogue.

There is one thing especially refreshing about this picture, the hero is no rope tossing, ridin' mad, cactus-bound type with spurs, a bandana and sombrero, as is so often the case, but a pleasure-loving well-groomed, golf-enamoured citizen.

And another thing as the title perhaps indicates, he is not quick on the draw, but a cyclone with his fists. This picture shows that a man in golf clothes or a man in dress clothes, for that matter, may be just as much, if not more, of a man than a chap dolled up in a cowboy suit who can ride any rip-snortin' horse on the ranch. In other words it is the old, old story that clothes do not make the man. It goes further, even a man with a valet may be able to square off with the best of them and show a thing or two.

It is the negro valet who forms the comedy relief in this picture, and he seems so genuine and his tastes so peculiarly Ethiopian, including a penchant for sporty clothes. A fondness for the great national indoor sport of jumping dominoes evokes a few laughs in spite of his Eddie Cantor white-rimmed glasses.

The plot is of more or less familiar pattern, but it is consistent and there is not a too heavy indulgence in melodramatics. Director Harry Garson has done his work well, for he has succeeded in wandering off the beaten track, and while the general direction of the others is followed, he at least strays now and then in pastures new. Which is a rather large assignment, especially with Westerns.

The presence of the handsome and sunny personality of "Lefty" Flynn in the picture had no small share in making the film somewhat out of the ordinary, for "Lefty" himself is an unusual chap and a very pleasing and engaging actor. James Gordon Russell and Gloria Grey are the outstanding members of a cast that meets all requirements.

Work in some Western ballyhoo by dressing up the house attendants and the ushers in cowboy style, and feature Lefty Flynn. The title is a good one and is deserving of prominence in your exploitation.

COLORFUL BACKGROUND IN "EAST OF SUEZ"

Pola Negri Depicts Eurasian in Adaptation of Maugham's Stage Play

"EAST OF SUEZ" A Paramount Picture. Adapted by Sada Cowan from the stage play by W. Somerset Maugham Director, Raoul Walsh. Length, 6,821 feet.

CAST AND SYNOPSIS

Daisy Forbes ..... Pola Negri
George Tevis ..... Edmund Lowe
Harry Anderson ..... Rockliffe Fellowes
British Consul-General ..... Noah Beery
Lee Tai ..... Sojin Kamiyama
Amah ..... Mrs. Wing Wong
Sylvia Knox ..... Florence Regnart
Harold Knox ..... Charles Requa

Daisy Forbes, unknowingly the daughter of a Chinese woman and a white father who is dead, arrives in Shaghai and resides in her father's house. She loves George, nephew of the British Consul-General, and is beloved by Anderson and the villainous Lee Tai. The latter plots for her possession with the Chinese mother. Being Eurasian she is snubbed by the white colony and George is tricked into abandoning her. Her mother tells her the truth, and Lee Tai is frustrated in an attempt to kidnap her by Anderson whom she marries. When he discovers her birth he hates her. George locates her and Anderson is poisoned at the instigation of Lee Tai. George and Daisy return to England.

WHERE Pola is popular "East of Suez" should prove satisfactory as a program attraction. Only that and nothing more. It seems too bad that this bright particular star should be burdened with such a weak and tedious story. In the process of adaptation Somerset Maugham's gripping tale of half-caste love in the Orient has degenerated into the sheerest melodrama, offering small opportunity to either the star or her competent supporting cast.

The fact that star and cast are well known, coupled with the Chinese atmosphere and the pulling power attached to Maugham's play, should suffice to bring them in. But you need expect no wild enthusiasm from the spectators.

The principal virtue of the picture is its colorful background. It radiates the lure of lacquer and jade, and farly exudes the exotic fragrance of the mystic East. There are some good scenes, though truth to tell, there are none that stand forth to dominate the production.

Perhaps the best shots are those in which the Chinese mother whispers the secret of the daughter's birth; the struggle between Lee Tai and the drugged Daisy aboard the Chinese equivalent of a house boat, and the final scene in which Anderson, the husband, accommodatingly quaffs the hemlock.

There are numerous lapses in the direction, and a number of improbable happenings. For instance, Anderson tells Daisy (and means it) that he will kill George if he finds them together. Nevertheless, she has him to dine that very evening. Indiscreet to say the least. Then it would seem but the part of efficiency to poison both husband and lover at one time when it would have been so simple to do so. Yet neither Tai nor his assistants seem to think of it.

Making the most of her slender opportunities, Pola's characterization of the Eurasian is as fine as circumstance permits. Clad in semi-Chinese splendor, she surely looks of the East—jet tresses contrasting with the ivory pallor of her beauty. Next in line comes Sojin Kamiyama. He makes of Lee Tai a horrid nightmare of villainy, subtle and inexorable as the drugs and poisons which are always literally up his sleeve. Rockcliff Fellowes makes an excellent villain of the type that tantalizes and tortures before striking, and Noah Beery is acceptable as the British Consul-General. Edmund Lowe is a handsome hero.

Exploit the star, the cast, the stage play, and stress the Chinese atmosphere in prolog, presentation and orchestration.

"TOMORROW'S LOVE" IS A BOX-OFFICE PICTURE

Clever Titles Will Keep Audience in Roars of Laughter

"TOMORROW'S LOVE." Paramount Production. From the story "Interlocutory" by Charles Brackett. Directed by Paul Bern. Length, 5,842 feet.

CAST AND SYNOPSIS

Judith Stanley ..... Agnes Ayres
Robert Stanley ..... Pat O'Malley
Brown ..... Raymond Hatton
Bess Carlysle ..... Jane Winton
Grandmother ..... Ruby Lafayette
Maid ..... Dale Fuller

Judith Stanley and her husband, Robert, just back from a honeymoon, have a quarrel. Bob is stubborn and Judith is not understanding. They separate and she obtains an interlocutory decree. She goes abroad and on her return learns that Bob is about to remarry. She pretends an automobile injury and when alone with Bob expresses her love for him. They are reconciled.

IF THE audience at the Rialto, in New York City, is any criterion, "Tomorrow's Love" will cause a wave of laughter from coast to coast. It is one of the homey pictures that hit everyone and is so true to life that its appeal is universal.

In the first place, Judith and Bob are just two very natural honeymooners and their actions are riotous. The pictures seem especially interesting to those who have been through a honeymoon period but the funny situations will also cause bachelors to grin broadly.

The burden of the picture is carried by Agnes Ayres and Pat O'Malley and each makes the most of every situation. Jane Winton helps immensely with the comedy and deserves a heap of credit.

Probably the most thrilling scene in the picture is that in which Agnes Ayres is required to race a train, with a high powered automobile. Her driving is something to behold and the narrow escapes, with the final inevitable smashup, causes the audience to gasp.

The titles in this picture are about as clever as any we have seen for some time. Each is good for a laugh and they come often enough to keep up a constant titter or loud guffaws when a particularly funny line hits home.

Ruby Lafayette, as Grandma, is excellent. She schemes against Jane Winton in order to bring a reconciliation between Agnes and Pat. She has the sympathies of the audience at all times and one finds oneself giving her great moral support in her battle.

Agnes Ayres, of course, uses the latest Paris gowns to good advantage. She wears a number of stunning models that will go over big with the feminine portion of the audience.

The plot of the picture is not heavy enough to give one brain fag, but it is handled in a clever manner and is sure to please. It can be shown in any theatre and will no doubt please in every instance. There is no sex stuff and there is nothing to which anyone can take offense, yet it is entirely modern in every respect.

Director Paul Bern has certainly hit the public fancy with his little tale and it should be reflected at the box office. It is a clean, wholesome picture that depends entirely on its story value to get across and it succeeds admirably.

The photography is worthy of special mention. The sea scenes and those in which the automobile is racing along the country roads at night are especially well done.

The exhibitor will make no mistake in booking this picture. It is sure to please and will send the audience away in good humor.

Advertise the names of the stars. You might arrange to have a man and woman drive about the city with a "just married" sign on the back of the car.

"SIGN OF THE CACTUS" A WEAK WESTERN

Lacks Action and Punch and Has Little Suspense

"THE SIGN OF THE CACTUS." A Universal Photoplay. Written by Norma Wilce. Adapted by Isidore Bernstein. Length, 4,938 Feet.

CAST AND SYNOPSIS

Jack Hayes	Jack Hoxie
Bell Henderton	Helen Holmes
John Henderton	J. Gordon Russel
Panhandle George	Francis Ford
Old Man Hayes	Josef Swickard
Earl of Chico	Frank Newberg
Sheriff	Jack Pratt
Jack Hayes	Bohhy Gordon

An old settler is slain in attempting to defend his land from the greedy designs of a power company. His young son determines to avenge his father's death and to look after the interests of the ranchers. He becomes a thief in order to carry out his plan, hut retribution comes when he meets a lady of his heart and he gives over the life of a handit. He finally succeeds in saving the property for the ranchers and all ends happily.

THERE is little in this Western calculated to arouse interest for the average audience, for the plot is negligible and when an attempt to tell the story is suggested, the action fails to carry conviction. It is doubtful if "The Sign of the Cactus" will prove of great value from the box-office angle.

When the romantic interest is introduced it is done rather late in the picture, but the romance is really as unimportant as the action itself. The theme is commonplace, the direction is certainly not inspired and there is very little to recommend it either to the exhibitor or to an average motion picture audience.

There are one or two touches that help with the film along, notably the scene wherein Hoxie rescues the girl, for this contains plenty of speedy action and not a little suspensive interest.

The early sequences depict the slaying of the rancher in an attempt to defend his property from the marauding designs of a power company, and his little son who witnesses the outrage, swears to avenge the death of his father. This carries a certain amount of dramatic pathos and is helped by the acting of Bobby Gordon as the youth who is left destitute by the untimely end of his father.

There is the usual amount of fierce riding, dare-devil stunts and not a little of the quick gun-play that is found so frequently in pictures of this kind, but there is no suspense, the action moves at a slow pace and at no time during the proceedings would one wonder what is going to happen next.

We cannot understand why the makers of Westerns follow so religiously in the footsteps of the pioneers in this form of entertainment, never for a moment departing from the beaten track, but following a set formula and not even attempting any unusual methods in the direction. The result is that the public has come to know just what to expect and naturally there can be no great interest in the proceedings.

Jack Hoxie plays the fast ridin' hero and needless to say he is very much at home in this part. Helen Holmes plays opposite him, and there is nothing that she does that gives any clue as to why she was selected for the part. When Helen has no hair-breath thrills calling for feats of the neck-breaking variety, she is very much out of the picture and such is the case here. Francis Ford does a really excellent piece of character acting, and the others acquit themselves well.

Play up Helen Holmes, whose name is well known and Jack Hoxie, who has quite a fan following. This film was designed ostensibly for the small house, and even there it is not wise to tell your patrons to expect too much.

Make the most of the fast riding, the Western atmosphere, and advertise it as a romance of the great, open spaces.

"RIDIN' PRETTY" LIGHT AND LAUGHABLE FILM

William Desmond The Star in Entertaining Westerner

"RIDIN' PRETTY." A Universal Photoplay. Authors Raymond Schrock and George Hively. Director, Arthur Rossen. Length 4,812 feet.

CAST AND SYNOPSIS

Sky Parker	William Desmond
Mazie	Ann Forrest
Miller	Stanhope Wheatcroft
Stringheen	Billy Sullivan
Big Bill	Slim Cole
Shorty	Tex Young
Gloom	Billy Gillis
Barh Wire	Frank Rice

Sky Parker, Arizona cowboy inherits a fortune from his uncle who dies in San Francisco. The first five of the cowboys that race to the station with him, he takes with him to San Francisco where he finds that to inherit the fortune he must live a year in the mansion left hy his uncle. Sky's cousin enlists a beautiful young woman to help him from preventing Sky from coming into the fortune. She falls in love with him and refuses to go on with the plot. He proposes marriage, but she runs away. He catches the train after a wild ride in an auto and a motorcycle. He takes her back to meet his cousin who is ejected from the house.

IT IS very rare to find a Western picture that is in any way out of the ordinary; as a rule they are so obvious that in the first reel an experienced movie-goer can tell what will happen in the last. Many of these films make an attempt at introducing so-called comedy relief that is really pathetic. But in "Ridin' Pretty" the producers are not guilty of either of these offences. On the contrary there is comedy galore in this picture that is both humorous and original. It is a sure-fire audience picture.

Perhaps one of the most amusing situations is where one of the rangers, the hirsute individual with bibular propensities, a fellow suitably dubbed "Moonshine," drinks more than is good for him and satisfies a long-deferred and all-consuming inclination to pick off a number of gargoyles that adorn the roof of Parker's new home. After no little trouble he finally succumbs to the temptation so long held in check and pops off "The sky birds" as he calls them, which fall to the ground below at the feet of the amazed and startled Sky Parker. "Moonshine" pockets his trusty gun, complacent and rejoicing that a good deed has been well done. This sequence is one of the most riotous in a film that fairly abounds in laugh-provoking situations.

Another highly entertaining bit, and a genuinely humorous touch is the episode wherein the cowboys, off for a day's pleasure, having given up the stalled Ford as a hopeless proposition, come upon a brewery with its wealth of stalwart horseflesh. To these rough men fresh from the ranch the sight of a horse is one for sore eyes, even the mighty truckhorses with their tremendous flanks, so they alight and sally forth throughout the city, tying up traffic and causing no end of amusement. However, their pleasure is short lived, for the brewer calls up the police authorities, and before long they have a whole squad of mounted policemen leading them a merry chase up hill and down dale. They are finally haled before a magistrate, but Parker bails them out to the tune of five hundred dollars.

William Desmond in the leading role gives a fine impersonation of the Westerner and Ann Forrest with her fair charm is an excellent foil for the big hearted cowpuncher. Stanhope Wheatcroft as the schemer who plans to rob Parker of his fortune makes himself sufficiently disliked and the other cowboys are good types. The actor who plays "Moonshine" is deserving of a special word of praise for his splendid performance.

It is essentially a comedy and should be so advertised.

GOOD JAZZ STUFF IN "THE MIRAGE"

Story is not Convincing but Will Provide Passable Entertainment

"THE MIRAGE." Producers Distributing Corp. Photoplay. Adapted From Edgar Selwyn's Stage Play. Director, George Archainbaud. Length, 5,770 Feet.

CAST AND SYNOPSIS

Irene Martin	Florence Vidor
Henry Galt	Clive Brook
Al Manning	Alan Roscoe
Betty Bond	Vola Vale
Mrs. Martin	Myrtle Vane
Irene's Sister	Charlotte Stevens

Irene Martin leaves her home town, sister, mother and sweetheart, Al Manning, for New York, where she becomes a show girl. Henry Galt, wealthy business man makes her acquaintance, hires her to entertain his guests at parties, realizes that she is a good girl and falls in love with her. He is depressed when he learns that she is engaged to Manning. Irene's sister, mother and Manning come to New York. Manning hears of Irene's friendship with Galt, comes to the conclusion Galt is keeping her and hreaks their engagement. Irene refuses Galt's offer of marriage because she believes he merely pities her. But her mother arranges a meeting hetween Galt and Irene and she accepts him.

THERE'S some colorful jazz stuff in this picture, timely comedy and a somewhat conventional romance which concerns a girl who obtains a stage job in New York, her suspicious small-town sweetheart and a wealthy business man who loves and eventually wins her. It isn't a film likely to create a furor in box-office circles, but ought to bring fair returns as a program attraction.

Sophisticated audiences won't take kindly to the idea that the heroine is made the recipient of so many gifts and surrounded with luxury by Henry Galt merely because that tired business man wants her around to entertain his friends at parties held regardless of expense. Such philanthropy in the case of an experienced man-about-town like the hero is admirable, perhaps possible, but certainly not probable. Thus the feature makes the impression of not resting on a sure foundation; you are asked to accept too much for granted.

Also, matters come altogether too easy for the fair Irene when she invades wicked Gotham. She has no trouble whatever landing a show girl job with a big production, although a perfect stranger in the big burg and innocent to the verge of insipidity, a fairy illusion which will surely bring broad grins to the countenances of those who know their Broadway.

The principal fault of the production is that its plot doesn't ring true. For the rest, it is beautifully filmed, the action moves at a tolerably fast pace and the cabaret layouts are extremely attractive. The best situation occurs when Manning fills a party engagement with Galt and the former explodes into wrath upon seeing Irene present. As Manning had previously broken a date with Irene on the plea of having to attend a business conference, this gives the lady a chance to get back at him, which she does with considerable vigor.

As things turn out, the spectators are sure to O. K. Irene's final choice of Galt as a life running-mate, for Manning registers as pretty much cad. Clive Brook does good work as Galt. Alan Roscoe is convincing as the jealous small-town lover. Florence Vidor attractive in the rather unconvincing role of Irene and the support satisfactory.

Play up Florence Vidor big in your exploitation. You can bill the story as having a neat romantic twist, stress the fine settings and cabaret splendor: and tell your patrons they'll get some real laughs out of the comedy touches.

Constance Talmadge, as Patricia in this new First National picture, "Learning to Love" is back to her old tricks, as may be easily seen by the expressions on the faces of the two men involved (Antonio Moreno and Johnny Harron).

Complications in this First National "Learning to Love" begin when Patricia and Warner (Moreno) run across Carmichael (Hallor) consoling himself.

Patricia is doing all she can to talk Carmichael out of his desire to die in this First National "Learning to Love."

"Oh, for the life of a school-teacher"—especially with "Petting" Patricia in the class. Perhaps this is the classroom where she takes her lessons in "Learning to Love" for First National.

"Learning to Love" Latest First National

Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Distributor and Length of Film.

MAY

Title	Star	Distributor	Length	Release	Review
What Shall I Do	D. Mackaill	Prod. Dist.	6111	May 11	May 31
The Lightning Rider	H. Carey	Prod. Dist.	5771	May 18	June 28
Between Friends	Calhoun-Telligen	Viagraph	6936	May 11	
Virtuous Liars	Powell	Vitagraph	5500	May 18	
One Law for the Woman	Landis-Harris	Vitagrapb		May 25	July 5
The Desert Secret	Bill Patton	Madoc			
The Perfect Flapper	Colleen Moore	First National		May 25	July 5
The White Moth	LaMarr-Tearle	First National		May 11	June 28
Cytherea	Rubens-Stone	First National		May 4	May 3
The Circus Cowboy	Buck Jones	Fox	4000	May 11	May 17
Kentucky Days	D. Farnum	Fox	4508		May 11
No Mother To Guide Her	Spec. Cast	Fox	6650		May 24
High Speed	H. Rawlinson	Universal		May 25	June 28
The Dangerous Blonde	Laura LaPlante	Universal		May 19	May 31
The Chechahcos	Eva Gordon	Assoc. Exhib.		May 18	May 17
Unseen Hands		Assoc. Exhib.		May 25	June 7
The Spitfire	Blythe-Dexter	Assoc. Exhib.		May 4	June 14
Traffic in Hearts	Robt. Fraser	C. B. C.	5549	May 23	July 26
Ten After Ten	Chas. Hutchinson	Weiss Bros.-Art		May 15	
Untamed Youth	Ralph Lewis	F. B. O.		May 5	
The Spirit of the U.S.A.	Johnnie Walker	F. B. O.		May 18	June 14
Dangerous Coward	Fred Thomson	F. B. O.		May 26	June 14
Danger Line	Sessu Hayakawa	F. B. O.		May 26	June 7
Dangerous Trail	Spec. Cast	Ambassador	5750	May 15	
Who's Cheating	Montagu Love	Ambassador	5000	May 31	Aug. 2

JUNE

For Sale	Windsor-Menjou	First National		June 15	July 6
The Self-Made Failure	Miller-Moore	First National		June 22	June 28
Lend Me Your Husband	Kenyon	Burr Pict.	6700	June 1	Oct.11
Another Scandal	Lois Wilson	Prod. Dist.	7322	June 22	
Daring Youth	Daniels-Kerry	Principal	5975	June 15	May 17
The Good Bad Boy		Principal	5198	June 29	June 7
Wanted by the Law	J. B. Warner	Sunset		June 15	
The Lone Chance	John Gilbert	Fox	4385		June 21
Western Luck	Buck Jones	Fox	5020		June 28
Daring Love	E. Hammerstein	Truart		June 15	July 10
Broadway or Bust	Hoot Gibson	Universal		June 9	Jne 21
The Reckless Age	Denny-La Plante	Universal		June 17	June 7
The Fighting American	Astor-O'Malley	Universal		June 22	May 31
The 6th Commandment		Assoc. Exhib.		June 1	July 6
Law Demands	Chas. Hutchinson	Weiss Bros.	4700	June 15	July 6
Napoleon and Josephine	All Star	F. B. O.	4324	June 2	July 5
There's Millions in It	All Star	F. B. O.		June 9	July 5
Swords and the Woman	Pedro de Cordova	F. B. O.		June 16	Aug. 2
Fighting Sap	Fred Thomson	F. B. O.	4897	June 30	June 29

JULY

Yankee Speed	K. McDonald	Sunset		July 1	Aug.16
The Hellion	J. B. Warner	Sunset		July 15	
Listen Lester	Moran-Fazenda	Principal	6242	July 6	May 10
The Masked Dancer	Chadwick	Principal	4720	July 13	June 14
Daughters of Pleasure	Prevost	Principal	5698	July 20	June 14
Girls Men Forget	Patsy R. Miller	Principal	5166	Sept.17	
Tiger Thompson	H. Carey	Prod. Dist.	4920	July 12	July 16
Her Own Free Will	Helene Chadwick	Prod. Dist.	5959	July 20	Oct. 4
Code of the Wilderness	Bowers-Calhoun	Prod. Dist.		July 6	July 12
Girl in the Limousine	Larry Semon	First National		July 20	July 5
The Arab	Navarro-Terry	Metro	6710	July 21	July 26
Revelation	V. Dana	Metro	8752	July 28	July 5
Romance Ranch	Gilbert	Fox	4741		July 1
In Fast Company	R. Talmadge	Truart		July 15	June 17
Behind the Curtain	All Star	Universal		June 21	July 5
Young Ideas	Laura La Plante	Universal		July 7	July 26
The New Schoolteacher	Mickey Bennett	C. C. Burr	5900	July 1	
Fatal Plunge	Chas. Hutchinson	Weis Bros.-Art.		July 15	
Rough Ridin'	Buddy Roosevelt	Weis Bros.-Art.		July 15	
A Woman Who Sinned	Mae Busch	F. B. O.		July 7	
Neglected Women	Seena Owen	F. B. O.		July 28	Aug. 16
Huntin' Trouble	Leo Maloney	Ambassador	5000	July 15	

AUGUST

Manhandled	Swanson	Paramount	6998	Aug. 4	Aug. 9
Wanderer of the Wasteland	Jack Holt	Paramount	7000	Aug.11	May 31
Changing Husbands	L. Joy	Paramount	6799	Aug.11	July 5
Monsieur Beaucaire	Valentino	Paramount	9100	Aug.18	Aug.23
Unguarded Women	Daniels-Dix	Paramount	6051	Aug.25	July 5
The Enemy Sex	Compson	Paramount	7861	Aug.25	July 5
Lily of the Dust	Negri	Paramount		Aug.25	Sept. 6
Bread	All Star	Metro	6726	Aug. 4	Aug. 2
Tess of the D'urbervilles	B. Sweet	Metro	7500	Aug.11	Aug. 9
Broken Barriers	All Star	Metro	5717	Aug.18	Aug.16
Little Robinson Crusoe	J. Coogan	Metro	6126	Aug.25	Aug.30
Unmarried Wives	M. Harris	Lumas		Aug. 1	Dec. 27
America	All Star	United Artists		Aug.15	
Behold This Woman	I. Rich	Vitagraph	6425	Aug. 3	Aug.11
The Speed Spook	J. Hines	East Coast	6700	Aug.30	Aug.30
Youth For Sale	May Allison	Burr Pict.		Aug. 1	Nov. 15
The Fire Patrol	All Star	Chadwick	6600	Aug.15	May 31
Truth About Women	Hampton-Sherman	Banner		Aug.15	
Legend of Hollywood	Marmont	Prod. Dist.	5,414	Aug. 3	Aug.23
The Wise Virgin	Patsy Ruth Miller	Prod. Dist.	5991	Aug. 10	Dec. 13
The Siren of Seville	Priscilla Dean	Prod. Dist.	6724	Aug. 17	Sept. 6
In High Gear	K. McDonald	Sunset		Aug.15	
Horse Shoe Luck	J. B. Warner			Aug.15	
Against All Odds	Buck Jones	Fox	4809		Aug.30
That French Lady	S. Mason	Fox	5470		Aug.30
The Heart Buster	T. Mix	Fox	4500		Aug. 2
The Desert Outlaw	Buck Jones	Fox		Aug. 24	Sept.20
Lash of the Whip	Ashton Dearholt	Arrow		Aug. 1	
Two Fisted Justice	Dick Hatton	Arrow		Aug.30	
Circus Lure	Matty Mattison	Sanford		Aug. 1	
Three Women	Marie Prevost	Warner Bros.		Aug.18	Oct. 4
The Back Trail	Jack Hoxie	Universal		Aug. 8	June 28
The Signal Tower	Virginia Valli	Universal		Aug. 3	
The Sawdust Trail	Hoot Gibson	Universal		Aug.10	July 26
Fighting Fury	Hoxie	Universal		Aug.24	Aug.23
Wine	All Star	Universal		Aug. 31	Sept.13
Lure of the Yukon	Eva Novak	Lee-Bradford		Aug. 1	Aug. 23
Stranger of the North	Richard Travers	Lee-Bradford		Aug. 1	Aug. 23
Who's Cheating	Montague Love	Lee-Bradford		Aug. 1	Aug. 2
Lights of London	Nigel Barrie	Lee-Bradford		Aug. 1	
Love, Life and Laughter	Betty Balfour	Lee-Bradford		Aug. 1	
Heart of Alaska	Maurice Costello	Lee-Bradford		Aug. 1	
For Woman's Favor	Owen-Dexter	Lee-Bradford		Aug. 1	
Never Say Die	D. McLean	Assoc. Exhib.		Aug. 31	Aug. 16
The Battling Fool	Fairbanks-Novak	C. B. C.	4978	Aug. 1	
Foolish Virgin	E. Hammerstein	C. B. C.	5900	Aug.15	
Radio Flyer	Chas. Hutchison	Weiss Bros.-Art.		Aug. 15	
Battling Buddy	Buddy Roosevelt	Weiss Bros.-Art.		Aug. 15	Sept.20
Fools in the Dark	Moore & Miller	F. B. O.		Aug. 24	July 26
Messalina	Countess Liguoro	F. B. O.		Aug. 24	Sept.13
American Manners	Richard Talmadge	F. B. O.		Aug. 4	
Payable on Demand	Leo Maloney	Ambassador	5000	Aug. 15	Sept.13
Crashin' Through	Jack Perrin	Ambassador	5000	Aug 15	

SEPTEMBER

Another Man's Wife	Kirkwood-Lee		5015	Sept. 7	
Roaring Rails	Carey	Prod. Dist.	5753	Sept.21	Oct. 25
Ramshackle House	B. Compson	Prod. Dist.	6257	Sept. 1	
Barbara Frietchie	F. Vidor	Prod. Dist.	7179	Oct. 26	Oct. 6
Chalk Marks	Marguerite Snow	Prod. Dist.		Sept.14	
The House of Youth	Jacqueline Logan	Prod. Dist.		Oct. 19	Nov. 1
Sinners in Silk	All Star	Metro	5750	Sept. 1	Sept.27
The Red Lily	Navarro	Metro	6975	Sept. 8	Aug.16
Yolanda	M. Davies	Metro	10125	Sept.15	
Wine of Youth	All Star	Metro	6600	Sept.22	July 26
One Night in Rome	Laurette Taylor	Metro	5883	Sept.29	
His Hour	All Star	Metro	6300	Sept.29	Oct.11
Sideshow of Life	Torrence	Paramount		Sept. 1	
The Covered Wagon	Lois Wison	Paramount		Sept. 8	
Man Who Fights Alone	Lois Wison	Paramount	5991	Sept.15	Aug.16
Sinners in Heaven	Danies-Dix	Paramount	6768	Sept.15	Sept.27
The Alaskan	Taylor-Meighan	Paramount	6757	Sept.22	Oct. 4
Feet of Clay	LaRocque-Cortez-R	Paramount	9746	Sept.22	Oct. 4
The Female	B. Compson	Paramount		Sept.22	
Dorothy Vernon	M. Pickford	United Artists	9500	Sept.15	May 17
Smoking Trails	Bill Patton	Madoc		Sept.15	
Captain Blood	Kerrigan	Vitagraph	10086		Sept. 21
Meddling Women	L. Barrymore	Chadwick	7000		Oct. 18
Man without a Heart	Novak-Harlan	Banner		Sept. 17	
Empty Hearts	Clara Bow	Banner		Sept.15	Sept. 6
Captain January	Baby Peggy	Principal	6194	Sept.15	July 19
Bowery Bishop	Walthall	Selco		Sept. 1	
Dynamite Dan	K. McDonald	Sunset		Sept. 15	
Last of the Duanes	T. Mix	Fox	6942		Sept. 6
The Breath of Scandal	Tellegen	Scbulberg	6940	Sept. 1	
The Man Who Came Back	Geo. O'Brien	Fox	8293	Sept.28	Sept. 6
Honor Among Men	Edmund Lowe	Fox	4660	Sept.28	Oct.18
The Cyclone Rider	Spec.	Fox	6700	Sept.14	Sept.13
Dante's Inferno	Spec.	Fox		Sept. 7	Oct.11
Last Man on Earth	Spec.	Fox		Sept.28	
Oh You Tony	Mix	Fox		Sept.21	Oct.11
Painted Lady	D. Mackaill	Fox	6389	Sept.28	Oct.11
The Cowboy Prince	A. Dearholt	Fox		Sept. 1	
Notch No. 1	B. Wilson-M. Daw	Fox		Sept.13	
Sell 'em Cowboy	D. Hatton	Fox		Sept.27	
The Ragged Robin	Matty Mattison	Sanford		Sept.15	
Reckless Ridin' Bill	Dick Carter	Sanford		Sept. 1	
Billy's Week-End	Bill Franey	Sanford		Sept.10	
Find Your Man	Rin Tin Tin	Warner		Sept. 1	Oct.25
Lover of Camille	Monte Blue	Warner		Sept.15	Nov. 22
This Woman	L. Rich	Warner		Sept.29	Nov. 1
Big Timber	Wm. Desmond	Universal		Sept. 7	Aug. 2
The Turmoil	All Star	Universal		Sept.14	June 21
The Family Secret	Baby Peggy	Universal		Sept.28	June 28
Wolves of the North	Wm. Duncan	Universal	Seria	Sept.29	Aug.30
Passion's Pathway	Estelle Taylor	Lee-Bradford		Sept. 1	
Why Worry	Harold Lloyd	Pathe	6000	Sept.16	
The Call of the Wild	Spec. Cast	Pathe	8000	Sept.23	
Race for Life	Novak-Fairbanks	C. B. C.	4954	Sept. 1	
Price She Paid	Alma Reubens	C. B. C.	5957	Sept.15	
Fangs of the Wolf	All-Star	Welss Bros.-Art			
Biff Bang Buddil	B. Roosevelt	Welss Bros.			Sept.15
Vanity's Price	Anna Q Nilsson	F. B. O.		Sept. 7	
Life's Greatest Game	Johnnie Walker	F. B. O.		Sept. 28	
Stepping Lively	R. Talmadge	F. B. O.		Sept. 28	
Never Say Die	Douglas MacLean	Assoc. Distrih.		Sept.	

Production Chart with Review Dates

OCTOBER

Title	Star	Distributor	Length	Release	Review
Lily of the Alley	Chrissie White	Cranfield & C.	6289	Oct. 24	
Trouping with Helen	Helene Chadwick	Prod. Dis.	6452	Oct. 5	Dec. 6
Virtue's Revolt	Edith Thornton	Wm. Steiner	5175		Oct. 18
Daring Chances	J. Hoxie	Universal	4543		Oct. 18
Story Without a Name	Moreno-Ayres	Paramount	5912		Oct. 18
Circe the Enchantress	M. Murray	Metro	6882	Oct. 6	Oct. 18
City That Never Sleeps	Cortez	Paramount	6097		Oct. 18
Tarnish	May McAvoy	First Natl.	6831		Oct. 18
Hearts of Oak	H. Bosworth	Fox	6337	Oct. 5	Oct. 11
Turned Up	Chas. Hutchinson	Steiner Prod.	4990		Oct. 11
Life's Greatest Game	Johnnie Walker	F. B. O.		Oct. 5	Oct. 11
The Clean Heart	Marmont	Vitagraph	7950		Oct. 4
Fast & Fearless	Buffalo Bill, Jr.	Artclass	4600		Oct. 4
The Fast Worker	Denny-LaPlante	Universal	6896		Oct. 4
Cornered	Prevost	Warner Bros.	6400		Oct. 4
Measure of a Man	Wm. Desmond	Universal	4979		Oct. 4
I Am the Man	Lionel Barrymore	Chadwick	7460		Nov. 1
Ridin' Kid from Powder	River J. Hoxie	Universal	5727		Nov. 1
The Silent Watcher	G. Hunter	First Natl.	7575	Oct. 5	Nov. 1
Dangerous Money	Bebe Daniels	Paramount	6864	Oct.20	Nov. 1
The Bandolero	All-Star	Metro	5600	Oct.20	Nov. 1
Madonna of the Streets	Nazimova-Sills	First Natl.	7507	Oct.19	Nov. 1
Married Flirts	Pauline Frederick	Metro	6765		Oct.25
The Painted Flapper	Kirkwood-Garon	Chadwick	5551	Oct.15	Oct.25
Winner Take All	Buck Jones	Fox	5949	Oct.12	Oct.25
Western Wallop	J. Hoxie	Universal	4611		Oct.25
Rose of Paris	M. Philbin	Universal	6320		Oct.25
Welcome Stranger	All-Star	Prod. Dist.	6700		Oct.25
Her Love Story	Swanson	Paramount	6750	Oct. 6	Oct.25
Walloping Wallace	Buddy Rooaevelt	Artclass		Oct.15	
Millionaire Cowboy	Lefty Flynn	F. B. O.		Oct. 5	Nov. 29
Broken Laws	Mrs. Wallace Reed	F. B. O.		Oct.19	
Dangerous Flirt	Evelyn Brent	F. B. O.		Oct.19	
Thundering Hoofs	Fred Thomson	F. B. O.		Oct.26	
Pearls of Paris	Pearl White	F. B. O.		Oct.26	
The Border Legion	Moreno-Chadwick	Paramount	7058	Oct. 27	Nov. 15
The Warrens of Virginia	M. Mansfield	Fox	6536	Oct 12	Nov. 15
Midnight Express	Fairbanks-Novak	Shipman Prod.	4570	Oct. 1	Nov. 29
Let Him Buck	Carter	Sanford Prod.		Oct. 1	
The Captivatin' Cannibal	Franey	Sanford Prod.		Oct. 1	
Stepping Lively	R. Talmadge	F. B. O.		Oct. 1	Oct. 25
Great Diamond Mystery	S. Mason	Fox			
The Hunted Woman	Special	Fox		Oct. 5	
Midnight Secrets	G. Larkin	Rayart		Oct. 1	
Hit and Run	Gibson	Fox		Oct. 5	
Ridin' Mad	Yakima Canutt	Arrow	5775	Oct. 11	Nov. 22
Christine of Hungry Heart	F. Vidor	First National		Oct. 12	Nov. 22
Helen's Babies	Baby Peggy	Principal	6200	Oct. 12	
Empty Hands	Holt-Shearer	First National		Oct. 13	
The Diamond Bandit	Ashton-Dearholt	Arrow		Oct. 15	
The Navigator	Keaton	Metro	5700	Oct. 15	Sept.13
The Narrow Street	Devore	Warner Bros.		Oct. 15	
The Price of a Party	H. Hampton	Associated Ex.		Oct. 19	Oct. 18
Desert Hawk	Wilson	Arrow		Oct. 25	
Battling Orioles	Tryon	Pathe		Oct. 26	Nov. 1
Married Flirts	P. Frederick	Metro	6765	Oct. 27	Oct. 25
Mine with the Iron Door	Mackaill	Principal	6180	Oct. 15	Dec. 6
Billy the Kid	F. Farnum	Independent	4598	Oct. 15	
Calibre .45	R. Griffith	Independent		Oct 1	
The Street of Tears	Santchi	Rayart	4700	Oct. 15	
Battling Brewster	F. Farnum	Rayart	5000	Oct. 1	
A Perfect Alibi	L. Mahoney	Ambassador	5000	Oct. 15	
Branded a Thief	Neal Hart	Ambassador	5000	Oct. 15	
Ace of the Law	Bill Patton	Ambassador	5000	Oct. 15	
Daughters of the Night	Spec. Cast	Fox			
The Painted Flapper	Kirkwood-B'rymore	Chadwick	6100	Oct. 15	Oct. 15
Battling Orioles	Glenn Tryon	Assoc. Exhib.		Oct.	Oct. 25
Dynamite Smith	Charles Ray	Assoc. Exhib.		Oct. 30	Oct. 18
The Price of a Party	Mary Astor	Assoc. Exhib.		Oct. 30	Oct. 18

NOVEMBER

Strangling Threads	Alma Taylor	Cranfield & C.	5410	Nov. 20	
The Tenth Woman	Star Cast	Warner Bros.	6544	Nov. 10	Nov. 22
The Beauty Prize	Star Cast	Metro	6756	Nov. 8	Nov. 22
Romance and Rustlers	Hatton	Arrow	4947	Nov. 30	Nov. 22
Reckless Romance	All Star	Prod. Dis.	5530	Nov. 9	Nov. 22
The Girl on the Stairs	P. Ruth Miller	Prod. Dis.	6214	Nov. 16	
The Chorus Lady	Margt. Livingston	Prod Dis.		Nov. 23	
The Snob	Shearer-Silbert	Metro	4513	Nov 3	Nov. 8
Manhattan	Logan-Dix	Paramount	6415	Nov. 10	Nov. 8
The Only Woman	N. Talmadge	First National	6770	Nov. 3	Nov. 8
Border Justice	Bill Cody	Independent	5432	Nov.	Nov. 8
Flattery	De la Motte	Chadwick	6 reels		Nov. 8
Youth for Sale	May Allison	C. C. Burr	6100		Nov. 8
The Sunset Trail	Wm Desmond	Universal	4920		Nov. 15
The Rip Snorter	Dick Hatton	Arrow	4998		Nov. 15
The Tornado	House Peters	Universal	6375		Nov. 15
Worldly Goods	Agnes Ayres	Paramount	6800		Nov. 8
Dark Swan	Prevost	Warner			Nov.20
The Sainted Devil	Valentino	Paramount		Nov. 17	Dec. 6
Wages of Virtue	Swanson	Paramount		Nov. 10	Dec. 6
He Who Gets Slapped	Chaney	Metro	6600	Nov. 17	Nov. 22
Janice Meredith	Davies	Cosmopolitan	12000	Nov. 1	
The Silent Accuser	E. Boardman	Metro		Nov. 21	Nov. 22
Along Came Ruth	V. Dana	Metro	5161	Nov. 10	Jan. 3
Barriers Burned Away	Spec. Cast	Assoc. Exhib.		Nov. 13	Jan. 3
The Brass Bowl	Lowe	Fox	6778	Nov. 15	Nov. 29
A Love Lady	Rich	Warner Bros.		Nov. 24	
Age of Innocence	B. Bayne	Warner Bros.		Nov. 10	
Trigger Fingers	Bob Custer	F. B. O.		Nov. 2	Dec. 13
Sold for Cash	Madge Bellamy	F. B. O.		Nov. 9	
The No Gun Man	Lefty Flynn	F. B. O.		Nov. 16	Jan. 17
Hail the Hero	R. Talmadge	F. B. O.		Nov. 23	
Cheap Kisses	Lillian Rich	F. B. O.	4213	Nov. 30	Dec. 6
Greater Than Marriage	Daw	Vitagraph	6821	Nov 16	
The Beloved Brute	de la Motte	Vitagraph	6719	Nov. 30	Nov. 29
Dangerous Pleasure	Spec. Cast			Nov. 1	
Outwitted	Desmond-Holmes	Independent	5548	Nov. 1	
Just Mary	Harlan	Rayart	4800	Nov. 1	
The Pell Street Mystery	G. Larkin	Rayart	4870	Nov. 1	
Trail Dust	D. Dunbar	Rayart		Nov. 1	
Midnight Secrets	G. Larkin	Rayart	4700	Nov. 1	
The Speed Spook	J. Hines	East Coast	6700	Nov. 1	
Law or Loyalty	Lawson-Harris	Elfert		Nov. 1	
Left Hand Brand	Neal Hart	Ambassador	5000	Nov. 30	
Shootin' Square	Jack Perrin	Ambassador	5000	Nov. 15	
Idle Tongues	Marmont-Kenyon	First National	7000	Nov. 9	
My Husband's Wives	S. Mason	Fox	6000	Nov. 16	Nov. 22
Gerald Cranston's Lady	Kirkwood-Rubens	Fox	6674	Nov. 29	Dec. 6
Rip Roarin' Roberts	Buddy Roosevelt	Artclass	4800	Nov. 15	
Meddling Women	Lionel Barrymore	Chadwick	6800	Nov. 15	
Sundown	Bosworth-Love	First Nation.	6700	Nov. 23	Nov. 29
East of Broadway	Owen Moore	Assoc. Exhib.	6000	Nov.	Nov. 22
Is Love Everything	Alma Rubens	Assoc. Exhib.		Nov. 30	Nov. 15
Hot Water	Harold Lloyd	Assoc. Exhib.		Nov. 30	Nov. 8

DECEMBER

A Soul's Awakening	Flora Le Breton	Cranfield & C.	5597	Dec. 28	
My Husband's Wives	Star Cast	Fox		Dec. 1	Nov. 22
The Garden of Weeds	Betty Compson	Famous Players		Dec. 8	Nov. 22
Tongues of Flame	Meighan-Love	Famous Players		Dec. 15	Nov. 22
A Cafe in Cairo	Priscilla Dean	Prod. Dis.		Dec. 1	
Flaming Forties	Harry Carey	Prod. Dis.		Dec. 7	
The Mirage	F. Vidor	Prod. Dis.		Dec. 12	Jan. 17
Dixie Handicap	C. Windsor	Metro		Dec. 28	Jan. 10
The River Road	Hamilton-Allison	Ernest Shipman		Dec.	
The Midnight Express	E. Hammerstein	C. B. C.		Dec. 10	Nov. 1
Women First	Fairbanks-Novak	C. B. C.	4797	Dec. 15	
One Glorious Night	E. Hammerstein	C. B. C.		Dec. 15	
$50,000 Reward	K. Maynard	Elfelt	5000	Dec. 1	Dec. 6
Under Fire	Bill Patton	Elfelt		Dec. 1	
My Neighbor's Wife	Lawson-Harris	Elfelt	5300	Dec. 27	
Love and Glory	Bellamy	Universal		Dec. 7	
Fighting Odds	Bill Patton	Ambassador		Dec. 31	
Playthings of Desire	Taylor-Hamilton	Jans		Dec. 15	
White Sheep	Glenn Tryon	Assoc. Exhib.		Dec. 30	Dec. 20
Barriers Burned Away	F. Mayo	Assoc. Exhib.			Jan. 3
Battling Bunyan	Wesley Barry	Assoc. Exhib.			Jan. 3
Cheap Kisses	Landis	F. B. O.		Dec. 20	Dec. 6
Classmates	Barthelmess	Inspiration	6500	Dec. 29	Dec. 6
Forbidden Paradise	Star Cast	Paramont	6991	Dec. 16	Dec. 6
Cornered	Star Cast	Warner		Dec. 18	Dec. 6
White Shadow	Star Cast	Prod. Distrib.		Dec. 10	Dec. 6
Her Night of Romance	C. Talmadge	First National	6990	Dec. 15	Dec. 6
Isn't Life Wonderful?		United Artists		Dec. 18	Dec. 13
Greater Than Marriage	Star Cast	Vitagraph	6221	Dec. 10	Dec. 13
The Wise Virgin	Star Cast	Prod. Distrib.		Dec. 15	Dec. 13
Thundering Hoofs		F. B. O.		Dec. 10	Dec. 13
The Dark Swan	H. Chadwick	Warner		Dec. 1	Dec. 13
Lighthouse by the Sea	Fazenda-RinTinTin	Warner		Dec. 29	Dec. 13
Inez from Hollywood		First National		Dec. 22	Dec. 13
Barriers of the Law		Independent	5000	Dec. 23	Dec. 20
North of 36	Holt	Paramount		Dec. 15	Dec. 20
In Every Woman's Life		First National			Dec. 20
Her Marriage Vow		Warner		Dec. 1	Dec. 20
Girls Men Forget	Star Cast	Principal	4900	Dec. 16	Dec. 20
Greed	Sa Zu Pitts	Metro-Gold		Dec. 15	Dec. 20
The Roughneck		Fox		Dec. 15	Dec. 20
The Mad Whirl	McAvoy-Mulhall	Universal	6000	Dec. 18	Dec. 20
On the Stroke of Three	Harlan-Bellamy	F. B. O.	5000	Dec. 21	Dec. 20
Smouldering Fires	P. Frederick	Universal			Dec. 20
Passing of Wolf McLean		Russell Prod.		Dec. 23	Dec. 20
Air Hawk	Al Wilson	F. B. O.	4800	Dec. 23	Dec. 27
On Probation		Steiner Prod.	4728	Dec. 18	Dec. 27
Daughters of the Night		Fox		Dec. 30	Dec. 27
Lover's Lane	Star Cast	Warner	4300	Dec. 28	Dec. 27
Last Man on Earth	Star Cast	Ufa Films		Dec. 28	Dec. 27
Legend of Hollywood		Prod. Distrib.		Dec. 28	Dec. 27

Coming Productions

ASSOCIATED EXHIBITORS

Title	Star	Length	Released
Now or Never	Harold Lloyd		Jan.
The Greatest Love of All	Geo. Beban	5000	Jan.
Bad Company	Conway Tearle		Jan.
The Adventurous Sex	Clara Bow	4790	Feb.
Introduce Me	Douglas MacLean		Feb
Percy	Charles Ray	4884	Feb.
The Sky Raider	Jacqueline Logan		Mar.
Back to Life	Patsy Ruth Miller		Mar.
Never Weaken	Harold Lloyd	5000	Mar.

METRO

Title	Star	Length	Released
The Rag Man	Jackie Coogan		
The Beauty Prize	Viola Dana	5750	
Ben Hur			
The Charity Ball			
Cheaper to Marry		5470	
Excuse Me			
Fast Life in New York			
A Girl's Rebellion			
Green		5321	
The Prairie Wife	H. Rawlinson		
Chu Chin Chow	Betty Blythe	5800	Jan. 5, '25
Excuse Me	All Star	4900	Jan. 18, '25
Cheaper to Marry	All Star		Jan. 26, '25
The Summons	Eleanor Boardman		Feb. 2, '25
The Square Peg	All Star	4879	Feb. 9, '25
A Man's World	All Star	4879	Feb 16, '25
The Great Divide	All Star		
The Prairie Wife	All Star		
King in Exile	All Star	4876	
The Merry Widow	Mae Murray		
The Sporting Venus	B. Sweet	5226	
Zander the Great	Marion Davies		

Current Production Chart—*Continued*

Coming Productions—*Continued*

J. J. FLEMING PRODUCTIONS, INC.

Title	Star	Length	Released
Shackles of Fear	Ferguson-Conley	5000	
Trail of Vengeance	Ferguson-Conley	5000	
Phantom Shadows	Al Ferguson	5 reels	Jan. 1
Scarlet and Gold	Al Ferguson	5 reels	Jan. 15

CRANFIELD & CLARKE PRODUCTIONS

Title	Star	Length	Released
Speak No Evil	Alma Taylor	5500	Jan. 28
Comin' Thru' the Rye		6500	Feb 26

FOX

Title	Star	Length	Released
The Wolf Man	John Gilbert	5000	Feb 17
Every Man's Wife	Special		
Dick Turpin	Tom Mix	4997	
Flame of Desire	Tom Mix		
The Fool	Tom Mix		
Gold Heels	Tom Mix	5000	
Hunting Wild Animals in Hollywood	Special cast		
In Love with Love			
Teeth	Tom Mix	4800	
Thorns of Passion	Special		

FAMOUS PLAYERS

Title	Star	Length	Released
Locked Doors	Compson		Jan. 5
Interlocutory	Ayres		Jan. 5
A Woman Scorned	Negri		Jan. 12
Miss Bluebeard	Daniels		Jan. 19
The Golden Bed	La Rocque		Jan. 19
Man Must Live	Richard Dix		Jan. 26
Bed-Rock	Meighan		Jan. 26

FIRST NATIONAL

Title	Star	Length	Released
Frivolous Sal	Spec. Cast		Jan. 18
Inez from Hollywood	Nilsson-Stone		Jan. 4
As Man Desires	Spec. Cast		Jan. 11

WARNER BROS.

Title	Star	Length	Released
How Baxter Butted In	Willard Louis		Jan., 1925
Recompense	Blue-Rich		
Bridge of Sighs	Blue-Rich		Jan., 1925
The Dear Pretender	Marlow-Roche		
A Man without a Conscience			
Eve's Lover			Feb., 1925
My Wife and I			
The Broadway Butterfly			Feb., 1925
The Eleventh Virgin			Feb., 1925

PRINCIPAL

Title	Star	Length	Released
Taming of the Shrew	Daniels		
Daughters of Pleasure	Prevost	4700	
Good Bad Boy	Spec. Cast		
Daring Youth	Daniels-Kerry	5000	
Listen Lester	Fazenda-Myers	5000	

UNITED ARTISTS

Title	Star	Length	Released
No More Women	Bellamy-Moore		Feb. 15
Loving Lies	Monte Blue-Brent		Feb. 15
A Woman's Secret	Mae Marsh		Feb. 15
The End of the World	Jack Pickford		

VITAGRAPH

Title	Star	Length	Released
Baree, Son of Kazan			1925
Steele of the Royal Mounted			1925
In the Garden of Charity		6347	1925
The Happy Warrior			1925
The Alibi		5500	1925
The Road that Led Home			1925
The Unknown Story			1925
Pampered Youth	Landis-Calhoun		Jan. 21
The Redeeming Sin	Nazimova-Tellegen		March, 1925

BANNER

Title	Star	Length	Released
Daughters Who Pay	All Star		Jan 15 '25
Those Who Judge	P. R. Miller-Tellegen		Dec. 15

INDEPENDENT

Title	Star	Length	Released
The GamblingFool	F. Farnum	4700	Jan. 15
Her Game	Florence Reed	5000	Jan. 15
Riding Grit	Bill Cody	4663	Feb. 1

PRODUCERS DISTRIBUTING

Title	Star	Length	Released
Let Women Alone	All Star		Jan. 4
Soft Shoes	H. Carey		Jan. 11
Off the Highway	Logan		Jan. 25
On the Shelf	All Star		Jan. 4, '25
Soft Shoes	Harry Carey		Jan. 11, '25
Off the Highway	Jacqueline Logan		Jan. 25, '25

ARROW

Title	Star	Length	Released
Western Feuds	Edmund Cobb		Feb. 14
Branded a Bandit	Yakima Canutt		Dec. 20
Vic Dyson Paya	B. Wilson-N. Gerber		Jan. 15
The Cactus Cure	Dick Hatton-Mills		Jan. 17 '25
Sand Blind	Ben Wilson		Jan. 31 '25
Where Romance Ends	D. Hatton-M. Mills		Mar. 28 '25

CHADWICK

Title	Star	Length	Released
The Street Singer	Not cast yet		Jan. 15 '25
Romance of an Actress	Not cast yet		Mar. 15 '25
Sunshine of Paradise Alley	Not cast yet		Apr. '25

RAYART

Title	Star	Length	Released
For Another Woman	Kenneth Harlan		Jan. 15
Easy Money	Mary Carr		Jan. 20
Butterfly Comedies	Gloria Joy		Jan. 28

B. P. SCHULBERG PRODUCTIONS

Title	Star	Length	Released
Frivolity			Jan.
The Boomerang	Special cast		Jan.
Faint Perfume	Special cast		Jan.
Mansions of Aching Hearts	Special cast		Jan.
When a Woman Reaches 40	Special cast		Jan.
My Lady's Lips	Special cast		Jan.
Capital Punishment	Clara Bow		Jan.

UNIVERSAL

Title	Star	Length	Released
Dangerous Innocence	Mary Philbin		Jan. 21 '25
The Hurricane Kid	Hoot Gibson		Jan. 25 '25
California Straight Ahead	Reginald Denny		Apr. 26 '25
Captain Fearless	Reginald Denny		
The Price of Pleasure	Valli-Kerry		Mar. 15 '25
The Flower of Napoli	Bellamy		
Fighting Back	Desmond		Apr. 5 '25
Head Winds	House Peters		
Jazz Parents	May McAvoy		Mar. 1 '25
Ridin' Pretty	Desmond		Feb. 22 '25
Let Her Buck	Hoot Gibson		May 31 '25
Secrets of the Night	Bellamy-Kirkwood		Feb. 1 '25

LEE-BRADFORD CORP.

Title	Star	Length	Released
Lure of Love	Zeena Keefe		
Pearl of Love	Leslie-Sherry		

EAST COAST FILMS, INC.

Title	Star	Length	Released
The Early Bird	J. Hines	6400	Jan. 1 '25
The Cracker Jack	J. Hines	6500	Mar. 1 '25

C. B. C.

Title	Star	Length	Released
A Fool and His Money		6000	Jan.
Fighting the Flames			
After Business Hours			
Who Cares	Star Cast	5700	January
Tainted Money			
The Fearless Lover	Star Cast		
The Fatal Kiss		4900	January

CLIFFORD S. ELFELT PRODUCTIONS INC.

Title	Star	Length	Released
Siren of the Montmarte	All Star	5400	Feb. 1
Fighting Courage	Ken Maynard		Jan. 10
The Red Frontier	Bill Patton	5000	Jan. 29
Parisian Nights	All Star	4997	Feb. 28

AMBASSADOR PICTURES COMPANY

Title	Star	Length	Released
Verdict of the Desert	Neal Hart	5000	Jan. 15, '25
Lightnin' Jack	Jack Perin	5000	Jan. 15, '25

JANS PRODUCTIONS, INC.

Title	Star	Length	Released
The Mad Dancer			Feb. 15
Ermine and Rhinestones			Mar. 15

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

Radio

Radio, as it becomes more popular, will surely find its way into the rest-rooms of theatres that give special attention to persons who desire to sit around to wait until the program starts or possibly to meet friends in the theatre. In this instance, radio programs might be used to great advantage so that time may pass more quickly than otherwise. The Bass Company, of Chicago, is well known for their radio receivers. This is not their only line as they specialize mostly in cameras; also projectors.

* * *

Printed Matter

The keen showman usually makes it his business to carry such printed matter as "today, tomorrow, next week, days of the week," and other such terms necessary to be displayed with his lithography. The keen showman is also one who keeps stock posters and printed matter concerning the type of pictures he makes a business of presenting. All this printed matter should be kept on hand so that if it is needed at a moment's notice, he will not lose any time in looking over town for whatever he wants. Hannegin Co., of Cincinnati, have given this phase of the business very worthy attention. They are known for their extensive line.

* * *

Cartoons That Please

The exhibitor that keeps his audience in good humor is doing a great deal of good for the reputation of his theatre and naturally his box-office receipts. There are many various methods of pleasing your patrons. M. S. Bush, of Buffalo, reaches his public through its funny-bone. His cartoon service is especially prepared for tying up with organ recitals as well as many other musical renditions.

* * *

Tin Cans

Exhibitors are known for their special pains in the care of their film. They are likewise always careful because they know what fire in the projection room means and because of their desire to co-operate with the distributors they choose the safer course and that is, the placing of their reels in tin cans.

The Russakov Can Company, of Chicago, has devoted years to the manufacture of tin cans and their Bulldog Film Shipping Cases are likewise a very trustworthy commodity.

* * *

Curtains

The curtain is an essential part of the stage display and is one of the theatre items which is not always given the attention it deserves. Our finest theatres are enhanced considerably by beautiful curtains which again are enhanced often by floodlights, etc.

James H. Channon Manufacturing Company, of Chicago, continues to supply many of the smaller and larger houses throughout the country with fireproof curtains, electrical curtain operators and curtain racks. They also are noted for hardware used on the stage.

Disinfectant

"An ounce of prevention is better than a pound of cure" still holds true. The Chinese method of paying a doctor while you are well holds true in the disinfecting of public buildings where many people congregate. The live showman always considers his patrons and protects them with an ounce of prevention. Disinfectants are excellent in this respect. The Rochester Germicide Company, of Rochester, devotes a good deal of their attention to sprayers and disinfectants.

* * *

Reflecting Arcs

The exhibitor who is careful in his choice of product gives a great deal of attention to his projection room. This is as it should be, for after all, this is one of the important links of his theatre. In choosing reflecting arcs, he will find the equipment at the American Reflecting Arc Company, of Boston, very satisfactory.

> These pages are a real aid in keeping step with the new ideas and developments of the industry. Every necessary accessory and article of equipment is mentioned in this department at one time or another. We trust our readers will avail themselves of this fund of information. You will find many valuable and profitable suggestions. Send for catalogs either to the manufacturer direct or write to this department and we will be pleased to supply you with whatever information you desire.

* * *

Controls and Indicators

Economy is at its best when devices are the controlling mediums of expenditure. The arc controls, speed indicators and other such commodities should be part of every up-to-date theatre. J. E. McAuley Manufacturing Company, of Chicago, have in years gone by devoted a great deal of their attention to this as well as reflector arcs and other equipment for the projection booth.

* * *

Title Writing

The writing of titles is not as easy as it looks. Men trained in that particular art give their best efforts to bring to the screen phrased titles which at the same time should be and are understood by men, women and children of all walks of life. New York and Hollywood are the centers and among many, many versatile writers is John Slobey, of 1650 Broadway, New York.

Good Printing

Printing is an item that week in and week out every year of the exhibitor's stay in the business plays an important part of showmanship. Programs, announcements of all kinds, invitations and other such means of putting over a theatre are something to turn over to good printers. They know type, they know display, and they can do a great deal in assisting you to put out the best material of its kind. Printers of this type are the Rialto Printing Company, of Philadelphia and the Read-Taylor Company, of Baltimore.

* * *

Film Splicing

Every operator should have a machine to splice torn or burned film. Practically every theatre has, and although there are many fine splicers on the market the General Machine Company, of New York, have won a fine reputation for their Film Splicer.

* * *

Concentrated Music

The smaller theatre that does not like to be burdened with the expenditure an orchestra entails and will find a good part of such an orchestra concentrated into a good organ. George W. Read & Son, West Boylston, Mass., are noted for their reasonably priced organs.

* * *

Stage Lighting

The matter of stage lighting is of great importance. It is always noticed by the person coming into your theatre seeking relaxation as well as entertainment. At such a time the tone of your lights plays a big part in sending that person out of the house contented and happy. Eye strain is something none wishes to court, and the exhibitor who looks after his patrons in this respect is living up to the name of a showman. The Universal Electric Stage Lighting Co., of New York, has a very fine reputation for lighting apparatus and effects.

* * *

The Place of the Organ

An eye for beauty as well as practicality in the music you present with your films is essential in every sense of the word. The smaller theatre is in no position to hire a pianist, one or two violinists, a cello player, a saxaphonist and a drummer, but, when the exhibitor places an order that takes the place of such an orchestra he is not retarding the success of his theatre. Such an organ can be found in many various sizes made by the Austin Organ Company, of Hartford, Conn.

* * *

Slide and Floodlight

Good stage light effects, as well as moving color effects and lantern slides can do much for the exhibitor who likes to extend to his patrons novel effects and colorful tone. Moving color effects enhance prologues and other such bits of showmanship. Lantern slides, quite naturally, should be part of every program.

The new Brenkert projector has this combined feature and is a product of the Brenkert Light Projection Company, of Detroit,

INTERIOR LIGHTING

A Discussion of Its Importance To the Wide-Awake Showman

By HAROLD B. FRANKLIN

THE proper lighting of a motion picture theatre is a very important problem, and exhibitors cannot give this subject too much thought. Although notable advances have been made during recent years, there is still much room for further progress. In fact, there are few phases of motion picture theatre operation which offer so wide a scope for experimentation and novelty.

The subject must be viewed primarily from the practical viewpoint. However, its importance in adding to entertainment should not be slighted. Effective lighting can create attention and virtually control the feelings of the patrons. Consequently, it is one of the elements in your scheme of entertainment. If you have any doubt as to how powerful lighting can influence the emotions, just place yourself in a bright scarlet light for about two hours and see what this does to your nerves. The color, the intensity and the variety of light all exercise a peculiar influence on the nervous system. Thus it is evident that the complete relaxation which entertainment should afford is impossible without proper lighting. We can go even farther and point out a positive influence which lighting can exercise in enhancing the value of the best production.

Lighting the Theatre

One consideration is basic to the practical use of lighting in the modern motion picture theatre—there should be sufficient light for patrons to distinguish one another and yet the light must not be too strong to interfere with good, clear, definite projection.

In general, we might say that there should be a gradual lessening of lighting intensity from the entrance of the theatre to the auditorium. The exterior and the marquee of the theatre should be its brightest point. Front lighting should be so arranged that it will be strong enough to cope with any other on the street. Consequently, individual conditions must be studied in every case to secure the best results. As we enter the lobby we should find the lighting somewhat softer. Then as we pass into the foyer, there should be another slight graduation to softer illumination. The auditorium proper offers the most severe problem, because besides the decorative and practical aspects of lighting, we must ever bear in mind that any interference with projection will be detrimental. The auditorium light should be good and restful, and strong enough to help patrons reach their seats without confusion and uncertainty. Higher lights, particularly, should be carefully placed, and although their main purpose is practical they can fit into the general decorative scheme.

Side Lights

Where side panels are used in the theatre and auditorium, it is well to have shades soften the candle power, so that the reflection of side-lighting will not mar the screen or distract the audience from the picture. Experience has taught that mirrors for decorative purposes should not be used in the auditorium, because every mirror—no matter how carefully focused—casts a reflection that is distracting.

In many of the larger theatres an effective method of securing light under the balcony has been secured with sunken glass ceiling-lights. Panels are laid flat with the ceiling, so that the light falls through the sunken glass without in any way shedding its rays in conflict with the screen. For side panels, the method of lighting used in the Cosmopolitan Theatre, New York, is very effective. Lights are placed behind a decorative plaque in the form of a shell. The plaque is made of black porcelain, through which the light comes with softened and indirect ray.

Where the theatre has a dome in the main ceiling, there is splendid opportunity for decorative effects. The dome can be lighted throughout the performance if soft shades of color are used: for instance, sky blue or a purple haze is used in the Chicago and Tivoli Theatres, of Chicago.

"A WORD TO THE WISE"

Every exhibitor knows the important part that artistic and appropriate lighting plays in the photoplay house. The lights must be properly subdued in order that the best results may be obtained on the screen.

At the same time this dim lighting may be made one of the outstanding artistic features of the theatre and at a very moderate cost. Mr. Franklin offers some invaluable suggestions on this subject in this well informed and interesting article.

In our Metropolitan Theatre, Los Angeles, there is not a single direct light in view. The effects are produced by an indirect lighting scheme. Hidden floods of light skillfully placed bring out the decorative qualities of the theatre without the slightest glare. Although the theatre is literally bathed in light, one color blending with another and the whole effect suggesting the mystery and romance of the drama, there is no interference with projection. This theatre is a splendid example of how effectively the whole scheme of a theatre can lend itself admirably to lighting schemes, and just as the most perfect decoration can be spoiled by poor lighting, so inferior decoration can be improved by it. For instance, the use of rose and other warm shades will soften decorative effects that are too cold.

Over-Illumination

Over-illumination of music-stands is often the cause of inferior projection. The glare from music-stands which are not properly shaded throws a light on the screen which spoils the most skillful photography. Of course, the music-stands must be so illuminated that the musicians will not be inconvenienced, but this should never be at the cost of hurting the screen. Orchestra stands and hoods should be regularly inspected, because even the slightest crack can do damage. Spill light from the orchestra-well should be killed as much as possible by the careful adjustment of hoods. It is not only the screen which should be protected, but music stands that face the audience throw a glare in the eyes of patrons that is most distracting. This light should be so protected that no patron in any part of the house will be inconvenienced by it.

Novel Effects

Our modern method of theatre illumination makes possible many novel effects. Most theatres are wired for three or four colors and if the stage crew is carefully trained productions can be made much more effective. Amber, red, blue, purple, green and other colors obtained by joining any two of the aforementioned can be used throughout the solo and specialty acts.

Changes should be made in theatre lighting for the different seasons. During the winter it is well to suggest cheer, warmth and comfort. This can be done through the use of amber lights. The Belasco Theatre, New York, is a good instance of how effectively amber lighting can be used. In the summer, color can be used to produce a sensation of coolness, and all that we know from psychological investigation on the association of colors can be applied. Greens are known to be quieting and resting, while blue can be the means of subduing the emotions. One color should be religiously avoided in theatre lighting. It is red, the most distracting color of all, as is evidenced by its use on railroads as a danger signal. Of course, in many cities fire regulations require the use of red lights for exits.

Orchestra Lights

For retiring rooms, foyers and rest rooms no lighting color is more effective than clear white. Frosted white bulbs kill the glare and have better decorative qualities in theatres. Where an orchestra is featured, drop and spot lights from the booth, stage and over the orchestra should be used. While the orchestra is playing, it is well to give different stage lighting effects, blending with the lighting of the entire house. Music is always enhanced by color and to play up the house lights at this time gives a welcome relief after the subdued lighting required for the showing of the film.

The oustanding feature of Mr. Rothapfel's presentation at the Capitol Theatre, New York, is the novel lighting effect used for orchestra numbers of special features. Much time is given to this detail, but results more than justify it.

If theatre lighting is to be kept up to standard, constant supervision is necessary. Every member of the staff should be trained to be on the lookout. Dead lamps must be immediately replaced, because they give an appearance of untidiness.

The motion picture theatre is always striving for improvement and this has been shown in lighting just as well as in other details. I know of no other industry which has given such painstaking study to the all-important factor of lighting. Our own company has communicated with experts of lighting in electric light companies and experiments are now being made in their laboratories, which will result in even further advancement.

Projection Hints

Optics, Practical Ideas and Electricity

By WESLEY TROUT

Motion Picture Optics for the Projectionist

The principal axis.—The straight line passing through the centers of the two spheres of which the surfaces of a lens are segments is called the principal axis.

The secondary axis.—Every line traversing the optic center of a lens, except the principal axis, is a secondary axis.

As to reflection.—By this is meant the change in direction of rays of light when they meet a surface. The change in direction of a light beam striking a surface depends upon the character of that surface.

Irregular reflection.—If the surface is irregular then the light striking it is reflected in various directions depending upon the position of the irregularities on the surface receiving the light. If these are small, as in smoke, dust or small peaks or as on the surface of snow, white cloth or paper, then the reflected light is scattered practically equally throughout the entire hemisphere towards which the surface faces.

The optic center.—This is the point in a lens, or near it, through which light rays pass without angular deviation, that is, the ray before and after it passes the center of the lens extends in parallel lines.

Types of condensers.—Plano Convex, Bi-Convex and Menicus condensers.

Regular reflection.—If the surface is smooth, as in a mirror, the incident and reflected ray will be in the same plane and will make equal angles on opposite sides of the normal erected at the point of reflection.

The principal focal point.—The principal focus or focal point of a lens or of a lens system like a condenser or a projection lens, is the point on the principal axis where rays of light parallel with the principal axis before entering the lens or combination, cross the principal axis after leaving the lens or objective. It is also sometimes called the burning point.

* * *

Optics

Focus.—Point of concentration. Point at which light rays meet and form an image after being subjected to the action of a projection lens.

A diverging beam.—This is a light beam which diverges away from its immediate source.

Diffusion of light.—As applied to light, it is reflection by a surface in such a way that it is scattered.

Condenser lenses.—In motion picture projection, a combination of lenses designed to collect the diverging rays from the light source (arc lamp), and refract and converge them upon the projector cooling plate or aperture.

A beam of light.—Bundle of light rays. A pencil or line of light of greater area of cross section than a single ray of light.

B. F.—Means "back focus" of a projection lens. It is the distance from the film to the first surface of a projection lens when a picture is in focus on your screen.

Reflection of light rays.—The change of direction of a light ray when same meets a non-absorbing surface and is thrown back.

Condenser mount.—A mount in a projection machine to hold condensing lenses in place in the lamp house of a motion picture projector.

Projection screen diffusing.—A projection screen which has high powers of diffusion of light.

Mirror projection screen.—This is a screen consisting of a plate glass mirror, the surface of which has been ground to break up the regular reflection.

The working distance of projection lens. —This is the distance from the film to the first surface of a projection lens when adjusted to the actual working conditions which it works under.

* * *

The StellArc Automatic Reflector

A new Reflector lamp has been placed on the market by Birkholm and DeHart, New York City, which seems to be quite an improvement over some of the reflector lamps now on the market. It is well constructed and made very heavy to withstand wear, and seems to be very compact in every way.

The distributors say that the new lamp uses such a large percentage from the light arc, that it is actually possible to cut down the current to one quarter and still improve your picture to a great extent. Another feature is that you do not have any broken condensers and the lamphouse always remains cool.

In the ordinary lamphouse the condenser lenses gather only about 15% of the light from the arc. The remaining 85% of the light falls on the sides and the bottom of your lamphouse where it is absorbed and changed into heat. This means that only one-sixth of the current you are paying for gets out of the lamphouse as light, the other five-sixths stays in and converts the lamphouse into a small furnace for the projectionist. The new reflector arc lamps seem to overcome this to a very great extent. The editor of this department would like to hear from exhibitors and projectionists who are using the new reflector lamps.

The new Reflector Arc Lamp is equipped with an automatic arc feed which does not require the attention of the projectionist. The light is kept even and steady on the screen at all times without the constant attention of the projectionist.

The makers of the new lamps claim that it will greatly reduce your light and carbon expense. That is just what the exhibitor wants.

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FOR SALE—A RUDOLPH WURLITZER 10—An automatic orchestra piano attachment, cost new $7,500; sell for $2,500; am installing a large pipe organ and will not need the automatic orchestra. Address F. H. Graaf, Estherville, Iowa.

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Pathécomedy

TRADE MARK

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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ELECTRIC LIGHT NAMES

John Gilbert
Norma Shearer
Conrad Nagel
Phyllis Haver

in

A
MONTA BELL
Production

By Helen R. Martin

Produced by
LOUIS B. MAYER

A Money Getter From

Metro Goldwyn

Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices 45 West 45th St., New York City. Subscription $2.00 year. Entered as second-class matter, Aug. 25, 1922, at postoffice at East Stroudsburg, Pa., under act of March 3, 1879.

From
Exhibitors Herald

MORENCI, ARIZ.

Racing Luck, with Monty Banks.—This is a first class feature comedy. Action, stunts, and comedy that brings down the house. Six reels.—F. E. Schulz, Y. M. C. A. theatre, Morenci, Ariz.

NORTH LOUP, NEBR

RACING LUCK, with Monty Banks.—This is a dandy six reel comedy. It will keep the audience in an uproar. Many liked it better than Lloyd's "Safety Last." Six reels.—R. W. Hudson, Strand theatre, North Loup, Nebr.

ALEXANDRIA, MINN.

Racing Luck, with Monte Banks.—This is one of the best comedy thrillers ever released. Harold Lloyd never made a better one. Monte Banks sure arrived and made Lloyd look like as if he were standing still. This will stand all you can pay for it. Six reels.—H. J. Longaker, Howard theatre, Alexandria, Minn.

PITTSBURG, PA

Racing Luck, with Monty Banks.—Plenty of action in this feature and, judging from comment of patrons, it gave satisfaction. An excellent card to please the kids. Numerous scraps and a crazy auto race that keeps 'em on the edge of their seats. Six reels.—Henry W. Gauding, Lincoln theatre, Pittsburgh, Pa.

GUTHRIE, OKLA.

Racing Luck, with Monte Banks.—Here is a picture that is way above the ordinary. I consider it in a class with "Safety Last." It has plenty of thrills and lots of comedy. Pleased a fairly good crowd. Increased business second day. Six reels.—Al Powell, Highland theatre, Guthrie, Okla.

ARCHER CITY, TEXAS

Racing Luck, with Monte Banks.—Sure a good comedy. Didn't have a big audience, but an average, and they seemed to enjoy it.—W. F. Jones, Archer theatre, Archer City, Texas.—Small town patronage.

PLATTSBURG, MO.

Racing Luck, with Monty Banks.—A real picture and one that should please any house patronage, large or small. Certainly enjoyed it. Has all elements for clean entertainment. Two days; second night the best for the box office. Six reels.—C. H. Thompson, Opera House, Plattsburg, Mo.—Country patronage.

HART, MICH.

RACING LUCK, with Monty Banks.—Here is another one that was a dandy. Well liked and all that like automobile racing will come and see it. Get it. All like it.—Amuse theatre, Hart, Mich.—General patronage.

GRAND HAVEN, MICH

Racing Luck, with Monty Banks.—Very fine little picture and pleased a good crowd on Friday and Saturday. If you can get them in, it will please immensely. Producers should be congratulated on their paper for this, as the six-sheet is a fine ballyhoo.—H. S. Robbins, Robinhood theatre, Grand Haven, Mich.—Small town patronage.

GRAND HAVEN, MICH.

Racing Luck, with Monty Banks.—Fine little picture and paper on same will certainly sell it. Buy this and encourage this star. A bright clean comedy-drama that pleased 99 per cent.—H. S. Robbins, Robinhood theatre, Grand Haven, Mich.

STANFORD, MONT.

Racing Luck, with Monty Banks.—Very good. Not the drawing card that Lloyd is, but as a comedian I think him superior. Story well told and characterization exceptionally good for a picture of this nature. Six reels.—Hollywood theatre, Stanford, Mont.—Small town patronage.

Grand-Asher *Presents*

RACING LUCK

With

MONTY BANKS

The most laughs for a drama, the most thrills for a comedy, you ever saw.

AMUSEMENTS

RACING LUCK, starring Monte Banks (six reels). With lots of thrills, as well as a dandy plot, this is an excellent farce comedy. Monty Banks has Harold Lloyd beat a mile in this one. Better step on this, as it's there. Film condition, new.—H. J. Longaker, Howard, Alexandria, Minn. (Pop. 3,388)

Encore Pictures

•**RACING LUCK,** starring Monty Banks (six reels). As good as any Lloyd ever made, this is a fine comedy. It will build up if they like comedy and action. Type, comedy. Played, Sun. and Mon. Good for Sunday. Rating, 90 per cent. Film condition, good.—W. M. Miller, Leb, Cloquet, Minn. (Pop. 5,127).

AMUSEMENTS

RACING LUCK.—September 8th. Very good business. Picture pleased everybody. Monty Banks' first full length feature proved a great attraction. —C. C. Spink, Fay's Theatre, Philadelphia, Pa.

THE EXHIBITORS

ASSOCIATED EXHIBITORS

ARTHUR S. KANE – PRESIDENT

PHYSICAL DISTRIBUTOR DIRECTED BY FOREIGN REPRESENTATIVE

HOWARD ESTABROOK presents

"The Price of a Party"

with

Hope Hampton, Mary Astor, Harrison Ford, Arthur Edmund Carew and Dagmar Godowsky

Directed By Charles Giblyn

ASSOCIATED EXHIBITORS

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Encore Pictures

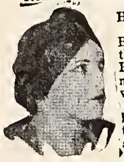
DAILY NEWS, THURSDAY, NOVEMBER 27, 1924.

EVERYBODY PAYS IN VARYING COIN IN "THE PRICE OF A PARTY"

By MILDRED SPAIN.

Title: "THE PRICE OF A PARTY."
Type: DRAMA.
Directed by CHARLES GIBLYN.
Produced by HOWARD ESTABROOK.
Presented in the CAMEO THEATRE.

The price of a party, including cover charge.
Item: One murder—charged to the account of Dagmar Godowsky.
Item: One suicide—paid by Dagmar Godowsky.
Item: One broken heart—paid in full by Hope Hampton.



Dagmar Godowsky

Everybody pays and pays and pays along Broadway in this piece of celluloid sophistication that travels from cabaret to cabaret, with Hope Hampton doing a snaky dance in crystals and diamonds, and Dagmar Godowsky having a perfectly wonderful time tracking her man.

Even demure little Mary Astor, shingles her hair, smokes a satin-tipped cigarette and believes that nice men give girls apartments for being pretty and having a Boston pedigree.

The director has followed the beaten path of the Great White Way drama without adding anything new, but weaving a plausible story and making his cast do some quick work.

This is by far Hope Hampton's best picture. She gets better with every picture, so it follows her latest is always her best. Her clothes are something to gaze upon and the only quarrel to pick with her is overbowed lips and a wig that remains a wig through long reels.

Mary Astor, Hope Hampton and Harrison Ford

Hope is cast as Grace Barrow who is both wary and wise, but like all girls bent upon leading what is known as the virtuous life, she insists upon dancing in a cabaret that's lined with fat men and fatter bank rolls.

Why she keeps herself within sight of temptation isn't told. She does consent to pose as the wealthy ward of Bellwood (Arthur Carew) so that he can keep a business rival (Harrison Ford) in New York when he should be in Chicago.

Ford falls. He would.

But Grace's little sister comes to the spacious apartment and is overcome with her sister's success. Bellwood starts her on the same ladder—or is it downgrade?—that he sent Evelyn Dolores (Dagmar Godowsky). Evelyn resents Grace—and resents her little sister.

Evelyn has seen sister acts before.

Little sister is found in Bellwood's apartment after Grace and Evelyn have been there to look for her. Bellwood is dead. Grace frantically gives herself up, saying that it was she. When—

Evelyn Dolores is found in a gracious pose with a bullet burrowed through her temple and a thoughtful note in her hand telling that she had killed the only man she ever loved.

A richly mounted picture, jazzy and peppy with glimpses of Florence Richmond and dancers. Harrison Ford is very good as the guilible boy who thinks Broadway is all for welcoming the stranger.

Tomorrow Miss Spain will review "The Silent Accuser" at the Capitol theatre.

MOVIE STUNT KILLS

tinued turning, unmindful of the tragedy.

WEDNESDAY, NOVEMBER 26, 1924

New Pictures in Broadway Theatres

By Rose Pelswick

Hope Hampton at Her Best in "The Price of a Party," Which Has Varied Scenes with Plenty of Thrills.

CAMEO THEATRE—"The Price of a Party," directed by Charles Giblyn, from the story by William MacHarg. Presented by Howard Estabrook. An Encore picture.

THE CAST

Grace Barrows	Hope Hampton
Robert Casson	Harrison Ford
Kenneth Bellwood	Arthur Edmund Carew
Alice Barrows	Mary Astor
Evelyn Dolores	Dagmar Godowsky
Stephen Darrell	Fred Hadley
Evelyn's Maid	Edna Richmond

The heroine craved
A career, and she saved
Up her nickles to pay for the training
While the villian prepared
Wicked plots that ensared
Her in doing a lot of explaining.

And the way that it goes,
Life is hectic, and shows
That the price of a party's a dumb thing
What I mean is that she
Scorned the New York idea,
Which, if mother should ask you, is something.

Another movie heroine comes to the big town to seek fame and fortune, dances in a cabaret attired in beads and ballet slippers, gets herself involved in a questionable scheme because she needs the money for her sick mother, and emotes "The Price of a Party," at the Cameo Theatre. Although there is no party the photoplay is good entertainment, and Hope Hampton in the leading role is beautiful. Arthur Edmund Carew plans to doublecross Harrison Ford in some South American deal or other, and gets Hope to vamp him, installing her in an apartment formerly occupied by Dagmar Godowsky. Everything works out well until her little sister, Mary Astor, arrives from Boston, bobs her hair and learns the new dances, and Hope, realizing she loves Harrison, refuses to go on with it any longer. That's what love does to you.

There are cabaret scenes, subtitles showing how hard is the struggle for a career, and the climax when Dagmar, becoming jealous, glides out in a decollete gown and shoots Carew. Every one is blamed, the suspense is something awful. Hope does better work in this picture than she ever did before, and, finally, a note is found that gives the answer to everything but the title.

HARRISON FORD AND HOPE HAMPTON, in "The Price of a Party," at the Cameo.

THE WORLD: MONDAY, NOVEMBER 24, 1924.

AT THE CAMEO
HOPE HAMPTON
IN
"THE PRICE OF A PARTY"

Howard Esterbrook presents the star in a film version of the story by William McHarg. Adapted for the screen by Charles Forrest Roebuck. Directed by Charles Giblyn.

THE CAST.

Grace Barrow	Hope Hampton
Robert Casson	Harrison Ford
Kenneth Bellwood	Arthur Edmond Carew
Alice Barrows	Mary Astor
Evelyn Dolores	Dagmar Godowsky
Stephen Darrell	Fred Hadley
Queen of Jazz	Florence Richardson
Evelyn's Maid	Edna Richmond
Hall Boy	Donald Lashey
Officer	Edward Lawrence

They have drawn up just a little this side of Limehouse and clothed their devils in black silk and linens to make "The Price of a Party." It is Broadway, the magnificent and the damning: the treachery which lurks beneath the surface of the Great White Way. Mr. Borke would have done something like this had he roomed a while in 47th Street.

Into the turmoil of New York's wickedness there is thrown the somewhat pathetic figure of a beautiful girl who dances in a cabaret for her livelihood and a sick momma. I liked it. And I thought Miss Hope Hampton came away with the most spirited and telling emotional acting of her career.

The picture at the Cameo is a good example of what may be done with pure fiction and improbability if only the writer strike a given tone and stick closely to it to the end. Coherency of sequence, even in the face of basic implausibility, will go a long way toward holding one in his chair. And although you feel certain that Grace Barrow, good and clear-witted girl that she was, never would have been led into the frame-up in which she took so leading a part, it is by no means unpleasant to watch her work out of the tangle.

Grace was the dancer and a pretty one too. From the far South a handsome buyer had come to New York. A group of the big town crooks wished the handsome lad to remain here a certain length of time for financial reasons. So they engaged Grace, who already had seen the chap and been not a little smitten upon him, to detain him.

They were paying her for her services but she suspected practically nothing. Moreover, she needed the money. Her mamma was sick.

It finally dawned upon Grace that there was something unholy about this alliance, but just as she was about to tell all, her younger sister entered into the plot and became engaged in a dangerous flirtation with the master mind of the bilkers. There was, toward the end, a slaying in an elegant apartment, which looked bad for Grace. But Dagmar Godowsky, a vampire, was on the scene in time to clear up the tragedy.

Miss Hampton was beautiful and she acted the star part with grace and precision. Out where the geese go quackle-quack, this picture of Broadway will be simply grand.

QUINN MARTIN.

THE EVENING WORLD
WEDNESDAY, NOVEMBER 26, 19[24]

REEL REVIEWS

By George Gerhard

"The Price of a Party," at the Cameo, has a fair story and it has its excellent moments, but there are other moments in it which make it appear a trifle amateurish. And our main reaction to it was a wish that Hope Hampton had not made herself so slim.

It tells a story of intrigue in which a Broadway cabaret dancer is paid by a scheming promoter to hold a rival business man in New York so that his South American contracts will be abrogated. Of course the dancer ultimately falls in love with the victim and prevents the swindle. But before she does, there are some entertaining moments.

Naturally, being a Broadway story, the picture is replete with cabarets and night life. It will be a hit in the sticks if for this reason only, as there are some very good shots of the Statue of Liberty and Times Square at night with all its lights twinkling. Hope Hampton plays the part of an impecunious cabaret dancer, but her dressing room is discovered to be fit for a Queen. And when she dances, long shots are put on and a regular dancer goes through the motions for her. But, at that, Miss Hampton manages to hug the camera.

Dagmar Godowsky plays the vamp in this picture. This seems like tautology, for Dagmar manages to appear in several at the same time. And it is our humble opinion that she is better in this one than she is in the Valentino picture at the Strand. Certainly, she is given more chance to strut her stuff and she merely strengthens our belief that she has an envious future before her. But there is one piece of direction which is not so good. In this scene Dagmar shoots the villain, and she does it at a distance of more than twenty feet while he is struggling with Hope Hampton. All we can say of this is that Daggie must be a wonderful markswoman.

Harrison Ford is very good as the victim of the plot, and Arthur Edmund Carew is convincing as the villain. And, of course, Mary Astor always is good, to our way of thinking.

THE NEW YORK TELEGRAM AND EVENING MAIL.
MONDAY, NOVEMBER 24, 1924.

Hope Hampton at Cameo.

The photoplay at B. S. Moss' Cameo Theatre is "The Price of a Party," with a cast including Hope Hampton, Harrison Ford, Mary Astor, Arthur Edmund Carew and Dagmar Godowsky.

Broadway, with its night life, is the background for the story about a young girl who comes to New York seeking fame. She finds only a job as a cabaret dancer. An unscrupulous broker, who is trying to keep Robert Casson, a young engineer, in New York while he cheats him out of some valuable concessions in Brazil, persuades the girl to entertain the engineer in a lavish apartment that he has provided for the purpose. She learns of the broker's infamy and threatens to tell, but, with her sister, is locked in the apartment. Just as the broker is about to force her to carry out his plans he is murdered by an unidentified person. A thrilling climax solves all complications.

A new comedy, Aesop's Fables and especially arranged musical selections complete the program.

THE NEW YORK TIMES, WEDNESDAY, NOVEMBER 26, 1924.

THE SCREEN

By MORDAUNT HALL.

Plotting Made Easy.

THE PRICE OF A PARTY, with Hope Hampton, Harrison Ford, Arthur Edmund Carew, Mary Astor, Dagmar Godowsky, Fred Hadley, Florence Richardson, Edna Richmond, Donald Lashey, [illegible] Pennell, Moy Bennett and others; [illegible] from a story by William MacHarg; directed by Charles Giblyn. Cameo.

Hope Hampton's first picture in more than a year is a mildly entertaining melodrama, equipped with adequate settings, brilliant costumes and helped along by a competent cast. This feature is called "The Price of a Party," and is the new offering at the Cameo. In the beginning Charles Giblyn, the director, appears to have a penchant for eliminating suspense, and therefore one is interested without being unduly excited.

For the first few hundred feet one sees little more than men and women chattering, and according to the subtitles they are plotting to lay a trap for Robert Casson due from South America about that time. The director, with wonderful [illegible], jumps from a scene [illegible] dancing floor to a [illegible] of a [illegible] entering New York bay. Of course Casson, ignorant of all that is going to happen in the next five reels, plunges into the net set for him by Kenneth Bellwood, who would rather make money by villainy than by work. He arranges that Casson shall see Grace Barrow (Miss Hampton), and she, after [illegible] has been crossed with gold, [illegible] her best to detain Casson in New York [illegible] not return to Brazil in time [illegible] Miss Barrow in borrowed [illegible] appears to be unusually successful [illegible] Casson forget all about Brazil. She is not as bad as one might think, for she has an old mother who must undergo an operation, and therefore part of the money advanced to her by Bellwood is used for this charitable purpose.

Casson is painted as a hero, until he meets Grace. One woman tries to flirt with him in a cabaret, and observing that there is no reciprocal wink, she promptly makes grimaces at him.

Dagmar Godowsky as Evelyn [illegible] helps the villain to the best of her ability. You see her opening and narrowing her eyes, as she makes sure that her hair is plastered flat on her head. Grace's sister, Alice (Mary Astor) comes to New York in a rather fashionable suit. She is not unattractive to Bellwood, which stirs the plot up a bit. There is a certain amount of [illegible] when a murder takes place, but the audience is not permitted to worry [illegible] concerning the outcome of the investigation.

This is a film which has just a little too much of the bright lights and not enough real atmosphere. The producers, however, have kept within certain bounds in telling the story. [illegible] is cheerful and attractive [illegible] gay costumes. Arthur [illegible] Carew, who figured as Svengali in a film version of "Trilby," is a little much of the heavy and occasionally sufficiently natural and spontaneous [illegible] his actions and expressions. Mr. [illegible] is rather a gloomy hero in spite of [illegible] experience before the camera.

THE MORNING TELEGRAPH, MONDAY, NOVEMBER 24, 1924

"Price of a Party" With Hope Hampton At B. S. Moss's Cameo

Howard Estabrook's first venture as a producer on his own, "The Price of a Party," released by Associated Exhibitors, and now at the Cameo, discloses elaborate production on the part of the producer, intelligent direction by Charles Giblyn, the director, and a very capable all-star cast headed by Hope Hampton. In support of Miss Hampton are Harrison Ford, Arthur Edmund Carew, Mary Astor, Dagmar Godowsky and numerous others.

Unfortunately, the basic ingredient of this story by William McHarg, which ran in the Cosmopolitan Magazine, is not up to the standard set by the other elements of the production. The yarn is one of those things undoubtedly picked by the distribution experts as "sure-fire box office stuff." It is a story in which the pure girl is enmeshed in the life of the Flippant Forties and the Flaccid Fifties. In the end virtue triumphs as of yore, and our sweet, pure lily of the cabaret retains her sweetness despite all the temptations of the great, glittering glamourway.

To the theatre owner who likes jazz stuff, "The Price of a Party" supplies that type of entertainment in good measure. Which, I presume, is about all any one need ask of those who are in the business of making box office motion picture productions.

THE NEW YORK HERALD TRIBUNE
NOVEMBER 25, 1924

On the Screen

By Harriette Underhill

Hope Hampton' "Price of a Party" Is Melodrama Without Hokum

Hope Hampton's latest picture, "The Price of a Party," is at the Cameo, and we are delighted to record that it is a good picture—a melodrama without hokum. Charles Giblyn directed it, and, while we are not as familiar with Mr. Giblyn's work as with some of the others, we should like to see more of him. None of his people overacts and none of his points is overstressed. In fact, he seems a director with good taste and good sense. Miss Hampton does the best work we ever have seen her do on the screen and she flits through the story a lovely, slender, graceful figure.

"The Price of a Party" isn't a pretentious production, but it is amusing. William MacHarg wrote the story about a cabaret dancer who was used as a decoy to ruin an unsuspecting youth of finance. Of course she falls in love with him and saves him instead. Miss Hampton plays the heroine and Harrison Ford is the hero. Dagmar Godowsky is again a vampire. One can hardly go to the theater now without witnessing this picturesque lady in the throes of jealous despair. Some day, perhaps, some producer will decide to make an honest woman of her.

Mary Astor is the spoiled little sister, and Arthur Edward Carew is the villain. So, you see, Howard Esterbrook knew how to pick an all-star cast. Charles Forrest Roebuck made the adaptation.

THE SUN, WEDNESDAY, NOVEMBER 26, 1924.

At the Cameo.

"The Price of a Party" is billed on the Cameo's screen this week. Hope Hampton of recent musical comedy mention is the party and Harrison Ford pays the price. The film is unique in that it is a melodrama in which the man pays and pays and pays—instead of the woman. In this case Harrison, a wealthy lad, pays by [illegible] marrying Hope, a cabaret [illegible], who first meets him with the [illegible] of a "badger game" decoy. [illegible] learns to love the carefree youth and womanlike, saves him from the fate she was preparing him for.

Dagmar Godowsky, of course, played the part of a deep dyed lady villain who would have wronged both Hope and her Mr. A—if the scenario writer hadn't had a hand in the affair. The picture was adapted from a story by William MacHarg and was directed by Charles Giblyn.

"LOCKED DOORS"

"One of the better films of an unusually good season. An excellent photoplay far removed from the beaten paths." —*N. Y. Evening Sun.*

"LOCKED DOORS"

"I doubt if Cecil B. DeMille could have given us a more sensational domestic triangle. The picture is to be commended for its charm."
—*N. Y. American.*

"LOCKED DOORS"

"Betty Compson is lovely to look upon, and, as usual, gives an interesting and diversified performance. It was good to see Theodore Roberts back again." —*N. Y. Eve. Post.*

" 'Locked Doors' hits the mark. An audience-pleasing picture."
—*N. Y. Morning Telegraph.*

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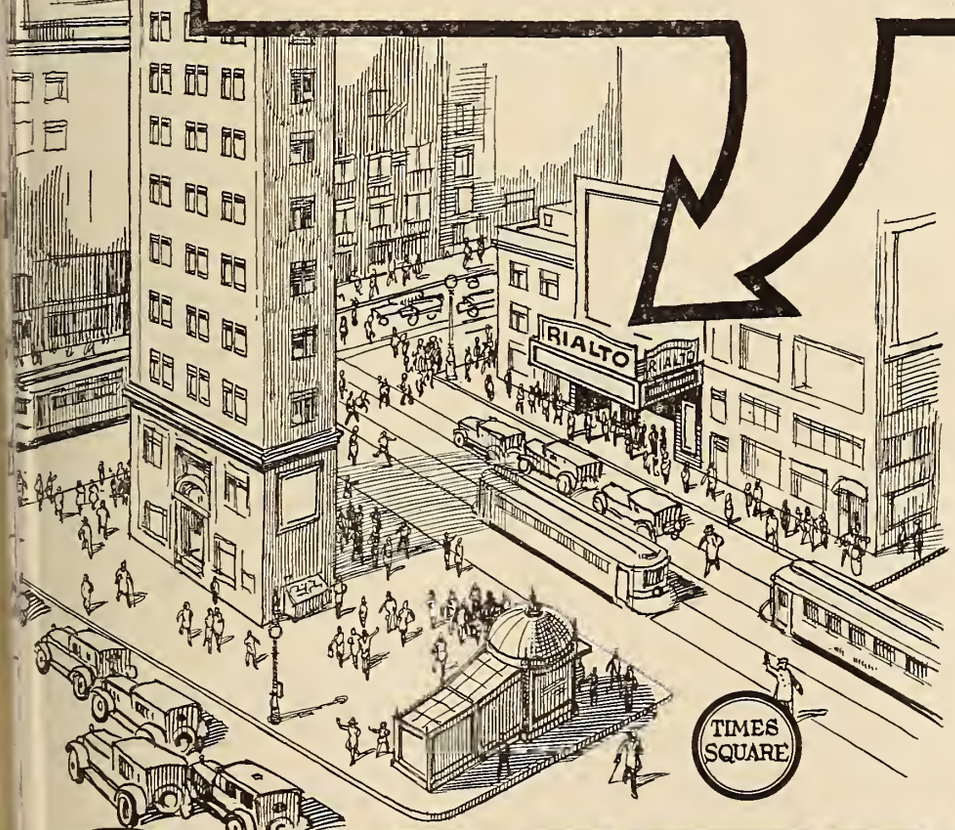

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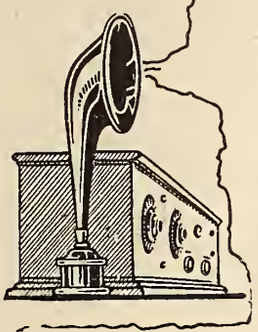
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R., 45 West 45th Street, New York City, broadcasting apologies to its subscribers, and apologies for the Post Office Department which has failed to deliver the special issue of Exhibitors Trade Review to some of its friends.

Friends, the December 27th issue was a knockout. The best, biggest, brightest, broadest book that the industry has ever seen. It was a pride and joy, and we mailed it out to you as fast as a special staff could work.

The lucky ones received their copies more or less according to schedule. And the old "word of mouth" got busy. The fame of the issue grew, and folks began meeting the postman with anxious and anticipatory inquiries.

Some he made happy by delivery of the bulky magazine. But, alas, for others the story became akin to that sad epic which voices a heartfelt lament about the "letter which never came."

Then we got letters, wires, 'phone calls, personal calls, delegations, memorials, petitions, indignation meetings, promises, threats, cajolery and proposed amendments to the glorious Constitution of these U. S.

The situation assumed grave aspects, as the diplomats say, The Democrats sensed a National Issue for 1928, while the Republicans stood pat and maintained that the P. O. at Rome (either N. Y. or Ga.) had not been built in one Congressional Session, and that a giant issue of 15,000 copies could not be delivered like you'd say "knife."

We thought of writing Will Rogers about it, or of inditing an epistle to "Wot the Pitcher Done to Our Nell," or endeavoring to laugh it off through some other comedian or comic supplement.

But our gang wouldn't stand for it. They wanted their big issue. So we got after the P. O. Department, and told 'em if they wouldn't be good we'd tell Will Hays on 'em. And this had the desired effect.

So now, please, if you haven't received this Christmas "wow," let us know. And in future if you do not receive each and every copy of your Exhibitors Trade Review right on the dot, write in and we'll do the rest.

To the right is an oddly interesting sequence from Metro's "Married Flirts." "Mrs. Paramor," the heroine, gives a party to some screen friends. Among those present notice Mae Murray, May McAvoy, John Gilbert and Bob Leonard. Below, Pauline Fredericks, "Mrs. Paramor," rejects the advances of her ex-husband. In the end, however, she realizes her love, and again takes him for her husband.

Below, Conrad Nagel's kisses win the affections of Mae Busch, who has just broken up the home of "Mrs. Paramor." Pauline Fredericks plays the latter role, and the revenge she takes on Mae is most appropriate. She simply turns the tables by taking Mae's husband away from her.

To the left Conrad Nagel blunders into the wrong room at the hotel on the Riviera to which "Mrs. Paramor" has purposely followed him and his wife. The latter lady had taken her husband from her, and she was determined to have her revenge. This turns out to be easy as "Mrs. Paramor" is as clever mentally as she is attractive physically. She makes the wife plead for mercy, and then she relents and forgives.

"Married Flirts"

Metro's Picturization of the Widely Read Novel "Mrs. Paramor" by Louis Joseph Vance

© CIB648703

 JAN 19 1925

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Cecil B. De Mille has severed his connection with Famous Players. It is reported he will become affiliated with United Artists to take the place of D. W. Griffith, who will go to Famous after his next picture.

* * *

Rumor has it that the political unrest in Italy has caused Metro officials to decide to bring the company back to this country to complete the production. Several big scenes remain to be shot.

* * *

John C. Ragland and William R. Fraser of the Harold Lloyd Corporation have returned from an extended visit to Europe where they investigated conditions. They did not make any foreign deals for Lloyd distribution.

* * *

M. P. T. O., of Western Pennsylvania, will meet at the George Washington Hotel in Washington, Pa., on April 21, 22 and 23, at which time some very important business will be taken up.

* * *

"Blue Law" advocates won a victory in Springfield, Mo., last week when a special election showed 5,074 against Sunday showings with 3,600 in favor. As there are 30,000 registered voters in the city the light vote indicates lack of interest.

* * *

Fred Fishbeck, one of the best known comedy directors in the motion picture industry, died at his home in Hollywood on January 6, following a brief illness. He was connected with the Mack Sennett studios at the time of his death.

After a controversy that threatened to divide the town, Bath, N. Y., village trustees comprised on Sunday shows. In the future picture theatres will be permitted to open after 9 P. M., on Sundays, which is not going to do the exhibitor much good.

* * *

Famous Players theatre managers will meet in Atlanta, Ga., on January 19 for a five day session. All managers of Class A theatres, of the Famous Players chain will be present as well as the executives of the organization.

* * *

New York M. P. T. O., sends out a letter to every exhibitor in the State asking them to use their influence to have the censorship laws repealed and at the same time work against the Davidson bill, which would make it possible for authorities to padlock theatres that had shown a questionable picture.

* * *

Rumors that members of the Canadian M. P. T. O. were resigning to become indentified with other exhibitor bodies has been denied by J. C. Brady, president of the Ontario branch of the organization.

* * *

Fred Seegart, president of the M. P. T. O., of Wisconsin, has appointed George Fisher, E. W. Van Norman and Ernie Langemack as chairmen of committees to arrange for the annual M. P. T. O. A. convention to be held in Milwaukee in May.

* * *

A State Censorship bill is about to be introduced in the Oklahoma state senate. The bill will call for three commissioners to serve at a salary of $2,100 per year and traveling expenses. Those who are in close touch with affairs believe the bill will become a law although the exhibitors will fight it.

"I'm Through— With Exhibitor Organizations!"

That's What He Said!— Is He Right or Wrong? What's the Answer!

I'M through with exhibitor organizations—off them for good. From now on they can count me out forever. That's my New Year's resolution, and I'm going to keep it!"

What do you know about that?

The speaker, a real showman who has exhibited the finest pictures made in the finest houses ever constructed, meant what he said.

It came as a shock. More so because Mr.—let's call him Bill—has been not only a prominent exhibitor for years back, but because he has been right in the front rank trenches bearing the banner for exhibitor organizations since the inception of the organization idea.

The interviewer gasped for breath and then blurted forth the inevitable "why." And here's the answer:

"Because," said Bill, "the interests of exhibitors are too widely divergent. Questions that are of vital importance to some, are of trivial interest to others. and absolutely inconsequential to still others. This condition has always existed and always will exist. The situation is hopeless.

"In the old days I wasted hours—hours that would total many days—listening to 'the gentleman from Painted Post, Arkansas,' a town with a population of 500 during the rush season, exhaust his eloquence as to whether or no he should be forced to pay 35c express charges.

"Perhaps this item cut tremendously into his gross, but of what interest was the question to the big fellows who were spending thousands and thousands of dollars a year to give entertainment de luxe? These men who had attended the gathering in hope of ironing out some really big problems, yawned their ways out of the hall and disgustedly back home.

YET, the big questions over which these de luxe exhibitors had pondered were of less than slightest concern to the express charge enthusiast. His pop priced pictures, and his ten-cent show presented difficulties of an entirely different nature. He was interested in his own worries and didn't give a Czecho-Slovakian cent what the troubles might be that confronted the high-class theatres.

"And this was fair enough after all, for the million dollar outfit was totally uninterested in his problems, and those of others like him. That's the situation, as it always has existed, as it exists today, and as it always will exist. The interests of the different classes of exhibitors are as far apart as the ends of the earth—and there is no way that they may be unified.

"That was food for thought, you'll admit. But Bill is not the type of fellow to destroy or offer destructive criticism without having some suggestion to offer along constructive lines. Following through on this idea, the interviewer determined to dig out Bill's pet 'yen' as to what should be done.

WELL, it sure looks tough from what you say," we hedged, "but surely there must be some way out; some proposition that will enable showmen to form that union in which there is strength."

What Do You Think?

HERE'S what an old time, big time exhibitor says about exhibitor organizations. And he means it.

EXHIBITORS TRADE REVIEW wants to hear from exhibitors everywhere—"Class A, B, C and D," as Bill calls 'em.

Is he right? Is he wrong? Is his new idea okeh? Or is it all a lot of applesauce?

Let us know what you think about it. Tell the rest of the gang your thoughts on the subject.

Bill lit another cigarette and leaned back. It was coming.

"There's just one way," he said, "there's just one possibility. It will require a lot of working out. It will take some good man away from his business. It will require lots of thought, lots of energy, lots of cooperation. But I believe it can be done.'

We leaned forward in anticipation.

THE only chance is to form not one, but a number of exhibitor organizations. Let us say four. They will be classed A, B, C and D. The class A organization will be composed of first run exhibitors showing big pictures in the best houses of first class cities. Class B, C, D, will be the lesser lights. Class D, naturally, being the smallest of the small timers whose margins of profit are so small that the five and ten cent class of problems are of vital importance to them."

"But," interrupted the demon reporter, "why will not the first run exhib. out in Port Byron, Ill., believe himself a Class A Guy, inasmuch as he surely is a first run house out there?"

"Probably he will," answered Bill, "but there are many ways in which he may be side-tracked, one of which is quite obvious. That is that the dues for Class A members will be perhaps $1,000 annually. This organization will be active in protecting the interests of the type of house it will represent. The other classes will devote their energies to the particular troubles to which they are heir. And there might be a strong central body through which the influence of the Class A exhibitors might be brought to bear in mitigating the evils through which the others suffer."

"In this way. it seems to me that the exhibitor may come into his own—may wield the whip rather than feel the lash. For instance, presume that Class A exhibitors desire to secure certain types of pictures, or other concessions from the producers. Twenty of the big fellows, who spend a total of millions annually for film, would come awfully near to securing just what they wanted simply by saying, 'do thus and so, otherwise we won't purchase your product'."

So that is why Bill is "off exhibitor organizations for life."

Trained Writers—

The Screen's Greatest Need Today

The Scenario—and Its Importance In the Motion Picture Industry

By EDWIN MEYERS

WHAT do you think is the most important factor in the Motion Picture Industry? Since my arrival in this country I have been asked this question. This is a point which has had a lot of discussion. Some believe it is the director; others the actor and camera-man, etc. To me every factor in this great industry is important in itself—but the basis and foundation upon which Motion Picture Industry is built is the Scenario. I implicitly believe in the Scenario. Just as the heart is to the human body, so is the Scenario to the Motion Picture Industry. As long as there is a continued current of fresh wholesome stories to pulsate this big heart with warm originality, so long will the motion picture thrive. But once let this big heart fail and the industry will totter and fall. At any cost this heart must be kept throbbing—and here is where the Scenario-writer comes in. It is his duty to keep this heart throbbing with the magic of his imagination and to feed and support this mighty infant-king from the ravishing demands of the public at large. Thousands of stories are required every year to satisfy this Goliath of pleasure—and from whom must this stream of stories come from but the Scenario-writers!

Scenario-writing is as I should say, a household word, but how many do really know what it means? Mere literary ability to elaborate on a string of incidents that one thinks would make a good story, is not scenario writing—neither are pages and pages of novelette description and dialogue Scenario-writing. Writing for the screen is an entirely new art by itself and must be handled by those who are trained to think in the terms of the screen and understand the technique and fundamentals of screen-story construction.

BUILDING the screen-story is a task which makes the highest mental demand on the constructive skill of the writer. By this I mean the original story written directly for the screen. The controversy today is between the original and the adapted story—I believe the salvation of the Screen lies in the original story written directly for the Screen by writers who are trained to express their ideas in picture language. The adapted story possesses none of the flexibility and novelty of the original story. Whilst it is in its own medium, the novel—the story may be thrilling through the authors brilliant craftsmanship of words as page after page he carries you into the realm of his imagination. Yet the same story, when put on the screen, becomes cold and lifeless; it has to be stripped of all useless verbiage and reclothed in naked action. In the novel, pages are written to describe a man's character, but the screen can describe the same character in a few feet of film, by just a little action which the adapter makes him perform, wherein his character is expressed—it may be simply a look—a crafty smile—shifting nervous eyes—a brutal or noble act. It is for this reason that the novelist scarcely recognizes his story when he sees it on the screen—he believes it's hacked, hewed and disfigured mercilessly—he tears his hair and curses the screen. Why? Because he does not understand screen value. Adaptation is an Art, and if properly handled gives forth lucrative results. Many of the great successes of this kind have rested upon the master craftsmanship of noted screen writers. It makes a great demand on the creative skill of the writer. Yes, he has to create actions and details of characterization which would most rightly interpret the meaning of the written word in action.

MANY a good story has been ruined by weak adaptations. Success of this kind naturally depends upon the adapter, his knowledge of life, his understanding of human nature, and, last but not least, his understanding of motion picture technique and screen-story construction. A screen-story, whether it be an adaptation or an original, must be a screen story and must possess the values of a screen story. It cannot be dashed off like a letter. It must be built step by step, brick by brick, through a maze of dramatic conflicts and situations which must present themselves in clear, pictorial action, until the completed dramatic structure is logically moulded into an outstanding cinematic composition.

Today the Industry needs trained writers with new thoughts and it is this lack of trained writers which is the screen's great menace. Musicians are trained to play. Artists are trained to paint. Sculptors are trained to mould; so the Screen must have writers who are trained to write for the Screen. The Screen as a distinct Art does not need borrowed second-hand Art. It needs a medium of expression all its own. The heart of the industry is beating low. Where are they who would liven this dying heart with their tide of new imagination? They are among us all, I say—those among us who are observers of life, with creative and imaginative brains.

AS for plots—look around you everywhere and you'll get them. There is an endless supply. Look beyond the material surface. Look deep into life; you may discover an undiscovered world, a world of new ideas, new emotions and feelings, which would mark a new era on the Screen! Don't merely gaze, but see with your brains!

Today there is a depression in the Industry because most of the stories produced have too much of sameness. Producers now realize that the story is the thing in the Motion Picture Industry and are paying fabulous prices for the right materials. So here is where we stop to consider the right material.

The Scenario of today is not the Scenario of yesterday—a higher plane of thought is sought, new thoughts. Novelty and originality everywhere—that is what the Screen needs. Personally I believe this depression in the Industry is a healthy sign. It's a sign which will inspire sleeping originality into injecting the new atmosphere—the "new blood" which will once again revolutionize the Industry to a higher and greater plane.

Barbara Jane (Eleanor Boardman) disguised as a boy, finds herself in a peculiar situation in Metro-Goldwyn's "The Silent Accuser" which was produced by Chester Franklin.

Associated Exhibitors Will Have Six Units at Work

J. S. Woody in Charge of Eastern Work

ACCORDING to an announcement issued this week by J. S. Woody, General Manager of the Associated Exhibitors, six producing units will start to work making pictures during the month of January. Four of these companies will work in Eastern studios, while one unit will produce in Los Angeles and the other at Tacoma, Washington.

Of the four Eastern units the first to begin work will be the company working under the direction of Whitman Bennett in the making of a society drama at the Whitman Bennett studios. The adaptation of a popular story has already been made with operations in progress at the studios for the building of sets. To date the director and cast for the picture have not been settled, but Mr. Bennett expects to announce the names of the principals next week. This will be the second picture produced by Whitman Bennett on the Associated Exhibitors program. The first has been completed and will be released under the title of "Back to Life" and features Patsy Ruth Miller. This is the first production in which Miss Miller has carried the feature role of a picture. In addition to Miss Miller, the cast in part consists of David Powell, Lawford Davidson, Mary Thurman, George Stewart, Frederick Burton, and Frankie Evans.

The St. Regis Pictures Corporation will also start this month on the production of "The Million Dollar Doll." The director with star and cast will be announced at a later date. The picture will be produced in or near New York City.

Oscar Price will start to work around the middle of the month on "Manhattan Madness." This is one of the most popular stories ever produced in motion pictures and was one of the first pictures made by Douglas Fairbanks.

The fourth picture to be made this month for the Associated Exhibitors in the East will be Henri Bergere's production of "Fifty Fifty." This is also the second time that this story has been produced in motion pictures. It was first made by Norma Talmadge for the old Triangle Company and was considered one of the best selling pictures of that organization.

At Los Angeles Monty Banks will produce his second picture for the Associated Exhibitors. The title of this production will be "Breakers Ahead." It is a seafaring comedy drama and is destined to beat the record for bookings on Bank's first picture for Associated Exhibitors, "Racing Luck."

The H. C. Weaver productions will start work on their first Associated picture this month at Tacoma, Washington. The title of this picture is "Hearts and Fists" and is a screen adaptation of the famous magazine story of the same name.

The Eastern production will be under the direct supervision of J. S. Woody, who will "okeh" all stars, directors and other important connections concerning the pictures. Arthur S. Kane, president of the Associated Exhibitors, will supervise production on the West Coast.

Pathe News to Broadcast

Will Send Message Through Air Twice Each Week

PLANS have been perfected by Pathe News for a nation-wide tie-up of radio broadcast stations in conjunction with its semi-weekly news-reel service to exhibitors in all sections of the country. Under the arrangements that have been worked out with important broadcasting stations across the continent, an interesting radio talk based on the current Pathe News release and human-interest phases of the news-reel service will be broadcast twice a week. It is planned in this way to bring the message of the news-reel to millions on the presentation of the Pathe News issues at neighboring theatres.

Arrangements for this semi-weekly broadcast have already been definitely made by Pathe News with ten of the most important broadcasting stations, representing every section of the country. Negotiations are under way which assure a large number of additional stations coming in within the next few days. The ten stations already definitely tied-up are WEEI at Boston, WHK of Cleveland, WHO at Des Moines, WCK at St. Louis, WLW of Cincinnati, WKY at Oklahoma City, WCBE at New Orleans, KFRC of San Francisco, KFOA at Seattle, and WCAY at Milwaukee. This line-up, in view of the tremendous scope of even the average broadcast station, already assures the dissemination of the message of Pathe News to every city, town, and village of the United States. The additional stations to take part in the national broadcast system will be announced as soon as arrangements are definitely closed.

The first of these radio talks was broadcast by Station WLW on Thursday, January 8, when Pathe News No. 4 furnished the basis for an interesting radio story. WCK of St. Louis broadcast the first of its Pathe News talks on January 10. The other stations already lined up will follow with their initial talks during the latter part of this week. The details of the schedule are being worked out in conjunction with the radio stations as fast as possible.

This marks the first time that a motion-picture enterprise has attempted to use the radio nationally as a medium of exhibitor service, and the experiment is being followed closely by those interested in the relations between the motion-picture theatre and the radio industry. Under the Pathe News' system of broadcasting it is planned to direct the attention of the radio listeners to the current news reel program as being actually shown at the theatres and thus encourage wider and more frequent attendance at the theatres themselves. A feature of the plan as perfected by Pathe News is that the small-town and neighborhood house will share in the publicity benefit to be derived as much as the first-run theatre.

THE WHITE MICE
WILSON - WETHERALD PRODUCTION IN KELLEY COLOR
25 WEST 43RD SERING D. WILSON & CO. NEW YORK CITY

What Do Exhibitors Read?

RECENTLY I put the question which heads this page to a number of men who are more or less important in various phases of the motion picture business.

The replies were fairly convincing on one point—that a lot of people don't know the answer.

These are some the things they said:

An advertising manager: "Nothing much."

A publicity man: "News, chiefly of productions."

An exploitation man: "Anything about stunts."

An exhibitor: "Almost everything under the sun, in the hope that they will find something they can turn into a profit. And they don't often find it."

It seems fairly logical, of course, that such a question can be answered more authoritatively by exhibitors than by anyone else. So I passed it along to some more exhibitors. And the answers were all about the same as the exhibitor comment quoted above.

Which was gratifying, because it demonstrated what I had started out to prove—that exhibitors are just like all other business men, interested chiefly in material that will help them to build better and more profitable business.

Probably they are no more mercenary than any other class, but their business reading largely resolves itself into a question of dollars and cents. And that is exactly as it should be.

Consequently, a very large part of the material unavoidably published in this field misses fire with the exhibitor simply because he cannot use it in his business.

And the material that misses fire with the exhibitor misses fire all along the line, because the entire payroll, all the overhead, every last forlorn nickel of expense connected with the production and distribution of motion pictures has to come through the exhibitor. So, ultimately, only the things that really help him can help the industry as a whole. He is the key to the whole situation.

But what sort of material really helps him?

That's easy. Anything that will aid him in booking the right pictures and in selling those pictures to the largest possible public.

That mean four things:

1. The news of the producing and distributing departments of the business, because without a working knowledge of what is going on in these departments no exhibitor can plan ahead with any degree of assurance.

2. The best possible reviews, free from bias or prejudice, that will give a definite box-office slant on current product, with adequate warning against pictures that are likely to prove dangerous to the exhibitor's standing or bank account.

3. Genuine assistance covering every phase of promotion of the exhibitor's business—advertising, exploitation, the whole field of showmanship.

4. Practical helps covering the routine of house management and operation, including the physical equipment of the theatre.

These four things are the fundamentals on which a trade publication can actually help the exhibitor by helping his pocket-book.

They are the fundamentals on which EXHIBITORS TRADE REVIEW is built, week by week.

They are the evidence on which EXHIBITORS TRADE REVIEW rests its case and demonstrates its consistent value to the country's most progressive and successful exhibitors.

And that's the way, after all, it can best serve the whole film business.

All of which is merely a straightforward statement of policy, a policy in which this paper takes no little pride.

Willard C. Howe

Next Week: Let's Get Down to Date

Chadwick Will Roadshow "The Wizard of Oz"

AN announcement was made this week by I. E. Chadwick, president of Chadwick Pictures Corporation, that "The Wizard of Oz," starring Larry Semon, will be road showed in the course of a few weeks.

"The Wizard of Oz" is a screen version of the famous stage play by L. Frank Baum, which created a furore years ago at the Park Theatre, now known as the Cosmopolitan. It was this play that started Montgomery and Stone, famous comedians, on their road to fame and fortune. Fred Stone, it will be remembered, played the part of the Strawman. In the screen version this well-known role is portrayed by Larry Semon, whose eccentric antics make him well fitted for this particular comedy part.

"The Wizard of Oz" is a comedy fantasy and has been truthfully reproduced in detail. The production is built on spectacular lines and boasts of a supporting cast of eminent players including Bryant Washburn, Mary Carr, Dorothy Dwan, Charlie Murray, Virginia Pearson, Josef Swickard and Oliver Hardy.

"The Wizard of Oz" is booked for a Broadway run prior to its road show schedule. State Right franchises are now being lined up among the leading independent exchanges. Road show tours are also being booked with the foremost road showmen in the country.

A special exploitation department has been added to the general advertising department at the Chadwick offices to concentrate on a special advertising and exploitation campaign that has been mapped out for "The Wizard of Oz."

Of the numerous mediums of advertising and exploitation that will be utilized will be syndicated newspaper feature stories, national newspaper and magazine advertising, tie-ups with national products, trade paper advertising, novelty tie-ups and general exploitation stunts. A Press Book of an entirely radical nature is being prepared that will facilitate co-operation of local advertisers and local newspaper editors with the exhibitors playing this picture.

An arrangement has been made with Bobbs Merrill Publishing Co. to publish a photoplay edition of "The Wizard of Oz."

* * *

L. G. Erb Completes Feature for F. B. O.

AMONG the motion picture celebrities now on the Western Coast, who will return East in January, will be Ludwig G. B. Erb, who for the past seven months has been supervising productions for Associated Arts Corporation at the Hollywood Studios. In addition to his activities in motion picture producing, Mr. Erb has other large business interests which require his attention during his stay in the East. Continually shying from publicity he is, nevertheless, one of the big men of the motion picture business today. Mr. Erb is a man who has done really big and worth while things in film matters and is one of the few who were in the business at its inception and has remained in its front ranks during the past twenty-five years of the industry's unparalled growth.

When the motion picture was really in its infancy. Mr. Erb who has a remarkable training as a chemist, decided that he would devote the major part of his time to this technical department of the business. He founded what today is known as the Erbograph located in New York City. In this position he was constantly in touch with every development in the entire industry. Under his skillful management, the Erbograph grew and expanded tremendously, and when a few monthes ago it was merged into what is now known as the Consolidated Laboratories it was regarded as the best and most perfectly equipped laboratory in the world.

He has been from the outset consistently for the clean picture, and even when for a time the salacious type of production swept the country he insisted that if the industry was to live it must be fed on the good, clean, moral picture—the type that would be fit for women and children to see. He has never deviated from this point and the first Associated Arts production that he supervised on the Coast, "On the Stroke of Three" just being released by F. B. O. proves that he still adheres to the same standards.

Ludwig G. B. Erb, who has been identified with the motion picture industry for many years has just completed "On the Stroke of Three," F. B. O.'s newest release.

This picture is a high type of drama with a clean healthy story with a flash of small town and a dash of big city, with pathos, love interest and humor, all blended to the proper point. The New York critics were unanimous in branding this a picture above the average and just about what the public will want. As proof of this, F. B. O. has already booked it in some of the largest theatres in the country. In the cast are Kenneth Harlan, Mary Carr and Madge Bellamy.

Mr. Erb has the second picture for Associated Arts Corporation practically finished and undoubtedly will have the third one underway by the time he leaves for New York. The second picture is also a clean high type of production. It is "Druscilla with a Million." It is a good, wholesome interesting story and the cast includes Kenneth Harlan, Mary Carr and Priscilla Bonner. The slogan of the Associated Arts Corporation is "Pictures for the Entire Family."

* * *

M.P.T.O.A. OFFICIALS ARE KEPT BUSY

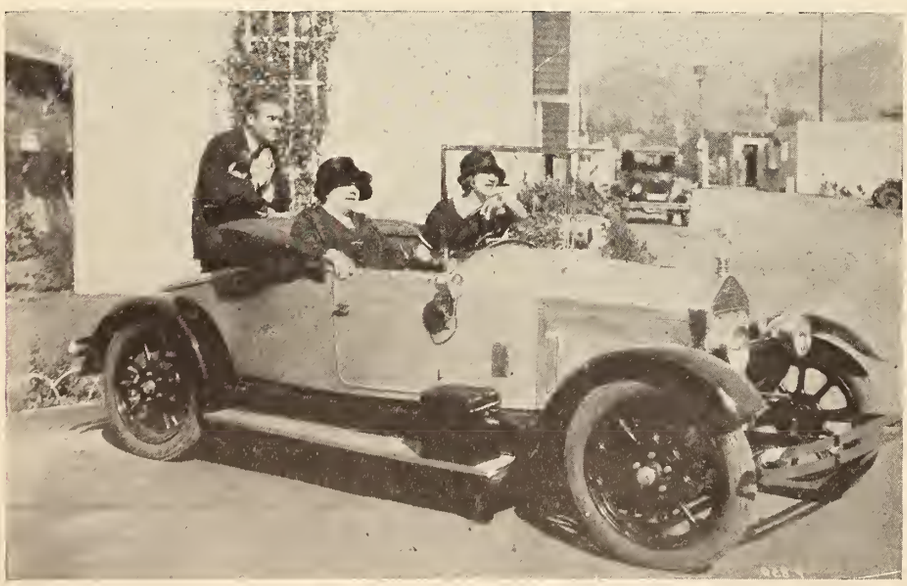
Michael J. O'Toole, National president of the M. P. T. O., has just returned from Harrisburg, Pa., where he attended the opening session of the State Legislature in order to seek relief for the Pennsylvania theatre owners.

Mr. O'Toole is, himself, a theatre owner in the Keystone State and is vitally interested in any legislation effecting the theatres there.

R. F. Woodhull is looking after the interests of the theatre owners in New Jersey and is doing very good work in their behalf.

Mr. O'Toole, Mr. Woodhall and Sydney Cohen have been taking charge of the work at the National Capital and expect to be able to report some good news to the exhibitors soon.

All departments of the M. P. T. O. A. are functioning perfectly and the leaders look forward with confidence to the season of 1925.



Mary Pickford, United Artists' star is shown at the wheel of Mickey Neilan's imported car. Seated with Mary is her mother, while the prayerful gentleman in the rear is Marshall Neilan himself, hoping for the best.

News or "Filler,"—Which?

Pathe believes that when an exhibitor books a news reel he wants a *news* reel and not one that's padded out with scenics and other "magazine" material.

If you want scenics and the like, the Pathe Review gives you the best obtainable, but Pathe News is *all* news all the time.

It's often a lot easier, and it saves money, to pad out a news reel. But when you're through you've got a hybrid thing, neither fish, flesh, fowl nor good red herring.

You can buy cheaper news reels. *But you get what you pay for when you book the*

PATHE NEWS

NEW MUSIC TAX SCHEDULE FOR KANSAS

The first contract of its kind in the United States, between the American Society of Composers, Authors and Publishers and the M. P. T. O. Kansas and Missouri, has been ratified by the music society and now awaits approval of the exhibitors. The revision of a schedule of tax rates was completed at a meeting Tuesday night at M. P. T. O. Kansas and Missouri headquarters between William Wallace, music tax representative, and exhibitor officials. The drawing of the schedule, which is subject to change, completed months of work. It now will be submitted to exhibitors, copies and bulletin information to be forwarded to each exhibitor in Kansas and Missouri.

The contract is different from any other in the country, according to Mr. Wallace, in that a special provision of a 20 percent reduction from the schedule is made to members of the exhibitor organization. And the schedule applies to all exhibitors, whether they are members of the association or not, it will mean a saving, according to C. E. Cook, business manager of the exhibitor body, of from 20 to 45 percent to non-members of the association, while members of the M. P. T. O. K. and M. benefit by an additional 20 percent saving over non-members.

Credit for the special provision pertaining to members of the exhibitor organization is extended by exhibitor officials to Mr. Wallace and his partner, J. W. Newell, both of Topeka, Kas. According to Mr. Wallace, who went to New York on the case, it was a difficult task to obtain the consent of the national music society to the contract, due to the liberality of terms made to exhibitors within the organization.

The number of seats in a theatre or the size of the town were not the only determining factors in deciding the tax rate. The character, location and various other things had an important bearing on the fixing of the rates.

The following is a rough estimate of the average annual rate in towns of various sizes: Less than 1,000 population—average $15; 1,000 population—average $20; 2,000 population—average $35; 3,000 population—average $38; 5,000 population—average $40; 7,000 population—average $42; 8,000 population—average $45; 10,000 population—average $47; 11,000 population—average $50; 12,000 population—average $52; 13,000 population—average $54; 15,000 population—average $57; 16,000 population—average $60; 18,000 population—average $62; 23,000 population—average $64; 50,000 population—average $70; 70,000 population—average $75; 100,000 population—average $80.

"There necessarily is variance in rates on theatres in towns of the same size," said Mr. Cook, "due to the fact that the circumstances in no two cases are alike. The schedule, I believe, is a fair and impartial one, although final approval, of course, is up to the exhibitors."

* * *

FRADKIN TO DIRECT PICCADILLY ORCHESTRA

Fredric Fradkin, one of the most widely known exponents of the violin, has accepted the appointment to the directorship of music at the Piccadilly Theatre, New York city, where he will conduct the orchestra and assume full charge of the musical programs presented.

Mr. Fradkin's advent in this capacity is of significant import both to patrons of the theatre as well as to the many admirers he has gained by virtue of his artistry, particularly as Concertmaster of the Boston Symphony Orchestra. In bringing Mr. Fradkin to the Piccadilly, Lee A. Ochs, Managing Director, feels that both the element of proper musical accompaniment to the feature pictures as well as solos of excellence will be made possible.

SPECIAL AUSTRALIAN SERIES FOR FAMOUS

As an important step in the direction of bringing about closer understanding and co-operation between the government and the motion picture industry, Managing Director, John W. Hicks, Jr., of the Famous-Lasky Film Service, Ltd., of Sydney, Australia, has concluded arrangements to distribute for the Australian commonwealth a group of 52 official travel pictures to be known as the "Know Your Own Country" series. These pictures will be released at the rate of one a week during the year of 1925 and will have the benefit of an extensive advertising and publicity campaign to be conducted by the Paramount organization. The object of this series of pictures is to acquaint the outside world, as well as the Australians themselves, with the natural resources and wealth of the country.

"This arrangement was made in accordance with the wish of Paramount officials that the local Paramount companies cooperate as fully with their own governments in public-spirited enterprises," said S. S. Shauer, director of the foreign department of the Famous Players-Lasky Corporation in discussing the Australian contract. "The contract just signed in Sydney will be of benefit to the entire motion picture industry as well as to the government of that country, as it will bring about a better appreciation of the screen as an important arm of the government in all public campaigns and movements. We are greatly pleased at this opportunity to assist the Australian government in the splendid work it is doing for its own citizens."

Editorial

A Good Suggestion

IN an editorial warmly commending Will Hays for the work he has done toward improving the moral trend of motion pictures, the Washington *Post* says:

"Plots can not always be of treasure trove nor historic lore. Romance has got to have its innings. This is where the movies still fall down. Every boy and girl knows there is a difference between the two sexes which cannot be covered by luxurious display nor impossible acts of heroism. It can be both met and explained by the simple expedient of fun-making and wholehearted laughter, such as Booth Tarkington has offered to his countrymen.

"If there is a great deal yet to be done in this phase, which Mr. Hays frankly warns his producers, it seems to us that it might be accomplished by diverting some of the enormous revenue which the movies of today produce toward the maintenance and equipment of 'literary staffs' trained to read and recommend. There is a great deal of good stuff in every language, available without copyright or royalty. This fact moving picture producers have so far failed signally to recognize."

While these remarks lack the vigor commonly characteristic of George Harvey's utterances, either personal or by proxy, they contain a suggestion, or rather the endorsement of an oft-repeated suggestion, that should have weight in this business.

It is a matter of record that books selected for filming have been far too frequently of the most mediocre character. There have been many exceptions, of course, but too often the discriminating reader is repelled, rather than attracted, when he picks up a book labeled "photoplay edition," simply because the majority of such books are characterized chiefly by feebleness of plot, puerile expression and generally bad writing.

It may be said, more or less justly, that the picture producer cares little about the literary technique of a story, if it has taken sufficient hold on the popular imagination and if, also, it is adaptable, as many really good books are not. But the final answer to that argument lies in the fact that there are plenty of really good books which are both successful and adaptable. Consequently, the selection of literary "seconds" must be charged chiefly to the lack of just such literary judgment as the *Post* believes the motion picture industry ought to develop.

When we come to a realization of the fact that one of the most important and profitable functions of the motion picture of the future will be to provide visualization of the best in popular literature, more attention will be paid to sound selection of material and, in direct consequence, material will be drawn from better sources, even though it becomes necessary at times to allow authors more liberal compensation for their efforts.

* * *

O'Toole Enunciates Sound Policy

IN a letter to F. Trubee Davidson, member of New York Assembly, M. J. O'Toole, president of the M.P.T.O.A., outlines the attitude of exhibitors toward the proposal to enact special penal statutes governing the conduct of theatres. After a thoroughly logical presentation of the fact that existing laws amply cover the situation, Mr. O'Toole, discussing the public status of the exhibitor, says:

"Theatre owners realize that, because of the great publicity and demonstration powers of the theatre screens and the fact that they cater to such a large number of people daily, their theatres are community institutions and they, in a relative sense, at least, leaders in thought and action like the newspaper editors. All have intimately associated themselves with community work, have used their screens for every form of necessary national, state and local publicity to aid popular movements of all kinds. They feel the responsibilities of this intimate contact with the public and, desiring to maintain this very necessary public good will, are careful not to violate any proprieties, not to speak of laws."

In a paragraph Mr. O'Toole has enunciated a sound policy for exhibitors, not merely in New York State, but wherever motion pictures are shown. He has not, in the slightest degree, exaggerated the attitude of exhibitors on these questions. But his words are worthy of more than momentary consideration because they put in concrete form some fundamentals of the business of which we need constantly to be reminded. Adherence to any business creed is rendered far easier when we have its provisions always before us.

The Pessimist's Window

THE broadcasting microbe is getting in its deadly work with film executives. Almost any night, now, your loud squeaker will give you a bedtime story on pictures by some high mogul of the business. They've discovered, for one thing, that the radio audience can't talk back. Which helps not a little. And there's an indisputable fascination about talking into the little microphone with assurance that your possible audience numbers hundreds of thousands. But the size of the audience makes it rather important that the speech shall be good enough, at least, to outpull half a dozen rival attractions emitting high-class jazz. Otherwise the audience possibilities become mere statistics.

* * *

As for us, we haven't listened to any of the recent radiocasts of motion picture wisdom. But we have heard talks on the Uplift of the Nursing Bottle Industry, What Prohibition Has Done for One-Armed Longshoremen, and various other inspiring propaganda. And they put us to sleep.

* * *

A daily newspaper carries a dispatch from Washington headed "Lutherans Protest Long Movie Kisses." And down in the body of the item appears this: "Henry A. Atkinson, secretary of the World Alliance for International Friendship Through the Churches, declare the motion picture a great democratizing agency, today making its most efficacious appeal for peace by spreading knowledge of the customs and appeals of other lands." Evidently Mr. Atkinson and the Lutherans didn't agree.

* * *

If, as reported, D. W. Griffith's first picture for Famous is to be based on Marie Corelli's "The Sorrows of Satan," the result should be full of interest. The story affords a magnificent basis. In Griffith's hands it should emerge a most unusual picture.

* * *

The break between Cecil B. DeMille and Famous is followed by admissions that he has been negotiating with United Artists. An Associated Press report credits De Mille with an endeavor to take over the Ince studios, as a basis for his entry into the field of independent production.

* * *

The independents seem to be getting down to tangible action in the matter of selecting a leader and formulating plans for the protection of their interests. Meanwhile the rumorists have conferred the job on almost everyone connected with the business except Secretary Hughes who, to our way of thinking, would be a good man for the job.

* * *

In view of all the fuss about it and of the multitudinous declarations that it is the worst picture ever produced, likewise the greatest picture to date, the outcome of next week's showing of "Greed" at the Capitol theatre, New York, will be worth watching. "Greed" has produced the most forceful diversity of opinion recorded in a long time, which is to some extent in its favor, since people who hear a picture widely praised and as widely condemned are generally aroused enough to go see it.

* * *

Winfield Sheehan, V. P. of Fox, came back from a vacation a few days ago. We have a tradelast for delivery to him at the first opportunity.

* * *

The Census Bureau announces that the value of the film output of 1923 was something over eighty-six millions of dollars. Now if the bureau will tell us the exact value of the output for 1925 it will be something to get excited over.

* * *

"What," queried a visitor from abroad, "is this picture that is running permanently at the Lyric theatre?" Referring, of course, to "The Iron Horse." Evidently its fame is spreading.

* * *

Cross-word puzzles are breaking into the films. Causing one of our friends to complain that he will no longer be able to sleep comfortably in his favorite movie house.

* * *

Rumors have it that production of "Ben Hur" is being hindered by political troubles in Rome. Perhaps Mussolini fails to realize the value of home-town advertising. Why don't the Kiwanians tell him?

* * *

The taking over of McVickers theatre, Chicago, by Balaban & Katz, is a real deal. Providing four first-run outlets for Paramount product. Looks as if that B & K organization might absorb the industry if they keep on. Which demonstrates, if nothing else, that the exhibitor who organizes his business on the right basis and puts into it enough brains is bound to grow.

* * *

Late reports on the International Film Congress indicate that it has secured virtually universal endorsement from American and German producing and distributing organizations and that it will be the initial step in an international organization which may prove of substantial value to the whole business. There's a splendid possibility in it, if it gets real cooperation in proportion to the friendly expressions thus far uttered.

* * *

But why talk about business, when the T. O. C. C. party is coming along Saturday night and the Naked Truth dinner Ferbruary 7? Other things pale into insignificance.

Letters to the Editor

Critic Censors Criticism

Dear Editor:

May we correct some wrong impressions conveyed in a recent number of your publication? We are not a hydra-headed critic, as your article would have us, we do picture reviewing on but one Spokane paper, the Spokesman-Review, not on two. The Chronicle, the other paper for which we are said to write, would not allow us a single word in its columns—it is an entirely "Eveless" paper. That ought to let us crawl out from a bit of the blame of destroying confidence in pictures by "unfair and biased opinions which would not seem even intelligent," and far be it from us to take anything that does not belong to us.

It may be possible, of course, that we are leading the public around by the nose, as your article infers, but we are entirely unaware of the fact. In fact, we find that the public is even harder to please than an exhibitor. An exhibitor invariably agrees with us, when we pronounce his picture a good one; the public often does not.

It would seem to us that the playhouse managers are paying much more attention to what we say than the public, and it is rather hard to say why since, during the months of September and October, we criticised 17 of the 26 pictures exhibited, at the three complaining theatres, favorably and some even enthusiastically.

And again — the second-run houses, said to be "doing the bulk of business" are doing so, not because unmolested by newspaper criticism but in spite of it. We criticize every second-run picture exhibited; the Chronicle likewise.

If you felt inclined to diagnose the troubles of these Spokane exhibitors, we imagine you would find something more the cause of poor business than a "feminine dramatic critic." But we may be wrong, of course, critics sometimes are.

Very sincerely yours,
(signed) MARGARET BEAN
Motion Picture Editor,
The Spokesman-Review,
Spokane, Wash.

* * *

A Confusion of Names

Dear Editor:

Anent the article in your issue of December 13th relative to the Better Films Association fraud, for several paragraphs the information given therein simply tallies, so far as it goes, with our own. Your expose of the unauthorized use of the names of various organizations on their advisory board concludes, however, with the following sentence:

> "An inquiry addressed to three of these organizations elicits the information that the use of the Boy Scouts' name is unauthorized, and that the Y.M.H.A. Board of Directors have never acted on such a proposition, although"—and this is the part that impels me to write you this letter—"the Girl Scouts' organization over a year ago cooperated with the concern through the 'American Girl' and a Miss Evans of the Better Films Association wrote an article for the Girl Scouts' Magazine on the subject of good films for children."

I happen to be the Miss Evans who wrote that article, but I can assure you that I am not, and never was, connected with the so-called "Better Films Association." Whoever at the Girl Scouts made this statement was seriously confused. The article in question was signed in my name as Secretary of the National Committee for Better Films, which, as you know, is a very different organization, affiliated with the National Board of Review. I may add, it was once itself in the same position as the Girl Scouts now are, when the person who virtually is the Better Films Association used our name on the stationery of her organization, then known as the Children's Matinee Association. Permission to do so had been definitely refused her, because we did not have confidence in her proposition.

Our own contact with the Girl Scouts is now maintained through Mrs. Louis Guerineau Myers, Manhattan Commissioner of Girl Scouts, who is one of the most active members of our executive board and who became a member of this committee on the authorization of their National Director, Mrs. Jane Deeter Rippin. I am sure that the Girl Scout organization would greatly regret the publication of a statement which, though obviously arising from a confusion of names, might be construed as casting a reflection upon a relationship which has been thus established and approved.

I am, therefore, asking, in justice to both the Girl Scouts and to myself as Secretary of the National Committee for Better Films and author of that article in "The American Girl," that you give space to this letter.

If your paper should be instrumental in putting a stop to the activities of any group whose work is of a misleading nature, every organization which is honestly and disinterestedly promoting the Better Films Movement will have reason to be thankful to you.

Yours very truly,
(signed) ALICE BELTON EVANS
Secretary National Committee
for Better Films

* * *

Dear Editor:

A mistake in information to the National Director of the Girl Scouts which originated in this office has come to my attention. The Better Films Association was confused with the National Committee for Better Films. It is the National Committee for Better Films with which the Girl Scouts cooperate, having a member upon the Executive Board, Mrs. Louis G. Myers. It is also the National Committee for Better Films of which Miss Alice Belton Evans is secretary-editor. Miss Evans was the author of the article in The American Girl, national magazine of the Girl Scouts.

I am sure you realize that in an organization as large as ours confusions sometimes arise in regard to various points of information. I am, therefore, glad to take this opportunity of explaining about Alice Belton Evans and the National Committee for Better Films in whose work we are cordially interested.

Very sincerely yours,
HELEN FERRIS
Editor, "The American Girl"

* * *

We Appreciate It

Dear Editor:

Just a word to congratulate you on your banner issue. Among other departments, I got a real kick out of your splendid editorial, "Two Ways of Reaching the American People."

With every good wish for the continued success of the Exhibitors Trade Review in 1925, I am,

Yours very truly,
PATHE EXCHANGE, INC.
(signed) E. F. SUPPLE
Publicity Manager.

* * *

Dear Editor:

I believe I read through your issue of December 27, from cover to cover, and I feel that I must write and tell you how much both Col. Clarke and I enjoyed the number.

You certainly sent out a wonderful paper, which we think is the best yet of all the trade paper specials. Please accept our heartiest congratulations, and with every good wish for the coming year, both for your paper and yourself.

Sincerely yours,
CRANFIELD & CLARKE, INC.
(signed) R. T. CRANFIELD
President

SPRINGFIELD, MO., GOES "BLUE" IN REFERENDUM

Springfield, Mo., a town of 50,000, will remain under the yoke of "blue" Sundays for another year, at least. At a special election on Sunday closing of theatres Tuesday the vote against Sunday shows was 5,047 against 3,600. The Sunday "lid" has been on in Springfield since 1921.

Vastly different from the election of 1921, in which the exhibitors waged a hot campaign, the battle this year was between the merchants of the town and the church element. The vote was one of the lightest in the history of the town, there being 30,000 registered voters. As there was much adverse sentiment created against exhibitors on the part of church element in the last election, theatre owners this time decided to remain on the sidelines and watch the fight. The closing of theatres on Sundays practically had nullified business conditions on the Sabbath, so the exhibitors concluded it was the merchants fight.

That the merchants failed to wage an effective campaign is self-evident by the outcome of the election. Little interest was aroused among the theatre-going public, although a petition, requesting the special election, received wide circulation.

* * *

FIRE DESTROYS STRAND IN MECHANICVILLE

With a loss of $100,000, the Strand theatre in Mechanicville, N. Y., a short distance from Albany, was completely destroyed by fire on Friday night, January 9. The cause of the fire is unknown. The flames were first discovered about 11:15 o'clock and spread with great rapidity, endangering the business section of the city. Two firemen were injured while fighting the flames.

The theatre had a seating capacity of 1,100 and was one of the finest in this section of the state. It was built in 1920 and was first owned by C. R. Sheffer who sold the house to the Cohoes Amusement Company which has been operating it along with a number of others in adjoining places.

The theatre is to be rebuilt at once. It occupied the site of a house that was burned in 1893, rebuilt and again burned in 1918. The house was managed by O. L. Hawk.

* * *

RADIO CONCERT HURT BUFFALO BUSINESS

There is not the least bit of doubt but that the radio concert New Year's night hurt business at the box-offices of Buffalo's motion picture theatres. There were parties all over the city, gathered around the loud speakers in groups of from five to 25. The community theatres especially were effected by the appearance of John McCormack and Lucretia Bori before the microphone of WEAF and a dozen or so other stations in the east, including WGR atop the Hotel Statler, Buffalo. The manager of one of the big downtown houses admitted his business was cut into by the air entertainment. Exhibitors generally declare the radio is a menace and a serious one. Some, however, think the craze if such it can be called will die out because of its monotony, forgetting however that such programs as that broadcast by the Victor company New Year's night are taking said monotony out of the ether. What with the radio in the fall and winter and daylight saving, heat and autos in the spring and summer, the way of the exhibitor is becoming an increasingly hard one to tread. It might be a good idea to install receiving sets in houses and permit audiences to "listen in" as they watch the pictures.

Clarence Brown, Universal director, believing that Christmas gifts should be useful, presents a snake-whip to his assistant, Charlie Dorain, known as "Simon Legree."

BROWN WANTS WORLD PREMIERES FOR L. A.

Clarence Brown, star director of Universal Jewels, declared that the world premieres of all pictures made in Los Angeles and Hollywood should be held in that city. His production of "Smouldering Fires," from the original story by Sada Cowan and Howard Higgin, has its first showing anywhere at the Forum Theatre, commencing January third and he expects that all his succeeding films will also have their world premieres in this city. "Butterfly," Brown's earlier picture, was shown in Los Angeles for the first time on any screen and "The Goose Woman," which he is now preparing for early shooting will also be exhibited there first.

"World premieres of locally-made pictures should be held here," says Brown, "not only because the makers of the movies should see their handiwork first, but also because all Southern California is vitally interested in the film industry and deserves the first view of our accomplishments. Furthermore our natural pride in the growth of the community of which we are citizens calls for the reiteration of Los Angeles' place as the capital of the film world; and, as such, it merits the world premieres of all films."

* * *

COMPROMISE ON SUNDAY SHOWS IN BATH, N. Y.

The village trustees of Bath, N. Y., at a recent meeting, compromised the situation relative to the showing of Sunday motion pictures at the new Babcock Theatre, a subject on which there is a division of opinion. The Babcock had lately shown pictures in the afternoon and again in the evening, which brought a howl from the local W. C. T. U.

Now the trustees have decided the management must eliminate the afternoon program and have also requested the house to put on its Sunday evening program after the churches have concluded their services. Isn't that nice. Imagine starting a show in a town at 9 p. m.

CHANGE RELEASE DATE ON BARRY FEATURE

Associated Exhibitors announces a change in the release date of its feature production "Battling Bunyan," starring Wesley Barry. The Wesley Barry picture was originally scheduled for December 28, but due to the importance of its release the production was held over the Christmas season and is finally to be launched January 18.

"Battling Bunyan" is a Crown Production, Inc., picture, and was adapted to the screen from Raymond Leslie Goldman's popular *Saturday Evening Post* story of the same name. Jefferson Moffit prepared the script for film presentation.

Wesley Barry has been surrounded by Director Paul Hurst with a highly competent cast of players, comprising Landers Stevens, Pat Kemp, Molly Malone, Johnny Relasco, Harry Mann, Frank Campeau, Frankie Fields, Chester Conklin and Al Kaufman.

* * *

"BEN HUR" MAY QUIT ITALY

A report now comes from Rome that owing to the political unrest in that country, "Ben Hur" will be completed in Los Angeles. There are still some chariot race scenes and other important shots to be made and it is thought wiser to bring the company back to the States to complete the feature.

"Ben Hur" has had a hectic career since it was started in Rome and it will no doubt be a load off many executives' chests to see the picture finally completed.

* * *

McVICKERS THEATRE FOR BALABAN & KATZ

A deal has been consummated by Famous Players and Balaban & Katz, in Chicago, whereby the management of McVickers theatre will be in the hands of Balaban & Katz. This will mean Paramount Pictures will be shown in McVickers, the Chicago and Roosevelt instead of McVickers alone, in the Windy City.

* * *

FRED FISHBECK DIES

Fred Fishbeck, comedy director, died January 6, at his home in Hollywood from cancer. Surviving him are his wife, formerly Ethel Lynn, his mother and brother.

Fishbeck was noted as a Mack Sennett comedy director. He directed many of the Mack Sennett-Fatty Arbuckle comedies and, through his close association with the comedian, was a prominent figure in the Arbuckle trials.

He had also directed Lloyd Hamilton and had much to do with the early pictures of the juvenile stars, Jackie Coogan and Baby Peggy. He began his career on the Thomas H. Ince ranch in 1912.

* * *

IT'S NOW MAJOR BOWES

Edward Bowes, Managing Director, now rates a salute from the military-trained house staff of the Capitol Theatre, New York City. Mr. Bowes has been appointed a Major in the Officers Reserve Corps of the United States Army, as a special officer attached to the General Staff. His work will consist of advice as a specialist in the new department of entertainment and motion pictures which is to be organized.

REDHEAD COMEDIES
ONE REEL NOVELTIES IN COLOR
SERING D. WILSON & CO.
25 WEST 43RD. NEW YORK CITY.

DE MILLE TO GO WITH UNITED?

THE last minute rumor, as we go to press, is that Cecil B. De Mille, who has terminated his contract with Famous Players, will become a member of the United Artists family to take the place left vacant by D. W. Griffith, who goes to Famous. Thus two of the world's greatest directorial geniuses will exchange places.

Mr. De Mille has not yet verified the report that he will become associated with United, neither has he denied the rumor, which comes from several authoritative sources.

D. W. Griffith is working on his last picture for United and will start work for Famous immediately upon its completion.

Mr. De Mille has postponed his trip to Europe and will remain in New York for some time concluding details for his new work.

Betty Compson, one of Paramount's famous stars, has just completed "Locked Doors," a picture of the eternal triangle.

MANITOBA FIGHTS AMUSEMENT TAX

The Manitoba Exhibitors Association is leaving nothing undone in its campaign for the abolishment of the Amusement Tax in the Province of Manitoba, the proposal for which is coming up before the 1925 session of the Provincial Legislature.

The association has distributed a booklet among theatre patrons in all centers of the Province giving facts regarding the Amusement tax both in Canada and elsewhere. The organization has also engaged a special representative, Fred W. Crosbie, a former Winnipeg exhibitor and exchange official, to cover the whole Province to bring about organized protests against the tax. Mr. Crosbie spent four weeks of December on the road and reported high interest in the tax abolishment proposak Mr. Crosbie, who was lately with the Universal exchange at Winnipeg, is working through the exhibitors in the various Manitoba centers.

The Manitoba Association is particularly asking for the removal of the tax on theatre admission tickets up to the value of 50 cents.

Reginald Denny, the great farce comedian who was retained by Universal to star in "Oh, Doctor," the recent Jewel release.

Congratulations are in order to Sol Lesser, vice-president of the Principal Pictures. He is seen here starting on his honeymoon.

Allan Hale, the popular star, has been cast for a leading role in "The Crimson Runner" for Producers Distributing Corp.

The workman's lunch-box is resorted to by Aileen Pringle and her supporting cast while on location during the production of "The Wife of the Centaur" for Metro-Goldwyn-Mayer.

Sidney Olcott becomes an instructor of the culinary art, and shows his little maids how lemon pies ought to taste in "Salome of the Tenements," a Famous Players picture.

Molly Malone, starring in First National's "Battling Bunyan" is evidently trying to revive the thrills she used to get when she was a regular visitor on the "extras" bench. Molly is the second from the left, trying to look as scared as she possibly can.

"Recompense," a sequel to Warner Bros.' "Simon Called Peter," will be directed by Harry Beaumont. Work has already begun.

We have heard of Charles Ray, who took the leading part in "Dynamite Smith" for the Associated Exhibitors; but Charles Ray, the golfer—that's a new one on us.

Ben Lyons, the First National idol seems to be on a "Chickie" hunt here. He is giving the beauty group from "The One Way Street" the double "o" in his efforts to find a "Chickie," which is the name of the new First National picture.

Brrr—that look on the face of Erich von Stroheim, the Metro director for "The Merry Widow." Guess the responsibility of his reputation for better things is wearing down on him.

Bebe Daniels, the Paramount star, claims the distinction of being the x-word puzzle champ of the Long Island studios. And she only uses the little pocket dictionary, too.

Pola Negri goes back to her childhood days. But it's for charity this time. She is dressing dolls in costumes she displayed in "Forbidden Paradise," for Paramount.

Wonder what it is all about. Jacqueline Logan seems is putting something over, and Clive Brooks is taking it in. They are in First National's "Playing With Souls."

Universal Sales Directorate Works Extra Well

New System Has Many Advantages

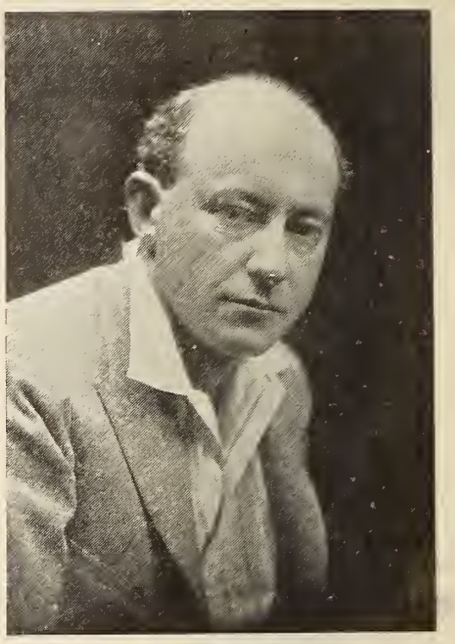
SEVERAL months ago Carl Laemmle, president of the Universal Pictures Corporation, inaugurated a new idea in sales control in that organization. He established a Sales Directorate, consisting of himself as the head, and three highly capable film sales executives as the other directors. The sales territory of the United States and Canada was divided among these three sales directors, the Eastern Division of the U. S., including Canada, going to Jules Levy, the Southern Division to Ned E. Depinet, and the Western Division to Ned Marin.

The Sales Directorate idea has been functioning for four months. It has proved to be immensely practical and possesses many advantages not to be found in other forms of film sales control. It has two main advantages: first, the entire problem of selling, with its minutie, is not placed upon one man's shoulders, and second, the three sales directors have a personal knowledge of their territories.

This last advantage is highly important. Whereas a sales chief under the one-man system has to study the selling game and direct sales mostly from statistics, with little or no personal knowledge of personalities and conditions in the various territories, under the Universal system the three Sales Directors are well acquainted with their territories. Depinet knows the South as well if not better than any other man in the film game. He has had personal relationships with almost every exhibitor in that section of the country and he knows the seasonal fluctuations of every locality. Similarly, Levy is acquainted with the conditions in the East and in Canada through long experience as a salesman and as a sales executive in those sections. Marin also is up on his territory and can instantly pass expert judgment on any sales question which comes to his attention.

Occasional trips are made by the three sales directors to the various parts of their territories. This keeps them in touch with changes and developments. They are able to function in a double capacity—that of field men and home office executives.

One of the striking phases of the Sales Directorate system is an increase in good will towards Universal on the part of the exhibitor. He knows that his contract is being handled by a friend not by a figure-head who never heard of the exhibitor before and has no appreciation for his local difficulties. This is resulting in more contracts and better contracts for Universal, which, in the words of the mathematician is Q. E. F., or the goal which was to have been reached.



Above is Cecil B. DeMille, who has severed his connections with Famous and may join the United Artists.

DeMille Leaves Famous

Will Enter Producing Field With New Combination

THE contract which has existed for twelve years between Cecil B. De Mille and the Famous Players-Lasky Corporation was terminated Saturday. Mr. DeMille, it is reported, will enter the field as a producer, and a new and powerful combination, which will materially alter conditions in the entire industry, may result. According to an announcement sent out by the Famous Players-Lasky Corporation, the contract was abrogated "by mutual agreement." Both Mr. DeMille and Adolph Zukor, President of the corporation, expressed regret.

Mr. DeMille, his wife, and a party of eight others, including Jean Macpherson, scenario writer; Mrs. E. Claire O'Neill, Mitchell Leisen, Peverell Marley, Julia Faye and Mrs. Louise Covell, had booked passage to sail Saturday on the steamship *George Washington* of the United States Lines. As a result of the sudden termination of Mr. DeMille's contract, the bookings were canceled at the eleventh hour. Mr. DeMille said he had decided not to leave now because of the conferences which his new plans for the future necessitated.

"We are sorry," said Mr. Zukor. "that our negotiations with Mr. DeMille are ended. He has been associated with us for twelve years and in that time has established a position as one of the foremost producers of pictures. He leaves us with our sincere best wishes for a splendid success in any new association he may undertake."

Mr. DeMille gave no explanation of the sudden severance of his relations with the Zukor interests, or details of his future activities, other than to say:

"I will produce pictures of the same calibre as my past work. But the details of any new association are a matter for future discussion. Leaving the Famous Players-Lasky Corporation after twelve years is a painful thing. I have no better friends anywhere than Adolph Zukor, Jesse L. Lasky and S. R. Kent and as we now proceed to tread separate business paths, I know their best wishes go with me as mine with them.

"The new situation permits me to carry out plans for enlarged activities which I have had long in mind. I am now laying out a schedule of stories and stars to appear in them which will offer the most ambitious program I have ever attempted. As the details of this work are naturally arduous, it will be some time before anything definite can be said. I feel that the program I have in mind can be best carried out independently."

Above is the new Sales Directorate for Universal. Left to right they are, Ned E. Depinet, Sales Director for the Southern Division; Jules Levy, Sales Director of the Eastern Division; Ned Marin, Sales Director of the Western Division and Carl Laemmle, President of Universal Pictures Corporation.

New York Screen Writers Out of Sing Sing

Decline to Stay After Showing of "Capital Punishment" to State's Guests

BEN SCHULBERG showed his Preferred Picture "Capital Punishment" to over a thousand residents of the New York State Penitentiary at Ossining, and some thirty of New York's most notorious and incorrigible motion-picture writers. This was on Tuesday evening, January 13.

Through a day as cold and dismal as the uninviting pile of masonry on the Hudson, seven limousines plied their way from the Algonquin to the prison—from the outside world to that within the gates.

Greeted by a tall, dignified young man possessing horn-rimmed glasses and a Harvard accent, the visitors were invited to divest themselves of wraps—the guide facetiously assuring that a guard would be on duty.

It was quite obvious that this model of erudition was doubtless a college man who had taken a post-graduate course in psychology—or something—and had become interested in criminology.

Shock number one came upon learning that he had completed three years of a five year sentence for absent mindedness regarding signatures. And there are other counts which he must yet face.

Passing through many barred gates and narrow doors, the visitors entered the dining hall, and were ushered to seats by one who must at one time have been one of Broadway's most accomplished head waiters. The regular fare was served. Hal Howe, demon press-agent, liked it. The rest were honest. The repast consisted of cabbage soup, tea *sans* milk or sugar, and bread.

It didn't take long for the courteous waiters, all residents, to serve—and a scarcely longer interval elapsed before the guests arose. Then they were ushered upstairs into the chapel. Here were all of the 1416 men who preferred pictures to cross-word puzzles. There was at least one who did not. We saw him working a puzzle in his cell.

A comedy was being shown. And it was a pretty poor "short." They knew it. But when there was a laugh due—it came quickly. As in every audience, the big fellow with the big laugh who sees the joke a second before the rest, was sitting down front. And his gargantuan chuckle always led the merriment.

THE lights were flashed on. The guests were seated on a low balcony. It was worth the price of admission to see that hard-boiled crowd of writers endeavoring to appear nonchalantly virtuous under the gimlet-like inspection of the thousand eyes that were turned upon them. Now we know how the animals in the zoo must feel, and out of regard for their modesty shall view them only furtively in future.

Speeches by the absent minded youth who had acted as guide, and by Doc Bachmann. Both good. Then down with the lights, and the projectionist, who, they said, was "doing life for murder," flashed "Capital Punishment" through the Powers projection machine, a gift from Tommy Meighan.

There never was a more attentive, less restless, better behaved audience. And one thing that was particularly noticeable was the absence of the irritating coughs that mar pleasure in the usual picture house.

The story of "Capital Punishment" is a stern indictment of the inhuman social system that demands an eye for an eye, and regards circumstantial evidence as sufficient basis to enforce its demands.

The thrilling sequences of the photo-drama are here and there relieved by excellent comedy. The audience reaction was an inspiration. And when "The End" was flashed on the screen and the lights were flashed on the assemblage, the applause was vociferous.

GEORGE HACKATHORNE, star of the picture, and self-contained trouper, was introduced. More thunder from many hands. It was affecting, and George almost faltered for words. But he made a fine talk, and there was more applause.

Then the guide again. He spoke on the subject of capital punishment. And when his well modulated voice mentioned "an execution scheduled for this Thursday," it seemed that a thousand breaths were held. The momentary silence was oppressive in its utterness. The stillness fairly shrieked. For each word spoken was being radioed into the death house where twenty-one men listened.

Then the exit. Downstairs through the offices of the Mutual Welfare League, through the narrowest door we ever saw, a last look down the corridor containing seven tiers of cells just large enough to hold a single cot, final contact with the walls—cold and clamy as the claws of death—clanging of steel gates—and the Warden's office.

Grouping for the inevitable photograph, the courteous bows and *adieux* of the guide, and again outside. The limousines, the spin back to town through snow-clad, moonlit countryside. The vista of the Hudson, and finally the lights of Times Square. Hotel Astor—men in evening apparel—laughing women with red lips, and soft shoulders showing pink against the brilliance of many diamonds.

Memories of that little door—the corpse-like coldness of the walls—those tiers of frigid cells—the cross-word puzzle kid who turned his face to the wall when some goof peered through the bars at him—cabbage soup—the vault-like odor, of the place—the grey faces of the men—and those thousand pairs of eyes that asked so many questions to which there is yet no answer.

Under strong guard for the protection of residents, a group of motion picture writers journeyed to the New York State Penitentiary to witness the showing of Ben Schulberg's Preferred Picture "Capital Punishment.

LAUGHING IT OFF!

F. W. MORDAUNT HALL, N. Y. Times, (alias Freddy), most austere, greeted by inmate: "Hello, you've been here before!" George Mitchell's (Photoplay) horse laugh as Freddy blushed becomingly.

Tim Leahy, Exhibitors Herald, said the food was all okeh, but the accommodations would deter him from checking in permanently. Something should be done about this.

One of the visitors inquiring about his former City Editor now a "lifer" and the horticulturalist of the institution.

A former "stick-up" man returning Helen Klumpf's forgotten purse with a grin and a regular Beau Brummel bow.

One of the newspaper boys greeted by a former Broadway playboy: "Hello, kid, how's things at "Roseland." In for eight years.

Resolution of trade paper men to buy Dot Herzog and Rose Pelswick cabbage soup next time they mention food.

Further resolution of all hands to "be good" in future.

Davidson Bill Under Fire

N. Y. M. P. T. O. to Fight Measure

PRESIDENT M. J. O'TOOLE, of the Motion Picture Theatre Owners of America, has sent out a circular letter to exhibitors of New York State informing them of the evils of the Davidson Bill, and he also sent a letter to F. Trubee Davidson, who presented the bill at the last session of the State legislature.

The following letter speaks for itself:

January 10th, 1925.

Hon. F. Trubee Davidson,
14 Wall Street,
New York City.

Dear Sir:

Mr. Sydney S. Cohen, Chairman of the Administrative Committee of the Motion Picture Theatre Owners of America, advises me that he recently discussed with you the provisions of the Davidson Bill which you presented at the last session of the Legislature and which you indicated would be offered in substantially the same form at the present session. Mr. Cohen was much impressed with the courtesies you extended to him and your manifest disposition to be entirely fair in the matter, and he suggested that I write you a letter embodying the views of the Theatre Owners on this measure as the same have been made known to me. I am therefore communicating with you on behalf of all the Theatre Owners of New York State who are affiliated with the Motion Picture Theatre Owners of America.

This Bill was offered at the last session of the Legislature and no doubt is intended now to take the place of the present Motion Picture Censorship Law. We feel sure that your entire purpose in this matter is to set aside censorship and yet fully safeguard the interests of the public. As Theatre Owners, we are particularly interested in pleasing the public and conserving in every way community interests. The definite purpose of the Davidson Bill, as we view it, is to add to the Penal Code and make the augmented portions apply particularly to theatres.

We believe that the present Penal Code is entirely adequate and can with perfect ease be applied to any situation which may arise in the presentation of Motion Pictures and completely protect the public welfare. New York's Penal Code is even an advance of that of other states because of conditions which must be met in the greater city and these are, of course, equal to any general condition or emergency which may come along in motion picture presentation.

In forty-two other states, no state censorship law exists, and in these states the Penal Codes are entirely adequate. This will certainly be true of New York State where the Penal Code is even more comprehensive than in many of the other commonwealths.

If a rare case should occur where, in the judgment of the city or town officials the State's Penal Code might not entirely cover the situation, the general police powers conferred upon the cities and towns would be always ample to provide for every necessary remedy. In fact, we might make every form of addition to the Penal Code which expert legislative minds might conceive and honestly feel that all possible situations were covered, and yet find in the general affairs of community life conditions not met by any of these definite laws and make the general applications of the police powers necessary to reach the desired ends.

Theatre Owners realize that because of the great publicity and demonstration powers of the Theatre Screens and the fact that they cater to such a large number of people daily, their theatres are community institutions and they, in a relative sense at least, leaders in thought and action like the newspaper editors. All have intimately associated themselves with community work, have used their screens for every form of necessary national, state and local publicity to aid popular movements of all kinds. They feel the responsibilities of this intimate contact with the public and desiring to maintain this very necessary public good will, are careful not to violate any proprieties, not to speak of laws.

M. J. O'Toole, President of M. P. T. O. A., who is active in fighting against the Davidson Bill which may be presented at of the New York State legislature.

Where exceptions to this rule exist and a Theatre Owner does offend public taste, he not only suffers in loss of patronage, but if this offense be criminal, present statutes will easily cover the same and the necessary general police power can and will be applied.

Every reasonable view of the situation proves that present Penal Codes, apart from anything contained in the Censorship Law, are entirely adequate to cover generally every possible offense on the part of any Theatre Owner with the police powers making up every fragmentary deficiency.

Theatre Owners are honorable men and women, good citizens and as the owners of the Screen Press, helpful in every way to Nation, State and Community. No special laws are required to keep them within the bounds of community proprieties. They are opposed to being stigmatized as potential law-breakers and subjected to penal codes which place them in the same class as bootleggers and burglars. Our service to the Government in war periods, in constructive peace work, to the states and cities along all lines and as shapers and directors of public thought and action through our screen publicity, places our business in that high position where we believe we have earned the confidence and esteem of the public and our public officials.

To subject Theatre Owners to promiscuous espionage and make every police officer or other person a potential prosecutor, or persecutor, with a fine, a jail term and a padlocked theatre among the possibilities, is to legally brand them as an inferior class, anticipate felonious acts out of reason, needlessly embarrass them in their business, reduce their service powers to the community, seriously impair the utility of the theatre generally and by placing them up as statutory targets, invite the attack from all who, through proper or other motives, care to make it. It opens the way to endless extortion, annoyance and needless obstruction of business.

I have entered into this explanation of our position at some length and I hope I have not taxed your patience. We speak for a business which not only represents an outlay of hundreds of millions of dollars in real capital here, but which brings into New York vast sums annually from all over this and other countries, because some of the Nation's principal theatres and producing offices are located here.

Then the limitless power for public development and advancement resident in an institution which speaks to nearly 1,800,000 people daily in this state through the universal language of the eye, certainly should be so free from artificial barriers and restraints as to enable its owners, and managers to carry on this wonderful service work to all necessary and proper bounds.

I feel confident we can agree upon lines of procedure which will enable you and other legislators to repeal the Censorship Law and carry into effect definitely that which I know you desire to do, namely, to remove improper restrictions from the Motion Picture Industry in New York State and avoid imposing other impediments in the way of its advancement.

Sincerely yours,
(Signed) M. J. O'TOOLE,
President.

* * *

F. P. Theatre Heads Meet in Atlanta

Annual Meeting Starts Jan. 19

MANAGERS of Class A theatres of the Famous Players-Lasky organization and the executives of the company will meet in Atlanta, Ga., on January 19 for their annual meeting. Harold B. Franklin, head of the theatre department will head the New York delegation, which will leave on January 17.

The following program will be followed:

Monday, January 19, opening session 2 P. M.; F. L. Metzler, welcoming address; H. B. Franklin, opening address; John D. Clark, H. D. Goldberg, product and booking.

Tuesday, January 20, 9 A. M.—H. D. Goldberg (continuing), product and booking, general subjects; H. D. Goldberg, product (concluded); Walter Wagner, Jules Delmar, vaudeville.

Wednesday, January 21—Lem Stewart, advertising; Claud Saunders, exploitation; A. M. Botsford, national advertising. 1 to 2 Luncheon. C. E. McCarthy, publicity; Mel Shauer, ad sales; Ed. Olmsted, radio; J. F. Barry, close up and weekly reviews.

Thursday, January 22—Courtland Smith, legislation and taxation; De Sales Harrison, public relations; Hon. J. J. Strickland, address; Hon. John T. Alsop, Jr., address; Arthur Lucas, good will; Dr. Hugo Riesenfeld, applied music.

Thursday, January 22, 1925, Afternoon Session—John Arthur, presentation and building of program; J. L. Ryan, organ and organ music; Earl Dennison, projection; M. J. Mullin and L. E. Schneider, warehouse and supplies; F. L. Metzler, resume of last year's business.

Friday, January 23, 1925—J. E. Mansfield, physical operation; C. W. Griswold, service. Evening, banquet, 7.30 P. M. Speakers, A. M. Botsford, chairman; Jesse J. Lasky, S. R. Kent, Eugene Zukor, H. B. Franklin, John D. Clark, John Arthur and Harry Reichenbach.

PRODUCTION HIGHLIGHTS

ROY DEL RUTH, considered one of the best comedy directors on the west coast, has just been signed by Warner Bros. His first picture for the firm will be announced right after the first of the year. It was Mr. Del Ruth who was responsible for the rapid rise of Harry Langdon on the screen.

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"THE PARASITE," Helen Martin's novel which will be Gasnier's next production for B. P. Schulberg, has been adapted by Eve Unsell who collaborated on the scripts for "White Man" and "The Breath of Scandal." In the cast of "The Parasite" are Owen Moore, Madge Bellamy, Bryant Washburn, Lillyan Tashman, Mary Carr and Bruce Guerin.

* * *

BEBE DANIELS started yesterday on "The Crowded Hour," the Selwyn-Pollock stage hit which is to be her third Paramount starring picture. This dramatic play in which Jane Cowl scored a triumph a few seasons ago, is being directed by E. Mason Hopper from a screen adaptation by John Russell.

* * *

"YOU TOO," Roger Burlingame's novel of a young man in the advertising business, has been bought by Metro-Goldwyn-Mayer, it was announced by that company this week.

The novel is a satire on the business world, and as such is expected by Harry Rapf, associate studio executive who arranged the purchase during his stay in New York, to make a motion picture which will find universal response from film audiences.

* * *

FRANK LLOYD, independent producer and director, has just signed a contract to release four big productions through First National Pictures, Inc., during 1925. Announcement of the consummation of the new contract was made yesterday by Richard A. Rowland, general manager in charge of productions for First National, who recently returned from Europe.

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MARY BRIAN, who played the role of Wendy in J. M. Barrie's "Peter Pan," has been signed to a long term contract with Paramount, Jesse L. Lasky announced yesterday. "Mary Brian's brilliant personality was charmingly manifested in her portrayal for 'Peter Pan,'" said Mr. Lasky. "Like Betty Bronson, she flashed into the limelight when we began a search for ideal players to appear in J. M. Barrie's fantasy."

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JOSEF VON STERNBERG will make his next picture for Metro-Goldwyn-Mayer, it was definitely announced by that company this week. Von Sternberg, who became famous over-night through his first picture, "The Salvation Hunters," was engaged by Mary Pickford to direct her next production, but postponment of this plan was arranged in order to accommodate Metro-Goldwyn-Mayer studio executives who are anxious to have von Sternberg direct one of several well-known books and plays which are under advisement for his first Metro-Goldwyn-Mayer production.

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THOMAS MEIGHAN has received a wire from George Ade on the Coast, saying that the script of "Old Home Week," the next Meighan picture to follow "Coming Through" is finished and Ade is leaving California for Florida, by way of New Orleans.

Grantland Rice, nationally known sport writer who is responsible for the series of "Sportlights" which is issued by Pathe. This series has proved exceedingly popular.

* * *

LON CHANEY will return to the underworld type of characterization he made famous, when he appears in a leading role of Tod Browning's first Metro-Goldwyn-Mayer production, "The Unholy Three."

Matt Moore has been engaged for the hero role in "The Unholy Three," opposite Mae Busch.

* * *

ROBERT FLOREY, technical assistant to Al Santell in the production of "Parisian Nights," was severely burned on the hand and arm while filming some artillery scenes a few days ago. Mr. Florey insisted on continuing with his work and returned to Los Angeles with the company, although he suffered painful injuries.

* * *

MRS. WALLACE REID will make a personal appearance tour in conjunction with the showing of her new film "Broken Laws," according to an announcement from the office of Harry M. Berman, sales manager of the Film Booking Offices, which states that contracts have been signed for the presentation of Mrs. Reid's latest production through practically every big circuit of theatres in the East.

* * *

T. ROY BARNES has arrived at the Paramount Long Island studio to play in Bebe Daniels' next starring vehicle, "The Crowded Hour." Mr. Barnes has been added to the cast of supporting players, headed by Kenneth Harlan, Frank Morgan and Helen Lee Worthing.

* * *

WARNER BROS. are soon to put into production a novel by Harriet Beecher Stowe, author of "Uncle Tom's Cabin." This book, which was a best-seller when grandma was a girl, is "My Wife and I," and the oldsters of to-day will remember it was read by about everybody who could read, along with "Me and My Neighbor" by the same author.

The above are not Tammany Indians, even though they are posing on the steps of New York City Hall with Mayor Hylan. They appeared in Paramount's "Tongues of Flame" a Western feature of the good old days in the great open spaces.

News of Exhibitor Activities

PROPAGANDA CHART

Jack Roth, manager of the Liberty theatre, Kansas City, has drawn a chart, comparing the cost of various kinds of amusements, such as dancing, baseball, bowling, billiards and football, with the cost of witnessing a motion picture show.

"Don't try to 'sell' your patrons the idea the producers are charging you so much for film that you are forced to charge big admission prices," he warned. "You are not getting big admission prices, compared with the various other forms of entertainment. Once the public realizes how much it is getting for its money at a motion picture theatre, compared to the cost of other entertainments, you have won the battle.

* * *

LOWVILLE EXCITED

The whole town of Lowville, N. Y., is on edge these days, all because of an offer made some little time ago of $25,000 for the Lowville Opera House, owned by the village, and which has for several years been a veritable "white elephant." The offer came from E. J. Wolfe, who runs the Bijou theatre in Lowville. Some of the villagers, however, think that the house should be sold at auction to the highest bidder, and that the village would be foolish to sell the building for what it cost to build some twenty-five years or so ago. The whole matter will be voted on by the taxpayers this week, and there is every evidence now that the election will be fully as hotly contested as the one last fall when the village voted for the president and state officers. If Mr. Wolfe acquires the theatre he plans to remodel it very extensively and present the very best pictures obtainable.

* * *

N. W. FILM BOARD ELECTS

The Northwest Film Board of Trade has just concluded the most successful and largest open meeting the organization has ever held. The meeting was in the nature of a convention, and was held in the new Olympic Hotel.

The morning session was devoted to the regular board meeting, adjoining at twelve-thirty for lunch. From two to five, sixty-five branch managers, salesmen and bookers, met in session. A valued part of this group was a representation of ten from the Portland board. All branch managers gave brief talks, followed by general discussions, questions, etc., and it is felt that something worth while was really accomplished.

At its last regular meeting the Northwest Film Board of Trade held its annual election, re-electing P. G. Lynch, Pathe, president, Chas. W. Harden, United Artists, vice president; George P. Endert, Famous Players, treasurer, and naming as new trustees for 1925, H. A. Black, Vitagraph, and A. H. Huot, F. B. O., succeeding Carl Stern, Metro and L. K. Brin, Warner Brothers.

* * *

NEWMAN EMPLOYEES PARTY

The fifth annual "get together" was given by Frank L. Newman for employees of the Newman and Royal theatres, Kansas City, Friday night in the ballroom of the Hotel Muehlebach. The big hit of the banquet, as in similar affairs of the past, was the travesties staged by various stage and screen attractions, which had appeared in both theatres in the last year, written and presented by members of the theatres' staffs. An even cleverer satire on one of the big attractions presented, which was rehearsed behind closed doors, was said to be a "knockout."

In addition to the satires, there were specialties staged by individuals, including songs and dances.

The "heart curl" is the latest thing for flappers. Estelle Taylor, who has just completed "Plaything of Desire" for Jans, is shown displaying the new mode.

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FILM BALL POSTPONED

The Movie Ball which was to have been staged in Elmwood Music Hall on the night of January 29 by the members of Buffalo Zone, M. P. T. O. of N. Y., has been cancelled. J. H. Michael, chairman of the zone, has issued the following statement: "On account of important legislative and other business matters that require the full attention of the exhibitors, the ball has been cancelled." Because of this move the business meeting called for January 29 in the Hotel Statler was advanced to January 16, in the same place. There will be no meeting on the 29.

ALBANY DEAL

One of the largest and most important real estate transactions in the motion picture field in Albany, N. Y., and vicinity in recent years, was transacted, and gives to C. H. Buckley, of Albany, the sole ownership of the Leland and the Clinton Square theatres in that city. Mr. Buckley has been associated with Jacob E. Tarsches in the two well known theatres. The fact that Mr. Buckley secured control of the two theatres last week has even a more important bearing on his future as he intends to add to his holdings and eventually establish a chain of a half dozen or more houses in this part of the state.

The two theatres acquired by Mr. Buckley are both down-town houses and although they are old, they are veritable gold mines, invariably playing to capacity business week in and week out. Mr. Buckley will make no changes in the policies of the houses acquired, retaining Oscar Perrin as manager.

* * *

WILLIAM GOLDMAN HONORED

William Goldman, owner of the Kings, Rivoli and Queens theatres in St. Louis was the guest of honor at a special testimonial dinner given by his employees and friends at Hotel Chase. He was presented with a handsome loving cup.

Al Lichtman, of New York City, who was in town was one of the prominents present at the gathering and made a short talk in which he did the honors of toastmaster.

Members of Sarli's orchestra which plays at the Kings, furnished the music for dancing which followed the banquet and vaudeville entertainment. About 150 attended the dinner and dance.

Goldman has had a most important part in the growth of the motion picture industry in St. Louis and the dinner was a testimonial to his efforts to give the city better motion picture entertainment.

* * *

Hochstim Breaks Record

Sam Hochstim, owner of the Star theatre in Hudson, N. Y., smashed his house for both matinee and evening shows last week, with "North of 36" and reports playing to the biggest four days' business he has ever had. He increased admission price for the picture.

Several members of the cast sipping tea during a short lull in the making of Goldwyn's "In Hollywood With Potash and Perlmutter." From left to right they are, Joseph Girard, Lillian Hackett, George Sidney, Betty Blythe and Alexander Carr.

With THE INDEPENDENT DISTRIBUTORS

SENATOR JIMMY WALKER has announced the impossibility of accepting the post of leader of the Independents because of the pressure of his legislative duties as minority leader of the New York Senate.

For the purpose of selecting a man of national prominence and high attainments, a committee has been appointed consisting of Oscar A. Price, Whitman Bennett, W. E. Shallenberger, W. Ray Johnston and Joe Brandt.

Looks Like James Walker For Independent Leader

State Senator Thought Likely to Accept

SLOWLY but surely the business of choosing a leader for the Independent Motion Picture Producers and Distributors Association is progressing. Present indication point to State Senator James Walker as the choice but this has not yet been settled.

It is known that Senator Walker has been offered the position but he has not yet accepted. He gives as his reasons for delaying the acceptance, the fact that State politics in Albany demand his whole attention at present and will probably continue to do so until April.

Another meeting between the I. M. P. P. & D. A., was held for Thursday, January 15, and it would not be at all surprising if it was to be announced that Senator Walker had accepted the offer and would take office after the pressure of business at the State capitol.

Senator Walker has been the champion of the motion picture industry since taking office in the State capitol. He has fought many bills that would be injurious to the producer, distributor and exhibitor and has worked for bills that would prove advantageous.

He is familiar with the needs of the Independence and would come to the office with a knowledge of what is really needed. Another important item is the fact that he is held in high esteem by exhibitors and producers alike and he would have the advantage of their confidence from the start.

That the Independents are anxious to secure a leader was indicated by the ease with which the amount of money was subscribed to defray the expenses of such an office.

It is understood the salary of the leader would be about $25,000 a year, while a like amount would probably be needed to care for the expenses of the office. It will no doubt prove to be an economy for it is figured that a competent leader can save more than that amount in a short time.

It is worthy of notice the manner in which the Independents have came together on this matter and made it a vital question. They have dropped all partisanship and are working toward the same end.

Leo Maloney, the wonder horse, Pico, and Bullets, the dog, for the trio shown above. They appear together in the first of a series for William Steiner Productions. Maloney has become one of the best stars of Westerns in the country and his pictures are in great demand according to William Steiner.

KELLEY LABORATORIES ARE EXPANDING

Expansion of the William V. D. Kelley laboratories is now in progress under the direction of Sering D. Wilson and Mr. Kelley, the inventor of the single coated positive color film. All production rights to the Kelley color process were recently acquired by Sering D. Wilson & Company and color film laboratory work is now being offered to producers throughout the world. This process reduces the laboratory cost of color film whether it be for short inserts in black and white or for full length features to less than fifteen per cent. over the ordinary laboratory cost.

Mr. Wilson and Mr. Kelley are providing for the time when color film will be used by all directors who seek to emphasize dramatic action by filming certain episodes in color. Today film is dipped or tinted in various colors in order to convey to the audience the bleakness of night or the warmth of hearthsides. By use of the Kelley color process the film is enriched with all natural colors and the color reaches the screen through the projection machine in its true light graduations, something that has not been accomplished by the use of the double emulsion stock and two-positive print processes.

A chemical engineer will be engaged to assist Mr. Kelley in his research work and to direct the installation of new printing machines, developing tanks and color process devices.

* * *

RAYART SALES

Rayart this week announces the sale of the George Larkin series for Ohio to Security Pictures, of Cleveland, and to Louis Films of New Orleans, for Louisana and Mississippi.

Also the sale of the Reed Howes series, "The Street of Tears," and "Safeguard" to First Graphic Exchanges, of Albany and Buffalo, for Upper New York State, and the Reed Howes series for Western Pennsylvania and West Virginia to Columbia Film Company of Pittsburgh, and the Kenneth Harlan picture "For Another Woman" to Richmount Pictures, for the United Kingdom.

INDEPENDENT STARTS BEAUTY CONTEST

Movie news of the week from the independents includes an announcement of a new and bona fide beauty contest. Bill Cody, Independent Pictures Corporation's star, is the newest convert to the peach-picking business, according to Jesse J. Goldburg, President of the Independent Pictures Corporation.

The handsome young college athlete and movie star is once more living up to his double reputation, the "King of Thrillers" and the Rodolph Valentino of the Independent field, for when he finishes the last of the series of special Western thrillers he is making for Independent Pictures, which, says Mr. Goldburg, will be about March 1, he wil start on a personal tour of "peach picking" and personal appearances throughout the country.

The "lucky peach" selected by Bill in various cities in cooperation with local newspapers will take her place with the beauties selected in other cities, and at the conclusion of the contest plans call for the appointment of a committee of famous beauty experts with Cody as chairman. This committee will decide which of the human peaches will be sent to the Independent Pictures studios at Hollywood for screen tests.

"If these tests are satisfactory," says Mr. Goldburg, "the lucky young lady chosen by Mr. Cody and his judges will be starred in Independent Pictures productions under a three-year contract."

* * *

RICHMOUNT CLOSES THE YEAR WITH BIG SALE

As a fitting conclusion of the highly successful year David J. Mountan, president of Richmount Pictures, Inc., announces the closing of a deal entailing one hundred pictures, two serials and twelve comedies to Pedro Gelabert for Porto Rico, Santo Domingo, Haiti and Venezuela. This deal gives to Mr. Gelabert practically the entire output of Richmount's pictures for the next twelve months, including all productions to be produced by Rayart Pictures; 6 pictures to be produced by Gerson Pictures starring Richard Holt; 30 subjects to be distributed by Clifford S. Elfelt Productions; "Broken Hearts of Broadway"; "Three O'Clock in the Morning"; "Restless Wives"; "Youth for Sale"; "Lend Me Your Husband"; 3 subjects starring Ora Carew and 6 semi-Westerns starring J. B. Warner.

Other important sales are the Rayart Special "For Another Woman" for the United Kingdom and the first Reed Howe Special "Lightning Romance," and "Youth For Sale" for the United Kingdom.

Mr. Mountan states that the foreign conditions are in a very healthy state and is especially delighted with the greater interest being shown in England which has been more or less dormant for the past seven or eight months.

* * *

COSMOPOLITAN STORY FOR COLUMBIA

Columbia Pictures have bought the motion picture rights to a very excellent social story which was published in the August number of the *Cosmopolitan Magazine*. The story is entitled "Everything Money Can Buy." It was written by Ethel Watts Mumford, who is very well known and liked by readers of the Hearst publications. The story comes under the heading of social drama and will make an excellent vehicle for a feminine star and will require no small degree of histrionic ability to portray properly.

Though called a social drama it is to be understood that there is nothing which might be called sex-stuff in it whatsoever. It is expected that the story will be ready for early production in the coming season's pictures. This is but one further step in C. B. C.'s stated policy of procuring the best possible stories for its pictures.

* * *

NEW C. & C. FEATURE IS COMPLETED

Cranfield and Clarke announce that Mr. Bartlett has completed the cutting and retitling of "Shadow of the Mosque," and it was exhibited to a specially selected committee of experts, who pronounced it a real top-notcher.

Messrs. Cranfield & Clarke have not yet made any arrangements with regard to the release of this picture, but expect to make an announcement shortly.

Mildred Harris who is appearing in "Super Speed" for Rayart Pictures. She is featured with Reed Howes, who is the star.

ALYCE MILLS TURNS DOWN PARIS OFFER

Alyce Mills, who has just completed her contract with the Banner Production, "Daughters Who Pay," which features John Bowers and Marguerite De La Motte, has received an offer to go to Paris to make a series of pictures opposite Johnnie Walker.

Due to a number of important American engagements which are now pending for Miss Mills' services, she was forced to reject the foreign offer.

* * *

SHORTS SERIES FOR CRANFIELD & CLARKE

Cranfield and Clarke announce that they have just purchased six single reel pictures from England, entitled: "The Magic Hour," "If a Picture Tells a Story," "Lizzie's Last Lap," "Let's Paint," "Fugitive Futurist," and "Death Ray."

These films average about 800 feet each, and Cranfield & Clarke announce they are the best they have yet imported, and this is saying something, seeing that they have released their first series through the Red Seal Corporation, who are distributing throughout the United States, with great success.

* * *

"ON PROBATION" PRAISED

William Steiner reports that Edith Thornton in "On Probation" has been received with the greatest of praise from the franchise holders in every territory, both story and cast was a big surprise to them, while the fine big sets ran a strong third. Miss Thornton is now firmly established and great things are expected from her as to keeping up the pace set, a cast of well known screen artists are now being engaged for the third offering of the series, the names of which will be announced later.

Who's A Highbrow?

PROF. EINSTEIN'S theory

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DOROTHY DEVORE and

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HERBERT RAWLINSON in

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"THE TOM BOY"

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WILL GO over

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WITH a bang!

One of

The Chadwick 9

Such Is Such!

729 Seventh Avenue, New York City
I. E. Chadwick, President
Foreign Rights Controlled by Commonwealth Enterprises, Inc.
110 West 42nd Street, N. Y. C.
"Each Production an Achievement"

Good Pictures Are Always in Demand

By ARTHUR A. LEE,
President, Lee-Bradford Corp.

IN the several years that I have been identified in State Rights distribution, I have discovered one persistent fact, and that is that good pictures are always in demand. This fact has persisted at times when everybody is complaining about over-production.

The only thing the public is interested in is good pictures, no matter from what source, as long as they are good. I keep this constantly in mind, and when planning the new season's program, I always base my plan on one principle, which is not "How Many Pictures," but "How Good." As an instance, I am taking my present year's programme as an example.

I will shortly release "The Pearl of Love." This picture will unquestionably find bookings in the finest houses throughout the country. Taken from the immortal story "The Pearl of Orr's Island" by Harriet Beecher Stowe, author of "Uncle Tom's Cabin" and coming almost co-incidently with the publication of the book by the A. R. Burt Company, it is at once recognized by a multitude of readers all over the United States. The cast is superb, and includes some well-known favorites, namely, Gladys Leslie, Burr MacIntosh, Effie Shannon, Charlie Lane, Dorothy Allen, Russell Griffin, Aleta Dore, Alice Chapin and several other well-known names. "The Pearl of Love" is a great American story by a great American author that will be accorded a favorable reception not only throughout the country, but throughout the world.

Another picture which I know is going to meet with a cordial reception by exhibitors everywhere is "Wolfblood" starring Marguerite Clayton and George Chesboro. Apart from its great dramatic value, this picture will at once be recognized as an unique production, for the story is entirely different to anything that has ever before appeared. This picture is now ready for release.

A third argument supporting my principle of "How Good," is "Unrestrained Youth" starring the popular Brandon Tynan. At the present moment, Brandon Tynan is appearing in the famous Ziegfeld Follies. "Unrestrained Youth" is a picture worthy of presentation throughout the country. Exhibitors everywhere will welcome this picture, because it possesses exploitation value that is unequaled. It lends itself to advertising and publicity in an uncommon way.

When these three pictures are in the hands of exhibitors they will more fully realize what I mean when I say how good, and as my programme unfolds itself throughout the year, the principle of how good will be more firmly established.

"How good" is the one thing of utmost importance in the picture business, and if you keep this in mind, nothing else matters.

* * *

"ARTIST'S BLUES" COMPLETED

"Artist's Blues," the first of the series of Sherwood MacDonald Productions for Rayart has been completed and received in the New York Office. Pretty little Gloria Joy and Joe Moore, youngest brother of Owen, Tom and Matt, are the featured members of the cast.

Greg Blackton, one of the most promising young men on the screen who is appearing in Arrow's "Lena Rivers." Blackton is establishing a large following among the fans.

WILSON-WETHERALD AT WORK ON "WHITE MICE"

Wilson-Wetherald Inc., has leased the Paragon Studios in Fort Lee and will begin production next week of "The White Mice" by Richard Harding Davis. This production will be the first feature length picture made in color with the Kelley Color Process.

E. H. Griffith, formerly with Cosmopolitan, will direct. Sering D. Wilson, president and Clayton B. Davis, production manager, leave New York shortly for Havana where they will arrange for locations. All of the exteriors will be made in Cuba. The story is a romance of Central America and the tropical backgrounds will provide splendid opportunity to reveal the exceptional colored photography.

LEE-BRADFORD CORP. ARTHUR A. LEE, PRES. — 701 SEVENTH AVE. NEW YORK CITY

"FOOL AND HIS MONEY" RELEASED BY C. B. C.

Columbia Pictures announce that they are releasing their production of "A Fool and His Money" this week.

This picture is the film version of George Barr McCutcheon's popular novel of the name. The book when published went through a number of editions and was widely heralded by the public. It is not a problem story but a romantic tale written as only McCutcheon knows how. It is the type of clean cut story that has always found a ready response with the public and in the film version all the romance has been kept intact and much of the action which seemed only words in the story has been worked out completely.

Nothing was spared in the line of atmosphere in the matter of castle interiors which would lend reality to the story.

EDITH THORNTON

—in—

"ON PROBATION"

Has Been Acclaimed the New Year's Smartest Society Comedy Drama

A Most Convincing and Unusual Story of Fine Entertainment Value for the Masses.

Book It From the Franchise Holder in Your District

A
WILLIAM STEINER PRODUCTION

220-W. 42nd St., New York

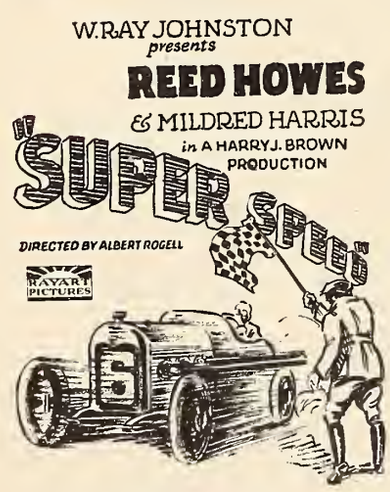
RAYART ENLARGES N. Y. OFFICES

Carpenters and painters have been at work since January 5 remodeling and enlarging the offices of Rayart Pictures Corporation in the F. B. O. Building to take care of an increase in the executive staff.

An enlarged department has been added, headed by Dorothy V. Cleveland, Rayart's Director of Advertising and Publicity. A new Film and Accessory Department has been created which will be under the supervision of Miss Ann Josephthal, formerly with Chadwick Pictures. The enlarged quarters will also mean increased space in the Rayart Accounting Department.

Rayart, in line with its expansion policy, have also just opened new Western offices in Hollywood at 1442 Beechwood Drive, comprising a handsome suite which will be the headquarters for George Blaisdell, West Coast producing representative.

TWO BIG ONES FOR FEBRUARY



RAYART PICTURES CORPORATION

723 Seventh Avenue, New York

Rayart Foreign Distributor:

RICHMOUNT PICTURES, Inc.

HINES PROGRESSING AS "CRACKER JACK"

Excellent progress on Johnny Hines' latest, "The Cracker Jack," is reported in a wire from C. C. Burr, who is at Miami with the star and cast. According to C. C. Burr, approximately one hundred and fifty exterior scenes have already been taken in the South since their arrival on January 4. Most of these scenes were taken on the outskirts of Miami where the entire facilities of the community have been placed at the disposal of the producing company.

Especially noteworthy is the fact that the complete Orange Brooks factory has been turned over to the company for filming those sequences that call for shots in the interior of a pickle factory. Permission has also been obtained from the executives of the factory to completely repaint the outside of the building with the script name of Perkin's Pickles prominently displayed.

* * *

"COMIN' THRU THE RYE"

"Comin' Thru' the Rye" has been purchased by Messrs. Cranfield & Clarke, Inc., who mean to spare no expense in the cutting and titling of ths film, with the endeavor to make it one of the season's biggest bets.

Cranfield & Clarke, Inc.

HAVE

Flora Le Breton

IN

"A Soul's Awakening"

Get it at the following exchanges. Other territories are open.

Key Nos. — NY-2, Chi-6, Det-2, Phi-3, Min-4, Bos-2, SL-2, Pit-4.

Cranfield & Clarke, Inc.

729 Seventh Ave., New York

Where to Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Ctreet.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 14 Piedmont So.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 S. Wabash Av.
Chi—6 Security Pictures, 808 S. Wabash Ave.

CINCINNATI. Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Ent. (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods., Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Texas
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Ave.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St. Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mexico.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANOPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY. Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—1 Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist. Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 S. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.
Min—4 Advance Pictures, 306 Film Exch. Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 615 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—3 Dependable Pict. Corp., 729-7th Ave. N. Y.
NY—4 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine St.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service 1026 Forbes St.
Pit—4 Standard Film Exch. 1030 Forbes St.

SALT LAKE CITY. Utah
SLC— Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF—1 All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Av.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.
SL—2 Sam Warner, United Film Exchange 3314 Lindel Blvd.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Avenue.

TORONTO, CAN.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 1926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprise, 220 W. 42nd St.
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

The Big Little Feature

"Have a Heart"

Cameo-Educational 1 Reel

Here is the story of a young man who gets into a hospital because the lady of his heart happens to be a nurse. He narrowly escapes the knife during his stay, and as soon as he is released, he is run over by a motor car.

There is nothing in "Have A Heart" which is calculated to set the house in a roar, but as average comedy, there are enough laughs in this one to put it over with most audiences. The scene in which the young man, played by Cliff Bowes, after being admitted to the hospital, merely because his sweetheart is a nurse there, narrowly escapes an operation, should evoke at least a good laugh. Also the sequence wherein, the patient just after coming out of the hospital admits that he wasn't sick at all, but was merely feigning illness, is knocked down by a machine and incidentally, knocked into a cocked hat, is bound to cause a ripple of laughter.

* * *

"Honeymoon Hardships"

Pathe-Mack Sennett 2 reels

This concerns itself with the spoiled honeymoon of a couple who accept a relative's invitation to spend a few days on the farm. Everything goes wrong from the time they start out until they catch the train for home.

Mack Sennett has done it again. It would be difficult to pack more laughs into two reels than are contained in "Honeymoon Hardships." The fun starts when uncle meets them at the station with his unruly flivver. After narrowly escaping death several times, a heavy downfall of rain arrives to somewhat dampen their jubilant spirits. Hubby puts up with uncle and the bride shares auntie's room. Both have their difficulties, and things are bad enough until another batch of relatives arrive in the middle of the night to further discommode the newlyweds. The obliging uncle decides to make coffee, and in his over-zealousness to play the host, breaks the stove pipe. Raymond McKee, who plays the husband, is elected to mend the leak in the roof, and when he gets back to his room to finish his interrupted slumbers, he finds another contestant for a share in the night's lodging. His troubles follow one upon another. The next day uncle takes the whole outfit out for a ride, and after losing all the other passengers, and sliding perilously down the side of a steep hill, the bridegroom asks uncle if his brakes are all right. "You should worry," is the reassuring reply, "it's my car."

Here is one of the most hilarious comedies we have seen in many a day, and it will be a gold-mine of laughter in any theatre. Films of this kind are deserving of some exploitation, and it might be well to mention that it is a Mack Sennett comedy, as his trade mark on a film stands for quality.

* * *

"Franz Liszt"

Famous Music Master Series 2 Reels

Any of the series of Music Master subjects are an addition to the program. The success of the picture depends to a large extent on the effect of the musical accompaniment, and would be practically useless in a house whose music consisted, for instance of a mechanical organ or a piano. But for a theatre that boasts a capable orchestra, or even a few trained musicians, we can think of nothing more entertaining and impressive than Franz Lizst. If properly done, and it necessarily must be, it will even compensate for a weak feature. This release, like the others of the series, deals with the life and works of the famous composer, tracing his life from earliest youth to his closing days in a monastery. The film pictorially as well as from a dramatic standpoint is excellent, and the producers have gone to some pains to attain the proper atmosphere. This is something that no exhibitor should overlook who has the facilities at hand to give it a correct setting. It is especially appropriate for a high class house, where the tastes of the patrons are more or less discriminating.

Coles Phillips, the well-known illustrator, is making a series for Pathe entitled "The Prettiest Girl I Know." In each installment of the Pathe Review the artist will select a winner for his beauty contest.

* * *

Animated Hair Cartoons

Red Seal-Marcus 300 Feet

These animated hair cartoons that Marcus, the artist is making for Red Seal start one speculating as soon as the pen begins to move as to the identity of the character being sketched. In subjects K and L, each separate release issues of approximately three hundred feet, the artist has chosen as his subject such well known persons as Maxim Gorky, Chas. E. Hughes, Louise Fazenda, the late Czar Nicholas, Douglas Fairbanks, Mary Pickford and others. By manipulating the hirsute adornments of some character, he turns it into another by the mere removal of a beard to a hairdress or something similar. They are interesting short subjects particularly useful where a long feature picture is the order of the day.

* * *

"Mother Goose Land"

Max Fleischer-Red Seal 1 Reel

We had ceased to wonder at the marvels of the Max Fleisher Inkwell cartoons, but when we saw "Mother Goose Land" we began to marvel all over again. This one is so chock-full of trick photography, mystifying stunts and wonderful complexities that it leaves the spectator spellbound. Mr. Fleisher has outdone himself in this film, which is indeed high praise for he has never yet put out a cartoon that was not exceptional, but "Mother Goose Land" is little short of miraculous. He goes back to the nursery rhymes for material, and depicts all the episodes so close to the heart of the children,—Jack and Jill, Old Mother Hubbard, Jack Horner, Humpty Dumpty and all the rest of these well-known characters of fairyland It must not be thought from this that it is essentially entertainment for children, for Mr. Fleisher has given it all a new and original touch that makes it entertainment for all classes. The titles alone are gems, for he has taken the rhymes and burlesqued them in such a way that they are amusing in the extreme. "Mother Goose Land" is by far the best of the cartoons to date.

* * *

"Galloping Hoofs"

(Chapter Six)

Pathe Serial 2 Reels

"Raging Waters" is the title of the sixth chapter of the Pathe-Serial "Galloping Hoofs." This installment represents one of the most thrilling chapters in the entire serial. The mysterious box has disappeared and Johnnie Walker, one of the featured players of the production is leading a frantic search for it. The breaking of a giant dam creates a thrilling suspense-finish to this chapter. "Galloping Hoofs" was directed by George B. Seitz, the veteran Patheserial director, from a story written by Frank Leon Smith. The principal members of the cast who support Johnnie Walker and Allene Ray in this chapter are J. Barney Sherry, Ernest Hilliard and George Nardelli.

This is one of the most thrilling and gripping episodes to date of a serial that is exceptionally strong in suspense and human interest.

The House of FEATURETTES

Week of Jan. 17th

Eastman, Rochester.—Plays the second issue of "Marvels of Motion." (Fleischer-Novagraph Progress.)

Newman, Kansas City.—Plays "Animated Hair Cartoon." Subject "X."

Fox, Phila.—Plays "Animated Hair Cartoon." Subject "OO."

120 First-Run Novelties 1924-25

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

Harry Langdon, a Pathe comedy star in a musical moment. Harry's latest laugh-provoker was "The Sea Squawk."

News Reel Indispensable

By R. V. ANDERSON

Sales Manager, International News

For years moving picture salesmen have been saying to the exhibitor "No program complete without it." Meaning that every theater should exhibit a newsreel.

As is most often the case, these emmissaries of business were right for now the exhibitor himself has found, from months and years of experience, that the one most important single reel is that showing current news items. He so well realized this that not only can I state that International News business for the year 1924 has been wonderful but indications for a wonderful season in 1925 are excellent, but the same statement should and probably does go for all other makers of newsreels.

No matter what wiles of salesmen were practiced upon the exhibitor, if he did not himself recognize the newsreel value he would not have been a party to the enormous volume of newsreel increases shown the past twelve-month.

International has all along endeavored to give service beyond the contract. To feel that when an exhibitor signs for International their duties of service had really but then begun. We have never considered that our contracts merely represent the physical handling of two reels per week but that in addition everything possible should be done all the time to so improve International service to the exhibitor that the newsreel would be more and more appreciated by the people who spend their money at his box-office to see a clean, entertaining and interesting program.

One of the best means of helping the exhibitor with International News service is the tie-up through Hearst newspapers. In all these daily publications appears a full page layout of still news pictures and on the bottom of each such page there is a slug line reading as follows:

"SEE THE NEWS OF THE DAY IN MOTION PICTURES AT ALL LEADING THEATRES SHOWING INTERNATIONAL NEWS RELEASED BY UNIVERSAL FILM EXCHANGES."

The Hearst press reaches daily more than six million readers which means that every day about twenty-five million people are told about International News.

This cannot fail in being of great benefit to all International News users.

International, in addition to making the newsreel has the largest still picture department in the world. These pictures are sold to newspapers as well as weekly and monthly illustrated periodicals and each picture so sold and used bears the copyright line "International Newsreel." It is hard to figure just how many more million people are thus reached with the message and just how much the good is to the exhibitor.

Through International's still picture department a set of four 11x14 stills are made from the actual motion-picture negative at the same time the newsreels themselves are being printed. This means a service of four 11x14 actual photographs, available to first runs by special delivery mail and available to subsequent runs in regular order and course.

Further special service is given in the issuance of pictures of partly local interest all over the country and in rushing prints of nation or world-wide happenings not only is the airmail service used but privately owned planes are many times pressed into service.

International's record of exclusive pictures for the past six years cannot be touched nor even approached. Due to the world-wide scope of the Hearst organization, International should, in a vast majority of cases, be first, and year after year the list of accomplishments proves they hold that position.

The outstanding exclusive pictures for 1924 were undoubtedly those made on board the ZR-3 during the trip across the Atlantic. Others claimed to have pictures made as the newest airliner crossed the ocean but this was later proven untrue by signed statements from Dr. Eckener, the Commander of the ZR-3 as well as Ludwig Marx, the helmsman, who made the pictures himself, exclusively for International.

Evelyn Francisco, one of the famous Mack Sennett bathing girls. Mack has made as great a name for himself with his bathing beauties as Flo Ziegfeld.

It is also recalled that International, by foresight and prearrangement, secured a four day beat on all competition showing the opening of the Olympic Games at Colombes Stadium, Paris, France, this being exhibited on screens in the United States four days ahead of all others.

Perhaps the greatest example of the airplane's efficiency in war was demonstrated exclusively for International when a gigantic smoke-screen was laid down around New York. These were most spectacular pictures and appeared exclusively in International.

Another outstanding airplane feat was the descent into the crater of Mt. Vesuvius, the securing of pictures there and the flying out in safety.

All told, there were 42 outstanding exclusive subjects during the year just closed as well as numberless beats from one to seven days ahead of competitors.

International's promises for 1925 are that the past record of accomplishment will be continued and improved upon. It is realized that one cannot stand still, therefore International's slogan is "Forward."

Duane Thompson is one of the charming girls who is now appearing under the Educational banner in Christie comedies.

* * *

New Pathe Branch Manager For West

James McKinney, formerly one of the Pathe star film salesmen at Dallas, has been promoted to Branch Manager of the Pathe Oklahoma City Branch Office, to succeed J. A. Epperson, who has been transferred to the Kansas City territory where he has charge of the Pathe office there.

Mr. McKinney has been in the film distribution game since 1915. He started as a salesman at the Pathe Dallas office in April 1919. Since that time he has been continuously at the Dallas Branch of the Pathe Exchange, Inc., and has made a splendid record in that territory. He officially took over the reins at the Pathe Oklahoma City Branch on December 22nd.

Mr. Epperson, transferred to Kansas City, started with the Pathe organization at Salt Lake City in 1914 where he served as booker. In 1919 he became a salesman at Denver and in 1921 went to San Francisco Branch also as a salesman. He was appointed Branch Manager at Oklahoma City in 1922.

* * *

Pathe Review

A Pathe Review cameraman is now on the Coast making scenes for the Pathe Review in connection with the "Prettiest Girl I Know" series that starts its first installment on the Pathe program this week.

In Pathe Review No. 3, which is released this week, Coles Phillips, the famous artist, selects the girls that he thinks are the prettiest. It is also explained in this installment that the girl on the magazine cover is sometimes the combination of a half dozen different young ladies. Each one has something about her that is perfect, such as an arm,

head, hair, etc. Combine, all these perfections and you have what is termed a synthetic girl.

On the Coast the Pathe Review is making an installment for this series in which the most prominent of screen beauties are seen. From the Thomas H. Ince lot comes Madge Bellamy, while the Patheserial company now working on the new Patheserial "Idaho" presents Vivian Rich as a candidate in the contest. The one selected as the prettiest girl in the motion picture colony is Mary Pickford.

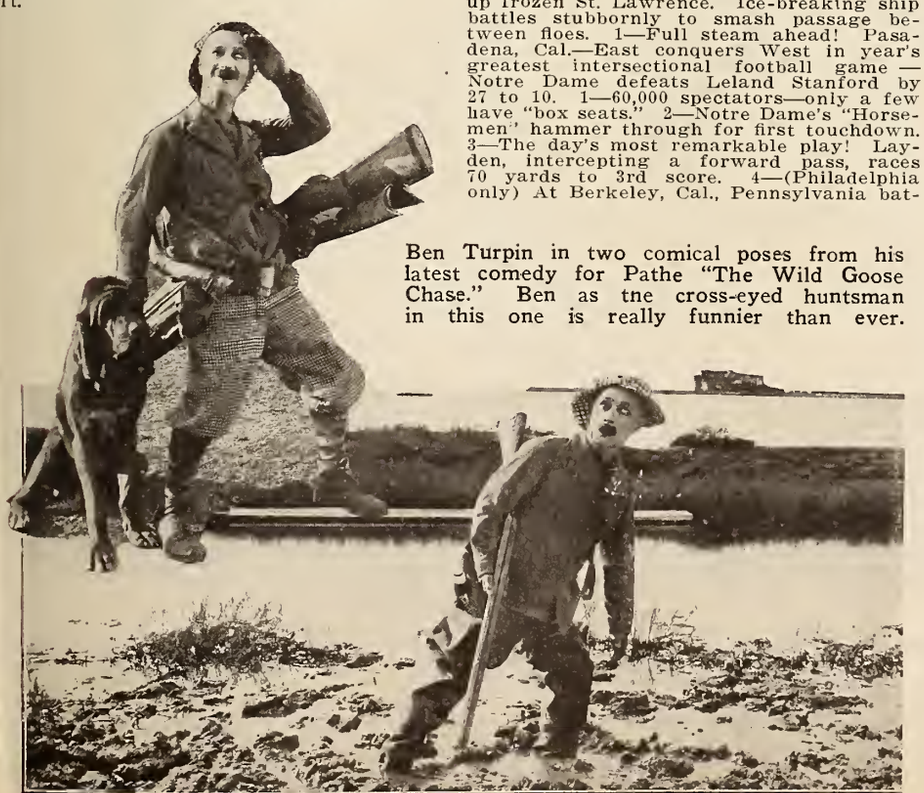
Activity at Sennett Studios

Pathe announces that the passing of the Christmas season finds a decided increase in production activity at the Mack Sennett Comedy Studios. Three troupes are busily engaged in the making of current pictures, and two units have just completed work on their respective comedy numbers. The scenario department is busily engaged in preparation of new stories.

Director Eddie Cline is finishing a new comedy of the Ralph Graves series, with Alice Day and "Fat" Lobach portraying prominent supporting characterizations. Harry Langdon begins a new offering this week under the guidance of director Harry Edwards, with pretty Natalie Kingston playing the feminine lead and Vernon Dent the heavy. Del Lord is in the midst of a new Sennett "Star" comedy which presents Lillian Knight, who was chosen "Miss Los Angeles" of 1924 in the leading feminine role. Billy Bevan, Andy Clyde and J. J. Richardson are also cast in important parts.

The Harry Langdon company has just completed work on "Plain Clothes," the story of which was written by Arthur Ripley and Frank Capra. Harry Langdon handled the direction. In able support of Langdon in this laugh-getter are Claire Cushman, Jean Hathaway, Vernon Dent and William McCall.

The Ben Turpin unit has finished the final "shots" for "A Wild Goose Chaser," Turpin's newest fun-maker produced under the supervision of Lloyd Bacon, son of the famous star of the Broadway success "Lightning." Other screen players assisting the wavy-eyed comedian in this comedy include Trilby Clark, Jack Cooper and Eugenia Gilbert.



Ben Turpin in two comical poses from his latest comedy for Pathe "The Wild Goose Chase." Ben as the cross-eyed huntsman in this one is really funnier than ever.

News Reel Briefs

Pathe News No. 4

Quebec, Canada — Mercury at 20 below aids opening of winter sports season! Revelers try the "slipperiest game"—a tug-of-war on ice! 1. for the thrill-seeker — soaring off into space. 2. If you can't skate or ski, you can always toboggan! 3. The cameraman tries it too! Hold on tight—here we go. 4. Nightfall — but tobogganing is more exciting than ever! — Pasadena, Cal. —Riot of beauteous blooms at floral fete—myriads of blossoms from California fields adorn floats in the annual Rose Tournament. 1—Winner of the first prize. 2—Southern blossoms also vie for prizes — these "buds" appear in Miami's Bathing Beauty Contest.—In the Limelight — Washington, D. C.—Labor's new leader actively starts duties — William Green, successor to Gompers, begins work as president of A. F. of L. —1—Rome, Italy—"I alone assume full responsibility for everything that has occurred in Italy"—Premier Mussolini (center), who defies opposition in speech to Italian Chamber. 2—Shanghai, China—"Piedecaps" take place of time-honored jinrikishas—coolies abandon harness, preferring to pedal latest Chinese "taxis." Montreal, Canada—Clear channel for traffic up frozen St. Lawrence. Ice-breaking ship battles stubbornly to smash passage between floes. 1—Full steam ahead! Pasadena, Cal.—East conquers West in year's greatest intersectional football game — Notre Dame defeats Leland Stanford by 27 to 10. 1—60,000 spectators—only a few have "box seats." 2—Notre Dame's "Horsemen" hammer through for first touchdown. 3—The day's most remarkable play! Layden, intercepting a forward pass, races 70 yards to 3rd score. 4—(Philadelphia only) At Berkeley, Cal., Pennsylvania battles gamely, but California wins by 14-0—the "Quakers" arrive for the big game. New York City—Unusual snowfall muffles big metropolis—driving gale sweeps 10 inches of snow into city in winter's worst storm. 1—Great gusts of snow swirl about Brooklyn Bridge in eerie splendor. 2—In Crystal Mt., Washington, Nature offers new allurements after every snowfall. Weston, Mass.—Spectacular blaze destroys $500,000 home in zero weather—raging night fire razes 30-room dwelling. 1—The Pathe Cameraman comes daringly close, as flames leap and walls crash. Rome, Italy—Pope Pius XI inaugurates Holy Year! Pilgrims throng St. Peter's Cathedral for ceremonies celebrated every 25 years. 1—Opening the Holy Door! 2—Processions march to other church for similar rites—proceeding to St. John's Cathedral. 3—The door of St. John's is broken down, and its bricks are collected by pilgrims to be kept as relics.

"Motor Mad"
"What a Night"
"Poor Butterfly"
"Fast and Furious"
"Rough and Ready"
"Wild Game"
"Pigskin"
"Wedding Showers"
"Hot Air"
"Air Pockets"
"There He Goes"
"Family Life"
"Wide Open"
"Neck and Neck"
"Flying Finance"
"Exit Caesar"
"Uncle Sam"
"Running Wild"
"High Life"

MERMAID COMEDIES

Every One a Flood Tide of Laughs

E. W. Hammons

Presents

A JACK WHITE PRODUCTION

"LOW TIDE"

with

NED SPARKS

"Replete with good acting and effective gags" — M. P. WORLD

Supervised by JACK WHITE

Educational Pictures

"THE SPICE OF THE PROGRAM"

Kinograms No. 5047

America shares in centenary of Peru—Callao, Peru—U. S. S. Utah, with Gen. Pershing, here to help mark 100th year of Independence. 1—Guest day aboard the big American warship. 2—President Leguia of Peru received by Admiral Dayton and General Pershing. 3—Gen. Pershing, made honorary commander-in-chief of all Peruvian forces, leads great review.

Lured by sea, they run miles for bath—San Francisco—California's midwinter climate has wonderful effect on Olympic Club members. 1—Curtain is lowered to indicate lapse of 3 minutes.

Enable the deaf to enjoy the theatre—New York—Part of audience at "Silence" had never before heard actors speak—exclusive pictures—1—microphone placed in wastebasket on the stage. 2—The words of H. B. Warner and Flora Sheffield— 3—are carried to head sets of 56 persons hearing their first play. 4—Miss Anetta Peck, Director of League for Hard of Hearing. Miss Peck, herself nearly stone deaf, cooperated with Western Electric engineers in this epoch-marking test.

Ask us all to obey laws of the nation—Washington—President sees delegation of National Committee of One Thousand on Enforcement. 1—All leaders in industrial and financial life of America. 2—Elbert H. Gary, President Coolidge, John D. Rockefeller, Jr.

Above Agnes Ayres repulses the villain who believes that "Her Market Value" is a question of dollars and cents, or rather of diamonds and pearls, instead of the tender affection of true love. Below a scene aboard the yacht where youth and age mingle.

To the left Taylor Holmes pleads his cause to Hedda Hopper in Producers Distributing Corporation's new film, and above, Agnes Ayres and Edward Earle show their idea of what a lovers' quarrel should be—when neither lover is in strict earnest.

"Her Market Value"

A Producers Distributing Corporation Photodrama With a Cast Including Agnes Ayres, Hedda Hopper, Taylor Holmes and Edward Earle

SHOWMANSHIP

Is Your Price Right?

The Correct Reply to This Question Determines True Test of Successful Management

IT is problematical to say just what is the right price. There can be no set rule in this instance, but it is safe to say that conditions which govern one house pretty nearly govern conditions of other houses. By that we mean the budget of the average family. As much as the American family desires entertainment, they cannot overstep a certain sum which possibly is set aside for motion pictures and other entertainment. The average American family is in no position, especially if they have children, to dig down deep in their pockets and pay more than the head of the family's income will permit. The average wage earner guides these expenditures by the amount of other expenditures, such as rent, food, clothing and other such necessary items, which must be paid before any thought is usually given to entertainment expenditures. It is this more than any other which controls "the right price."

It must be borne in mind that theatres catering to transient patronage are not beset by family budgets. But still, it depends on the location of the theatre. Every Main Street is not a Broadway and Broadway prices cannot be asked. At the same time, the Main Street Theatres can ask and get more if their theatre be one which caters a great deal to transient business than the small town or city neighborhood theatre. They are not controlled by certain conditions which force the family of his neighborhood to cut down expenses and more often than not the theatre is the first to feel the cut. It is thus imperative to judge your clientele by the type of people and neighborhood and thus arrange your prices to fit their pocketbook. A neighborhood charging certain prices, say 20 cents for adults and 10 cents for children in the afternoon and 20 cents and 35 cents in the evening. Of course prices, depend on your neighbor. Some neighborhood may ask 25 cents and 15 cents in the afternoons and as high as 25 and 50 cents in the evenings. This depends on the type of patronage.

Some may get as high as 25 cents for adults in the afternoon and others do not ask more than ten cents, and in the evenings charge 15 cents for adults while others get double. It is necessary to keep your staff up to the minimum which requires the services of persons who know how to handle persons of all characteristics.

GOOD PICTURES WIN

THE quality of your pictures should determine your admission price. Folk everywhere demand quality and are usually willing to pay for it.

However—

You must make money as a Showman, and it is necessary for you to be careful in making your admission price one that will suit the family budget.

But good pictures will help you to get the price.

However, quality in pictures is quickly recognized. As a rule the public will pay any fair price to see a good production. But quality alone will not pack a house. It must be made known. So——

Drive your advertising message home first—and drive it hard. And you will find that—

The *right price* depends on your theatre—where it is—and what it shows!

A Clean House Pays

The Atmosphere of Your Theatre Is the Index to Its Character

IT is unanimous that the American public insists on cleanliness and plenty of it, and the cleaner your house is, why the more often people want to visit it, providing, of course that their entertainment is not neglected. In this respect it means that not only the inside of the house should receive the customary cleaning each evening after the audience has left, but that the outside of the house and the sidewalk directly in front and nearby should receive your utmost attention; likewise the rugs, mats, carpets, linoleum, seats, lobby, in fact, every part of the house. Of course, exhibitors are very careful in cleaning the seats, but they must be sure the floor is carefully scrutinized, so that no chewing gum and other such offensive litter may be noticed the following day by discriminating patrons. Watch out also that chewing gum does not remain under the seat.

CLEANLINESS is next to Godliness!

—be supremely "fussy" with the appearance of your theatre.

—watch your ventilation closely, and see that clean, pure air is continually circulating—but watch your drafts.

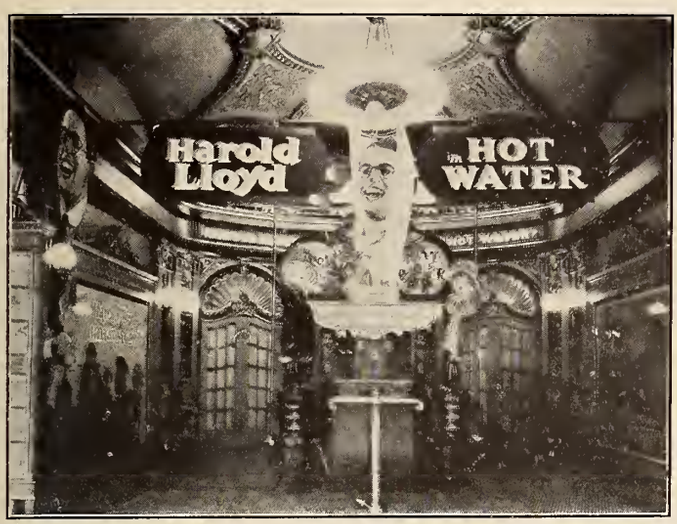
It is also well to see that your theatre is well ventilated and that sunshine is let in before the performance and that after the theatre is emptied plenty of good oxygen is permitted to circulate.

In the matter of cleanliness, it is well to see that your ushers and your cashier and other employees are always dressed neatly and clean. See that their shoes and all wearing apparel is always in the best condition.

Deodorize the lobby and the theatre itself quite regularly and see that the doors and the panel work, etc., are all well scrubbed regularly. It is essential to the cleanliness of your house that the air does not become stagnant.

A real worthy ticket-selling tie-up for any window in the country—

Next week Watch for it!



Two effective exploitation stunts arranged during the showing of the Pathe picture "Hot Water," starring Harold Lloyd. The picture at the right gives some idea of how gas companies tied up with the exhibitor for this film. The photo at the left shows what may be done in the way of theatre front display. When "Hot Water" was shown at the State Theatre in Pittsburgh two stoves were placed at either side of the box-office. There was great interest shown by passersby.

Piling Up Profits

What Other Showmen Are Doing to Gather In the Gold You Can Do With Equally Good Box-Office Results

ART BRILANT, of Pathe, wins the Croix-de-Guerre for the best exploitation tie-up thus far this year. It is on Harold Lloyd's picture "Hot Water," and has been effected with the Ruud Hot Water heater people.

A better example of what may be accomplished through the cooperation of manufacturer, merchant, and exhibitor has seldom come to notice. In every case the Ruud merchant has surrendered his window for a big display on "Hot Water," and in turn the exhibitor has granted permission for a display of the Ruud product in the theatre lobby.

In addition to the lobby display there have been some cases of a trick display that has caused crowds to gather, broken on the front page, and worked wonders in boosting sales of both tickets and hot water heaters.

This display consists of a faucet suspended in space in the lobby, and spouting a continuous stream of "Hot Water." There is a basin to catch the water, and a rope or rail prevents folks from getting close enough to get wet or scalded.

The mystery is—where does the water come from? There are no pipes, the faucet has no connection, yet the flow of "Hot Water" is unending. Several theatres have offered prizes of passes for those who guess how the stunt is done. And it is surprisingly simple—that is, when you know how.

When you show "Hot Water" at your theatre, be sure that you secure this Ruud tie-up. It is a sure money-maker, and the Ruud people are one-hundred percent enthused about it. They will accord all exhibitors the very finest type of cooperation.

BIG TIE-UP EFFECTED ON "THE MAD DANCER"

Jans Cleverly Exploits "Penny's" Knees

What is probably the most appropriate and far-reaching national tie-up ever effected on a motion picture is that put over in behalf of the latest Jans production, "The Mad Dancer" with the manufacturers of the Ann Pennington Rosette Hose.

These stockings, bearing the name of the star of "The Mad Dancer," show a neatly embroidered rose just below the knee and it was because Miss Pennington has the most famous knees in America that she was chosen to sponsor the hose.

In a letter to Mr. Jans the merchandising agents of the Ann Pennington Rosette Hose have this to say:

"Miss Pennington was selected to sponsor these hose because her knees are perhaps the most famous in America. We have found that merchants all over the country and the women who buy hosiery from these merchants are happy indeed this new hosiery sensation bears such a distinguished and well-known name.

"The best stores all over the country will feature this hose. Miss Pennington's pictures will be in the windows and on the counters of the finest and smartest shops of Fifth Avenue and every other style street in America. Los Angeles, San Francisco, Portland, St. Louis, Kansas City, Detroit, Chicago, Cleveland, Philadelphia, Atlanta, New Orleans, Boston, Cincinnati, in fact every city which we term the key cities will have this hose featured by the leading stores. Of course the smaller cities are following the leaders."

From this it can be seen the untold benefit that "The Mad Dancer" will receive in the way of advance exploitation and the manufacturers will also cooperate with exhibitors by arranging special displays during the engagement of the picture.

HOT STUFF FOR "HOT WATER"

AFTER you read what Art Brilant did in the way of exploitation for Harold Lloyd's picture, ask yourself why the idea never occurred to you.

There are a hundred showmanship opportunities in your town. Why not take advantage of a few? It will pay where paying counts—at the box-office.

Let's hear what you're doing.

FILL THOSE

Here's How It Has Been Again! The Cost in Every Coin That Is Invested Every Time. Look 'Em Stunts, Windows! They'll

No. 1—A double-barreled tie-up and bally for Metro's successful "The Arab."

THE illustrations are merely picturized suggestions of what you may do to increase interest in your theatres and arouse enthusiasm for your attractions. They may be adapted to your needs, and they will suggest other, and perhaps better, stunts to every alert showman.

* * *

1— When Metro's "The Arab" played at the Strand Theatre in Birmingham, Alabama, this ballyhoo man not only paraded the streets in colorful costume, but through a local tie-up distributed some two thousand samples of Mavis Powder to pedestrians in the busiest sections. The increased business for both theatre and the merchant with whom the tie-up was effected proved the plan okeh.

2— This is a variation of other "Wine" lobby stunts, all of which have aroused interest and sometimes newspaper comment for showings of Universal's "Wine." Incidentally this picture offered a good example of what may be done on a timely and topical tie-up—in this case with the popular eighteenth amendment and the phantom fleet that was presumed to be off shore.

3— A fashion review for children was staged at a Broadway, New York, theatre during the run of Principal Pictures' production "Captain January." The revue cost nothing as it was put on by manufacturers of juvenile apparel, especially those who put out the products that have been named after "Baby Peggy." There was a noticable increase in the matinee business, as the revue was especially interesting to women.

4— Notice the use of 24 sheets on either side of this lobby that lured 'em in for Vitagraph's "Captain Blood" at the Rivoli Theatre, Portland, Oregon. The 3 sheets and stills also helped materially, and the cost of the entire display was the price of some cardboard and paste. What did you do when you played this one? If you beat this lobby let us know.

No. 3—A Broadway Fashion Show for Principal Pictures' "Captain January." Matinee business showed an immediate increase, especially in female attendance.

No. 2—This stunt in the lobby stopped 'em for Universal's "Wine."

No. 4—Another type lobby for Vitagraph's pirate picture "Captain Blood." It shows fine appreciation of "cut-out" values.

EMPTY SEATS!

Done and Can Be Done Case Is Trivial—and the Returns to the Box-Office O v e r—Ballys, Lobbies, Fill Those Seats for You!

No. 5—An alarm clock window that woke 'em up for Universal's "Fast Worker."

No. 6—This window sang a "Song of Love" for the First National picture.

5— Here's a Broadway, New York window tie-up for the showing of Universal's "The Fast Worker" at the Broadway Theatre. Joe Weil, Universal exploiteer effected this one and put in the window cards which read "Reginald Denny Says: Every Fast Worker needs an Alarm Clock," and "Buy an Alarm Clock today and be 'The Fast Worker' tomorrow."

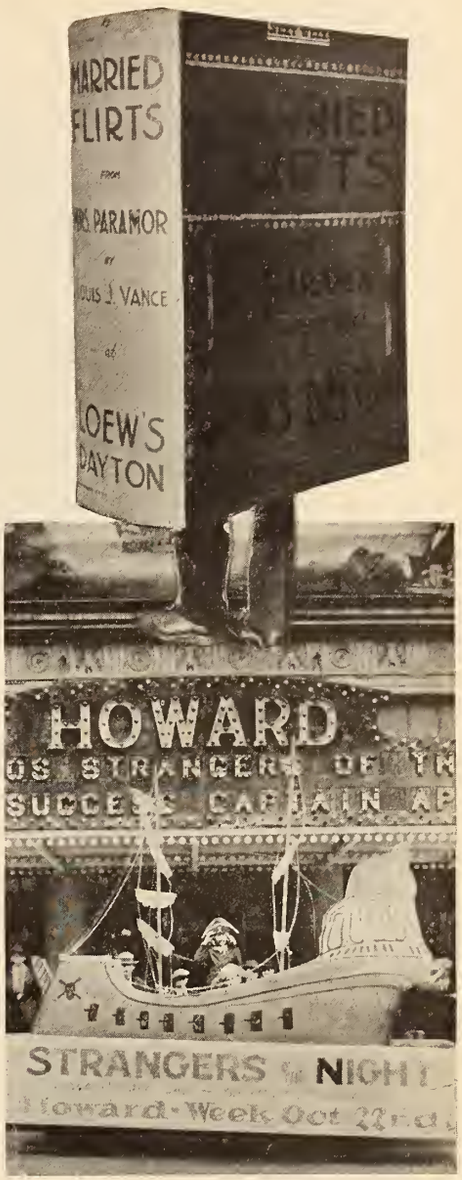
6— In Nashville, Tennessee, the manager of Loew's Theatre believes in the efficiency of window display tie-ups. When the playhouse was showing First National's "The Song of Love" this extra lobby helped business for the music store and also for the picture. The window card tells the passersby that the photodrama is as wonderful as the glorious song it portrays."

7— Here's a tie-up you can get through the Axton-Fisher Tobacco Company, manufacturers of Clown cigarettes. This one was put on for the showing of First National's "The Perfect Flapper" at the Knickerbocker Theatre in Nashville. Tenn. Needless to say it attracted lots of attention to the theatre and its attraction, as well as directing smokers to this brand of cigarettes.

8— The walking book bally is not climbing the marquis of the Howard Theatre, Atlanta, Georgia, but both illustrations show the results of exploitation thought on the part of theatre managers. The "Married Flirts" idea was used for the showing of that Metro picture at Loew's Dayton Theatre, while the "Strangers of the Night" float pulled them in when the Metro release played Atlanta.

9— How is this for a clever disguise for the box-office? It created much comment for the showing of Metro's "The Navigator" in which the solemn comedian Buster Keaton is starred. The only requisite of such a display is an ounce of ingenuity, and a pound or so of real honest-to-goodness showmanship effort.

No. 7—Combination tie-up, bally and lobby for First National's laugh-producer, "Perfect Flapper."



No. 8—A motor float for "Strangers of the Night" and a walking book for "Married Flirts" both Metro pictures.

No. 9—This one helped "The Navigator" the farce Buster Keaton played and made for Metro-Goldwyn.

This prologue was put out by the management of the Strand Theatres, New York, in connection with the showing of the Mary Pickford-United Artists' film "Rosita" and might be used with great effectiveness with any picture having Spanish atmosphere.

Prologs Hold Patronage

THE value of prolog presentation confronts the inexperienced exhibitor with doubt. "Will it pay?" he asks. "How can a prolog increase box-office receipts? And why the added expense for something the public did not come to see?" But—

The manager who has staged prologs long enough to feel the pulse of their pulling power has a different story to tell. He measures the real worth of these introductory features by the impressions they make upon his patrons. And therein lies their secret worth.

Many a good prolog saved an unpopular screen production. Many a prolog that has packed a theatre.

A prolog is atmosphere vitalized—atmosphere of the play made realistic. That's why a good prolog preserves the atmosphere of the picture and the play lives long after it has been shown.

If properly staged and effectively presented, a prolog stamps the public mind with the merits of the picture most indelibly. It creates impression. And impression compels expression—expression of satisfaction, pleasure, enthusiasm.

Impressions that cause theatre patrons to express themselves are the best advertisements in the world. They will pack theatres anywhere.

Thus a prolog, painstakingly presented, proves a prominent factor in pulling the crowds and increasing your receipts. It transforms patrons into living, breathing, walking dynamos of publicity—publicity that always scores a beat in packing a house. Public satisfaction with any picture creates an irresistible desire among others to see it. And a good prolog is one of the most important features in screening a production successfully.

One of the most interesting prologs ever hitched up to a picture was staged at the Strand Theatre, New York, when "Rosita," with Mary Pickford, offered a splendid scene for a novel version of Spanish atmosphere. As the illustration on this page depicts, the Spanish dancer appeared behind a veil which gradually faded into a screen upon which the opening of the play appeared. Being strictly Spanish, the prolog forced an atmosphere through which the patrons lived until the end of the picture. The box-office receipts proved how the "impressions" thus created caused multitudes to pass word along that "Mary Pickford was appearing in 'Rosita' at the Strand."

This appropriate prologue was used by the Strand Theatre, Syracuse, N. Y., when First National's "Sundown" played that theatre. It supplies the correct atmosphere for the locale of the action, and did not entail any great expense for the wide-awake, enterprising exhibitor.

Another impressive prolog was possible recently when the management of the Strand Theatre, Syracuse, N. Y., took advantage of its possibilities with the First National's western special, "Sundown," and drew great throngs to the playhouse. The prolog consisted of a drop curtain with western scenery painted thereon, with four cowboys, specially attired, musing around the campfire. The scene was illuminated with light blue light; the fireplace being red. While the audience was studying the scene, a voice from the campfire broke through the silence singing "Land of My Sunset Dreams." At the refrain the cowboy singer turned to his pals and they joined in. As the chorus ended the lights were dimmed and the picture began to appear on the screen.

Needless to say the "Sundown" prolog created an impression about which the public talked for weeks.

WRECKED CAR IDEA AGAIN SUCCESSFUL

Sharminsky and Stenett of Capitol Theatre, Dallas, Texas, during the engagement at that theatre of "The Reckless Age," Universal Jewel starring Reginald Denny, elaborated on the stunt of using wrecked automobiles to exploit the picture and made a big hit with it.

Meredith tied up with the *Dallas Journal* and the police department who helped him considerably in putting over his idea. He staged a parade of wrecked cars led by a band and a police consort, that stretched for two blocks. A big truck, equipped for carrying home smashed cars, followed the band and the police with a large sign in front reading: "Fatalities of the Reckless Age." Then followed a record of auto deaths for the year and for the day. Under this was "Be Careful, What's Your Hurry? Make Dallas Safe. *Dallas Journal.*" In addition to this each one of the wrecked cars in the parade carried a banner referring to the picture, "The Reckless Age" at the Capitol Theatre. The stunt not only pulled great interest on the street, but the *Journal* carried readers on it.

New Stunts for "Sea Hawk"

When "The Sea Hawk" played in the Orpheum Theatre, Allentown, Pa., Ed R. Moore, manager of the theatre, brought results. One that attracted attention was the transparent envelope, in which was inclosed a herald showing the face of Milton Sills. Across the top in red ink was printed "Warning! He's a Stealer of Women." These were handed out in various sections of the city.

All the taxi cabs in the city were bannered a week in advance of the opening performance, and besides carrying the ad for the show and theatre, had an additional banner upon which was printed their proposal to carry any one to the theatre free on the opening night should the weather be rainy. Grant's department store put out 10,000 rotogravures, each package going out of the store having one of these banners wrapped around the article.

Press Books That Mean Something to Exhibitors

Rayart Sheet on "Easy Money" a Fine Example

A striking poster for "Madonna of the Streets" which First National made starring Nazimova and Milton Sills in a highly emotional story of a woman's love.

"DOT" CLEVELAND, press-book impresario for Rayart Pictures as well as director of publicity and advertising, has put out a showmanship sheet for "Easy Money" that will help the picture make real easy money for every exhibitor who follows or adapts its ideas.

A clear, concise synopsis of the story, devoid of applesauce, will prove of benefit to those showmen who prefer to evolve their own stunts. Samples of the paper are shown with suggestions as to their use. There are half a dozen tie-ups, and more than that number of workable exploitation ideas, efficient and inexpensive.

Attractive "stage money" throw-aways are appropriately suggested, as well as a number of clever ideas built about the title of the production. In addition there is a liberal interspersement of readable copy,—advance notices, reviews, program fillers, and news items—the type of "news" that editors can print with clear consciences.

Single and double column ads—the kind that mean something—are shown in profusion, and, all in all, there is not a column in this twenty page book from which any showman may not derive "Easy Money" at the box-office when he shows the picture.

Press books such as this one are of great actual worth to exhibitors, and those who fail to avail themselves of the coin-collecting thoughts presented by box-office brains are overlooking a real opportunity to increase the volume of the pay-box echo.

A poster that is sure to catch the eye is this one, advertising King Vidor's production of "The Wife of the Centaur" which was made for Metro-Goldwyn with Eleanor Boardman, John Gilbert and Eileen Pringle as members of the all-star cast.

Sick or Well—He Puts Them Over

"CYTHEREA" was the attraction at the Schade theatre, Sandusky, Ohio. George J. Schade, owner and manager, had sought in vain a means of getting it before the pubic.

The day before "Cytherea" opened Mr. Schade fell ill and had to stay at home for a day or so. "I'd have given ten dollars if I could have seen most any kind of a picture," he admitted next day. So it wasn't free advertising that prompted him to telephone his assistant to take "Cytherea" to the home of one Steve McMahon, bedfast invalid for nineteen years, and screen it for Steve's benefit.

Nor was there free advertising in his mind when he ordered that from the McMahon home, "Cytherea" be taken to the Providence hospital and screened for the benefit of one Edward Strang, a helpless and also bedfast invalid for six years, and thence to the Good Samaritan hospital room occupied by C. Webb Sadler, Sandusky's city manager, laid up with a broken leg since the tornado wrecked a goodly part of Sandusky's waterfront section last June.

"I'd had the experience," said Schade. "I knew those poor fellows, flat on their backs, would appreciate a picture and I made up my mind that they were going to see one."

When "Flirting With Love" played at the Capitol Theatre, Sacramento, California, this attractive window display was arranged with the Owl Drug store. It is a First National picture, starring Colleen Moore and Conway Tearle. It was tied up with cosmetics.

That when a fellow does a good turn he should be paid back in some way somehow, seems to be one of old Dame Nature's steadfast rules.

The Sandusky newspapers seized upon the fact of Schade's illness and the thoughts that came to him in his confinement as well as the action that they prompted, and the result was a couple of the best human interest stories that a reporter ever turned in.

Thousands of readers read the stories published and, of course, had their attention fixed on "Cytherea," the fact that "Cytherea" was the picture that had made life bright for three who long have been living in comparative darkness, and the further fact that "Cytherea" was the attraction at the Schade. It did a good business despite bad weather.

"But if it hadn't been for the fact that my sympathy got to working overtime and that it—unintentionally, insofar as I was concerned—kicked up what the newspapers considered a good story, I'm thinking the week would have been a pretty dull one insofar as the show shop was concerned," said Schade, "for the picture had not been exploited because of my illness."

LIFE SAVERS FOR "THE NAVIGATOR"

Two young women in sailor costume recently advertised Buster Keaton's "The Navigator" to good effect in Akron, Ohio, where the picture ran successfully at the Allen Theatre. These young women distributed life-saver mints in envelopes on which were printed Keaton in sailor costume with a life-saver around his shoulders, along with the date and place of the showing. These girls stood at the entrance of the principal stores and factories of Akron and upon the corners of the busiest streets, achieving a widespread publicity for the showing. C. C. Deardourff, Metro-Goldwyn publicity representative, supervised the distribution, and prevailed upon the exhibitor to increase his space in the Sunday edition of the dailies from two tens to a half page. A special lobby display also contributed to the success of this campaign, which increased attendance at the Allen Theatre.

A novel stunt, taken from Universal's press book and used by the manager of the Washington Theatre, Bay City, Mich., to exploit "The Fast Worker," a Universal-Jewel with Reginald Denny. It is a road map showing the progress of the fast worker.

BIG BOOK TIE-UPS FOR LYCEUM OPENING

Thomas Hardy's "Tess of the D'Urbervilles" was featured by the book departments of three large department stores and by a large book dealer in Minneapolis, Minn., in connection with the showing of Marshall Neilan's Metro-Goldwyn production of the Hardy masterpiece at the New Lyceum Theatre on its opening week.

"Covered Wagon" Tours New England States

Covers Entire Poli Circuit

PROBABLY the most extensive perambulation of any covered wagon built for the exploitation of the Paramount picture is the one which Gordon Wrighter, manager of Poli's Palace, Springfield, built as an exact duplicate of the famous vehicle of '49.

The gear has heavy wheels with wide shoes suitable for muddy going. The body is paneled and boat shaped just like the prairie schooners built by the more experienced pioneers. The great canvas top is stretched over iron hoops, has the proper sag, and is hooded at both ends according to specifications. With a double team it has been hauled all around Springfield during the Fair Week, and was exhibited to thousands of visitors on the grounds of the Eastern States Exposition.

A week ago it started over the road to Hartford, Conn., (four hours by train.) One of the features of this jaunt was a cart of live fowl roped on to the rearend. A Boy Scout rode with the wagon distributing heralds all along the route. This is the first jump on the tour that will take the wagon through the Poli theatre circuit in New England.

When it arrived on the outskirts of Hartford, a great reception was on hand, headed by Manager Clancy of Poli's, and John Callahan, Paramount exploiteer. A troop of Boy Scouts and Campfire Girls met the wagon and escorted it into the city where the entire procession passed in review of the Mayor and City Hall officials. Permission to camp in a lot in the center of town was granted.

The same program was carried out in Meriden and the wagon is now on the way to Worcester. Wherever the booking dates on the Poli circuit will permit the Wrighter wagon will be on hand to get a parade and review for the opening day. It is expected to be on hand for the Malden, Everitt, Waltham, Taunton, Haverhill and Brockton openings and in Lynn and Providence if the dates can be spaced far enough apart.

* * *

ORGAN OVERTURES BUILD UP ATTENDANCE

To build up the mid-week attendance on Wednesday and Thursday at Joseph Stern's Castle Theatre in the Irvington section of Greater Newark, Special Representative, Leon O. Mumford has introduced a series of Popular Request Organ Selections to be rendered as overtures on these two nights.

Screen trailer, program announcement, newspaper display advertisement and reading notice was made, the following copy being used by all three publicity methods:

This stunt was used by one exhibitor during the run of Harold Lloyd in "Doctor Jack," a Pathe film, which went over big.

THE CASTLE'S MAMMOTH GRAND ORGAN PLACED AT THE DISPOSAL OF ITS PATRONS FOR AN INDEFINITE PERIOD.

Any request or suggested composition, classical, popular, jazz, old time songs of yester-year, religous numbers, marches, waltzes, dances, military, patriotic, folk songs etc., will be played by J. Miller Smith, the Castle Theatre's master organist, as an overture during the matinee and evening de luxe program presentation on Wednesday and Thursday of each week.

Sol Lesser Plans Some Big Stunts

Says "Advertising Pays"

Sol Lesser, president of Principal Pictures Corporation, is a showman with a different angle for everything that comes along. While he was working with Harold Bell Wright and others on the titling and cutting of Wright's "The Mine With the Iron Door," produced by Principal Pictures, he observed that thousands of persons passed the Principal Pictures studios in Los Angeles daily. He promptly telephoned to a Los Angeles bill posting company and the next day workmen were engaged in erecting stands around the studio. When these were finished block and pictorial 24-sheets on "The Mine With the Iron Door" were put up.

The result was that hundreds of tourists, admirers of Harold Bell Wright, called at the studio to express their appreciation of the work of picturizing Wright's stories which is being done by Principal Pictures. The "studio bill posting" caused comment everywhere. Lesser smiled when he heard of it.

"Advertising begins at home, does it not?" he asked. "We don't propose to stop at stands. It is our intention to send up big balloons, anchoring them near the studios, and announce the names of all of the Wright pictures. We are doing big things and we want to tell about them in a big way."

Something unique in the way of exploitation is this miniature baseball diamond for the Universal picture "Hit and Run" starring Hoot Gibson. This was arranged for a lobby display for the Victoria Theatre, Harrisburg, Pa., and caused much interest.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

BETTY COMPSON IN WEAK PICTURE

"Locked Doors" Proves to be Very Ordinary Production

"LOCKED DOORS." A Famous Players-Lasky Production. Written and Adapted by Clara Beranger. William DeMille, Director. Length, 6221 Feet.

CAST AND SYNOPSIS

Mary Carter ..... Betty Compson
Mr. Reid ..... Theodore Roberts
Laura Carter ..... Kathlyn Williams
John Talbot ..... Theodore von Elz
Norman Carter ..... Robert Edeson
Mickey ..... Elmo Billings

Mary Carter marries in order to provide a home for her semi-invalid father. At a house party she falls in love with John Talbot. John accepts a position with Mary's husband and the lovers meet at Carter's home. They decide that they must part and while John is in Mary's room a fire breaks out and they are discovered. Carter finds that Mary does not love him and decides to grant her a divorce.

"LOCKED DOORS" is one of those triangle affairs with no new angles and little entertainment value. It is not the fault of the cast that the picture falls far below the standard of Compson pictures. The story simply is not there and its box office value is exceedingly doubtful.

It seems too bad that such an excellent cast should be wasted on such flimsy material. One knows from the beginning that Mary and John will finally be free to wed and that the husband will prove a gallant and give Mary her liberty. Everything is too obvious to make the picture interesting. There is no action and no thrills.

Theodore von Elz is given a part that is exceedingly difficult to go through. He wanders about like a lost soul and at times is forced to do stupid things that are beyond hope. He does his best, however, to make the picture go across but without success.

Betty Compson, as usual, is very good. She works hard to make something out of the story and at times creates some interest but these only break the monotony momentarily.

Robert Edeson probably has the best opportunity to show some clever acting and he takes advantage of every opportunity and he creates enough sympathy to make one hope that his wife will reciprocate his love.

Theodore Roberts furnishes the comedy touches. He takes the part of the semi-invalid father of Mary and is a devotee of solitaire and cocktails. Although he appears in but few of the scenes, each appearance is good for a laugh.

There are few outstanding features in this picture. The mountain scenes are beautiful and there are all too few of them. The only other scene worthy of note is the fire, but in this no one in the picture seems to be excited, least of all Miss Compson and von Elz who are found in a compromising situation.

The picture may draw owing to the strong cast. It would be well to advertise the names prominently.

You might tie-up with a hardware shop for a display of locks and it might be possible to tie-up with the Western Union with placards reading "There are no 'Locked Doors' here. We are always open."

Feature Betty Compson, Theodore Roberts and Ralph Edeson.

"AS A MAN DESIRES" BOX-OFFICE FILM

Good Story and Cast Supply Interesting Entertainment

"AS A MAN DESIRES." First National Production. From Gene Wright's novel, "Pandora La Croix." Directed by Irving Cummings. Length, 7,790 Feet.

CAST AND SYNOPSIS

Major John Craig ..... Milton Sills
Pandora La Croix ..... Viola Dana
Gloria Gordon ..... Ruth Clifford
Col. Carringford ..... Paul Nicholson
Gorilla Bagsley ..... Tom Kennedy
Toni ..... Hector Sarno
Major Gridley ..... Lou Payne
The Duchess ..... Anna May Walthal

Major Craig, under the impression that he has killed a superior officer who has interfered in a love affair, flees to the South Seas and becomes a prosperous pearl fisher. He discovers a beautiful native girl and marries her. The mate of his boat finds evidence that there is a big reward for Craig's arrest. The mate sends word to the authorities. A government representative arrives on the island and is taken ill. Craig operates and finds that the man brings a message that Craig has been cleared of murder. The mate attempts to kill Craig but the native girl intercepts the bullet and Craig becomes reconciled with his old love.

HERE is South Sea atmosphere and a mighty interesting story. In it Milton Sills, as Major Craig, does some excellent work and the result is a good box-office picture.

There is always a fascination about the South Seas and when a good story is tied up with an exceptional cast and clever directing there is sure to be entertainment value in the film. This picture has the things that make a picture go over big. There is heart interest and excitement. It is not put on too thick, but just in the right proportion to make it impressive.

In one scene Tom Kennedy and Milton Sills stage a rough and tumble bout that is worthy of comment. It is a slugfest that will make the fans grip their chairs and wait in breathless suspense until Sills puts over the finishing punch that ends the battle.

The South Sea scenes are good and the photographer has taken advantage of every scene to bring about the best results. The scenes on Craig's island are interesting.

Director Cummings has added many deft touches that add greatly to the subtleness of the picture. All of the scenes that acquire delicate handling are shown without flaw.

Milton Sills bears the burden of the picture and is admirably suited for the part he plays. It calls for emotional acting and yet for some strong arm work that is above average. He meets every requirement. In this picture his first few scenes show him with a mustache, which by the way is not at all becoming to him.

Viola Dana, as the native girl, is excellent. She adds many little comedy touches that enliven the picture. She is called upon for some heavy acting and does well in each of her scenes.

Tom Kennedy is well cast. As the captain of a poaching boat he fills the part. His huge bulk and forbidding countenance make him look the part of a pirate. His fight with Milton Sills is a great piece of work.

It should be possible to tie-up with drug stores for a display of cosmetics and women's wear shops for displays of gowns with cards bearing the captions "Men desire women to be beautiful It is our aim to make the woman of this city the world's most beautiful."

'FIFTH AVENUE MODELS' HACKNEYED THEME

Norman Kerry and Mary Phibin Leading Players in Universal Film

"FIFTH AVENUE MODELS." A Universal-Jewel. Photoplay. Author, Muriel Hine. Director, Svend Gade. Length, 6,581 Feet.

CAST AND SYNOPSIS

Isoel Ludant ..... Mary Philbin
Francis Doran ..... Norman Kerry
Joseph Ludant ..... Josef Swickard
Abel von Groot ..... William Conckllin
Tory Serecold ..... Rosemary Theby
Mme. Suze ..... Rose Dione
Rosalie ..... Betty Francisco
Van der Frift ..... George B. Williams

Isoel Ludani, daughter of an unsuccessful artist, works as a seamstress in the shop of a fashionable modiste to earn a living for herself and father. She gains the attention of Francis Doran, an art dealer. Quarreling with one of the girls Isoel is discharged. In the fight the dress she is wearing is ruined and she receives a bill for $150 from the shop. Her father, to save her, enters into a compact with some crooks to steal a painting, is arrested and sent to prison. She then accepts a position from Doran as his secretary, causing her no littlee mbarrassment. She is suspicious of Doran's interest in her until he stands by her in her hour of trouble. Her father is released from jail and his painting is acclaimed as a masterpiece.

IT will be seen from the summary of "Fifth Avenue Models" that it is a rejuvenated and somewhat glorified version of "Bertha, the Sewing Machine Girl." All the elements are there and it is a mystery how anyone could have such stalwart faith in such a story to give it a handsome production, a lavish cast and a good director. It is the old, old story of the poor girl who remains good in the midst of a cold, cruel world. Of such texture is "Fifth Avenue Models" made, and it is threadbare, worn and old-fashioned It seems a pity to waste such accomplished players as Mary Philbin and Norman Kerry on a vehicle of this kind. The greatest artist could not lend conviction to a piece so hopelessly theatrical, for the machinery in this film not only creaks but groans laboriously.

Had the production been in less expert hands it would have been a burlesque, but Director Gade is to be commended for the skillful manner in which he handles some of the situations. That he has failed in making the picture convincing is in no measure due to his direction nor to lack of co-operation on the part of the actors, but rather to the adapter, or the author of the novel from which it was taken. Not having read the book, it is impossible to say, but it is our conviction and an opinion shared by many that where certain things may "get by" on the printed page, under the searching eye of the camera, the same situations appear ludicrous. It is a broad span from the novel to the screen, and very often the total effect is lost in the transition.

It must be said in justice to the producers that they have done well by the picture, sparing neither expense nor effort to make the film a success. Nor would we go so far as to say that it will not be a success from the box-office angle in certain houses.

We would suggest to the exhibitor of the first run house, however not to overemphasize the theme of the story, but rather to play up the cast. Incidentally Mary Philbin and Norman Kerry both give a good account of themselves although they appear at times to be struggling somewhat with hopeless roles.

"THE NARROW STREET" LIGHT AND AMUSING

Warner Brothers Have Made a Good Audience Picture

"THE NARROW STREET." Warner Brothers' Photoplay. Author, Edwin Bateman Morris. Director, William Beaudine. Length, 5,500 *Feet.*

CAST AND SYNOPSIS

Doris ..... Dorothy Devore
Simon Haldane ..... Matt Moore
Ray Wyeth ..... David Butler
Garvey ..... Russell Simpson
Aunt Albina ..... Kate Toncray
Aunt Agnes ..... Tempe Pigott
Nell ..... Gertrude Short
Edgar Deems ..... George Pierce

Simon Haldane is a young man with very old-fasbioned ideas, carefully watched over by two maiden aunts. He is employed in an office where his efforts are only partly appreciated until an expert accountant looks things over and he is made manager. One rainy night a girl comes out of the storm, and in search of sbelter and a retreat, happens into Simon's home. The next morning he discovers her, and she feigns sickness. His chivalry aroused, Simon puts her to bed and gives her breakfast. It leaks out that there is a girl in his house, and the whole office turns out and pays him and his supposed bride a visit. Complications set in, but Simon gradually weakens, and the girl has been in love witb him from the start. A happy future dawns for Simon and Doris, who turns out to be the daughter of his employer.

ENTERTAINING, amusing, hilarious,—these are the terms that come to mind when one reflects upon "The Narrow Street," and evidently the audience thought the same, judging from the ripples of laughter that at times became an uproar when the film was shown at the Piccadilly Theatre, New York. No matter how you consider it, the piece is delightfully diverting and certain of the characters are so true to life that they strike home with a bang. There is probably no one who has not met a Wyeth at one time or another, and the species seems indigenous to that region known as the office. The type is familiarly known as the office pest,—that hail fellow well met who thinks he is quite the boy. You have all met him; he could shake the hand off a wooden Indian and take a cigar at the same time. Not a little of the merriment is caused by this chap, although the laugh is always at his expense. Of this, however, he is blissfully ignorant. It would not take a prophet to foretell that "The Narrow Street" will have a double line at the box-office, for next to eating the American public prefers to laugh, and this affords ample opportunity.

There is not so much to the story itself but it is rich in character development, replete with humor and played in a spirit of light raillery that lifts it at once from the level of mediocrity. It is also directed with rare good judgment, and titled exceptionally well. In a word it is acted, directed and written in the same happy key.

Perhaps one of the most amusing bits in the film (although it is difficult to single out high-lights in one so replete with laughable incidents) is the scene where Simon steps out for his first taste of night life. The title writer hit it off pretty well when he said: "Simon had never been up so late in his life, except with a toothache." The jazz music gets under the skin of Simon, and he steps out to the strains of the orchestra. Doris tells him he's a wonderful dancer, and under the spell of her enthusiasm he tries a few fancy dips, too ludicrous for words.

Matt Moore gives a splendid characterization of Simon, Dorothy Devore makes the role of Doris radiant with charm, and David Butler as Wyeth contributes an amusing portrait of the show-off. The remaining cast meets all requirements.

You cannot do better than to book "The Narrow Street" for a long run.

Advertise it as a scintillating comedy of domestic complications and be sure to feature Matt Moore and Dorothy Devorc, both of whom enjoy considerable popularity with the fans.

TALMADGE IN NEW STUNT PICTURE

"Youth and Adventure" Gives Athletic Star Plenty of Thrilling Feats

"YOUTH AND ADVENTURE." An F. B. O. Photoplay. Author, Howard Clark. Director, James W. Horne. Length 5,565 *Feet.*

CAST AND SYNOPSIS

Reggie Dillingham ..... Richard Talmadge
Joe Potts ..... Pete Gordon
Clint Taggart ..... Joseph Girard
Mary Ryan ..... Margaret Landis
Red Mullin ..... Fred Kelcey
Phyllis ..... Katherine Lewis

Reggie Dillingham, a society clubman, has squandered the greater part of the fortune left him by his father along tbe Great White Way. Having spent all but $70,000 of an estate of one million, he is upbraided by his attorney, who bets him he cannot turn over the money to him, support himself for six months and make a success. Reggie takes it up, and after trying various jobs witbout success, and failing at the end of the allotted time to make good, decides to take his money back. His attorney has invested it, however, and has lost it in the stock market trying to make more for his young client. Finally thrown on his own resources, he makes good, securing an offer to manage a paper for Taggart, a power in town. By skillful manouvering he finally shows Taggart up to be a bootlegger and a thief, and rounds things off by marrying his secretary.

FOR those who like action and thrills, "Youth and Adventure" will do well enough, that is if you do not ask for too much plausibility in your film entertainment. However, it must be said that it provides Richard Talmadge with an opportunity to perform enough dare-devil stunts and acrobatics to satisfy the most ardent of his admirers. Any theatre where sensational melodrama is the vogue ought to do good business with "Youth and Adventure," and in spite of the strain that is put on one's credulity and imagination, those who like their thrills spread on rather thick will probably find this picture entertaining.

The film moves at a speedy pace, there are a few touches of comedy to lighten up the melodrama, and the hero executes some remarkable feats of agility and athletic prowess, leading up to a climax that is gripping and exciting in the extreme. Then there is heart interest woven into all these hectic proceedings, and a bootlegging element dragged in toward the end is sufficient proof the producers have resorted to every well-known method of sure-fire screen formula.

It is amazing to what lengths the scenario writer will go in order to provide the action necessary for a real melodrama. In this film there is an excellent example of just such a thing. Talmadge, as a young fellow trying to secure a position harasses a capitalist to such an extent, that in order to be rid of a nuisance, he makes the young pest managing editor of a newspaper which he controls. In open defiance to the owner's wishes he inaugurates a policy entirely at odds with that individual's taste, and even uses the newspaper to expose the unjust dealings of the owner. At last, Taggart, the owner is able to brook such high-handed proceedings no longer and orders Talmadge out of the office. Refusing to go, Taggart brings in a band of roughnecks, and orders them to throw the editor out. In one of those moments so dear to the hearts of all writers of melodrama, Talmadge appeals to his fellow workers to back him up in his stand, and needless to say they respond to a man, fighting with him in the name of righteousness against their employer and their pay envelope.

Of course Talmadge and his men win, making such a wreck out of the newspaper office that it has the appearance of being swept by a cyclone. This is the climax of the picture, and it must be said that never was this done before on the screen. Which may be taken either as a boost or a slam, according to the taste of the spectator.

Talmadge has proved that he is a good drawing card in the box-office of the neighborhood playhouse, and is entitled therefore to his name in the electric lights.

"PORTS OF CALL" GOOD AUDIENCE PICTURE

Edmund Lowe Plays Role of Coward Who is Regenerated

"PORTS OF CALL." A Fox Photoplay. Author, Garrett E. Ford. Director, Denison Clift. Length, 5,500 *Feet.*

CAST AND SYNOPSIS

Kirk Rainsford ..... Edmund Lowe
Marjorie Vail ..... Hazel Keener
Randolph Sherman ..... William Davidson
Archer Rainsford ..... William Conklin
Sly ..... Bobby Mack
Lily ..... Lilyan Tashman
Mrs. Rainsford ..... Alice Ward
Peggy ..... Mary McLean

Kirk Rainsford is a wealthy young clubman who in critical moments is a prey to fear and at times a coward. He is in love with Marjorie Vail, whose hand is also sought by Randolph Sherman. Both attend a charity bazaar that Marjorie is running at her home, and a fire starts, catching on to the bunting. It speedily gains headway and all are safe except Little Peggy, Marjorie's baby sister. She pleads with Kirk to save her, but he lacks the courage and Sherman plays the hero's role. For this public display of cowardice Kirk is disowned by his father, and he goes to the Philippines. There he reaches the depths until Lily, another drifter helps him to make a man of himself. He runs across Marjorie and saves her from the fury of a maddened native, and then he and Lily set out for the new world together.

PORTS OF CALL" has all that makes for a strong audience picture,—a hero with his share of human weakness, two women who love him desperately, a colorful background with most of the action taking place in the Philippines, a man's regeneration and well sustained dramatic action. There is no good reason why "Ports Of Call" should not hit the mark with the average audience.

The sequences depicting the Philippines are delightfully realistic, giving a vivid picture of the colorful atmospherc of the East, the treachery of the natives, a man's struggle with his lower nature and his final redemption by a woman, who like himself is a piece of human driftwood. Her finer instincts are aroused by her all-consuming love for a fellow in misfortune, and she brings out the best that is in him, helping him to find himself and accomplishing his ultimate regeneration. It will be seen at once that the theme is one which in spite of its somewhat familiar texture has appeal, and it must be said in justice that all concerned in its production,—director, scenarist and players have combined to bring out all the hidden possibilities tucked away in the script.

The scene in which young Rainsford fights with the thugs, not only for the possession of his money, which earlier in the evening he won at roulette, but fights with all the power of his being to redeem himself as a man, is moving and arresting, and is carried off by Lowe in fine style. It is pathetic to witness the poignant agony of Lily, who has given him back his self-respect and an interest in life, as she watches him through the window with his arm around Marjorie, whom he has admitted being in love with to Lily, before he came to the Philippines. Lily, however, has done her work well, for Rainsford is too much of a man to be an ingrate, and besides the unselfish interest of this other drifter has won a permanent place in his affections.

It is this final touch,—Rainsford's pursuit of Lily and their final union that lifts "Ports of Call" out of the mediocrity of screenland and gives it a human and distinctly untheatrical complexion.

There is much that is good and not a little that is excellent in this Fox picture, and not the least of all by any means is the careful and intelligent delineation of the character of young Rainsford that the author and Edmund Lowe have given to the part. Other telling performances are contributed by Lilyan Tashman, William Davidson and Hazel Keener.

Advertise it as a story of great human appeal with the Philippines as a background.

Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Distributor and Length of Film.

MAY

Title	Star	Distributor	Length	Release	Review
What Shall I Do	D. Mackaill	Prod. Dist.	6111	May 11	May 31
The Lightning Rider	H. Carey	Prod. Dist.	5771	May 18	June 28
Between Friends	Calhoun-Telligen	Viagraph	6936	May 11	
Virtuous Liars	Powell	Vitagraph	5500	May 18	
One Law for the Woman	Landis-Harris	Vitagraph		May 25	July 5
The Perfect Flapper	Colleen Moore	First National		May 25	July 5
The White Moth	LaMarr-Tearle	First National		May 11	June 28
Cytherea	Rubens-Stone	First National		May 4	May 3
The Circus Cowboy	Buck Jones	Fox	4000	May 11	May 17
Kentucky Days	D. Farnum	Fox	4508		May 11
No Mother To Guide Her	Spec. Cast	Fox	6650		May 24
High Speed	H. Rawlinson	Universal		May 25	June 28
The Dangerous Blonde	Laura LaPlante	Universal		May 19	May 31
The Chechahcos	Eva Gordon	Assoc. Exhib.		May 18	May 17
Unseen Hands		Assoc. Exhib.		May 25	June 7
The Spitfire	Blythe-Dexter	Assoc. Exhib.		May 4	June 14
Traffic in Hearts	Robt. Fraser	C. B. C.	5549	May 23	July 26
Ten After Ten	Chas. Hutchinson	Weiss Bros.		May 15	
Untamed Youth	Ralph Lewis	F. B. O.		May 5	
The Spirit of the U.S.A.	Johnnie Walker	F. B. O.		May 18	June 14
Dangerous Coward	Fred Thomson	F. B. O.		May 26	June 14
Danger Line	Sessu Hayakawa	F. B. O.		May 26	June 7
Dangerous Trail	Spec. Cast	Ambassador	5750	May 15	
Who's Cheating	Montagu Love	Ambassador	5000	May 31	Aug. 2

JUNE

For Sale	Windsor-Menjou	First National		June 15	July 6
The Self-Made Failure	Miller-Moore	First National		June 22	June 28
Lend Me Your Husband	Kenyon	Burr Pict.	6700	June 1	Oct.11
Another Scandal	Lois Wilson	Prod. Dist.	7322	June 22	
Daring Youth	Daniels-Kerry	Principal	5975	June 15	May 17
The Good Bad Boy		Principal	5198	June 29	June 7
Wanted by the Law	J. B. Warner	Sunset		June 15	
The Lone Chance	John Gilbert	Fox	4385		June 21
Western Luck	Buck Jones	Fox	5020		June 28
Daring Love	E. Hammerstein	Truart		June 15	July 10
Broadway or Bust	Hoot Gibson	Universal		June 9	June 21
The Reckless Age	Denny-La Plante	Universal		June 17	June 7
The Fighting American	Astor-O'Malley	Universal		June 22	May 31
The 6th Commandment		Assoc. Exhib.		June 1	July 6
Law Demands	Chas. Hutchinson	Weiss Bros.	4700	June 15	July 6
Napoleon and Josephine	All Star	F. B. O.	4324	June 2	July 5
There's Millions in It	All Star	F. B. O.		June 9	July 5
Sworus and the Woman	Pedro de Cordova	F. B. O.		June 16	Aug. 2
Fighting Sap	Fred Thomson	F. B. O.	4897	June 30	June 29

JULY

Yankee Speed	K. McDonald	Sunset		July 1	Aug.16
The Hellion	J. B. Warner	Sunset		July 15	
Liaten Lester	Moran-Fazenda	Principal	6242	July 6	May 10
The Masked Dancer	Chadwick	Principal	4720	July 13	June 14
Daughters of Pleasure	Prevost	Principal	5698	July 20	June 14
Girls Men Forget	Patsy R. Miller	Principal	5166	Sept.17	
Tiger Thompson	H. Carey	Prod. Dist.	4920	July 12	July 16
Her Own Free Will	Helene Chadwick	Prod. Dist.	5959	July 20	Oct. 4
Code of the Wilderness	Bowers-Calhoun	Prod. Dist.		July 6	July 12
Girl in the Limousine	Larry Semon	First National		July 20	July 5
The Arab	Navarro-Terry	Metro	6710	July 21	July 26
Revelation	V. Dana	Metro	8752	July 28	July 5
Romance Ranch	Gilbert	Fox	4741		July 1
In Fast Company	R. Talmadge	Truart		July 15	June 17
Behind the Curtain	All Star	Universal		June 21	July 5
Young Ideas	Laura La Plante	Universal		July 7	July 26
The New Schoolteacher	Mickey Bennett	C. C. Burr	5900	July 1	
Fatal Plunge	Chas. Hutchinson	Weis Bros.-Art.		July 15	
Rough Ridin'	Buddy Roosevelt	Weis Bros.-Art.		July 15	
A Woman Who Sinned	Mae Busch	F. B. O.		July 7	
Neglected Women	Seena Owen	F. B. O.		July 28	Aug. 16
Huntin' Trouble	Leo Maloney	Ambassador	5000	July 15	

AUGUST

Manhandled	Swanson	Paramount	6998	Aug. 4	Aug. 9
Wanderer of the Wasteland	Jack Holt	Paramount	7000	Aug.11	May 31
Changing Husbands	L. Joy	Paramount	6799	Aug.11	July 5
Mensieur Beaucaire	Valentino	Paramount	9100	Aug.18	Aug.23
Unguarded Women	Daniels-Dix	Paramount	6051	Aug.25	July 5
The Enemy Sex	Compson	Paramount	7861	Aug.25	July 5
Lily of the Dust	Negri	Paramount		Aug.25	Sept. 6
Bread	All Star	Metro	6726	Aug. 4	Aug. 2
Tess of the D'urbervilles	B. Sweet	Metro	7500	Aug.11	Aug. 9
Broken Barriers	All Star	Metro	5717	Aug.18	Aug.16
Little Robinson Cruaoe	J. Coogan	Metro	6126	Aug.25	Aug.30
Unmarried Wives	M. Harris	Lumas		Aug. 1	Dec. 27
America	All Star	United Artists		Aug.15	
Behold This Woman	I. Rich	Vitagraph	6425	Aug. 3	Aug.11
The Speed Spook	J. Hines	East Coast	6700	Aug.30	Aug.30
Youth For Sale	May Allison	Burr Pict.		Aug. 1	Nov. 15
The Fire Patrol	All Star	Chadwick	6600	Aug.15	May 31
Truth About Women	Hampton-Sherman	Banner		Aug.15	
Legend of Hollywood	Marmont	Prod. Dist.	5414	Aug. 3	Aug.23

Title	Star	Distributor	Length	Release	Review
The Wise Virgin	Patsy Ruth Miller	Prod. Dist.	5991	Aug. 10	Dec. 13
The Siren of Seville	Priscilla Dean	Prod. Dist.	6724	Aug. 17	Sept. 6
In High Gear	K. McDonald	Sunset		Aug.15	
Horse Shoe Luck	J. B. Warner			Aug.15	
Against All Odds	Buck Jones	Fox	4809		Aug.30
That French Lady	S. Mason	Fox	5470		Aug.30
The Heart Buster	T. Mix	Fox	4500		Aug. 2
The Desert Outlaw	Buck Jones	Fox		Aug. 24	Sept.20
Lash of the Whip	Ashton Dearbolt	Arrow		Aug. 1	
Two Fisted Justice	Dick Hatton	Arrow		Aug.30	
Circus Lure	Matty Mattison	Sanford		Aug. 1	
Three Women	Marie Prevost	Warner Bros.		Aug.18	Oct. 4
The Back Trail	Jack Hoxie	Universal		Aug. 8	June 28
The Signal Tower	Virginia Valli	Universal		Aug. 3	
The Sawdust Trail	Hoot Gibson	Universal		Aug.10	July 26
Fighting Fury	Hoxie	Universal		Aug.24	Aug.23
Wine	All Star	Universal		Aug. 31	Sept.13
Lure of the Yukon	Eva Novak	Lee-Bradford		Aug. 1	Aug. 23
Stranger of the North	Richard Travers	Lee-Bradford		Aug. 1	Aug. 23
Who's Cheating	Montague Love	Lee-Bradford		Aug. 1	Aug. 2
Lights of London	Nigel Barrie	Lee-Bradford		Aug. 1	
Love, Life and Laughter	Betty Balfour	Lee-Bradford		Aug. 1	
Heart of Alaska	Maurice Costello	Lee-Bradford		Aug. 1	
For Woman's Favor	Owen-Dexter	Lee-Bradford		Aug. 1	
Never Say Die	D. McLean	Assoc. Exhib.		Aug. 31	Aug. 16
The Battling Fool	Fairbanks-Novak	C. B. C.	4978	Aug. 1	
Foolish Virgin	E. Hammerstein	C. B. C.	5900	Aug.15	
Radio Flyer	Chas. Hutchison	Weiss Bros.-Art.		Aug. 15	
Battling Buddy	Buddy Roosevelt	Weiss Bros.-Art.		Aug. 15	Sept.20
Fools in the Dark	Moore & Miller	F. B. O.		Aug. 24	July 26
Messalina	Countess Liguoro	F. B. O.		Aug. 24	Sept.13
American Manners	Richard Talmadge	F. B. O.		Aug. 4	Sept.13
Payable on Demand	Leo Maloney	Ambassador	5000	Aug. 15	Sept.13
Crashin' Through	Jack Perrin	Ambassador	5000	Aug 15	

SEPTEMBER

Roaring Rails	Carey	Prod. Dist.	5753	Sept.21	Oct. 25
Ramshackle House	B. Compson	Prod. Dist.	6257	Sept. 1	
Barbara Frietchie	F. Vidor	Prod. Dist.	7179	Oct. 26	Oct. 6
Chalk Marks	Marguerite Snow	Prod. Dist.		Sept.14	
The House of Youth	Jacqueline Logan	Prod. Dist.		Oct. 19	Nov. 1
Sinners in Silk	All Star	Metro	5750	Sept. 1	Sept.27
The Red Lily	Navarro	Metro	6975	Sept. 8	Aug.16
Yolanda	M. Davies	Metro	10125	Sept.15	
Wine of Youth	All Star	Metro	6600	Sept.22	July 26
One Night in Rome	Laurette Taylor	Metro	5883	Sept.29	Nov.15
His Hour	All Star	Metro	6300	Sept.29	Oct.11
Sideshow of Life	Torrence	Paramount		Sept. 1	Aug.23
The Covered Wagon	Lois Wison	Paramount		Sept. 8	
Man Who Fights Alone	Lois Wison	Paramount	5991	Sept.15	Aug.16
Sinners in Heaven	Danies-Dix	Paramount	6768	Sept.15	Sept.27
The Alaskan	Taylor-Meighan	Paramount	6757	Sept.22	Oct. 4
Feet of Clay	LaRocque-Cortez-R	Paramount	9746	Sept.22	Oct. 4
The Female	B. Compson	Paramount		Sept.22	Sept.20
Dorothy Vernon	M. Pickford	United Artists	9500	Sept.15	May 17
Smoking Trails	Bill Patton	Madoc		Sept.15	
Captain Blood	Kerrigan	Vitagraph	10086		Sept, 21
Meddling Women	L. Barrymore	Chadwick	7000		Oct. 18
Man without a Heart	Novak-Harlan	Banner		Sept. 17	
Empty Hearts	Clara Bow	Banner		Sept.15	Sept. 6
Captain January	Baby Peggy	Principal	6194	Sept.15	July 19
Dynamite Dan	K. McDonald	Sunset		Sept. 15	
Last of the Duanes	T. Mix	Fox	6942		Sept. 6
The Breath of Scandal	Tellegen	Schulberg	6940	Sept. 1	Sept.13
The Man Who Came Back	Geo. O'Brien	Fox	8293	Sept.28	Sept. 6
Honor Among Men	Edmund Lowe	Fox	4660	Sept.28	Oct.18
The Cyclone Rider	Spec.	Fox	6700	Sept.14	Sept.13
Dante's Inferno	Spec.	Fox		Sept. 7	Oct.11
Last Man on Earth	Spec.	Fox		Sept.28	Jan.17
Oh You Tony	Mix	Fox		Sept.21	Oct.11
Painted Lady	D. Mackaill	Fox	6389	Sept.28	Oct.11
The Cowboy Prince	A. Dearbolt	Fox		Sept. 1	
Notch No. 1	B. Wilson-M. Daw	Fox		Sept.13	
Sell 'em Cowboy	D. Hatton	Fox		Sept.27	
The Ragged Robin	Matty Mattison	Sanford		Sept.15	
Reckless Ridin' Bill	Dick Carter	Sanford		Sept. 1	
Billy's Week-End	Bill Franey	Sanford		Sept.10	
Find Your Man	Rin Tin Tin	Warner		Sept. 1	Oct.25
Lover of Camille	Monte Blue	Warner		Sept.15	Nov. 22
This Woman	L. Rich	Warner		Sept.29	Nov. 1
Big Timber	Wm. Desmond	Universal		Sept. 7	Aug. 2
The Turmoil	All Star	Universal		Sept.14	June 21
The Family Secret	Baby Peggy	Universal		Sept.28	June 28
Wolves of the North	Wm. Duncan	Universal	Serial	Sept.29	Aug.30
Passion's Pathway	Estelle Taylor	Lee-Bradford		Sept. 1	
Why Worry	Harold Lloyd	Pathe	6000	Sept.16	
The Call of the Wild	Spec. Cast	Pathe	8000	Sept.23	
Race for Life	Novak-Fairbanks	C. B. C.	4954	Sept. 1	
Price She Paid	Alma Reubens	C. B. C.	5957	Sept.15	
Fangs of the Wolf	All-Star	Weiss Bros.-Art.			
Biff Bang Buddy	B. Roosevelt	Weiss Bros.			Sept.15
Vanity's Price	Anna Q Nilsson	F. B. O.		Sept.28	Oct.11
Life's Greatest Game	Johnnie Walker	F. B. O.		Sept. 7	Sept.20
Stepping Lively	R. Talmadge	F. B. O.		Sept.28	Nov.29
Never Say Die	Douglas MacLean	Assoc. Distrib.		Sept.	Aug.16

Production Chart with Review Dates

OCTOBER

Title	Star	Distributor	Length	Release	Review
Lily of the Alley	Chrissie White	Cranfield & C.	6289	Oct. 24	
Trouping with Helen	Helene Chadwick	Prod. Dis.	6452	Oct. 5	Dec. 6
Virtue's Revolt	Edith Thornton	Wm. Steiner	5175		Oct. 18
Daring Chances	J. Hoxie	Universal	4543		Oct. 18
Story Without a Name	Moreno-Ayres	Paramount	5912		Oct. 18
Circe the Enchantress	M. Murray	Metro	6882	Oct. 6	Oct. 18
City That Never Sleeps	Cortez	Paramount	6097		Oct. 18
Tarnish	May McAvoy	First Natl.	6831		Oct. 18
Hearts of Oak	H. Bosworth	Fox	6337	Oct. 5	Oct. 11
Turned Up	Chas. Hutchinson	Steiner Prod.	4990		Oct. 11
Life's Greatest Game	Johnnie Walker	F. B. O.		Oct. 5	Oct. 11
The Clean Heart	Marmont	Vitagraph	7950		Oct. 4
Fast & Fearless	Buffalo Bill, Jr.	Artclass	4600		Oct. 4
The Fast Worker	Denny-LaPlante	Universal	6896		Oct. 4
Cornered	Prevost	Warner Bros.	6400		Oct. 4
Measure of a Man	Wm. Desmond	Universal	4979		Oct. 4
I Am the Man	Lionel Barrymore	Chadwick	7460		Nov. 1
Ridin' Kid from Powder River	J. Hoxie	Universal	5727		Nov. 1
The Silent Watcher	G. Hunter	First Natl.	7575	Oct. 5	Nov. 1
Dangerous Money	Bebe Daniels	Paramount	6864	Oct.20	Nov. 1
The Bandolero	All-Star	Metro	5600	Oct.20	Nov. 1
Madonna of the Streets	Nazimova-Sills	First Natl.	7507	Oct.19	Nov. 1
Married Flirts	Pauline Frederick	Metro	6765		Oct.25
The Painted Flapper	Kirkwood-Garon	Chadwick	5551	Oct.15	Oct.25
Winner Take All	Buck Jones	Fox	5949	Oct.12	Oct.25
Western Wallop	J. Hoxie	Universal	4611		Oct.25
Rose of Paris	M. Philbin	Universal	6320		Oct.25
Welcome Stranger	All-Star	Prod. Dist.	6700		Oct.25
Her Love Story	Swanson	Paramount	6750	Oct. 6	Oct.25
Walloping Wallace	Buddy Roosevelt	Artclass		Oct.15	
Millionaire Cowboy	Lefty Flynn	F. B. O.		Oct. 5	Nov. 29
Broken Laws	Mrs. Wallace Reed	F. B. O.		Oct.19	
Dangerous Flirt	Evelyn Brent	F. B. O.		Oct.19	
Thundering Hoofs	Fred Thomson	F. B. O.		Oct.26	
Pearls of Paris	Pearl White	F. B. O.		Oct.26	
The Border Legion	Moreno-Chadwick	Paramount	7058	Oct. 27	Nov. 15
The Warrens of Virginia	M. Mansfield	Fox	6536	Oct 12	Nov. 15
Midnight Express	Fairbanks-Novak	Shipman Prod.	4570	Oct. 1	Nov. 29
Let Him Buck	Carter	Sanford Prod.		Oct. 1	
The Captivatin' Cannibal	Franey	Sanford Prod.		Oct. 1	
Stepping Lively	R. Talmadge	F. B. O.		Oct. 1	Oct. 25
Great Diamond Mystery	S. Mason	Fox			
The Hunted Woman	Special	Fox		Oct. 5	
Midnight Secrets	G. Larkin	Rayart		Oct. 1	
Hit and Run	Gibson	Fox		Oct. 5	
Ridin' Mad	Yakima Canutt	Arrow	5778	Oct. 11	Nov. 22
Christine of Hungry Heart	F. Vidor	First National		Oct. 12	Nov. 22
Helen's Babies	Baby Peggy	Principal	6200	Oct. 12	
Empty Hands	Holt-Shearer	First National		Oct. 13	
The Diamond Bandit	Ashton-Dearholt	Arrow		Oct. 15	
The Navigator	Keaton	Metro	5700	Oct. 15	Sept.13
The Narrow Street	Devore	Associated Ex.		Oct. 19	Oct. 18
The Price of a Party	H. Hampton	Warner Bros.		Oct.15	Jan.23
Desert Hawk	Wilson	Arrow		Oct. 25	
Battling Orioles	Tryon	Pathe		Oct. 26	Nov. 1
Married Flirts	P. Frederick	Metro	6765	Oct. 27	Oct. 25
Mine with the Iron Door	Mackaill	Principal	6180	Oct. 15	Dec. 6
Billy the Kid	F. Farnum	Independent	4598	Oct. 15	
Calibre .45	R. Griffith	Independent		Oct 1	
The Street of Tears	Santchi	Rayart	4700	Oct. 15	
Battling Brewster	F. Farnum	Rayart	5000	Oct. 1	
A Perfect Alibi	L. Mahoney	Ambassador	5000	Oct. 15	
Branded a Thief	Neal Hart	Ambassador	5000	Oct. 15	
Ace of the Law	Bill Patton	Ambassador	5000	Oct. 15	
Daughters of the Night	Spec. Cast	Fox	5500		Dec. 27
The Painted Flapper	Kirkwood-B'rymore	Chadwick	6100	Oct. 15	Oct. 15
Battling Orioles	Glenn Tryon	Assoc. Exhib.		Oct,	Sept. 13
Dynamite Smith	Charles Ray	Assoc. Exhib.		Oct. 30	Oct. 18
The Price of a Party	Mary Astor	Assoc. Exhib.		Oct. 30	Oct. 18
The Beautiful Sinner	William Fairbanks	C. B. C.	4744	Oct. 15	

NOVEMBER

Strangling Threads	Alma Taylor	Cranfield & C.	5410	Nov.20	Sept.20
The Tenth Woman	Star Cast	Warner Bros.	6544	Nov. 10	Nov. 22
The Beauty Prize	Star Cast	Metro	6756	Nov. 8	Nov. 22
Romance and Rustlers	Hatton	Arrow	4947	Nov. 30	Nov. 22
Reckless Romance	All Star	Prod. Dis.	5530	Nov. 9	Nov. 22
The Girl on the Stairs	P. Ruth Miller	Prod. Dis.	6214	Nov. 16	
The Chorus Lady	Margt. Livingston	Prod Dis.		Nov. 23	
The Snob	Shearer-Silbert	Metro	4513	Nov 3	Nov. 8
Manhattan	Logan-Dix	Paramount	6415	Nov. 10	Nov. 8
The Only Woman	N. Talmadge	First National	6770	Nov. 3	Nov. 8
Border Justice	Bill Cody	Independent	5432	Nov.	Nov. 8
Flattery	De la Motte	Chadwick	6 reels		Nov. 8
Youth for Sale	May Allison	C. C. Burr	6100		Nov 8
The Sunset Trail	Wm Desmond	Universal	4920		Nov. 15
The Rip Snorter	Dick Hatton	Arrow	4998		Nov. 15
The Tornado	House Peters	Universal	6375		Nov. 15
Worldly Goods	Agnes Ayres	Paramount	6800		Nov 8
Dark Swan	Prevost	Warner			Nov.20
The Sainted Devil	Valentino	Paramount		Nov. 17	Dec. 6
Wages of Virtue	Swanson	Paramount		Nov. 10	Dec. 6
He Who Gets Slapped	Chaney	Metro	6600	Nov. 17	Nov. 22
Janice Meredith	Davies	Cosmopolitan	12000	Nov. 1	Aug, 23
The Silent Accuser	E. Boardman	Metro		Nov. 21	Nov. 22
Along Came Ruth	V. Dana	Metro	5161	Nov. 10	Jan. 3
Barriers Burned Away	Spec. Cast	Assoc. Exhib.		Nov. 13	Jan. 3
The Brass Bowl	Lowe	Fox	6778	Nov. 15	Nov. 29
A Love Lady	Rich	Warner Bros.		Nov. 24	
Age of Innocence	B. Bayne	Warner Bros.		Nov. 10	
Trigger Fingers	Bob Custer	F. B. O.		Nov. 2	Dec. 13
Sold for Cash	Madge Bellamy	F. B. O.		Nov. 9	
The No Gun Man	Lefty Flynn	F. B. O.		Nov. 16	Jan. 17
Hail the Hero	R. Talmadge	F. B. O.		Nov. 23	
Cheap Kisses	Lillian Rich	F. B. O.	4213	Nov. 30	Dec. 6
Greater Than Marriage	Daw	Vitagraph	6821	Nov.16	Dec.13
The Beloved Brute	de la Motte	Vitagraph	6719	Nov. 30	Nov. 29
Dangerous Pleasure	Spec. Cast			Nov. 1	
Outwitted	Desmond-Holmes	Independent	5548	Nov. 1	
Just Mary	Harlan	Rayart	4800	Nov. 1	
The Pell Street Mystery	G. Larkin	Rayart	4870	Nov. 1	
Trail Dust	D. Dunbar	Rayart		Nov. 1	
Midnight Secrets	G. Larkin	Rayart	4700	Nov. 1	
The Speed Spook	J. Hines	East Coast	6700	Nov. 1	
Law or Loyalty	Lawson-Harris	Elfert		Nov. 1	
Left Hand Brand	Neal Hart	Ambassador	5000	Nov. 30	
Shootin' Square	Jack Perrin	Ambassador	5000	Nov. 15	
Idle Tongues	Marmont-Kenyon	First National	7000	Nov. 9	
My Husband's Wives	S. Mason	Fox	6000	Nov. 16	Nov. 22
Gerald Cranston's Lady	Kirkwood-Rubens	Fox	6674	Nov. 29	Dec. 6
Rip Roarin' Roberts	Buddy Roosevelt	Artclass	4800	Nov. 15	
Meddling Women	Lionel Barrymore	Chadwick	6800	Nov. 15	
Sundown	Bosworth-Love	First Nation.	6700	Nov. 23	Nov. 29
East of Broadway	Owen Moore	Assoc. Exhib.	6000	Nov.	Nov. 22
Is Love Everything	Alma Rubens	Assoc. Exhib.		Nov. 30	Nov. 15
Hot Water	Harold Lloyd	Assoc. Exhib.		Nov. 30	Nov. 8
The Midnight Express	E. Hammerstein	C. B. C.	5967	Nov. 1	
Women First	William Fairbanks	C. B. C.	4875	Nov. 1	

DECEMBER

A Soul's Awakening	Flora Le Breton	Cranfield & C.	5597	Dec. 28	
My Husband's Wives	Star Cast	Fox		Dec. 1	Nov. 22
The Garden of Weeds	Betty Compson	Famous Players		Dec. 8	Nov. 22
Tongues of Flame	Meighan-Love	Famous Players		Dec. 15	Nov. 22
A Cafe in Cairo	Priscilla Dean	Prod. Dis.		Dec. 1	
Flaming Forties	Harry Carey	Prod. Dis.		Dec. 7	
The Mirage	F. Vidor	Prod. Dis.		Dec. 12	Jan. 17
Dixie Handicap	C. Windsor	Metro		Dec. 28	Jan. 10
The River Road	Hamilton-Allison	Ernest Shipman		Dec.	
The Midnight Express	E. Hammerstein	C. B. C.		Dec. 10	Nov. 1
Women First	Fairbanks-Novak	C. B. C.	4797	Dec. 15	
One Glorious Night	E. Hammerstein	C. B. C.		Dec. 15	
$50,000 Reward	K. Maynard	Elfelt	5000	Dec. 1	Dec. 6
Under Fire	Bill Patton	Elfelt		Dec. 1	
My Neighbor's Wife	Lawson-Harris	Elfelt	5300	Dec. 27	
Love and Glory	Bellamy	Universal		Dec. 7	
Fighting Odds	Bill Patton	Ambassador		Dec. 31	
Playthings of Desire	Taylor-Hamilton	Jans		Dec. 15	
White Sheep	Glenn Tryon	Assoc. Exhib.		Dec. 30	Dec. 20
Barriers Burned Away	F. Mayo	Assoc. Exhib.			Jan. 3
Battling Bunyan	Wesley Barry	Assoc. Exhib.			Jan. 3
Cheap Kisses	Landis	F. B. O.		Dec. 20	Dec. 6
Classmates	Barthelmess	Inspiration	6500	Dec. 29	Dec. 6
Forbidden Paradise	Star Cast	Paramont	6991	Dec. 16	Dec. 6
Cornered	Star Cast	Warner		Dec. 18	Dec. 6
White Shadow	Star Cast	Prod. Distrib.		Dec. 10	Dec. 6
Her Night of Romance	C. Talmadge	First National	6990	Dec. 15	Dec. 6
Isn't Life Wonderful?		United Artists		Dec. 18	Dec. 13
Greater Than Marriage	Star Cast	Vitagraph	6221	Dec. 10	Dec. 13
The Wise Virgin	Star Cast	Prod. Distrib.		Dec. 15	Dec. 13
Thundering Hoofs		F. B. O.		Dec. 10	Dec. 13
The Dark Swan	H. Chadwick	Warner		Dec. 1	Dec. 13
Lighthouse by the Sea	Fazenda-RinTinTin	Warner		Dec. 29	Dec. 13
Inez from Hollywood		First National		Dec. 22	Dec. 13
Barriers of the Law		Independent	5000	Dec. 23	Dec. 20
North of 36	Holt	Paramount		Dec. 15	Dec. 20
In Every Woman's Life		First National			Dec. 20
Her Marriage Vow		Warner		Dec. 1	Dec. 20
Girls Men Forget	Star Cast	Principal	4900	Dec. 16	Dec. 20
Greed	Sa Zu Pitts	Metro-Gold		Dec. 15	Dec. 20
The Roughneck		Fox		Dec. 15	Dec. 20
The Mad Whirl	McAvoy-Mulhall	Universal	6000	Dec. 18	Dec. 20
On the Stroke of Three	Harlan-Bellamy	F. B. O.	5000	Dec. 21	Dec. 20
Smouldering Fires	P. Frederick	Universal			Dec. 20
Passing of Wolf McLean		Russell Prod.		Dec. 23	Dec. 20
Air Hawk	Al Wilson	F. B. O.	4800	Dec. 23	Dec. 27
On Probation		Steiner Prod.	4728	Dec. 18	Dec. 27
Daughters of the Night		Fox		Dec. 30	Dec. 27
Lover's Lane	Star Cast	Warner	4300	Dec. 28	Dec. 27
Last Man on Earth	Star Cast	Ufa Films		Dec. 28	Dec. 27
Legend of Hollywood		Prod. Distrib.		Dec. 28	Dec. 27
Two Shall Be Born		Vitagraph	5443	Dec. 7	
One Glorious Night	E. Hammerstein	C. B. C.	5846	Dec.. 1	
Tainted Money	William Fairbanks	C. B. C.	4906	Dec. 15	

Coming Productions

ASSOCIATED EXHIBITORS

Title	Star	Length	Released
The Greatest Love of All	Geo. Beban	5000	Jan.
Bad Company	Conway Tearle		Jan.
The Adventurous Sex	Clara Bow	4790	Feb.
Introduce Me	Douglas MacLean		Feb
Percy	Charles Ray	4884	Feb.
The Sky Raider	Jacqueline Logan		Mar.
Back to Life	Patsy Ruth Miller		Mar.
Never Weaken	Harold Lloyd	5000	Mar.

METRO

Title	Star	Length	Released
The Rag Man	Jackie Coogan		
The Beauty Prize	Viola Dana	5750	
Ben Hur			
The Charity Ball			
Excuse Me			
Fast Life in New York			
A Girl's Rebellion			
Green		5321	
The Prairie Wife	H. Rawlinson		
Chu Chin Chow	Betty Blythe	5800	Jan. 5, '25
Excuse Me	All Star	4900	Jan. 18, '25
Cheaper to Marry	All Star		Jan. 26, '25
The Summons	Eleanor Boardman		Feb. 2, '25
The Square Peg	All Star	4879	Feb. 9, '25
A Man's World	All Star	4879	Feb 16, '25
The Great Divide	All Sta.		
The Prairie Wife	All Star		
King in Exile	All Star	4876	
The Merry Widow	Mae Murray		
The Sporting Venus	B. Sweet	5226	
Zander the Great	Marion Davies		

Current Production Chart—*Continued*

Coming Productions—*Continued*

J. J. FLEMING PRODUCTIONS, INC.

Title	Star	Length	Released
Shackles of Fear	Ferguson-Conley	5000	
Trail of Vengeance	Ferguson-Conley	5000	
Phantom Shadows	Al Ferguson	5 reels	Jan. 1
Scarlet and Gold	Al Ferguson	5 reels	Jan. 15

CRANFIELD & CLARKE PRODUCTIONS

Title	Star	Length	Released
Speak No Evil	Alma Taylor	5500	Jan. 28
Comin' Thru' the Rye		6500	Feb 26

FOX

Title	Star	Length	Released
The Wolf Man	John Gilbert	5000	Feb 17
Every Man's Wife	Special		
Dick Turpin	Tom Mix	4997	
Flame of Desire	Tom Mix		
The Fool	Tom Mix		
Gold Heels	Tom Mix	5000	
Hunting Wild Animals in Holly wood	Special cast		
In Love with Love			
Teeth	Tom Mix	4800	
Thorns of Passion	Special		

FAMOUS PLAYERS

Title	Star	Length	Released
Miss Bluebeard	Daniels		Jan. 19
The Golden Bed	La Rocque	8584	Jan. 19
Man Must Live	Richard Dix		Jan. 26
Red-Rock	Meighan		Jan. 26
Mme. Sans-Gene	Swanson		Feb. 1

FIRST NATIONAL

Title	Star	Length	Released
Frivolous Sal	Spec. Cast		Jan. 18
As Man Desires	Spec. Cast		Jan. 11
Learning to Love	C. Talmadge	6100	Jan. 25
Enticement	Mary Astor		Feb. 1
The Lady	Norma Talmadge		Feb. 8
If I Marry Again	Bosworth-Mayo	7242	Feb.15
Her Husband's Secret	Moreno-D. Torrence		Feb.22
New Toys	Barthelmess-M, Hay		Mar. 1
I Want My Man	M. Sills- D. Kenyon		Mar. 8
One Way Street	Daw Nillson-B. Lyon		Mar.15
Playing With Souls	M. Astor-Clive Brook		Mar.22
Sally	C. Moore-L, Hughes		Mar.29
One Year to Live	A. Moreno-Mackaill		Apr. 5
Declasse	C. Griffith-L. Hughes		Apr.12

WARNER BROS.

Title	Star	Length	Released
How Baxter Butted In	Willard Louis		Jan., 1925
Recompense	Blue-Rich		
Bridge of Sighs	Blue-Rich		Jan., 1925
The Dear Pretender	Marlow-Roche		
A Man without a Conscience			
Eve's Lover			Feb., 1925
My Wife and I			
The Broadway Butterfly			Feb., 1925
The Eleventh Virgin			Feb., 1925

PRINCIPAL

Title	Star	Length	Released
Taming of the Shrew	Daniels		
Daughters of Pleasure	Prevost	4700	
Good Bad Boy	Spec. Cast		
Daring Youth	Daniels-Kerry	5000	
Listen Lester	Fazenda-Myers	5000	

UNITED ARTISTS

Title	Star	Length	Released
No More Women	Bellamy-Moore		Feb. 15
Loving Lies	Monte Blue-Brent		Feb. 15
A Woman's Secret	Mae Marsh		Feb. 15
The End of the World	Jack Pickford		

VITAGRAPH

Title	Star	Length	Released
Baree, Son of Kazan			1925
Steele of the Royal Mounted			1925
In the Garden of Charity		6347	1925
The Happy Warrior			1925
The Alibi		5500	1925
The Road that Led Home			1925
The Unknown Story			1925
Pampered Youth	Landis-Calhoun		Feb. 1
The Redeeming Sin	Nazimova		Jan. 25
Fear Bound			Jan. 18, 1925

BANNER

Title	Star	Length	Released
Daughters Who Pay	All Star		Jan 15 '25
Those Who Judge	P. R. Miller-Tellegen		Jan. 15

INDEPENDENT

Title	Star	Length	Released
The GamblingFool	F. Farnum	4700	Jan. 15
Her Game	Florence Reed	5000	Jan. 15
Riding Grit	Bill Cody	4663	Feb. 1

PRODUCERS DISTRIBUTING

Title	Star	Length	Released
Let Women Alone	All Star		Jan. 4
Soft Shoes	H. Carey		Jan. 11
Off the Highway	Logan		Jan. 25
On the Shelf	All Star		Jan. 4, '25
Soft Shoes	Harry Carey		Jan. 11, '25
Off the Highway	Jacqueline Logan		Jan. 25, '25

ARROW

Title	Star	Length	Released
Western Feuds	Edmund Cobb		Feb. 14
Branded a Bandit	Yakima Canutt		Dec. 20
Vic Dyson Pays	B. Wilson-N. Gerber.		Jan. 15
The Cactus Cure	Dick Hatton-Mills		Jan. 17 '25
Sand Blind	Ben Wilson		Jan. 31 '25
Where Romance Ends	D. Hatton-M. Mills		Mar. 28 '25

CHADWICK

Title	Star	Length	Released
The Street Singer	Not cast yet		Jan. 15 '25
Romance of an Actress	Not cast yet		Mar. 15 '25
Sunshine of Paradise Alley	Not cast yet		Apr. '25

RAYART

Title	Star	Length	Released
For Another Woman	Kenneth Harlan		Jan. 15
Easy Money	Mary Carr		Jan. 20
Butterfly Comedies	Gloria Joy		Jan. 28

B. P. SCHULBERG PRODUCTIONS

Title	Star	Length	Released
Frivolity			Jan.
The Boomerang	Special cast		Jan.
Faint Perfume	Special cast		Jan.
Mansions of Aching Hearts	Special cast		Jan.
When a Woman Reaches 40	Special cast		Jan.
My Lady's Lips	Special cast		Jan.
Capital Punishment	Clara Bow		Jan.

UNIVERSAL

Title	Star	Length	Released
Dangerous Innocence	Mary Philbin		Jan. 21 '25
The Hurricane Kid	Hoot Gibson		Jan. 25 '25
California Straight Ahead	Reginald Denny		Apr. 26 '25
Captain Fearless	Reginald Denny		
The Price of Pleasure	Valli-Kerry		Mar. 15 '25
The Flower of Napoli	Bellamy		
Fighting Back	Desmond		Apr. 5 '25
Head Winds	House Peters		
Jazz Parents	May McAvoy		Mar. 1 '25
Ridin' Pretty	Desmond		Feb. 22 '25
Let Her Buck	Hoot Gibson		May 31 '25
Secrets of the Night	Bellamy-Kirkwood		Feb. 1 '25

LEE-BRADFORD CORP.

Title	Star	Length	Released
Lure of Love	Zeena Keefe		
Pearl of Love	Leslie-Sherry		

EAST COAST FILMS, INC.

Title	Star	Length	Released
The Early Bird	J. Hines	6400	Jan. 1 '25
The Cracker Jack	J. Hines	6500	Mar. 1 '25

C. B. C.

Title	Star	Length	Released
A Fool and His Money		6000	Jan.
Fighting the Flames			
After Business Hours			
Who Cares	Star Cast	5700	January
Tainted Money			
The Fearless Lover	Star Cast		
The Fatal Kiss		4900	January
Who Cares	Dorothy Devore		Feb. 1
The Fearless Lover	William Fairbanks		Feb. 1
Fighting the Flames	Dorothy Devore		Mar. 1
After Business Hours	Star Cast		Mar. 30

CLIFFORD S. ELFELT PRODUCTIONS INC.

Title	Star	Length	Released
Siren of the Montmarte	All Star	5400	Feb. 1
Fighting Courage	Ken Maynard		Jan. 10
The Red Frontier	Bill Patton	5000	Jan. 29
Parisian Nights	All Star	4997	Feb. 28

AMBASSADOR PICTURES COMPANY

Title	Star	Length	Released
Verdict of the Desert	Neal Hart	5000	Jan. 15, '25
Lightnin' Jack	Jack Perin	5000	Jan. 15, '25

JANS PRODUCTIONS, INC.

Title	Star	Length	Released
The Mad Dancer			Feb. 15
Ermine and Rhinestones			Mar. 15

Theatres of the World

The imposing exterior of the Excelsior Theatre, Rangoon, Burma, where American films are extremely popular.

This magnificent photoplay house is quite the equal of any of our modern houses in its luxurious appointments.

Turning the Spotlight On Screens In Far-Off Lands

THIS is the fifth of a series of articles on the theatres of the world touching on the unique methods of photoplay presentations in distant countries, the difficulties which the foreign exhibitor has to contend with, and the really remarkable strides made in certain places where the advantages are limited in the extreme. These articles are authentic, the information contained therein having been compiled by the American Consuls in the respective countries at the request of the EXHIBITORS TRADE REVIEW. They should prove not only of interest but of value to the American exhibitor, for they turn the searchlight into the murky darkness of far-off regions where civilization is practically at a standstill and progress is to say the least, slumbering.

It is really a revelation, therefore, in this investigation to discover that in such far away places as Syria, Morocco, India and Mexico that the cinema presentation is in a state of advancement comparable with many of the provinces and smaller cities of the United States, —remarkable because in such places art is a thing almost unknown and civilization itself is primitive and antiquated. Progress to them is a word almost unknown, for while America, the cradle of the cinema industry and the leader of the world in progressive achievement was but an infant in swaddling clothes, these countries which endured throughout the ages had not felt the march of civilization, but were still in a primeval state. It is truly marvelous, therefore, that they have taken this new industry and this new art to their bosom in so short a while, and more wonderful yet that these peoples whose tastes and environment is so altogether different from ours, delight in American films with American stars.

MOTION picture theatres were first opened in Aleppo, Syria, about 1910. The growth of the business has been exceedingly slow due to the unfavorable conditions in the district, and the lack of organization in the trade.

The most important factors are:

1. The ignorance of the people. It is estimated that less than 10% can read and write.

2. The poverty of the general populace, with the resulting low purchasing power. It is estimated that in a city of 100,000 persons not more than 10,000 may be classified as theatre prospects, and not more than 5 or 6% of these are ordinarily, and regularly, in a position to purchase luxuries.

3. Church influences: The population is much influenced by religious form and ceremony, and there is a distinct prejudice against theatre going.

In addition to these influences among the small Christian population, Moslem women are not permitted, according to custom, to show their faces in a mixed audience of men and women. Therefore they do not go to the theatre unless there is a special performance for women only.

Up to this time the returns from special performances have not been commensurate with the cost. The result is that two-fifths of the population may be entirely disregarded in estimating gross returns from the theatre.

4. Unfavorable local conditions, costs.

Theatres in this part of the world are always unsanitary except during the summer season (dry season) when all performances are in the open air. Fleas and other vermin are common associates. The theatres are never comfortable. The seats usually consist of wooden benches and hard wooden chairs for first and second classes.

The projection is always done with one hand driven machine which entails long delays in changing films.

One might think that this was the lobby of the Strand Theatre, New York, but it happens to be one of the reception rooms in the handsome National Theatre, Auckland, New Zealand. Even the girl looks like a Broadway butterfly.

Trade papers are unknown and what little advertising is done is carried on through the medium of bills posted in front of the theaters.

* * *

THAT the appeal of the motion picture is universal is emphasized by the great number of such theaters, not only in the capital city of Bahia, Brazil, but even in the remotest towns in the interior of the state.

Bahia already possesses about ten motion picture theaters ranging in seating capacity from two hundred to one thousand.

The "Theatro Guarany," which is the newest and the largest, is thoroughly modern in construction and equipment. The interior is well ventilated and the cane-bottom chairs are comfortable and cool. The program consists of two showing daily with a specialty vaudeville number between the representations. Music is furnished by a competent orchestra. Admission ranges from twenty-five cents to fifteen cents.

The other motion picture theatres in the city are not as elaborate in construction and equipment, but these find patronage among the poorer classes. Admission is about ten cents.

On a recent trip to the interior of the state we find that the motion picture theatre was probab'y the one and only touch of modern life that existed in these very primitive towns. In these towns of Soa Felix and Cachoeira the showings are twice a week and the admission is one milreis, or the equivalent of about ten cents in U. S. currency at present rates of exchange.

The films most in favor in the better class theatres are those in which the love interest is emphasized. The public is small, ordinarily films are shown only on one day and practically never more than two days in the same theatre, but they are often shown in several different places in the city.

Wild West pictures still draw fairly well, particularly when showing such well-known actors as Tom Mix. Comedies are in high favor. Melodramatic serials are shown only in second-class theatres as they appeal principally to the less sophisticated classes. German films were very popular when first shown but have in great part lost their vogue. Pictures requiring more than the slightest acquaintance with American history should not be sent to this market, as such terms as "The Blue and the Gray," "The Alamo," etc., are meaningless to most Brazilians. The clientele of picture houses being limited in numbers and in financial ability, it is not commercially possible to bring American feature films here as the prices demanded for them are too high.

Interest and knowledge of the latest film releases and acquaintance with the prominent movie stars are fostered by the great number of publications, in the Portuguese language, which are devoted to this industry.

Local exhibitors receive their films from film agents who are supplied from Rio de Janeiro where most of the large motion picture companies maintain agencies.

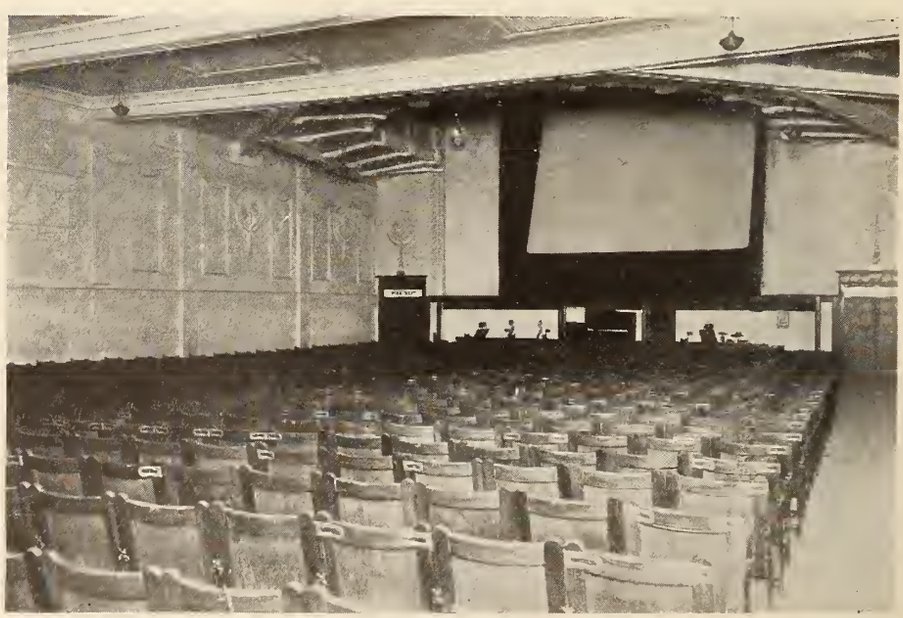
* * *

IT may be said that in construction and equipment the motion picture theatres of Mexico City do not vary in any essential details from those in the United States. The same general lines of architecture, arrangement of seats, fire exits, etc., are found here as in the United States.

The only difference noticeable among the various theatres of this city is one of quality in equipment and elegance in finish. There are more expensive theatres where one finds attractive foyers, rest rooms, boxes and loges, with the very latest styles of seats, velvet curtains covering the screen, a pipe organ and large orchestra; and there are many cheaper places where most of the luxuries are omitted, and the music is furnished by a mechanical piano.

In some theatres the same program is displayed continuously throughout the afternoon and evening. In others, several pictures will be shown, and the hour upon which each picture will be begun is announced in the press and through other advertising means. Usually the motion picture shows open at 4.30 P. M., and continue until midnight.

Mexico City, with immediate environs, has a population of around 800,000. It compares in size with Baltimore, Boston or Cleveland. There are forty-five motion picture theatres in the



Here is the comfortable auditorium of the National Theatre at Auckland, New Zealand, which is simple but attractive and the last word in motion picture houses.

Facade of the Printania Photoplay Theatre, Lille, France. This exterior has a characteristic French atmosphere and is quite unusual and attractive.

city, having an estimated gross seating capacity of 100,000. Most of these theatres run daily. Admissions prices range from $.50 to $1.50 Mexican.

The very latest and best American releases are shown in these theatres, and the most of the films exhibited here are of American make, although a few European pictures are shown from time to time.

The best motion picture theatre in Mexico City is the Theatro Olympia, owned and operated by the Circuito Olympia, S. A., which organization controls a number of other, lower priced theatres in this city.

The Olympia is a 5,000-seat house, is luxuriously finished in the very best equipment of all kinds. It has handsomely finished foyers, rest and smoking rooms, and has a full-sized stage completely equipped for vaudeville acts, although it does not regularly run a vaudeville program. There is a Robert Morton three-manual orchestra organ, and a thirty-piece orchestra. It is the only theatre in the city having an organ.

* * *

THE total population of Morocco may be estimated at about 6,000,000, including approximately 100,000 Europeans, principally Spanish, French, English, Italian and Portuguese. There is also a considerable Jewish population in the cities of Morocco who understand the European languages and use them in preference to Arabic.

The movies in Morocco are patronized almost entirely by the European element and the titles of the films are usually either in Spanish or French. In Fez and one of two other cities in the interior of the country as commencement has been made in presenting films in Arabic, the better class Moors in Tangier, and I gather that the movies when presented in the language of the country are well liked by the native population. In Tangier, however, one rarely sees an Arab in the theatres. One very potent reason why the Arabs may not take to the movies in larger numbers is that the great part of the population can neither read nor write any language whatsoever. Under these circumstances it can be readily understood that a moving picture film would not be particularly interesting.

* * *

THERE are six moving picture theatres in Tangier, but the best of them could scarcely be called modern, and presents no novel feature of interest in comparison with the development in this respect which has taken place in the United States. The theatres of Tangier are similar to those that would be found in a small up-state town in New York or Pennsylvania. There is, however, one theatre, the Cervantes, which seats about 1,400 people, and is well constructed of concrete. The Kursaal Francaise and the Palmarium are the next largest, seating about 600 to 700 people, but the two latter are what are know as "Casinos" and are supported by the proceeds of roulette and baccara tables. No charge is made for the dancing or for the movies. The seats are moveable chairs arranged around tables and, while there is no charge for admission, it is expected that some kind of drinks will be ordered. The other theatres are of smaller type, seating 200 to 300 people, and are patronized by the lower elements of the community.

* * *

THE films exhibited in Tangier are usually very poor, and are given almost wholly in French. Films in Spanish however, would be acceptable, as there are said to be about 12,000 Spaniards in Tangier. In the zone of the French Protectorate the French language is spoken almost entirely and films should therefore be in French. The films exhibited in Tangier are syndicated from France through Casablanca, and the price paid by the Kursaal Francaise is 18 centimes French per meter. The manager of the Kursaal Francaise has stated that he would be interested in receiving quotations for good American films in either French or Spanish, and he believes there would be a good market in the cities of the Spanish Zone of Morocco, in Tangier and perhaps in the South of Spain.

(*This article on "Theatres of the World" will be continued in next week's issue of* EXHIBITORS TRADE REVIEW.)

Interior view of the magnificent Theatro Olympia, Mexico City, Mexico, which is artistic enough and sufficiently commodious to satisfy the most fastidious patron.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

The Brenkert Projector

There is nothing that should be more interesting to the exhibitor than the Brenkert "F3" combined moving stage effect and color lighting projector. This equipment has been the result of six years of research and experimental work, and has been placed upon the market this past summer in its improved form. The entire equipment is made to operate from the booth, and in such manner to accommodate standard size moving stage effects which are projected either on to the motion picture screen or over the entire stage opening, this being accomplished by dual focus lenses, for illustrating overtures with moving scenes, such as rippling water, moving fleecy clouds, snow storm, rain, etc. These effects being hand-colored, when projected either on to the screen or entire stage opening, makes a very beautiful as well as impressive presentation, and as this equipment is in dissolving form, these effects can be gradually changed from one to the other without a perceptible break in the operation. All standard size stage effects fit this Brenkert "F3," and as there are a large number of them on the market, the exhibitor has a large choice at his disposal. Moving color lighting effects are projected in the same manner, and are used at various times during the performance. A few of the uses are on to the stage curtain just before the show is opened, over the entire stage during an act, or while a single is performing. Moving color lighting effects are unlimited in number. A few of them which they now supply are transformation of color effect, waving flags, falling flowers, flying birds, angels or butterflies, etc. The possible list of moving stage effects and moving color lighting effects is as unlimited as motion picture subjects.

The Brenkert "F3" projector is an entirely new type of equipment which has never been offered to the exhibitor before. It is an original Brenkert development, and those who have installed same are very enthusiastic over the results produced and the broad possibilities, stating that it is the most valuable equipment they have in their booth next to the motion picture machine itself. As the operation of this equipment does not require additional operators, it is the most valuable asset to theatres of all sizes ranging in seating capacity from 800 to 3500.

The popularity of this projector is attested to by the many exhibitors throughout the country who have installed one, and they are unanimous in their opinion that it is one of the best investments they ever made.

* * *

Making Front Rows Desirable

Making the first row of seats as desirable as the middle row has been a problem with which exhibitors have wrestled for years. It will therefore gratify managers to learn how the Panco Screen Company, of Roanoke, Va., has, after much experimentation, finally perfected a washable screen, made of a patented specially woven cloth, that eliminates eye strain and produces a clear picture that enhances the value of front seats for every manager.

Without any trace of glare, shadow or flickering light spots, the Panco screen appears to embody all the features so greatly desired by the exhibitor. It can be installed on a window shade roller if desired, is easily washable whenever necessary, using common soap and water, and requires no special back or frame. It has a patented device that automatically adjusts and tightens the screen and thus, by proper tension attracts the rays of light evenly and makes the picture as clear in the first row as it does in the rear.

In producing the new Panco, the manufacturers have struck a popular chord of appeal which exhibitors will undoubtedly approve. Various tests have revealed absolute satisfaction with the screen, as is evidenced by the many complimentary letters received from managers.

* * *

The Wurlitzer Organ Popular

The Wurlitzer Unit organ, especially adapted for use in the motion picture theatre has recently been installed in the following houses: The Liberty Theatre, Astoria, Ore.; the Quinlan Theatre, Beverly Hills, Los Angeles, Calif.; the Majestic Theatre, Elwood City, Pa.; Loew's State Theatre, Cleveland, Ohio; the State Theatre, Minneapolis, Minn, and the Park Theatre, Austin, Minn. The new Wurlitzer Unit Organ has also been placed in the Woodward Theatre, Detroit, Mich., the Bijou Theatre, Fall River, Mass, the Grand Theatre, Port Washington, Wis., the Star and Lafayette Theatres, Philadelphia, Pa., the Victory Theatre, Trenton, N. J., the Art Theatre, Kansas City, Kansas.

A Wurlitzer Unit Organ has just been sent to Grau Emporera, Madrid, Spain. A feature of this shipment was the unusually speedy delivery requirements, which were met in full by the Wurlitzer factories.

The fast growing demand of this organ is assuming enormous proportion and the thousands who have installed it, have nothing but praise of the highest order for the Wurlitzer.

* * *

Music Stands

For the theatre which is in a position to make use of an orchestra, the music stand which is easy on the eyes both for the musician and the patron is a necessity. There are many fine music stands on the market, the inventors of which have always given the eyes of the musician and the audience due consideration. Eyesight to everyone concerned in your theatre whether it be patrons or employees is something of great importance. Therefore, in choosing the music stand it will be well to buy those manufactured with all this in mind. The Liberty Music Stand, of Cleveland, is considered to be an excellent stand.

* * *

Inter-Telephone

Keeping down expenses and at the same time not retarding the progress of your house is something that will always find a place in every exhibitor's mind. The average exhibitor will not stint if the progress of his house is at stake.

Much time has been spared showmen who must keep in close communication with their orchestras, box-office, house manager's office, and other parts of the house.

This is best accomplished by an inside telephone system and one of the finest in this respect is the Federal Telephone Manufacturing Company, of Buffalo, N. Y.

* * *

Carbons

A great choice in carbons is due to the fact that there are so many reliable companies manufacturing this necessary article. The carbon which burns slowly and throws a steady light is the one which naturally brings reorders. Charles W. Phellis & Company, of New York City, handles such a carbon. Hugo Reisinger, of New York City, likewise handles a good carbon which is used for stage lighting and studio lamps.

* * *

Safety Switches

The theatre being built today overlooks no means of safeguarding the theatre itself and the patrons. Every known device of protection from fire and other dangers is resorted to. The Mutual Electric and Machine Company, of Detroit, have for many years played a great part through their safety switches. Incidentally they have won no little comment for their switchboards and cabinets.

* * *

Slides

Slides should not present a problem to you although they are part of your barrage in advising your public of present and future programs. There are many good slide companies and one of these which has built up a very fine reputation for its splendid service and quality is the Standard Slide Corporation of New York City.

* * *

Lights

There are many kinds of people and among every theatre audience cranks are generally found. Human nature is a peculiar thing and many a person makes a mountain of an ant hill. This is one of the reasons why exhibitors are so careful in choosing aisle lights. This makes it easy for people stepping into the darkness to see where they are going and at the same time minimizes accidents. The Brookins Company, of Cleveland, Ohio, has given a great deal of attention to aisle lights and lighting fixtures.

These pages are a real aid in keeping step with the new ideas and developments of the industry. Every necessary accessory and article of equipment is mentioned in this department at one time or another. We trust our readers will avail themselves of this fund of information. You will find many valuable and profitable suggestions. Send for catalogs either to the manufacturer direct or write to this department and we will be pleased to supply you with whatever information you desire.

The Mechanical Development of Motion Picture Projection

ON April 23, 1867 a patent was issued to W. E. Lincoln for a contrivance to show motion pictures and this is apparently the earliest patented mechanism to show motion pictures of which we have record. It was only a toy. When revolved little figures printed in different positions gave the appearance of motion. The next was the "optical instrument" patented by O. V. Brown, August 10, 1869 and this is believed to be the first real American motion picture projector. In this machine a sort of disc or moving shutter when revolved gave projected objects a life-like motion and this would seem to be the basis of the modern motion picture machine. Muybridge in the early 80's produced a series of photographs of trotting horses, each picture being taken by a different camera. Muybridge's photographs created considerable interest but were far from satisfactory and to Edison must be given much of the credit for the development of motion pictures through his invention of a camera which permitted taking photographs very rapidly. Mr. Edison started working on his ideas about the year 1887 and visitors to his laboratory were shown his invention but the first public exhibition of pictures taken with his camera was at the Chicago World's Fair in 1893. The Kinetoscope was the first exhibiting device with the pictures seen through a peephole, and in the winter of 1896 at the Cotton States Exposition in Atlanta, motion pictures were first projected on a screen. Mr. Edison's electric light, which was then also in its infancy, was used and this of course assisted considerably in the development of motion pictures to the point where they could be projected on a screen. The development of the film by Eastman is also largely responsible for making motion pictures practical. Foreign manufacturers are likewise entitled to considerable credit and Lumiere's "Cinematograph" with Edison's "Vitascope" were models for the greatly improved projectors of today The first foreign films had only one perforation on either side of each picture but the American method as formulated by Thomas Edison, four perforations were used on either side of each picture and this finally became the international standard.

THE early machines were very crude, permitting films only 75 feet long and made an endless belt. They were threaded over spools contained in a box at the rear end of the lamphouse, passing over lamphouse to head of machine, thence downward through head, pass aperture and back to spools. This exposed the films at all times and was dangerous. About 1900 longer films came into use with necessitated a change in handling at machine head. Films were then wound on a reel mounted on top of head and after passing through head were piled on the floor. This was very dangerous and destructive and a receptacle was devised which was fastened to the frame below reel into which the film passed. This soon gave way to a reel known as the take-up reel which received the film after it had passed from the upper reel through the head and before the aperture where it was projected on the screen.

The practice of running film from the upper reel into a bag or box was of course very dangerous and the upper and lower magazines were finally devised. The heat of the light projected upon the film was also a serious matter and a solution of alum was placed between the lamphouse and the head of the machine to absorb the heat. That was found to be impractical because it weakened the light strength and for this and other reasons the automatic fire shutter was devised. Fire valves and other methods of preventing and checking fires were developed and in the hands of careful men using good equipment there is now little or no danger from running the film through the projector.

NICHOLAS POWER had been working for some time on the idea of an improved projector and about 1900 produced his "Peerlescope" which was succeeded in 1902 by Power's "Cameragraph" which finally became Power's Projector as it is known today. The basic idea of motion picture projection was of course developed prior to Mr. Power's active entrance into the field, but his is the name which is most clearly identified with the development of the modern motion picture projector. He was by no means a young man when he started working on his motion picture projector but soon became very successful and his little shop eventually grew into the present Power's factory, said to be the largest plant in the world devoted to the exclusive manufacture of motion picture projectors. While the present model of Power's Projectors is, of course, a great improvement over the earlier "Cameragraph" developed and manufactured by Nicholas Power, many of the best features such as the fire shutter, film shield, magazine valves, intermittent movement, loopsetter and take-up device retained in the present model were his ideas.

The great expansion of the motion picture industry began about the time Mr. Power introduced Power's Cameragraph and it is reasonable to suppose that much of the growth of motion picture films as a form of entertainment is due to the many practical improvements made by him. These improvements gave us clearer, steadier and safer projection and few important changes have since been made. Better machines are undoubtedly manufactured today than in his time, as the projectors are more dependable and have a larger capacity. Additions and improvements have also been made which give the projectionist more time and opportunity to control the presentation of the picture and this of course gives us better projection, but there has been no fundamental change for many years in the design of motion picture projectors.

OTHERS, of course, have assisted in the mechanical development of motion pictures but we cannot very well give their names or details of the work they did in a short article of this nature. It seems probable, however, that future historians will give the greatest prominence to Lincoln, Brown, Muybridge, Lumiere, Edison and Eastman and Power in connection with the earliest mechanical development of the motion picture industry.

We take pleasure in announcing our new

Anco Screen

which sells for 55c per square foot. This screen tightens itself automatically and can be washed or dusted. Samples on request. Dealers wanted.

Panco Screen Co.
P. O. BOX NO. 861
ROANOKE, VA.

"Makers of Screens that require no patent frames."

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT 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

Double Arcs

For Obtaining Two Projection Arcs Simultaneously

Let us assume that you have one arc already burning.

Adjust that arc voltage to around 55 volts in length.

Bring the carbons of the second arc together and while in that position you open the switch controlling that lamp then slowly separate your carbons to about 1/16 of an inch, gradually increasing the length until you have the correct length for the amperage you are using at the arcs. (Note: The Voltmeter on the panel board will then be indicating the combined voltage of the two arcs, but remember that the amperage will remain the same.)

To discontinue the use of either arc merely close switch controlling that lamp.

Always heat up second arc when you make a change-over from one machine to the other. The two arcs can be used simultancously for dissolving from one picture into another. Have your light just right when you make a change-over so that your patrons cannot tell when you change from one reel to another. With a little care and adjustment you can make good change-overs.

If you are in a hurry for a slide you can coat glass over with an opaque coating. This may be easily done by thinning coach painter's black with a little turpentine.

Coat the glass, and allow it to become good and dry. When writing on this coating, use a sharp instrument with a very fine point. This will produce nice clear letters on the slide.

You can make slides by coating a glass with Bon Ami, and allowing it to become dry, and produce similar results.

You can clean your projection *machine after a fire* with *peroxide of hydrogen*, which may be had at any drug store at a reasonable price. Be sure and dry the parts you clean with a dry rag so that they will not rust.

The variation of the painted projection screen which I can highly recommend is the covering of either cloth or plaster with one of the patent white kalsomines or alabastine, which you can secure from most any drug or paint store. Most any projectionist or exhibitor may apply this coating with a little practice, though it is, of course, better to have a painter do this work right. It makes a dandy "home made" screen that will give you fairly pleasing projection.

Be sure and use a large paint brush and paint same as even as you possibly can so that no brush marks will show. After the entire screen has been painted, you should paint a black border around the picture. Project the light from your machine while painting the border so as to get the right size border and a neat job.

If you happen to become short of oil for your mechanism, you can go to your local dealer in oils and get a quart of MOBIL "E." You will find this as good oil as you can purchase from your theatre supply house. Use same in the bearings of your mechanism. For the intermittent movement of any make of projector I recommend that you use a light dynamo oil. You can easily secure this oil direct from the local light and power plant. You will find it to be the best to use in the intermittent movement.

Caution

Never, never change the connections inside of the Transverter unit to correct direction of rotation of polarity. The machines are always checked up complete before they ever leave the factory at Cleveland.

Theatre News

The Marks Brothers are erecting a $1,500,000 building in Chicago. The building will be 3 stories high and the first floor will be devoted to a motion picture theatre.

* * *

Lester Norris is building a $150,000 theatre and arcade building in West Chicago.

* * *

Frank E. Headley is building a two story theatre building in Springfield, Mo.

* * *

Joseph Markum is building a $20,000 motion picture theatre in Indianapolis, Ind.

* * *

Louis M. Potter is building a two story theatre in Columbus, O.

* * *

The Akron Enterprise Company is building a million dollar building, the first two floors of which will be devoted to a motion picture theatre.

* * *

Chicos Brothers are building an $85,000 theatre building in Coshocton, O.

* * *

Chamberlain Amusement Company is contemplating the construction of a one story building in Shamokin, Pa. The building will be used for a motion picture theatre.

* * *

J. Simmons is contemplating the construction of a $50,000 theatre building in Mt. Jewett, Pa.

* * *

Samuel Breiman is taking bids on a $40,000 theatre building to be erected in Forsyth St., New York City.

* * *

Julius Gulkin has let the contract to M. Shapiro & Son, for the erecting of a $180,000 theatre building in Pitkin St., Brooklyn, N. Y.

* * *

Samuel B. Pollock is contemplating the construction of a million dollar theatre at Broadway and Steinway Ave., New York City.

* * *

The Modern Theatre Corporation has plans for a $250,000 theatre to be constructed in Hempstead, N. Y.

* * *

Bayside Amusement Corporation will erect a $250,000 theatre in Bayside, N. Y.

* * *

Edward Erickson has plans for a theatre to be built in Jersey City.

* * *

Schoenstadt & Sons are having plans drawn for a $1,500,000 theatre building in Hyde Park Blvd., Chicago, Ill.

* * *

John H. Kunsky is having plans drawn for a $1,250,000 theatre to be constructed in Detroit.

* * *

R. L. Rosen, representing a syndicate, has let bids for a $300,000 theatre building in Buffalo, N. Y.

* * *

Niagara Theatre Company is having plans drawn for a $100,000 theatre for Niagara Falls, N. Y.

* * *

The Liberty Theatre at Carter, Okla., is being extensively remodeled. H. L. and Julius Stahl, of Oil City, Pa., have purchased the old Cameo theatre and will, in the near future, build a new theatre on the site.

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

At Liberty

ORGANIST DESIRES PERMANENT POSITION, first-class theatre, with good modern organ. Experienced. Expert picture player and feature soloist. Complete library. Union. Organist, Room 226, Princess Hotel, Atlantic City, N. J.

PROJECTIONIST AVAILABLE—Best projection and maintenance work assured. Can do repairing. Married, can come now, reference. Leonard Saulsbery, Palestine, Ill.

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FOR SALE—A RUDOLPH WURLITZER 10—An automatic orchestra piano attachment, cost new $7,500; sell for $2,500; am installing a large pipe organ and will not need the automatic orchestra. Address F. H. Graaf, Estherville, Iowa.

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FOR SALE—2 FULCO ARC CONTROLLERS used two months. Two hundred and twenty-five dollars will take the two. W. H. Heffley, Duncannon, Penna.

FREE—CAMERON'S PROJECTION BOOK with one year's subscription at the rate of $2.00. Exhibitors Trade Review, 45 West 45th St., New York.

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FILM SALESMEN—If interested in a quick-selling, profitable sideline, item of special merit, write Midland Cine Products Co., 706 First Ave., North, Minneapolis, Minn.

PROJECTION EQUIPMENTS INSTALLED. Plans drawn for Projection Rooms. Consult me when you purchase projection and electrical equipment. Let me plan your Projection Room and Equipment. WESLEY TROUT, Consulting Projection Engineer, Exhibitors Trade Review, 45 West 45th St., N. Y. City.

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MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

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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.

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ROCHESTER, N. Y.

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with Allene Ray and Johnnie Walker

"They're Off!"

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Vast crowds throng the tracks; millions who would like to go can't. Ready made audiences await the lucky exhibitors who book this most novel of all serials, filled as it is with horse races that bring you to the edge of your seat, that glorifies "Gold Blaze," a wonderful horse, and that hasn't a dull moment in it.

If good names in the cast, an alluring title and production that hits the bell mean anything at all, here's a picture that is a certain clean-up.

We urge you to have several episodes screened for you at the nearest Pathe exchange.

A GEORGE B. SEITZ PRODUCTION

Produced by
MALCOM STRAUSS

Pathéserial

TRADE MARK

Story by
FRANK LEON SMITH

National Tie-Ups for "Sandra"

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

Price 20 cents THIS ISSUE · 7,891 Copies January 31, 1925

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sought the best organs obtainable for the Motion Picture Organ Studios in their splendid new college building, in Chicago,

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SATURDAY

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Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

Member Motion Picture Producers and Distributors of America, Inc. — Will H. Hays, President

Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices 45 West 45th St., New York City. Subscription $2.00 year. Entered as second-class matter, Aug. 25, 1922, at postoffice at East Stroudsburg, Pa., under act of March 3, 1879.

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Regina Canon, N. Y. Eve. Graphic.

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Presents

"ISN'T LIFE WONDERFUL"

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Douglas Fairbanks *D. W. Griffith*

Hiram Abrams, President *Joseph M. Schenck, Chairman, Board of Directors*

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comes

"The Tom Boy"

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P.S.

Just another Chadwick Tonic for sick box office receipts.

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CINCINNATI—Standard Film Service Co.
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DALLAS—Southern States Film Co.
DENVER—Mountain States Film Attractions
DETROIT—Standard Film Service Co.
INDIANAPOLIS—Celebrated Players Film Corp.
KANSAS CITY—Independent Film Co.
LOS ANGELES—All-Star Features Distributors, Inc.
MILWAUKEE—Celebrated Players Film Corp.
NEW ORLEANS—Southern States Film Co.
NEW YORK CITY—Commonwealth Film Corporation
OMAHA—Liberty Films, Inc.
PHILADELPHIA—Masterpiece Film Attractions
PITTSBURGH—Federated Film Exchange Co.
SAN FRANCISCO—All-Star Features Distributing, Inc.
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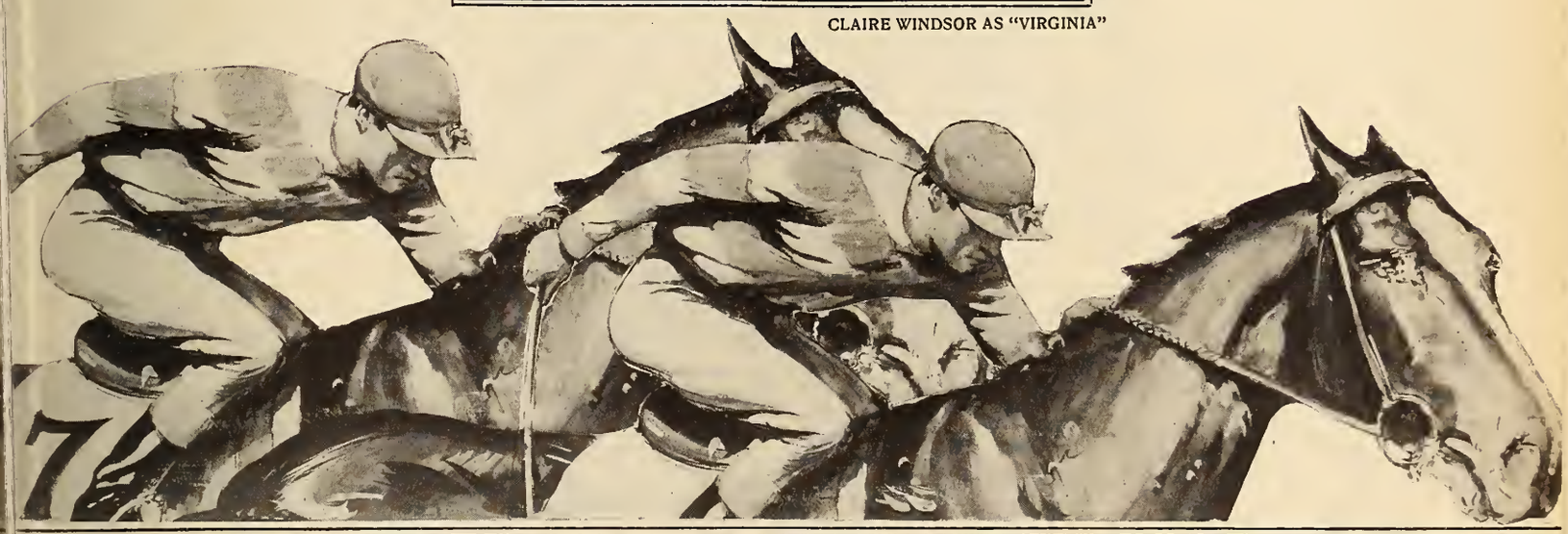

THE DIXIE HANDICAP

REGINALD BARKER'S *Production with* Claire Windsor, Frank Keenan, Lloyd Hughes

Story by Gerald Beaumont. *Adapted by* Waldemar Young. *Produced by* Louis B. Mayer

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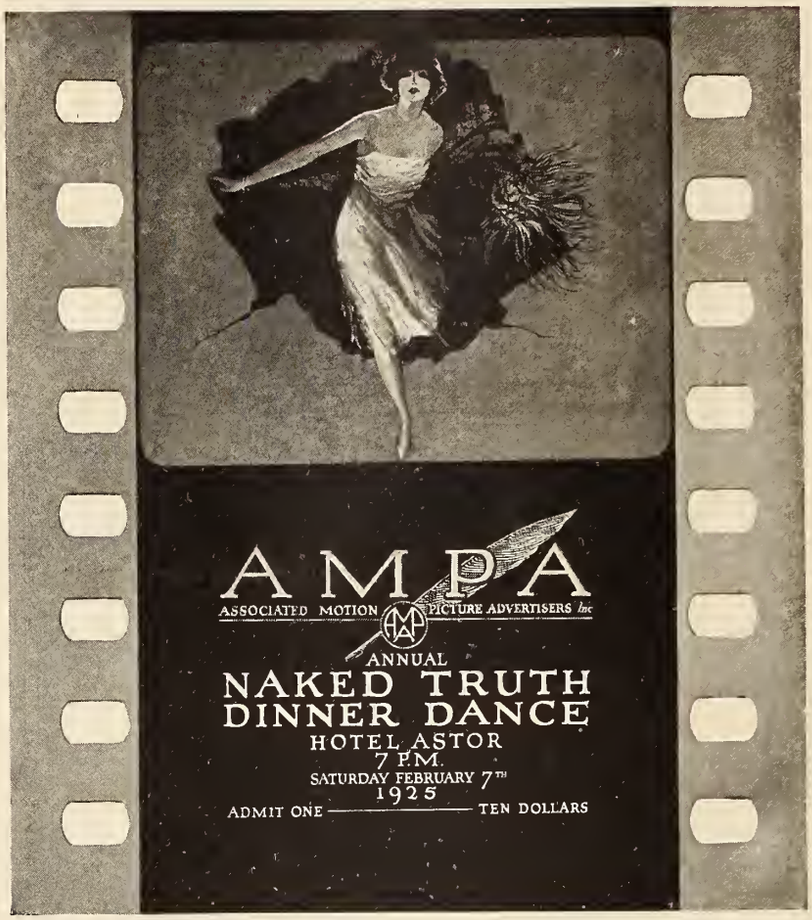

There are only 950 of these available
(Water-marked on the back, non-counterfeitable)

It's a reproduction of the ticket to the

AMPA

Naked Truth Dinner Dance

Where jazz gets the razz in a cyclone of thrills!

Sign here:

I'd like a close-up view of above, so please send ——— tickets for which I enclose $..... to

Name .....

Address .....

Properly filled in, this coupon will receive the earnest attention of S. Charles Einfeld, 383 Madison Ave.

"WHY GIRLS GO BACK HOME"

BY

CATHERINE BRODY

Published in

"SUCCESS"

Good News!

WARNER BROS.

Classics of the Screen

NOW in PRODUCTION
BY WARNER BROS.

Who Made a

MINT OF MONEY
FOR EXHIBITORS

with

"WHY GIRLS LEAVE HOME"

Pre-release to Season 1925-26

PREPARE FOR ANOTHER CLEAN-UP

"Tremendously Delightful—"

Says the Philadelphia Inquirer

Of course! It couldn't be otherwise with such a cast—such a story—such original treatment

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
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A FIRST NATIONAL CONTRACT means Leadership from January to December

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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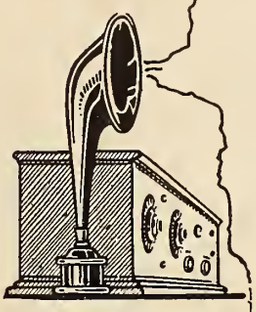
WEST COAST REPRESENTATIVE,
GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R., 45 West 45th Street, New York, broadcasting a few bits of crystallized wisdom, a few laughs, some thoughts that should be taken seriously, and others which may be sprinkled with the proverbial grain of salt.

Now comes word that during the total eclipse of the sun, a certain showman with a keen eye to business is going to shoot a reel or two from "The Ten Commandments" in Times Square. If the scientists predicted the end of the world some one would probably conceive the notion of showing "The Last Man on Earth." At any rate here is something new under the sun.

A pessimist is a person who will attend no meeting or show with the possible exception of a wake, because he knows in the latter case the performance can never go wrong.

Don't make a profession of pessimism. It will not get you anywhere. It is the optimist who accomplishes things for himself and others.

The world usually pushes a man the way he makes up his mind to go. If going up, they push him up. If going down, they push him down. Gravitation, however, making the decline speedier. Make sure and take the right elevator.

Don't expect to enjoy the cream of life if you keep the milk of human kindness all bottled up.

Many a fellow who is greedy for glory has not a proportionate appetite for the work that is attached to gaining it.

The secret of Barnum's phenomenal success was that he gave the public what they wanted. You might try the same policy and see how it works out. P. T. managed to struggle along pretty well.

The more you know about your business, the better your business will be, and you will discover that it takes a pretty good runner to keep abreast of it.

At the left is a scene in which prohibition does not figure. The taxi driver is trying to explain the antics of his fares. This forms one of the comedy touches in the picture. Below is Lou Tellegen, as a Paris Apache, who has stolen a pearl necklace.

Nazimova is shown above. She plays the part of a cafe dancer.

Nazimova attracts attention in a cafe by her disinterested attitude. At the right she is shown in the midst of her dance. As the exotic dancer in this film she is at her best.

"The Redeeming Sin"

Nazimova at Her Best Shares Honors With Lou Tellegen in the New Vitagraph Production

© C1B655938

APR 16 '25

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

It is now reported that Cecil De Mille, who severed his connections with Famous Players, has nearly completed arrangements to join the Producers Distributing Corporation. The previous report had Mr. De Mille lined up with United Artists.

* * *

A last minute compromise averted a strike of Chicago operators. The men asked for a ten percent increase which was refused by the managers. They finally agreed to a raise of five percent.

* * *

Philip J. Woody, of Upper Arlington, has been chosen secretary of the Ohio M.P.T.O. He will give most of his attention to the public service program outlined at the recent convention.

* * *

The new German regulation regarding the importation of foreign films is now in affect. The new ruling permits only one film to be imported for each film made in Germany. It is understood, however, that Germany can not make enough films to supply the demand under the new arrangement and will soon remove the ban.

* * *

Texas and Oklahoma M.P.T.O. organizations will work together to stop the supply of films to non-theatricals. In this particular issue, an exchange supplying non-theatricals which is declared unfair in Texas will automatically be so declared in Oklahoma.

The Minister of the Interior, of France, has decided that all pictures must be printed on non-inflammable stock by January 1, 1928. This will give the exchanges three years in which to work off their present supply of films.

* * *

James A. Estridge has resigned as secretary-treasurer of the North Carolina M.P.T.O., owing to ill health. Plans perfected at the December meeting for a membership drive are being held back as a result.

* * *

The American Society of Composers, Authors and Publishers is about to launch a clean-up campaign in Texas, Oklahoma and Arkansas. A number of suits against exhibitors who are alleged to have played taxable music without proper licenses are expected to be filed.

* * *

Theatre Owners Chamber of Commerce Ball, held in Hotel Astor, New York City on January 17, was the biggest affair ever staged by the organization. Practically every movie star in the East was present.

* * *

H. O. Schwalbe, has resigned as secretary-treasurer of First National Pictures. He says his private affairs require all his time. The resignation becomes effective in April.

* * *

Murray Garsson, in a letter to Will Hays, says that unless some action is taken, the old line producing and distributing companies will strangle the Independent producers. He asks Hays to take up the matter before the Government Intervenes.

The "Upper Crust" Responds Again

America's Men of Affairs Criticise Motion Pictures From Constructive Viewpoint

THAT greater development of the motion picture industry must be piloted upon a higher moral plane if it's to prove the agency of greater triumphs, is the consensus of opinion expressed by America's leading business and professional men. To transform mere entertainment into moral and educational uplift and still amuse the masses, seems to be the basis of their constructive thought.

These men of affairs seek more than entertainment in picture theatres. For the most part they attend screen productions with a view of seeing travel, education, art and new scientific developments picturized. Needless to assert they sound a storm of protest against sex plays, impossible fiction and unrealistic stories. They believe the motion picture industry holds a powerful influence for elevating society's present day standards of living and can utilize its influence to broaden intellectual vision.

Not touching upon the opinion of the masses in this respect or intimating how such changes would affect popular appeal, these men of "Who's Who" fame unite in the belief that vast improvement along such lines should be the first consideration of producers and exhibitors alike. In frank, unbiased statements, they express disgust with the average screen play and explain why. Here is how they analyze the subject in reply to five questions sent to them by the EXHIBITORS TRADE REVIEW:

Pictures Create Discontent

Mr. William M. Grosvenor, famous Chemical Engineer, inventor of slow motion Photography and prominent scientific investigator, says today's pictures encourage discontent and create class jealousy among masses. But he explains a remedy.

New York, N. Y., Nov. 17, 1924.

Exhibitors Trade Review;
New York, N. Y.,

Gentlemen:

1. Yes. I have made them and used them and consider movies perhaps the most powerful influence of the generation.

2. No—most of them aren't worth it—many are worse than a waste of time.

3. A few of them for one reason or another.

4. Might as well ask what do you think of people. For example:

"Beggar of Bagdad," an interesting trick photo-spectacle in parts. Other photography fair. Socially not helpful or harmful.

"Covered Wagon;" historically and patriotically good, photography fair, socially helpful.

"Woman of Paris;" beautifully acted and photographed, unique in both respects, story fair, socially rather harmful in creating discontent among poor.

"Four Horsemen;" story good, also much of the acting, photography fair with some excellent spots, thoroughly interesting, socially a good lesson as to causes and consequences of war.

Most feature pictures; poorly acted, badly photographed, run too fast for healthy vision, rotten with exaggerated sex interest, socially harmful producing discontent, class jealousy, excessive love of clothes, idleness, invitations to and examples of crime.

Such of Ed. Hart and Mary Pickford that I happen to have seen are open to the first three criticisms but have not been socially bad; some of them very clean, simple and good, as well as amusing.

Natural phenomena, bird life, history of wheat, silk industry, analysis of beautiful motion in athletics, dancing, etc., growth of flowers, insects, birds, etc., are far too scarce. To put it briefly—more of real nature and less of unnatural humans.

5. It's not my business and I can't advise you intelligently. It seems to me, however, that the first essential step would be a joint association of both producers and exhibitors for the purpose of compelling recognition of the colossal power for good and the present debauchery of this opportunity to mere box receipts. When the majority of producers and exhibitors join in suppressing the present "drug traffic" (for that is about what it amounts to,) the industry will come into its own. The man who teaches children to use heroin because it pays him is not one whit better than some of the picture stuff that is pulled. One of the first moves of such an association might well be to eliminate the exhibitors compulsory acceptance of a certain proportion of "duds" in order to get good features and the restriction of the exhibitor to one group of producers under penalty of boycott. The brewers control of the saloon, with its natural consequences, is what killed the liquor traffic. The producers control of exhibitors is just as unhealthy and will produce like results though I shall probably not live to see the finish.

Yours truly,
(Signed) WM. M. GROSVENOR.

THE second series of responses to a questionnaire sent out by the EXHIBITORS TRADE REVIEW reveals the pulse of opinion of the country's "Upper Crust." From men prominent in business and professional life of the nation come frank expressions concerning the motion picture industry. These men were selected at random from the files of "Who's Who In America" and replies were requested to the following questions:

1. Are you interested in motion pictures?
2. Do you see pictures regularly or frequently?
3. Do you find them worthwhile entertainment?
4. What, in general, is your opinion of pictures as now presented. Do they appeal to you?
5. Please outline your views on the possible improvement of the pictures, with your criticism of present methods and practice.

Replies to these queries suggest that pictures are viewed from a wide variety of angles. And incidentally they furnish producers, directors and exhibitors some criticism that may be worthy of serious consideration.

Producers Err in Judgment

Suggesting a possible error in producers' judgment in supplying public demand, Mr. William R. Webb, Jr., post graduate of Harvard and two state universities, Instructor of English in the University of North Carolina and member Advisory Committee of the American Classical League, believes it would prove financially profitable to strip productions of unwholesome ideas.

Bell Buckle, Tenn., Jan. 3, 1925.

Exhibitors Trade Review,
New York City,

Dear Sirs:

Did you ever hear anything over the radio that was morally doubtful or morally bad? If the American public demanded "doubtful stuff" wouldn't there be some reflection of it in the radio programs? Isn't it possible that moving picture producers have made an error in judgment when they say the public demands something of the bad? In connection with my school I show a weekly program of moving pictures and I have a very difficult time to get pictures of the right sort. If I ask an exchange to send me a moral picture, they will send a picture in which a young fellow during the first four reels enters into every form of dissipation and wickedness. In the fifth reel in some mysterious manner and unusually without reason or logic he reforms. The exchange thinks they have sent me a moral picture and I send it back without showing it.

When I ask for a moral picture I want one that is clean in every scene from the first to the last, one in which the hero never does a wrong thing and never accomplishes a purpose in a doubtful way. If the hero eavesdrops, for example, the picture is teaching a lesson that should not be taught to young people. I recently saw the picture called "The Ten Commandments." It was advertised as preaching a greater sermon than is ever heard in a pulpit. It isn't true. The picture from a moral standpoint has such serious defects that I regard it as positively degrading and would not permit it in my house. I believe it possible to give the highest sort of entertainment, rollicking, joyous pictures in which everything is clean and on a high plane; that such pictures will give a higher degree of entertainment than the present ones and I believe it would pay financially, for parents would allow their children to go to theatres in an unlimited sort of way, if they only knew that they would always see what was good.

Very truly,
WILLIAM R. WEBB, JR.

Enjoys Unpretentious Plays

Not venturing suggestions for improvement as long as Will H. Hays is piloting the destiny of better pictures, Mr. George S. Bryan, editor of many "Useful Knowledge" books and member of editorial staff of the International Year Book as well as the new International Encyclopedia, says he enjoys clever, unpretentious comedies most.

Brookfield Center, Conn., Dec. 17, 1924.

Exhibitors Trade Review,
New York, N. Y.

Gentlemen:

Answering your letter of November 12th last, taking up the queries in their order:

(1) Yes. (2) No. (3) Only in rare instances.

(4) My main feeling regarding motion-pictures in general is one of regret that fine opportunities should be so sadly wasted.

(5) As I see it, the camera-men, of all the persons connected with the production of

motion pictures, alone have realized the inherent possibilities. The photography is in many cases amazingly well done. The things that I chiefly dislike about the "movies" are (a) the extreme commercializing of them; (b) the folie de grandeur of them—the almost constant assumption that what is physically big and elaborate must necessarily be impressive; (c) the tenuous ability of so many of those who act in them, particularly the ingenues and soubrettes; (d) their tinkering with good literature, under the erroneous assumption that they can improve it; (e) the usual illiteracy and banality of the legends (whatever the trade-name may be) that accompany them.

Of course I realize that motion-pictures can hardly as yet be judged as art; I appreciate, too, the fact that shadows they are and shadows they pursue—that they lack human presence and the charm of speech. Even so, I should fancy they might be less florid and grandiose; might more often bestow leading roles on those who have interpretative ability; might cease to maul worthy literature; might less often be accompanied by crude texts.

When Mr. Will H. Hays and other able gentlemen are said to be working so rigorously for the improvement of the "movies," I shall certainly not presume to offer any ideas of mine on that subject.

I always enjoyed unpretentions, clever bits, like the comedies of Mr. and Mrs. Sidney Drew; and I can find hope in the fact that occasionally something else comes along that introduces a little real character-study, not merely gorgeous environments and a pell-mell of motion.

Cordially yours,
GEORGE S. BRYAN.

Sees Gradual Improvement

W. H. Watters, Professor of Pathology and Bacteriology in the Boston University School of Medicine and a famous physician, sees a gradual improvement in screen productions.

Boston, Dec. 29, 1924.

Exhibitors Trade Review,

New York City,
Dear Sirs:

In response to your questionnaire of recent date, may I answer the questions as follows:

1. Yes. 2. Frequently. 3. Yes.
4. The general tone of the pictures I have seen seem to be improving.
5. There seems to be a gradual movement away from the cheaply sentimental pictures of the recent past and if a gradual progression is made the public will probably find such pictures equally appealing to those of an inferior class, often more or less suggestive, that have been so common in the past.

Very sincerely yours,
W. H. WATTERS.

News Pictures Appeal Most

Considering all screen productions worthwhile entertainment, but finding utmost satisfaction in the news films is what Mr. Emil Maurice Scholz reports. Mr. Scholz is the managing director of the World Wide News Association and formerly editor of the Trans-Pacific Magazine, as well as American representative of the *Chinese Daily News*. He finds movies as interesting as newspapers.

New York, N. Y., Dec. 8, 1924.

Exhibitors Trade Review,
New York, N. Y.

Dear Mr. Howe:

Your letter of November 20th, is received. Answering your questionnaire I would say—

1. I am interested in motion pictures.
2. I do not see motion pictures regularly, possibly twice or three times a month, although I would like to go oftener.
3. By reason of selection, I find them worth-while entertainment, although I do not go to motion picture theatres simply for the sake of being entertained, regardless of the picture shown.
4. Pictures as they are now presented appeal to me in the same manner as the daily newspaper. Each day, the presentation of news may be larger or more interesting, depending upon what is presented.
5. The chief point of appeal to me in motion pictures is the news picture idea. I would go oftener if I could conserve my time by seeing only the news reel. Occasionally pictures like "Dorothy Vernon of Haddon Hall" impel me to go to the theatre.

I am not wildly excited about some of the trashy stuff shown, or the pictures of sex appeal. I have often wondered why it could not be made convenient for people to walk into a picture theatre, even a standing theatre, if you can call it such, for ten or fifteen cents to get the presentation of the news pictures of the day and nothing else.

Yours very truly,
EMIL MAURICE SCHOLZ

Pictures Are Stupid

Here is constructive criticism from a well-known writer, editor, author of many literary subjects, formerly with *Baltimore Sun*, *New York Press*, as well as a Major in the U. S. Army during the World War. He suggests the stimulation of intelligence through pictures covering travel, history and scientific features.

Exhibitors Trade Review;
New York, N. Y.,

Gentlemen:

I enclose several articles which express my point of view toward the motion pictures of today. You are at liberty to quote from these if you give credit to the Baltimore Sun as well as myself.

1. I am greatly interested in motion pictures, believing them to be the most valuable potential educational agencies in existence.
2. I see pictures very infrequently, refusing to have my mind insulted by the trivial trash now current.
3. The only worth-while entertainment I am able to secure from present-day motion pictures is from travel, educational, news features.
4. The pictures as now presented do not appeal to me. I consider them not only, with few exceptions, intolerably stupid but pernicious in their effects, representing as they do, the meretricious ideas of ignorant sensationalists. Each year there are one or two pictures so excellent that one marvels that the average should be so very, very bad.
5. My suggestion for immediate improvement of the pictures would be largely to appeal to something real in human nature. Truth is really stranger than fiction. I have often thought no motion-picture director would dare to ask motion-picture audiences to credit such exploits as those of Pizarro in Peru, Cortez or such a life as was lived by the late Joseph Pulitzer on his yacht. The pictures should certainly do one of three things. (a) Afford wholesome and genuine amusement and entertainment. (b) Stir some deep emotion. (c) Stimulate the intelligence and widen the mental horizons. I am convinced that every large city would support one motion picture theatre, designed to appeal only to intelligent people, giving fiction, produced intelligently but constituting not more than a quarter of performances, which would consist of travel, historical, scientific and news features in large degree. I feel certain that the success of a theatre would influence the programs of all the others.

The American people want the best and they cannot be given it by the men who at present appear to control the motion-picture industry.

You are at liberty to use my name.

Very truly yours,
JESSE LEE BENNETT

IS the standard of today's screen productions found wanting? Can it be true that too many pictures are morally offensive? Is public demand being satisfied? Is there room for producers to strike a more popular chord of appeal?

These are vital questions. They concern every producer, every director, every exhibitor. Their correct solution spells the success or failure of a bigger growth of the motion picture industry.

Here is criticism which for the most part is stripped of personal prejudice. It is criticism offered from a constructive standpoint by men who are leaders in financial circles, in art and industry, in science and invention. Their expressions represent an opinion sought by the EXHIBITORS TRADE REVIEW when it sent out its questionnaire. Now—

The BIG question arises: What percentage of the theatre-going public actually agrees with the views of these professional and business leaders?

Comparing Standards

Believing that the public standard is higher than the exhibitors' standard, the first president of the Art Directors' Club doesn't see better pictures ahead until change in exhibitors' views arrives. Mr. Richard J. Walsh was formerly promotion manager for the Curtis Publishing Company, editor *Collier's Weekly* and other publications.

Pelham, New York, Dec. 23, 1924.

Exhibitors Trade Review,
New York, N. Y.,

Gentlemen:

In answer to your letter I am glad to give you the following replies to your five questions:

1. Yes. 2. Yes.
3. Only about one in three seem to me worth while. I never just "drop in" to a moving picture house, nor do I let my children "go to the movies," without knowing what the program is.
4. I like almost all of the comedies and cartoons, most of the news reels, and about half of the so-called educational films. Most of the dramatic pictures seem to me silly, untrue, and in bad taste.
5. I believe that the standards of the public are higher than the standards of the exhibitors, and that we shall not get a higher percentage of good pictures so long as the average opinion of the kind of men who own theatres is made the criterion for the distributor. I am also convinced that the distributor and the producer should be separate organizations. The distributor should, like a book publisher, select his films from the work of independent studios competing with one another as authors compete. I do not think the creative element should be under the control of the distributive.

Sincerely yours,
RICHARD J. WALSH.

Today's Pictures Splendid

That today's pictures are splendidly produced, possessing many moral uplifts, and can be hardly improved is the opinion of Mr. George H. Russell, an American insurance expert. Mr. Russell has made many trips abroad and is the author of several travel articles that were published internationally.

Milwaukee, Wis., Dec. 30, 1924.

Exhibitors Trade Review,
New York, N. Y.

Gentlemen:

Yours of December 23 is noted by the writer upon his return from a flying Eastern business trip.

Frankly, I do not see how there could be any improvement if you select your picture and the artists. A great majority of the pictures that are enjoyed by my family and myself and my friends are thoroughly all right in every way, splendidly done, usually with an excellent moral and a joy for any active business man—a restful and educational way of spending an evening interesting and most pleasing to the eye.

Yours very truly,
GEO. H. RUSSELL.

National Better Films Opposed to Censorship

Adopt Plan to Encourage Good Films

BELIEVING that the surest way to suppress an objectionable motion picture is to ignore it and let it die a natural death rather than advertise it by adverse criticism, the National Better Films Conference, in session at the Waldorf-Astoria Hotel January 16, adopted a nation-wide plan to encourage good films. The conference drafted an appeal to the New York Legislature to support Governor Smith's efforts to repeal the Motion Picture Censorship law, and went on record as opposed to the Upshaw bill for a Federal censorship of the screen.

The conference, under the auspices of the National Committee for Better Films, which is affiliated with the National Board of Review, voted to send copies of its resolutions opposing political censorship to Governor Smith, members of the Legislature and members of Congress. It approved a plan for the organization of motion picture study clubs throughout the country. The plan was presented by Professor Le Roy E. Bowman of the Department of Sociology of Columbia. Dr. William B. Tower, Chairman of both the National Board and the National Committee, presided at the sessions.

Objection to Censorship

The reasons for its opposition to State and Federal censorship of motion pictures were outlined by the conference in part as follows:

"It is political in its nature and arises from the demand of the organized minority desirous of imposing their interpretation of motion picture values in the matters of morals and of good and evil on the opinion of the vast majority.

"It presupposes that the American public are willing to patronize an entertainment which is vicious in its tendencies and likely to corrupt their morals.

"It seeks to shift personal responsibility and the responsibility of parent toward child to the shoulders of politically appointed guardians.

"It has never taken into consideration the fact that the motion picture primarily is not an entertainment for children but that at its best it is directed at an adult audience.

"It has often resulted in the mangling or destruction of that which is essentially wholsome rather than unwholesome because it has failed to grasp the real causes of psychological reaction to what the eye sees.

"It has failed to recognize and dare not recognize that fundamental in the whole question of motion picture is a legitimate and inevitable difference of opinion among sections, communities, groups and individuals of equal intelligence and moral integrity.

"It has tended through fear on the part of screen writers, artists and creators of its arbitrary dictums and misconceptions to pervert rather than to benefit the nature of the motion picture.

Motion Picture Study Clubs

The plan for motion picture study clubs provides for the organization in different cities and communities of citizen groups who will study various phases of the screen, according to a course developed by the National Committee, in order "that they may become forces in their communities demanding, supporting and creating public support for good films of all types and especially for the unusual, artistic film which needs trained and appreciative audiences."

The same groups would ignore objectionable films. They would not call attention to such films by adverse criticism, it was explained. By supporting desirable motion pictures the local groups anticipate a willingness on the part of the motion picture exhibitors to cooperate with their groups. Good pictures will be listed in The Photoplay Guide by the committees of the National Board of Review. The list is issued monthly and weekly by the National Committee for Better Films to better films committees, exhibitors, parent-teacher groups, libraries, schools, churches and Y. M. C. A.'s.

In selecting pictures for The Photoplay Guide film values are considered an the following basis: 1, entertainment value; 2, theme or idea; 3, plot and story; 4, acting; 5, setting and costuming; 6, photography; 7, subtitles; 8, instructional value, and 9, moral effect.

The speakers at the conference included Mrs. Harry Lilly, former Motion Picture Chairman of the General Federation of Women's Clubs; Miss Ruth Rich, editor of *The Independent Woman,* and Florida State Chairman of Motion Pictures of the D. A. R.; Colonel Jason S. Joy, Executive Secretary of the Public Relations Committee, Motion Picture Producers and Distributors of America, Inc.; Mrs. Harriet Hawley Locher of the Public Relations and Educational Department of the Crandall Theatres, Washington, D. C.; Wilton A. Barrett, Executive Secretary of the National Board of Review and Miss Alice B. Evans, Secretary of the National Committee for Better Films.

Eleanor Boardman is shown in one of the beautiful gowns in which she appears in Metro-Goldwyn's "So This Is Marriage."

Our Guess on De Mille and P. D. C.

The rumor factory is busily turning out its product regarding the plans of Cecil De Mille and Producers Distributing Corporation so far as they affect each other. And as every Caesar has his Brutus, so has each rumor its denial. So pay your money and take your choice.

Here's what we think:

That De Mille will sign with P.D.C. for a series of ten pictures.

That two will be under his own direction.

That the other eight will be under his supervision.

That four of these will star Leatrice Joy, and the other four Rod La Rocque.

That De Mille will "buy in" on P.D.C.

That P.D.C. and De Mille will purchase the old Ince Studios.

Irving Thalberg In New York

Irving G. Thalberg, associate Metro-Goldwyn-Mayer studio executive, arrived in New York Saturday, January 17, from the West Coast. It is Mr. Thalberg's first trip to the East since the Metro-Goldwyn-Mayer merger last spring. Recently, in the absence of Louis B. Mayer and Harry Rapf, he was in complete charge of the studios, which are in the midst of the greatest production program in the company's history.

Mr. Thalberg has five current productions under his immediate supervision—Victor Seastroms "Confessions of a Queen"; King Vidor's "Proud Flesh"; the special production of "The Merry Widow,' directed by Erich von Stroheim; Tod Browning's "The Unholy Three," and Elinor Glyn's "Man and Maid."

Josef von Sternberg's first Metro-Goldwyn-Mayer production, "Escape" and Reginald Barker's next production, will also be supervised by M. Thallberg.

His present trip to New York is to confer with Metro-Goldwyn executives regarding the future product of the company, which has plans under way which are the most ambitious attempted by a picture organization. Mr. Thalberg said he would also look around for material which would fit into his company's production program. His stay, he said, would be indefinite, but will probably extend several weeks.

Let's Get Down to Date

TRADE papers are instrumentalities for the building of business. When they function otherwise they become worse than useless.

When an industry reaches the stage where it has all the business it can ever want and when it knows that its affairs are so well handled in all departments that there can never be any improvement, it has passed the point where trade papers can be of service and its trade publications should promptly surrender their charters.

As far as I have been able to gather the facts, the film industry has some distance to go before it will reach such perfection.

I have found producers who are not satisfied with the methods of the distributors. And distributors who complain bitterly about the doings of producers and exhibitors. And exhibitors who seem to make a fairly good case against producers and distributors.

Not very close harmony, it seems, as between the various branches of the business.

Not any closer, either, as between many competitors in each branch.

And over and above all this, there is plenty of evidence that the industry isn't selling itself to the public on the basis of 100 percent efficiency.

So there's plenty for trade papers to do. And it is up to the industry as a whole to hold the trade papers to their appointed task.

But there's one thing which stands seriously in the way.

There are too many Rip van Winkle opinions going the rounds regarding the relative merits of various publications.

This is a rapidly changing field.

But for some unknown reason it is possible for a motion picture publisher to mark time almost indefinitely and, if his publication at some time in the hoary past did something worth while, to trade almost permanently on past performance.

It's time to judge the trade papers by what each one of them is doing *now*.

It's time to bring opinions down to date.

This is another year, another day.

The Pterodactyls are gone. Also the Dinosauri.

Even the good old horse has had to make way for six or eight cylinders.

Whiskers have faded before the Gillette and cobwebs before the vacuum cleaner.

Why buy trade paper subscriptions and trade paper advertising on the basis of what was in "the good old days?"

Why not use the power that goes with this buying to force these publications ahead, to make them get down to brass tacks and work for the motion picture industry or get out altogether?

More Business!

That's what the motion picture industry really wants. Sell the American people. And the rest of the world.

Rightly conducted, trade papers can help do the job.

They won't accomplish much by printing pretty portraits of picture personalities.

But they will accomplish a lot by helping exhibitors to become better showmen.

If the industry wants trade papers of this sort. constructive publications that will blaze a new trail of progress, it can have them.

But it won't profit by them after it gets them if it insists in appraising them on the basis of what they were last year and the year before.

This is now, not once-upon-a-time.

Watch the performance through 1925. It will form a basis for a new appraisal of trade-paper values.

Meanwhile the old appraisals, the frayed and worn ideas based on the dear dead past, may well be packed in moth-balls, if they are so precious they must be kept.

But they don't mean a thing.

Willard C. Howe

Next Week: How We Love the Printers!

F. P.-L. Convention In Session

To Discuss Question of Radio Competition

THE second annual convention of the Theatres Division of Famous Players-Lasky Corp., is in session at the Biltmore Hotel, in Atlanta, Ga., and more than a hundred managers are in attendance.

Radio and is application to the motion picture theatres will be one of the main subjects to come before the convention. An effort will be made to determine in what way the radio can be adapted to the theatre or whether it is best to keep the theatre's musical programs out of the air.

It is thought the opinions of the managers from every part of the country would prove invaluable in determining whether or not the radio is hurting motion picture business to an alarming degree.

If it is found that radio is making inroads in the box-office patronage an effort will be made to combat it. Just what steps would be taken would be decided by the opinions of the managers.

Other questions of importance to come up are the proposed booking plan; the protection in booking that the houses playing first runs should have over subsequent runs; the full year quota for each house, city and district; house policies, music and balancing of programs, Sunday closings, children's matinees and departmental co-ordination.

After the convention S. R. Kent and Harold Franklin will make a short trip through Florida to the houses of the organization in that territory.

* * *

NEW FILM TRANSPORT CORP. ORGANIZED

Formal announcement has been made of the formation of the Railway Express Film Transport Company, Inc., to enter into physical distribution for lines set forth by Walter W. Irwin.

Robert E. M. Cowie, president of the American Railway Express Company and chairman of the board of the new company has sent a letter to producers and distributors advising them of the workings of the new organization. Attached to the letters was a printed draft of the plan and a copy of the uniform contract to be used.

The company will have 27 exchanges scattered throughout the country. Some of the exchanges will be opened by the company and others will be taken over from a producer or distributor who contracts with the company. The exchanges will be opened within five months and will be established in the following cities:

Boston, Buffalo, New York, Philadelphia, Washington, Atlanta, New Orleans, Dallas, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Minneapolis, Denver, Salt Lake City, Seattle, San Francisco, Los Angeles, St. John, Montreal, Toronto, Winnipeg and Vancouver.

In his letter, Mr. Cowie stated that within a short time a meeting of all the producers and distributors who have determined to use this new medium, will be called at which time they will ascertain the following:

1. Whether the producers desire an exchange established at various exchange centers in addition to the exchange centers specified in the uniform contract and if so, where.
2. The exact geographical territory (down to county lines) to be served by each exchange.
3. The average number of reels now carried by each producer in each of its present exchanges.
4. The location of such exchange and the approximate territory which each is now serving.
5. An average inventory of advertising accessories carried by each producer in each of the present exchanges.

Salute Major Rothafel! "Roxy," director of the Capitol theatre, New York City, has been sworn in as a Major in the Reserve Corps of the U. S. Marines.

* * *

MEXICO PLANS SERIES OF HISTORICALS

According to an announcement made in the "Mexican American," a publication of Mexico City, it is the plan of several leading citizens of Mexico to promote the production of a featured picture based on the romantic story of Montezuma, the Mexican conqueror.

The Mexican Government, headed by President Calles and Foreign Minister Saenz are very much interested and have approved plans submitted by Mark J. Trazivuk, the originator of the project. Other Government officials are also enthusiastic about the project, and think the picture would have world wide popularity, particularly in the United States, Mexico, Spain and Central and South American countries.

The "Mexican American" further states tha the moving picture industry in Mexico admittedly is not developed to the point where there is any company in the field competent to carry the project through to a successful conclusion. Because of this, United States Commercial Attache Alexander V. Dye, stationed in the City of Mexico, has written to the Department of Commerce at Washington, recommending that the Department place the idea before American film producers, and otherwise assist in its execution.

Trazivuk, who is responsible for the idea, is a business associate of the Mayor of Mexico City. It is his plan to have the Mexican Government supply thousands of troops necessary for the picture and in this way save considerable expense to the company producing the picture. He believes that much favorable attention would be focused on Mexico through the presentation of an intensely interesting phase of her history to the movie fans throughout the world.

* * *

"ROXY" COMMISSIONED MAJOR IN MARINES

The Capitol Theatre now boasts another full-fledged Major. S. L. Rothafel has been given a commission as a Major in the Reserve Corps of the United States Marine Corps. Major General John A. Lejeune, Commandant of the Marine Corps, who was "Roxy's" commanding officer in the days when he was an enlisted man in the corps answering to the sobriquet of "Sody" Rothafel, personally swore the new Major into service yesterday, following which General and Mrs. Lejeune attended the performance of "Greed" at the Capitol.

Henry King is shown directing a scene from Metro-Goldwyn's "Romola" which was produced in Italy. Mr. King is directing a crowd of extras while Lillian Gish stands back of him and watches most of the preparatory work.

Schwalbe Leaves First National

Personal Affairs Demand All His Attention

IN order that he may devote more time to his personal business interests and private affairs, H. O. Schwalbe, secretary-treasurer of First National Pictures, Inc., has tendered his resignation, to take effect at the end of the fiscal year, April, 1925. Mr. Schwalbe's resignation has been accepted with the deepest regret by President Robert Lieber.

Under the new arrangement, Samuel Spring, head attorney for First National Pictures, has been elected assistant secretary, and in that capacity, in co-operation with General Manager Richard A. Rowland, will take over many of the duties heretofore performed by Mr. Schwalbe.

Following is Mr. Schwalbe's letter of resignation, and Mr. Lieber's reply. Mr. Lieber says that he will take occasion, before long to express in his own way his appreciation of Mr. Schwalbe's long and faithful services to the organization.

January 15, 1925.

Mr. Robert Lieber,
First National Pictures, Inc.,
383 Madison Avenue,
New York City, N. Y.

My dear Bob:

It is with deepest regret that I herewith tender my resignation, becoming effective at the next annual meeting. In writing this letter, severing my connections with the company, I am prompted by the thought that the affairs of First National are now in such shape that you will readily pardon me for feeling that I can now properly devote my entire time to looking after my personal affairs, that were more or less neglected during my seven years of service with the company.

A business doesn't happen—it is made. A great measure of the success of the company is due primarily to the many excellent suggestions made by the original franchise holders to the officers of the company. Such advice has always been sought and freely given, based on the business experiences of the various franchise holders unselfishly and without reserve.

In tendering this letter it is only just that acknowledgement be given to every department in the home office, for the constructive work has fully kept pace with the company's activities and expansion.

My personal friendly relations with you and each individual franchise holder require no comment from me, because you all know how pleasant they are and always have been. I am certain that the mutual friendships so established between us will be permanent and lasting.

In conclusion, please bear in mind that the distance as measured by time from our home to New York is only two hours, and that my time is unreservedly placed at the disposal of the company, its officers and department heads, for such aid as I may be able to render, until the time comes that brings home the conviction that this is no longer necessary. Under your guidance and care a greater future for First National seems assured.

Sincerely yours,
(Signed) H. O. SCHWALBE,
Secretary-Treasurer.

January 15, 1925.

Mr. Harry O. Schwalbe,
Secretary-Treasurer,
First National Pictures, Inc.
New York City.

My dear Harry:

It is with the sincerest regret that I have your letter of resignation, which becomes effective with the date of our next annual meeting.

It has been through all of these years that we have worked together with the assistance which you mention in your communication, for the benefit of First National, and yet I have full appreciation of the reasons which you have given in your communication for your action and you have brought them to my attention so often that I feel that I have not the right to insist that you further sacrifice your time, and consequently I am obliged to meet with your wishes, and accept the resignation which you have tendered.

Above all this, I appreciate the kindly expressions of friendship which you have given, and you know full well that these friendships exist between us. And also do I appreciate the very generous offer to help us in the further guidance of this company, and I know that I shall often have occasion to call on you.

Sincerely yours.
(Signed) ROBERT LIEBER,
President.

Rudolph Valentino, Ritz-Carlton star, is supervising the work of planting shrubbery around his new bungalow in Hollywood. He is preparing to make his first picture under the Ritz-Carlton banner.

Michigan M.P.T.O. To Fight Censorship

THERE is considerable action in Detroit among the inevitable reformers to obtain rigid censorship of all pictures. For the past five years the censoring has been in the hands of the police department of the city and exhibitors have been loud in their praise of the work accomplished.

It has been found that a group of reformers are trying to have a bill passed in the legislature to appoint a censorship board.

The Michigan M. P. T. O., is on the job and will fight any effort made to change the existing order of things.

That the reform crowd is well organized is evidenced by the fact that pictures showing all over the city have been criticised and complaints made to the police department. Neighborhood houses have come in for a greater number of the complaints.

"RUBE" FINKLESTEIN A QUICK THINKER

TWO Kansas City exhibitors played a role in the $20,000 holdup of the Community State Bank, 3131 Troost avenue, Kansas City, Monday, January 10 which could be transferred to the burlesque stage without changing a line.

"Rube" Finklestein, manager of the Apollo theatre, first-run suburban house, and Sig Cohen, manager of the Isis theatre, also a large suburban house only two blocks away, entered the bank, each carrying the receipts of Saturday and Sunday for their theatres. After Mr. Finklestein had deposited his money, Mr. Cohen stepped up, pushed Saturday's receipts through the window, but left Sunday's money in his pocket. As the cashier was counting Saturday's receipts the command, "Hands up!" rang out through the building. But before Mr. Cohen's hands went up, his left hand went down—down into his coat pocket, from which Sunday's receipts were jerked.

"Here!" shouted Mr. Cohen to the cashier, "you take the money and take care of it. I give it to you."

Then he promptly turned about, elevated his hands and looked into the muzzles of menacing revolvers. And it so happened that the sack containing Sunday's receipts, which Mr. Cohen excitedly had pushed around the corner of the window towards the cashier, was the only money overlooked by the bandits, aside from that in the safe.

"Looks Mighty Good for the Box-Office."
—FILM DAILY

C. C. BURR, *presents*

JOHNNY HINES IN

The EARLY BIRD

Produced and Distributed by
EAST COAST FILMS INCORPORATED
C. C. Burr, Managing Director
135 West 44th St., N. Y., N. Y.

Foreign rights controlled by Simmonds-Kann Enterprises, Inc.
220 West 42 St. N. Y. C.

Editorial

Unified Physical Distribution in Sight

THE completion of the plans of the Railway Express Film Transport Company for the handling of physical distribution of motion picture films and accessories, announced this week, may prove the preliminary to far-reaching changes in the organization of the industry.

It is reported that all of the national distributors, with one exception, have indicated their tentative willingness to participate in the project, which means, presumably, that in the near future the new company will take over their equipment and personnel devoted to the handling of physical distribution.

So radical a change in one of the most important phases of the business is bound to develop many new and interesting questions and may substantially alter the present status of distributing organizations, which, in the event the plan is generally adopted, will be concerned chiefly with financing and selling.

The perfecting of an efficient means of physical distribution open to any producer may lead some of the independent producers to undertake their own sales and may, also, induce some of the stronger state-rights distributors to go direct to the exhibitor. The cost of equipping and operating an organization for physical distribution is one of the important factors now tending to keep the field of distribution closely circumscribed.

In any case, the operation of such a plan seems to offer distinct advantages to the exhibitor. It ought to insure better inspection service and better prints, with smoother operation all along the line.

* * *

A Flock of Rumors at Rest

AFTER ALL, this *is* a funny business.

A few issues ago, this publication printed a very specific and definite statement, to the effect that it operates independently of any and all other institutions, organizations, etc.

The following week the rumor mill began to grind. Perhaps some one in a competing publishing establishment turned the crank.

Among the rumors were: That Exhibitors Trade Review had been sold, was being sold or was about to be sold; that it was being consolidated with another film paper; that it was about to become the official organ of an organization, etc., etc.

Generally such reports expire of their own limitations when there is no truth whatever back of them.

In this case, however, they have persisted. Possibly with a little expert assistance from certain quarters.

So it seems appropriate, as a means of stilling the unrest, to say that all of these things are greatly exaggerated because they are altogether untrue and without foundation. In fact they are not entitled to rank even as good fiction.

And to set the record straight it may be well to add that the names of the officers and directors of the Exhibitors Review Publishing Corporation, as published on the contents page of this issue, provide an accurate and complete list of all persons who own any stock or interest of any kind whatever, in the corporation or the paper.

It may be helpful, also, to state here one further fact: That this publication is operating profitably to its owners and expects to continue to do so on an entirely independent basis.

* * *

Not Very Complimentary

MOST people dislike frank comment when it happens to be of uncomplimentary nature. So it is likely that some film folks will resent the publication of letters such as those appearing on pages 12 and 13 of this issue, the second installment of a series outlining the views of a select group of distinguished Americans on the subject of motion pictures as now made and shown.

It is a matter of historical record, however, that leading minds eventually control the thought of the mob. What the best thinking people say about the movies of today is a fair index of what the "common people" are apt to be saying tomorrow, if the industry does not watch its step.

To Carl Laemmle, who recently asked the editors of the film trade papers whether the public really wants clean pictures, and to the heads of all the producing and distributing organizations in this business, the frank opinions of these people should be worth more than any editorial expression based on hapless theory.

The Pessimist's Window

FOR an infant industry the turnout at the T. O. C. C. ball last Saturday night wasn't bad at all. There were moments when it looked as if there were more people than space to put them in, but that didn't discourage anybody from having a good time, which everybody seemingly did. There was one laugh on someone connected with the arrangements, who forgot to see that tickets sent to boxholders carried numbers on the coupons. The result being that after these tickets were taken up the folks who owned them had no credentials left to show where they belonged. All of which shows that some of these good exhibitors need to study the subject of reserved seating.

* * *

The worst news of the week, everything considered, is the resignation of Harry Schwalbe from First National. Schwalbe is an executive. Not a swivel-chair theorist, but a fellow who makes plans that are workable and then knows how to do either of two things: Carry them out himself or finds others competent to execute them. In other words he is the type of man filmdom can not well afford to lose.

* * *

Harry Schwalbe is entitled to a lot of glory for what he has done for the picture business, but he merits another distinction. As a commuter between Philadelphia and New York he probably holds the mileage record of the film industry. And he has made those daily four hours profitable by devoting them largely to the sort of intensive planning which most folks don't find time to do.

* * *

The rumored lineup between Cecil B. De Mille and Producers Distributing Corporation is something of a surprise. But surprises are what relieve the monotony of the film business. So, in spite of the fact that De Mille maintains the usual silence, and President Munroe, of P. D. C., says he knows nothing about it, the rumor may be taken at face value, at least until someone denies it.

* * *

Ufa gets what looks like a real break at last. "The Last Man," taken over by Universal, is generally rated a good picture. It is to be fixed up some for the American market, but what the fixing process will involve remains to be seen. As originally shown, privately, the film was entirely free from subtitles. And this seemed to be something of an advantage. But the name, undoubtedly, should be changed. "The Last Man" is not a correct translation and does not convey the idea of the picture.

* * *

The theatre department of Famous Players-Lasky is in full swing with its convention at Atlanta and if it covers all the subjects included in the advance program every member of the organization will be entitled to a post-graduate degree when it is over.

* * *

Adolph Zukor sailed for Europe the other day, after putting his final approval on the plans for the new Paramount headquarters, which will be located on the west side of Broadway, occupying the block from 43rd to 44th street. Which means that the Paramount Theatre building, as it is to be known, will be in New York's entertainment center and one of the most conspicuous structures in Times Square. The Independents have not yet selected a committe to assist in its dedication.

* * *

Arthur Bernstein and Larry Weingarten, of the Jackie Coogan organization, arrived in New York this week.

* * *

Mark Kellogg, advertising manager of First National, who returned from the Coast recently, says he was so busy with business that he had no chance to play any golf on the trip. Which is our idea of hard luck in midwinter.

* * *

New York has developed a new financial genius. A young man who, at the age of 17, borrowed $100, and subsequently engaged in wholesale borrowings to pay off his constantly increasing obligations. Finally, after ten years, crashing with debts of $1,300,000, wholly unsecured. Imagine what a wonder he might have been if he had hooked such a borrowing capacity up with some sort of a film enterprise!

* * *

The Naked Truth dinner, annual blowout of the A. M. P. A., is to set entirely new standards of entertainment for this field, according to information from ultraconfidential sources. As everyone knows, it is to be given at the Hotel Astor, February 7, the program to be staged by Sid Grauman. A striking poster has been put out, but someone neglected the proof-reading job and they have billed Grauman as an "impressario." Evidently trying to "s" him to death in advance. Anyhow, it will be a great show.

* * *

We sat down in the easy chair one night last week with the photoplay edition of "Sandra" on which the First National Picture is built, and found it easy reading. The story is a little hectic, but probably does not overdraw a feminine type that is fairly common today.

* * *

Candidates for the dictatorship of the independent field continue to multiply (in Broadway conversations) but the Independent association is going about its job with what seems to be a new determination and some folks who have been given to smiling when the subject of independent cooperation was mentioned are beginning to wonder just what is going to happen next.

* * *

Meanwhile the indications are that the Independents will put over a fairly ambitious program of pictures substantially bigger than they have dared undertake lately and that the exhibitor who is disposed to hold open time for independent offerings can figure on somewhere in the neighborhood of forty good offerings from the independents who are making the better class of product.

* * *

So it is safe to say that the obsequies of the independent branch of the business are not likely to be held this season.

T. O. C. C. Ball Huge Success

Movie Stars and Executives Out in Force

THE Fifth Annual Ball of the Theatre Owners' Chamber of Commerce took place in a blaze of glory in the Gold Room of Hotel Astor, New York City, on Saturday evening, January 17. It was by far the most successful affair ever staged by the organization and those in charge of the ball deserve a heap of credit.

Every movie celebrity in the East was present and there were stars everywhere one looked. The place fairly resembled a studio where an all-star cast was prepared to go into action.

That the ball was widely advertised was evidenced by the crowd that assembled at the Broadway and 45th Street entrances of the Astor to see the stars dash from their cars to the hotel. In the lobby of the hotel it was necessary for the police to clear a lane for the guests.

The crowd started to assemble about ten o'clock and with the first arrivals one of Vincent Lopez' orchestras struck up feet-movin' music and from then on there was continuous dancing.

And what an eye feast it was for the women! There were gowns of every color and design, and as the dancers whirled about the dance floor with myriads of colored lights flashing upon them, it was a scene that a picture director might envy.

The program was arranged with such care that there was not an idle moment. At 11:30 the first acts were staged. Performers from most of Broadway's shows took part and furnished some wonderful entertainment.

From 12:30 until 2 A. M. dinner was served and noise making souvenirs and paper hats were favors.

After dinner practically every cabaret in the "Roaring Forties" sent their acts to take part in the entertainment. Every act, without exception, was a headliner, and the performers were encored again and again.

In the early part of the evening motion pictures were taken of the dancing and the theatrical acts and the pictures were later thrown on the screen.

Above is Charles O'Reilly, president of the Theatre Owners Chamber of Commerce, who staged a wonderful ball at the Hotel Astor in New York on January 17.

Among the picture stars present were: Bebe Daniels, Thomas Meighan, Viola Dana, Adolph Menjou, Norma Shearer, Maurice Costello, Myrtle Stedman, Dagmar Godowski, Richard Dix, Mary Hay, Richard Barhelmess, Lincoln Stedman, Margaret de la Motte, John Bowers, Johnny Walker, George Hackathorne, Lillian Rich and a host of others.

The affair was in the hands of the following committee:

Louella O Parsons, in charge of distinguished guests of the profession; Samuel Rothafel, Presentations; Dr. Hugo Riesenfeld, Art and Effects; N. T. Granlund, Entertainment; Harry Riechenbach, Publicity; Clark Robinson, Technician; Joseph Plunkett, Scenic Investitures; William Brandt, Chairman; Louis F. Blumenthal, Treasurer; Hy Gainsboro, Secretary; Mary Schwartz, Tickets; Lee Ochs, Reception; Fred Wilson, Charge of Program.

Frank Lloyd, producer, is shown signing a contract with First National to make a series of four pictures during 1925. Seated at Mr. Lloyd's left is Richard A. Rowland, the General Production Manager for the First National pictures.

Universal Offers Prize for Slogan

UNIVERSAL wants a slogan for "The Phantom of the Opera." For the best one received Carl Laemmle will pay $250. The second best will receive $100, the third $50 and the next ten best will be rewarded with $10 each.

The slogan should describe the production faithfully and forcefully, and should be as short as possible. Slogans should be submitted to Slogan Editor, Universal Pictures Corporation, 730 Fifth Avenue.

The contest opens January 24, 1925, closes March 10, and winners will be announced on or about May 23. If two or more suggest the slogan which is accepted, each will receive the full amount. Everybody is eligible to compete except employees of Universal.

"The Phantom of the Opera," made from Gaston Leroux' famous novel, is believed by Universal to be its greatest production to date. It has been staged on a scale that excels even "The Hunchback of Notre Dame" in magnificence, and there are five thousand people in the cast, headed by Lon Chaney as the Phantom, and Mary Philbin and Norman Kerry as the young lovers.

The most important scenes in the picture take place in and around the Paris Opera House, the largest and most famous building of the kind in the world, and these scenes were made in an exact replica of the building, built at Universal City. These are the largest settings ever built, and show the auditorium, with five tiers of balconies and boxes, capable of seating three thousand people.

ASTOR THEATRE FOR "THE LOST WORLD"

The New York showing of First National's special, "The Lost World," from Sir Arthur Conan Doyle's novel of romantic adventure in South America, made in association with Watterson R. Rothacker, will take place at the Astor Theatre, beginning February 8.

The run will be of indefinite duration, there will be two showings a day and the price of seats will be scaled to the usual "legitimate" theatre admission rates. Work on this production has been under way for seven years, for it was that long ago that Mr. Rothacker acquired the screen rights to the novel. He at once set about experimenting for ways and means of bringing to life on the screen the prehistoric monsters that roamed the earth millions of years ago, which were found still living on a high plateau in South America by the expedition whose wonderful adventures are depicted by Sir Arthur in his novel.

Last spring First National began work on the photoplay soon to be show at the Astor Theatre, under the supervision of Earl Hudson, with Harry O. Hoyt directing. A cast of commanding screen personalities was assembled for the picture. Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes and Arthur Hoyt have the principal roles.

One of the most ambitious exploitation and advertising campaigns ever put back of a feature picture shown on Broadway has been worked out for the New York showing of "The Lost World," by Mark Kellog, director of advertising and publicity for First National, and Allan S. Glenn, its supervisor of exploitation. Mr. Glenn's force of highly capable men will have entire charge of the exploitation campaign, which has been all set for weeks and which is already under way The men assigned to the actual carrying out of the detail work of the campaign are experienced newspaper men, theatrical advance agents and motion picture exploiters who have handled many such campaigns in the biggest cities of the country.

Service!

Service is now, always has been, and always will be an absolute and important part of the

PATHE NEWS

You get the best pictures *first!*

You get them first because the best and most experienced news picture-gathering organization in the business is backed up by its own laboratories which work night and day to get out the prints *first.*

Then the Pathe News spares neither money nor effort to get the prints to you first.

When you book the Pathe News you have booked an incomparable service also.

Stage All Set for T. N. T. Dinner

MUSIC of the best will not be lacking at the Naked Truth Dinner of the Associated Motion Picture Advertisers to be held at the Hotel Astor on Saturday evening, February 7. The combined orchestras of the Rivoli, Rialto and Criterion theatres, numbering 150 musicians, conducted by Hugo Kisenfeld in person, will supply the music during the dinner. Dr. Riesenfeld's Classical Jazz needs no introduction to members of the motion picture profession or the patrons of the theatres whose orchestras will be combined for the occasion.

Not satisfied with the Classical Jazz for the diners, the entertainment committee has arranged to supply the dancers with music guaranteed to set every foot to prancing.

A fourth famous orchestra will supply the dance music following the dinner and the other entertainment features. The Nassau Country Club Orchestra, noted radio artists and famed for the society jazz, being one of the most popular musical organizations among the Four Hundred, has been engaged for that purpose. J. A. Caruso will lead the society jazzers in person, and "Dancing Till Dawn" will be the watchword of the Naked Truth revellers.

More celebrities will be in attendance at this year's A. M. P. A. dinner dance than have ever turned out for any similar function in the film world before. During the week of the Naked Truth dinner there will be more stars in New York than there have ever been at any previous time in its history, and all have been invited.

These will include such well-known personalities as: Claire Adams, May Allison, T. Roy Barnes, Richard Barthelmess, Hobart Bosworth, Gladys Brockwell, Viola Dana Bebe Daniels, Marjorie Daw.

Robert Edeson, Neil Hamilton, Kenneth Harlan, Phyllis Haver, Mary Hay, Frances Howard, Doris Kenyon, Barbara La Marr, Lila Lee, Bessie Love, Ben Lyon, Kenneth McKenna, Dorothy Mackaill, Thomas Meighan, Adolphe Menjou, Aileen Pringle, Lillian Rich, Milton Sills, Myrtle Stedman, Lincoln Stedman and Gloria Swanson.

Most of the stars mentioned above will appear in person in the grand and glorious prologue to the superpresentation. During the dinner they will be scattered at different tables throughout the grand ballroom, so that all will have a chance to see and maybe dance with at least one star.

The tickets, which cost $10 apiece, are limited to 950 this year and a very few may still be obtained from S. Charles Einfeld, care First National Pictures, 383 Madison Avenue, New York. All the indications, according to Mr. Einfeld, are that there will be a "sell-out" well in advance of the dinner.

FIND NEW USE FOR "TOPICS OF THE DAY"

Elmer F. Rogers, manager of B. F. Keith's New York Palace Theatre, has found a new use for Pathe's film "Topics of the Day." Under the plan of presentation adopted by the manager of the world's leading vaudeville house, it is now possible to have two "full stage" vaudeville acts follow each other without the necessary stage wait while the stage hands are at work on the new setting.

The system Mr. Rogers has put in action is to start the "Topics of the Day" while the stage is being cleared and cut it off the moment the stage is ready for the next act. This, according to Mr. Rogers is possible because the "Topics" film can be cut anywhere on the reel without destroying its value for entertainment.

MOVIES DURING ECLIPSE

For the first time in the history of the world a moving picture will be shown during the darkness resulting from the total eclipse of the sun.

The Famous Players-Lasky Corporation has made arrangements with the New York Police Department to project as many reels of "The Ten Commandments" in Times Square as can be shown during the darkness resulting from the eclipse. A projection machine placed in the traffic tower at Broadway and 44th Street will throw moving pictures across Broadway onto a screen placed outside the Criterion Theatre. Here, at last, is something new under the sun, even though it be in eclipse. Motion pictures had not been invented at the time of the last total eclipse visible in the United States, which was in 1806.

A projection machine placed in the traffic tower directly opposite the Criterion Theatre will have a "throw" across Broadway to the Criterion Theatre, which is much shorer than the "throw" in some of the larger Broadway theatres. Harry A. Rubin, who will be in charge of projection, is of the opinion that there will be no mechanical difficulty in achieving clear projection on the outdoor screen.

Lou Tellegen, now starring in "Redeeming Sin," new Vitagraph success, plays opposite "Nazimova."

Ray Johnston, the Rayart President receives a warm reception when he visits his Hollywood studios. Sharing these honors, Dwight C. Leeper of Richmount films, enjoys the serenade as the directors join the chorus.

John Flynn, V. P. of Producers Distributing, meets Syd Chaplin as "Charley's Aunt" off stage at Christie studios at a recent visit.

Rex Ingram along the Riviera consults Artist Solon in directing Ibanez's great "Mare Nostrum" novel for Metro-Goldwyn, Inc.

Antonio Moreno (below) in First National's "One Year to Live" is cautioned about Parisian wiles by "extras" before sailing for Paris.

Edna Gyblyn, who heads this beauty line-up is the daughter of Director Gyblyn of the Associated Exhibitors. With her are Mae Wood, Anna May, Alice McCormick and Marie Murray in "Adventurous Sex."

Viola Dana (below) "practicing" for Action, Me., Civic parade, featuring "Along Came Ruth" a Metro film.

Mary Astor took to skiing while finishing Canadian scenes in First National's new picture "Enticement."

Claire Windsor and son Billy, in Hollywood. She is appearing in "The Dixie Handicap" for Metro.

Director King established an interesting precedent when he broadcasted the making of a scene from "The Mad Dancer," a Jans Production over WJZ.

When the camera slipped in First National's "One Way Street," here's how Ben Lyons lost some of his much-heralded good looks in distorted view.

Wm. Collier, Jr., gets Pauline Starke's sympathy after fight in "The Devil's Cargo," the newest Paramount feature production.

Above is an excellent set of sketches of the leading characters in M. C. Levee's First National production, "One Year to Live." Left to right they are, Sam De Grasse, Aileen Pringle, Irvine Cummings, director, Rosemary Theby and Antonio Moreno.

Buffalo Zone Meeting Full of Interest

THE members of Buffalo Zone, M. P. T. O. of N. Y., Inc., held an important meeting in the Iroquois room of the Hotel Statler on the afternoon of January 16, which was well attended by exhibitors not only in Buffalo, but from most of the towns in the territory. Many subjects were discussed and every one present derived much benefit from these discussions. J. H. Michael, chairman of the zone, presided.

Mr. Michael, in opening the meeting, drew attention to the benefits of organization and then cited some of the reasons why every exhibitor should lend his support to the state exhibitor body. He drew attention to pending increased compensation rates and the law prohibiting the attendance of children at theatres unless accompanied by parents or guardians, and outlined programs now available for a distinctively educational makeup, the price of which is made subject to the attendance they draw and ranging up to $50.

The programs are made up of eight reels and are planned especially for children at matinee presentations. However, under the present law not even this kind of program can be shown for children. Mr. Michael said that Chief Zimmerman had gone on record for a modification of the law and that Judge Judge, of the children's court, favored admitting children to the theatres, but that as long as the present law was on the books he had no choice other than to fine all exhibitors haled before him on the charge of admitting children. Mr. Michael believed that there was a good chance of getting a new law introduced calling for the admission of children when not interfering with school hours.

Mr. Michael introduced Jules Greenstone, president of the Rochester Exhibitors' League, who voiced the hope that Kodak Town would soon be part of the Buffalo Zone, that 50 percent were now ready to join up but that they were waiting until the city was ready 100 percent.

Walter Hays, president of the state organization, after declaring that the worst feature of his new job was making speeches, also voiced the prediction that Rochester would soon come in 100 percent. He declared that exhibitors in Rochester get what they want due to their president, Mr. Greenstone. He said that every exhibitor should feel that he was "president" of the organization, should feel the same responsibility in making the body a success. Mr. Hays said that Buffalo was the only city in the state where they were having any trouble on the children's matter and he also hoped that a new and more liberal measure might be passed soon.

There was an offensive started to gather in dues and before the meeting ended everyone present handed in a check. So it looks as though some real work is to be accomplished during the year.

Among those present at the meeting were: J. H. Michael, Regent; Frederic Ullman and George Bradley, Elmwood Theatre Company; Arthur L. Skinner, Victoria; Walter Hays, president of the state body; Jules Greenstone, Rochester; Mr. Peterson, of Jamestown; Sid Allen, of Medina; Judge John W. Schatt, of Gowanda; Andy Geitner, of Silver Creek; Fred Peters, of Hornell; Barney Vowinkle, of Buffalo; Joseph A. Schuchert, Jr., Buffalo; Fred M. Shafer and M. Slotkin, Buffalo; Henry Carr, Vincent R. McFaul and John Carr, of the Shea interests; Howard J. Smith, Buffalo; James Wallingford, Buffalo; Al Techmacher, Buffalo; James Cardina, Buffalo; Frank Nowak, Buffalo; William Dillemuth, Buffalo; Jake Rappaport, Buffalo; Mr. Shannon, manager of the Piccadilly, Rochester; Marian Gueth, office secretary, and others.

Exhibitors are now availing themselves of the offices in the Root Building. The headquarters are furnished in mahogany and Miss Gueth is at the office daily to aid exhibitors transact local business with the exchanges.

Censorship Battle About to Start

Both Sides Prepare for Action In New York Repeal Bill

UP to the present time there is nothing that would indicate the attitude which the New York State Legislature will take on the question of censorship repeal. This is not strange as there are new leaders in both houses and at the same time there are many new members who have not yet been sounded out by either the leaders or others, as to their feeling in the matter. In fact the bill itself has not been introduced and while it is understood that it is now in process of being whipped into shape, it may be two or three weeks yet before the actual introduction occurs.

Leaders have already announced that every effort will be made to hold a short session of the Legislature this year, which would mean about April first, so that the bill calling for censorship repeal would naturally be introduced not later than the fore part of February.

Both in the national and in the state organizations, that is the one headed by Will Hays, and the state one headed by Walter Hays, are back of the repeal bill this year and this should carry much weight. Already the state association is mapping out its campaign to bring about public approval of the bill and within the next few weeks a list will be announced of exhibitors in every assembly and senatorial district in the state who will, through slides and personal influence endeavor to bring about public sentiment favorable to the passage of the measure.

The New York State Motion Picture Commission is also planning to put up the biggest kind of a fight in its efforts to exist. Chairman George H. Cobb was at the State Capitol last week, and will probably be seen there a good part of the time while the session is on, or at least until the question of repeal has been once more settled. Mr. Cobb was a former state senator, and knows the political game thoroughly and is a skillful maneuverer.

PRIZE PLAY FOR WARNER BROS.

Warner Bros. made another important buy this week, and what they regard as their biggest so far for next season, when they concluded negotiations pending for sometime and purchased "Hell Bent for Heaven," the Pulitzer Prize Play that had a long run on Broadway in two houses and later met with considerable success on the road.

This play was put on under the direction of Marc Klaw, and staged by Augustine Duncan, who also played the leading role. Mr. Klaw gave it several matinee performances in the Frazee Theatre at first to try it out. It was found to strike popular fancy sufficiently to warrant him putting it into his own theatre late in 1923 where it enjoyed a six months' run into the spring of 1924, attracting considerable attention from the press and theatre goers.

LOUISE GLAUM IN CAST OF "50-50"

Louise Glaum, the best known siren of the screen, is enroute East from the Coast to appear in the picturization of "Fifty-Fifty," which Henri Diamont Berger, the famous French director, is about to produce for Associated Exhibitors release.

Newspapers last week carried the erroneous report that Miss Glaum was enroute to New York to play the lead in a picture for another company, and while it may be true of some other picture at some future date, she is coming primarily for work in the Berger drama which goes into production at the Jackson Avenue Studios Tuesday.

Miss Glaum's temporary retirement was caused by illness from which she has fully recovered and is now in perfect health.

With THE INDEPENDENT DISTRIBUTORS

NOW that Senator James Walker has declined the office of Leader of the Independents, the committee in charge of choosing a man for the job is busily engaged in interviewing prospective candidates. There has been no hint given out as to who will be offered the place. Several of the men on the committees have declared themselves of being of an open mind in the matter and having no one in view. It is possible that a man outside of the industry may be chosen.

Independents Are Being Crushed, Says Garsson

In Letter to Hays He Asks Relief

ARE the "Old Line Companies" tightening their hold on the picture industry to such an extent that it is becoming impossible for the Independent producers to make a profit? Murray Garsson, president of Garsson Pictures, in a letter to Will Hays, says such is the case, and points out that unless some action is taken the Independent will be put out of business.

Mr. Garsson says that it has reached a point where it is a matter for government intervention, but hopes the Big Three will see their way clear to give some relief to the Independent, rather than having the government called in.

Following is Mr. Garsson's letter to Will Hays:

January 21, 1925.

Hon. Will H. Hays, president,
Motion Picture Producers and Distributors of America,
469 Fifth Avenue,
New York City.

Dear Sir:

An an independent producer of motion pictures I wish to protest to you, as the head of the organized industry, against a condition which is paralyzing fair competition in the distribution of motion picture film in the United States, as far as the independent producer is concerned.

I assumed when you became the head of the Motion Picture Producers and Distributors of America, one of your most important functions was to insure a fair opportunity for producers to compete with the so-called Old Line Companies, on a basis which would encourage them to continue operations. The facts, however, as they exist today, do not indicate that any such encouragement has been given.

Speaking for myself, I say without hesitation that the unfair methods of the big companies (the motion picture trusts) are more throttling to competition to-day than ever before in the history of the industry, with the possible exception of the old General Film Company. As the situation exists, unless an independent producer sells his product to one of the Big Three, he is shut out of the opportunity of having his picture gross a revenue sufficient to cover the cost of production. This is occasioned, first, by the fact that the exhibitors are coerced into accepting block bookings of the product of the Big Three to an extent which leaves them with absolutely no open time for independent pictures of merit; second, through their ownership of theatres throughout the country, independent producers are frozen out of an opportunity to dispose of their production. And unless the exhibitor is given some relief of this same menace, the Big Three will, in a short time, drive every independent motion picture exhibitor out of business, as well as the independent producer.

What little chance the Independent had in the past to recoup his investment with a reasonable profit has been stamped out during the last two years by the tightening up of the grip this combination of producer-distributor-exhibitor has upon the situation. The handwriting is plainly visible upon the wall. Within a short tie we shall see a combination of producer-distributor-exhibitor so far reaching and so powerful that competition will entirely disappear and the public will be obliged to take whatever the Big Three decides they shall see upon the screens of the country—unless some forcible means are taken to upset the system.

The distributing companies, through which independent producers are releasing, are finding it more difficult each year to survive, and shortly the independent producers will be elminated from the field entirely unless immediate steps are taken to put an end to the unfair business methods whereby the Big Three can continue to demand all the playing time of the theatres—to the exclusion of the independents. I know of no other business or industry in which this condition would be countenanced.

I have given exhibitors a high grade of picture product. But, like other independent producers to-day, I am not encouraged to continue unless assured that the grip of the producer-distributor-exhibitor combination can be shaken off and an open field restored in which the independent producer has a fair opportunity of disposing of his product on a basis wherein he can survive.

I see no hope of this except through government intervention. But before presenting the facts to the proper authorities I would like an expression from you as to what has been done or what will be done to remedy a condition which cries aloud for a remedy.

Very truly yours,
MURRAY W. GARSSON.

P. S.—I know that you will not object so I am sending a copy of this letter to the press.

* * *

"FOOL AND HIS MONEY" NEARING COMPLETION

Work indoors and out has been going along at a furious pace on Columbia Pictures Corporation's production of George Barr McCutcheon's popular novel entitled "A Fool and His Money." William Haines is the one who has his money taken away from him. Stuart Holmes, with a Prussian twist to his moustache, and Alma Bennett are those responsible for the direction in which the money goes, while sweet Madge Bellamy is the romantic American girl countess for whom the money is lost.

George Barr, however, wrote a romantic tale, and the hero gets some of the money back and, better still, a reason for spending it all over again. This picture is the pet of Erle Kenton and it is said that he is sitting up nights watching the big castle exterior which was constructed for the exterior scenes of the picture.

* * *

"RIGHT MAN" TITLED

"The Right Man" is the final title selected for the third of the series of six picturs known as Metropolitan Melodramas, which star George Larkin, the well-known "stunt" star. "The Right Man" is a newspaper story written by W. P. Grist and directed by Jack Harvey under the personal supervision of George Blaisdell. It is scheduled for March release on the Rayart Program.

HINES FEATURE IS PROGRESSING RAPIDLY

The latest reports from Miami on Johnny Hines' latest, "The Cracker Jack," indicate that the entire cast, including C. C. Burr, will remain in the South for an additional two weeks until all the exteriors on the production are completed. Prior to going into production, it was expected that the trip south would take no longer than four weeks of shooting, but the bigness of the production and the amount of sequences to be filmed have been so great that it will be impossible for the company to return before the tenth of February.

Up to the present time twelve thousand feet of film have been forwarded to the New York office, where rush prints indicate that "The Cracker Jack" gives every evidence of superseding Hines' latest successful feature, "The Early Bird." Particularly imposing are some of the scenes picturing Johnny Hines mixed up with an army of revolutionary peons. The large number of extras used for these sequences gives an impression of bigness to "The Cracker Jack" that is undeniable, and which, according to Burr, will prove to be one of the funniest sequences of the production.

The entire cast and technical force are putting in some hard licks on this feature, since the great number of sequences to be filmed has necessitated working well into the night. The headway already attained in three weeks of shooting has manifested itself in the rush prints, which in quality and quantity bear out Burr's assertion that in "The Cracker Jack" Johnny Hines will give an unusually big production to the independent market.

Be A Doughboy!

JUST AS sure

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AS YOU can

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MAKE CAKE out

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OF DOUGH, you

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WILL MAKE dough

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OUT OF—

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DOROTHY DEVORE and

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HERBERT RAWLINSON in

* * *

"THE TOM BOY"

One of

The Chadwick 9

Yes Siree!

729 Seventh Avenue, New York City
J. E. Chadwick, President
Foreign Rights Controlled by Independent Enterprises, Inc.
729 Seventh Avenue, N. Y. C.

Behold W. Ray Johnston, president of Rayart Pictures, seated in the motorless flivver. Mr. Johnston is seated on the right. Reed Howes with his white vest is seated atop machine, just like a coachman.

ELABORATE PRESS WORK FOR JANS FEATURE

With a cover in colors, showing Ann Pennington in an alluring pose, Herman F. Jans has issued a most elaborate press book for his latest production, "The Mad Dancer."

Among the many stories provided, and all written by experienced newspapermen, there is one on how a scene from "The Mad Dancer" was broadcast, the first time such a thing had been done. Then there is a matrimonial story on Johnnie Walker, who plays the leading male role opposite Miss Pennington, and an article on the debut of Vincent Lopez and his famous jazz orchestra in the movies.

The cover already referred to makes a most attractive window or lobby card when properly mounted, and there are ten specially designed lobby display stills done in colors and six unusually beautiful paintings. The twenty-four sheet and the six sheet, as well as the two threes and two ones are illustrated, together with a wide variety of scene and star cuts, available in both mat and stereo form.

There are two pages devoted to prepared advertisements and two pages to exploitation stunts, among them being the nation-wide tie-up with the makers of the Ann Pennington Rosette Hose.

The press book on "The Mad Dancer" is compact, contains no bunk and wasted space, but at the same time provides the exhibitor with everything necessary to put the picture over profitably.

CHADWICK RUSHING STUDIO WORK

With production on "The Midnight Girl," starring Lila Lee, started this week at the Long Island Studios, every effort is being made to complete the balance of the famous Chadwick Nine at the earliest possible date.

Two of the remaining four productions, "The Midnight Girl," and the third Lionel Barrymore special, are to be made in the East, and the other two, "The Romance of an Actress" and "Sunshine of Paradise Alley," will go into production simultaneously at the West Coast Studios. The complete casts of the latter three productions will be announced shortly.

"The Midnight Girl," the first of the four to get into production, is an original story, written especially for Miss Lee by Garrett Fort. Gareth Hughes, one of the best known juveniles of the screen, will be seen in the leading role in support of the star. The balance of the cast includes Dolores Cassinelli, the noted Italian beauty; Charlotte Walker, Bella Lugosi and Frank Andrews. Wilfred Noy, director of "The Lost Chord" and "The Fast Pace," will direct. William Bitzer of Griffith fame, and Frank Zukor are the camera staff.

* * *

RAYART SIGNS JACK PERRIN FOR SERIES

Added this week to the fast-growing roster of Rayart stars, is Jack Perrin.

Perrin is well known for his work as the hero of half a dozen serials, including "The Santa Fe Trail," "The Fighting Skipper," "Riders of the Plains," etc., as well as the star of countless Westerns.

Perrin will do a series of pictures for Rayart release which will be known as "Rayart's Whirlwind Westerns." There will be six pictures in the first group, to be released at intervals of one a month, beginning March 1st. The productions will be made by Harry Webb at the Harry Webb Studios, Universal City, Calif. The first release of the series has been named "The Knockout Kid," and will be, as the name indicates, a fast action Western fight picture.

W. Ray Johnston, president of Rayart announces that in making up its program Rayart has endeavored to secure stars who will become permanent attractions.

"For this reason," says Mr. Johnston, "we have signed a long-term contract for the services of Jack Perrin, which calls for his appearance not only in the initial group of six pictures, but six also in the 1925-6 Rayart program."

* * *

CHADWICK MOVES TO LARGER QUARTERS

In preparation for the increased production activities of the 1925-26 season, the schedule of which will be announced shortly, the Chadwick Pictures Corporation has removed its offices from the seventh to the twelfth floor of 729 Seventh Avenue. The new offices occupy the entire floor formerly occupied by the Goldwyn Cosmopolitan Pictures Corporation.

The new offices will also house the advertising, publicity and exploitation departments, which has recently been reorganized under the direction of Charles Reed Jones, who was formerly associated with the Ernest Shipman enterprises in a similar capacity. Associated with Mr. Jones is Albert A. Karten.

The Merit Film Corporation, of which I. E. Chadwick is president and Harry Thomas is vice-president, will also occupy offices in the same suite.

M. H. HOFFMAN TO TOUR EUROPE

M. H. Hoffman, vice-president of the Tiffany Productions, who leaves for Great Britain and the Continent on the S. S. *Olympic* on Saturday, January 24, on business connected with his fast growing organization, announces a comprehensive program immediately on his return to the United States in the early Spring.

For more than a year Mr. Hoffman and his associates in Tiffany have been quietly buying the rights to works of famous authors and playwrights and when completed for release will eclipse in dramatic intensity and super direction the well known Tiffany Productions that have been made heretofore.

The list of authors comprise the foremost men of letters whose works have had a vogue with the reading public for many years and include such prominent writers as Rex Beach, Rupert Hughes, Zane Grey, Harold MacGrath, Jack London, Sir Gilbert Parker, Gouveneur Morris, Arthur Stringer and David Graham Phillips.

"It will be Tiffany's policy to place before the exhibitor and through him to the public such picture productions that will represent the steady advancement of motion picture art and add to the prosperity of the exhibitors," said Mr. Hoffman. "Within the ensuing year we will release this series of twelve productions based on well-known books and stage plays.

"Our plans call for the highest quality of production and a cast of players commensurate with their ability to fit the parts to be played. The story is not to be sacrificed for the whims of any particular player, but we will endeavor in each production made to make it a living reality, adhering to the text of the book or stage play to be filmed."

In addition to the production plans as outlined, plans have also been developed, Mr. Hoffman said, for a method of distribution that will embrace the principal film centers of the United States, Canada, Europe and Australia.

"THE BOHEMIAN GIRL" FOR C. & C. RELEASE

Messrs. Cranfield & Clarke report that they have now completed negotiations for the handling of a Harley Knoles production, "Bohemian Girl," starring Gladys Cooper, who is the most beautiful actress in England, it has been said, or in the world; Ivor Novello, who made a big hit in Griffith's "The White Rose"; Ellen Terry, the beloved actress, known to all the world; Constance Collier, well known in pictures on this side, and an all-star cast.

The "Bohemian Girl" is the sweetest romance ever screened, and is taken from the famous opera, noted for its thrilling romantic story and its musical gems. It has been produced on a magnificent scale. It is a story of a gypsy girl who dreamt she dwelt in marble halls with vassals and serfs at her side, and the fortunate misfortune that made her dream come true.

WILLIAM STEINER'S ACTIVITIES

Charles Hutchison's sixth offering for the William Steiner Productions is about as thrilling as anything Hutch has ever appeared in, the settings are unusually fine and massive, with a well-known cast of players. Hutch has sure put over a great feature.

The next Edith Thorton production for the Steiner Co. is now being cast. Earl Williams, the fan's favorite actor, will be in the cast, together with other electric light names to be announced later.

"FULL SPEED" THRILLER IS COMPLETED

The first print of "Full Speed," sixth of the series of eight "Thunderbolt thrillers" featuring Buffalo Bill, Jr., and released by Weiss Brothers' Artclass Pictures Corporation, arived in New York this week and according to Louis Weiss is a knockout, setting a new high mark for this popular young ridin' star in action and thrills.

"Full Speed" is sponsored by W. T. Leckey and Lester F. Scott, Jr., the directing heads of Action Pictures, Inc., and was directed by Richard Thorpe from a story by Frank L. Inghram. Ray Rice did the camera work, which is said to be usually good.

C. B. C. LINING UP SEASON'S PROGRAM

Joe Brandt is now engaged in gathering material for the coming season's productions. Exchange men have been anxiously awaiting the announcement of pictures to come.

Probable productions line up as follows: There will be six Perfection Pictures; another series of Columbia Pictures, probably to be six, and another series of six, the type of which has not yet been definitely decided on.

Much will depend upon the stars who will be available at various times during the year. Then too there is the contract mentioned several weeks ago which will be offered the winner of the Wampas Baby Contest. After the winner has been announced there will be a series of stories selected for her particular type. The announcement in regard to the latter should be forthcoming in the next two weeks.

LEE-BRADFORD CORP.
ARTHUR A. LEE, PRES.
701 SEVENTH AVE.
NEW YORK CITY

W. RAY JOHNSTON
presents
REED HOWES
and
MILDRED HARRIS
A HARRY J. BROWN PRODUCTION
SUPER SPEED

RAYART PICTURES

DIRECTED BY ALBERT ROGELL

Foreign Distributors: RICHMOUNT PICTURES

RAYART PICTURES CORPORATION
723 Seventh Avenue, New York

AMBITIOUS PROGRAM FOR RENOWN

Renown Pictures, Incorporated, with offices at 729 Seventh Ave., started the New Year with an impetus that will carry it on the top wave of prosperity both for itself and the many exhibitors who have found in Renown's list of releases, pictures of exceptional box-office merit.

Included in their releases starting with January this year are a group of twenty-five pictures including fourteen specials—"The Verdict" with Lou Tellegen, Elliott Dexter, Louise Lorraine, William Collier, Jr., George Fawcett, Gertrude Aster, Gaston Glass and Maude George; "Capital Punishment" one of the most intense photodramas ever screened with Elliott Dexter, Clara Bow, George Hackathorne, Margaret Livingston, Robert Ellis and Mary Carr; "Playthings of Desire" with Estelle Taylor, Mahlon Hamilton and Mary Thurman; "The Thoroughbred" with an all-star cast to be announced later; "The Reckless Sex" with Madge Bellamy, Johnny Walker, Gladys Brockwell, Alec Francis, David Torrence and William Collier, Jr.; "The Mad Dancer" with dainty Ann Pennington, Johnny Walker and Vincent Lopez and his Jazz-band; "Mad Marriage" with Rosemary Davies, Harrison Ford, Montague Love and Gaston Glass; "The Night Ship" with Claire Adams, Mary Carr, Robert Gordon and Walter Long; "Free to Love" with Clara Bow and Raymond McKee; "Black Lightning," with Clara Bow and Thunder the Marvel Dog; "Soiled" with Vivian Martin, Johnny Walker, Kenneth Harlan and Mary Alden.

Charles Hutchison
(HURRICANE HUTCH)

NEXT RELEASE

"THE HIDDEN MENACE"

A most startling and entertaining feature

Stunts that will make you gasp and come up for air

Book it from the Franchise Holder in your district

A
WILLIAM STEINER PRODUCTION
220-W. 42nd St., New York

INDEPENDENT ISSUES THREE PRESSBOOKS

Independent Pictures Corp. has issued three new pressbooks, one each on the Desmond-Holmes, Bill Cody and Franklyn Farnum series. All information and suggestions which exhibitors would find helpful in putting over these pictures have been included in these little eight pape booklets on which it is obvious much time and plenty of money have been spent.

Each of the three books are different in make-up and material and all of them are complete including along with a listing of the cast, the star, directors, etc., news stories, exploitation ideas calculated to be workable for the small exhibitor at little cost, Zivelli music cue, cuts showing the available posters and lobbies, newspaper cuts, and prepared ads for various uses.

NEW RAYART SALES

Rayart Pictures this week announce the sale of the George Larkin Series for Ohio to Security Pictures of Cleveland; the sale of the serial, "Battling Brewster," to Exclusive Pictures, of Detroit, for Michigan; and the sale of the Reed Howes Series for Michigan to Rex Film Company.

Rayart sales for the past two weeks amount to more than double the entire January quota for Rayart and is taken as an indication by Ray Johnston, President, as an intimation of a big year ahead.

CRANFIELD AND CLARKE
Want You to Know They Have
"A Soul's Awakening"
STARRING
Flora Le Breton

Vacant Territory for
"A Soul's Awakening"
SOUTHERN STATES
TEXAS
KANSAS CITY
CLEVELAND
and the
WEST COAST

Soon to be released
"BOHEMIAN GIRL"
"CRIMSON CIRCLE"
"SHADOWS OF THE MOSQUE"
"COMIN' THRO' THE RYE"

GET IN ON OUR
Single Reels
THE TALK OF
MOVIE-LAND
CRANFIELD AND CLARKE
Inc.
729 Seventh Ave., New York

HINES FEATURES ARE IN GREAT DEMAND

Unsold territories on C. C. Burr's series of the three Johnny Hines features, "The Speed Spook," "The Early Bird" and "The Cracker Jack," are rapidly being closed as evidenced by the sales closed last week and that of this week when East Coast Films Incorporated closed with Louis Hyman, of All-Star Feature Films, Inc., 915 So. Olive Street, Los Angeles, for the territories of California, Nevada and Arizona. Thus, in the past ten days, C. C. Burr has closed with Harry Grelle, 1014 Forbes Street, Pittsburg, for Western Pennsylvania and West Virginia; Wolverine Exhibitors, Inc., 402 Mack Building, Detroit, for Michigan; and A. H. Blank Enterprise, of Kansas City, for Western Missouri and Kansas.

Other territories contracted for include New England States to American Feature Films, 37 Piedmont Street, Boston, Mass.; Greater New York and Southern New Jersey to Commonwealth Film Corporation, 729 7th Ave., New York City; Upper New York State to Dependable Pictures Corporation, 729 7th Ave., N. Y. C.; Minnesota, to F. & R. Film Company, Loeb Arcade Building, Minneapolis; Wisconsin, to Ludwig Film Exchanges, 713 Wells Street, Milwaukee; Eastern Pennsylvania, to Masterpiece Film Attractions, 1329 Vine Street, Phila., Pa.; Ohio, to Skirboll Gold Seal Productions, 507 Film Exchange Building, Cleveland; District of Columbia and Maryland to Trio Productions, 916 New Jersey Ave., Washington, D. C.; Illinois, to Film Classics of Illinois, 831 So. Wabash Ave., Chicago; Texas and Oklahoma, to All-Star Feature Films, Inc., Film Exchange Building, Dallas; Arkansas, to Home State Film Co., 1114 W. Markham St., Little Rock; Colorado, Wyoming, Utah and New Mexico, to De Luxe Feature Film Company, 2020 Stout Street, Denver, and complete foreign rights to Simmonds-Kann Enterprise, Inc., 220 West 42 St., New York City.

HEAVY BOOKINGS FOR DESMOND SERIES

With the exception of Western Missouri and Kansas which is now open because of cancellation of a contract by Jesse J. Goldburg because the distributor was not prepared to live up to the terms of the contract, the eight Desmond-Holmes pictures which Independent Pictures Corp. is now making, have been sold for every part of the world.

In the United States the pictures are being handled by Renown Pictures Inc., of N. Y.; First Graphic Exchanges in Albany and Buffalo; Pioneer Film Corp., of Boston and New Haven; American Feature Film Co., of Phila.; R. G. Hill Enterprise, of Pittsburgh; Lande Film Distributing Co., of Cleveland and Cincinnati; Progress Pictures, of Washington, D. C.; Big Feature Rights, of Louisville; Creole Enterprise, of Atlanta, Charlotte, New Orleans, Oklahoma City, Little Rock and Dallas; Amer. Booking Corp., of St. Louis; Liberty Films Inc., of Omaha; Samuel Ludwig, of Minneapolis; Western Film Co., of Portland, Seattle and Butte; De Luxe Film Exchange, of Denvr, and Salt Lake City; Progress Features, of San Francisco and Los Angeles.

The rights for South America are controlled by Argentine-American Film Co., while Cuba has been taken over by Havana Film Co. Distribution in the United Kingdom, Europe, Asia, Africa, Central America, and Mexico is to be handled by Simmons-Kann, of New York.

This is the first time in the history of the Independent Pictures Corp., that its product has been so universally bought and, in fact, there are few independent producing companies who can even nearly equal this record.

"WHO CARES" READY FOR PRODUCTION . . .

Columbia Pictures Corp. announces that they have everything ready for production on their forthcoming picture, "Who Cares," which is a film version of Cosmo Hamilton's novel of the same name.

The cast is an unusually large one and includes a number of well known names. Among them are Dorothy Devore, William Haines, Wanda Hawley, Beverly Bayne, Charlie Murray, Lloyd Whitlock, Vera Lewis, Ralph Lewis, William Austin, Vola Vale and Carrie Clark Ward.

David Kirkland will be at the business end of the megaphone. The continuity was written by Douglas Doty, well known for many years as editor and scenarist among many large producing companies. Walter Anthony is writing the titles and the photography will be in the hands of Allen Thompson.

"Who Cares" will be the sixth of the Columbia Series which includes such well known successes as "The Foolish Virgin," "The Price She Paid," "The Midnight Express," "One Glorious Night."

* * *

CARLOS TO PRODUCE EIGHT THIS YEAR

A. Carlos, President of the Carlos Productions, has planned eight productions for his star, Richard Talmadge, this year.

Exhibitors throughout the United States have been loud in their praise of this dynamic screen personality who within a short period of time has become the ideal of clean American mandhood as personified on the screen.

"We have received letters and telegrams from people all over the world who have begged us to give them more Richard Talmadge pictures during the year," said Mr. Carlos. "To keep faith with the public we have mapped out a series of eight productions that will bring Richard Talmadge to the top rung of the screen ladder of popularity."

Mr. Carlos said that in "Jimmy's Millions," a feature just completed from an original story by John A. Moroso, to be released on February 1st, Richard Talmadge shows a dramatic ability which, coupled with his athletic proclivities, akes this picture one of the best of his screen career.

Mr. Carlos leaves for Europe on the S. S. *Olympic* on Saturday, January 24, a six weeks' trip to close contracts for the foreign rights of his Talmadge productions.

* * *

GOOD ACCESSORIES FOR HINES PICTURE

C. C. Burr, managing director of East Coast Films, has inaugurated a policy of co-operation and service with the independent exchanges handling "The Speed Spook," "The Early Bird," and "The Cracker Jack," that is at once a radical departure and an innovation that augurs well for the producing company and the entities handling the Johnny Hines features.

This policy, which was first tried in conjunction with "The Speed Spook," entails the supplying of all exchanges with free printed matter, such as broadsides, circulars, teaser cards, exploitation sheets and mailing matter in quantities sufficient for each exchange to cover its exhibitor lists on the Johnny Hines features.

Each piece of copy originated by Burr's advertising and publicity department, and put on the press, is so designed as to have both exchange and exhibitor appeal, with the result that the bookings already in on the three Hines pictures supercede that of any other series made by Hines for C. C. Burr.

It was Burr's intention originally to supply this printed matter gratis on "The Speed Spook" alone, but so well did the policy work out on this feature that the producer decided to make this service an established policy on all of the Johnny Hines features, with the result that the policy has come to stay. The exchanges handling the Hines product have nothing but praise for Burr's farsighted policy since it has been the means of lining up exhibitor dates in quicker time than has ordinarily been the case on any other series made for the independent market.

To date each of the exchanges has received six pieces of mailing matter on "The Speed Spook," five on "The Early Bird" and three on "The Cracker Jack," with at least three more to come on this latter feature, which is now in production at Miami.

* * *

ANOTHER RED HEAD COMEDY READY

Frank A. Nankivell, the cartoonist whose work has ben syndicated in newspapers throughout the country, has finished the fifth of the Redhead Comedies, cartoons in color, for Sering D. Wilson & Company. Associated with Mr. Nankivell in the creation of these funny novelties for the screen are W. E. Stark and "Hutch," artists who are equally prominent as comic pen and ink men. This last Redhead Comedy is "Napoleon Not So Great." The comedies are filmed in color by the William V. D. Kelley process.

Where to Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Ctreet.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 14 Piedmont So.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 S. Wabash Av.
Chi—6 Security Pictures, 808 S. Wabash Ave.

CINCINNATI. Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Ent. (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods., Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Texas
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Ave.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St. Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mexico.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANOPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY. Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—1 Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist. Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 S. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.
Min—4 Advance Pictures, 306 Film Exch. Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—3 Dependable Pict. Corp., 729-7th Ave. N. Y.
NY—4 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine St.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service 1026 Forbes St.
Pit—4 Standard Film Exch. 1030 Forbes St.

SALT LAKE CITY. Utah
SLC— Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF—1 All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Av.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.
SL—2 Sam Warner, United Film Exchange 3314 Lindel Blvd.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Avenue.

TORONTO, CAN.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprise, 220 W. 42nd St
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

PRODUCTION HIGHLIGHTS

JOHN FRANCIS DILLON will direct "Chickie," instead of "Uriah's Son," according to the latest report from First National headquarters. At the present moment he is resting "at home" after completing "One Way Street," in which Anna Q. Nillson and Ben Lyon are featured.

* * *

NORMA TALMADGE, star of the recent First National releases, "Secrets," and "The Only Woman," and of "The Lady," now complete and awaiting release, was the winner of the screen players' popularity contest recently conducted by George J. Wehner, of the Wehner Amusement Company, controlling a string of twelve theatres in Brooklyn, New York, the Bronx and Jersey City.

* * *

CAROLINE DEAS, the young Portuguese girl picked out of more than 300 screen tests of girls taken in Honolulu by Warner Bros. in an effort to find a new screen personality, has arrived at the Warner Bros. studio in Hollywood. Upon her arrival she was given another test, and this is said to have been so good that she was handed a three months' contract.

* * *

HOPE HAMPTON returns to the screen in "Fifty-Fifty" for Associated Exhibitors, work on which will be started next week. She is to be co-starred with Lionel Barrymore. This is the first screen production which she has made since she starred in "The Price of a Party" for the same releasing corporation.

* * *

FRANCES MARION, noted scenario writer, has completed the scripts for the screen version of "Lightnin'" and "The First Year" two of the John Golden stage successes that will be produced by Fox Film Corporation as part of its 1925-26 program, according to an announcement by that company.

* * *

FLORA FINCH, the famous comedienne, who was starred with John Bunny a decade or more ago, will have an important role in the William De Mille production of "Men and Women." The part is that of Kate, a newly rich cousin from Kansas who goes to New York to look over the town and then buy it. It calls for the most fashionable clothes of the flapper type ever worn by an elderly woman.

* * *

JOHN T. MURRAY, star of "Maytime" on the stage, who recently made his motion picture debut in "Madonna of the Streets" has been engaged for the chief comedian role in Al Christie's next production "Stop Flirting."

Murray is comparatively new to pictures but since he entered the films in "Madonna of the Streets" he has been hailed as a picture "find."

* * *

B. P. SCHULBERG'S most important production undertaking for this year was begun yesterday when camera work on David Belasco's famous play, "The Boomerang," commenced. The film version of this widely-known stage success will be released early in 1925 as a Preferred Special.

* * *

FOX FILM CORPORATION has just purchased the screen rights of the novel "Sisters of Jezebel," by Harold P. Montonye, for release by that company. Preparation of the continuity is now being rushed by the scenario department and a set is being put in readiness at the Fox West Coast Studio to begin immediate production when it is finished.

Above is Rosemary Theby arrayed as a peacock in a scene from M. C. Levee's "One Year to Live." The picture has just been completed for First National.

* * *

FRANK TUTTLE and the company of players who went to Cuba for the tropical scenes in "A Kiss in the Dark," the Paramount picture being filmed with Adolphe Menjou, Lillian Rich and Aileen Pringle in the leading roles, have returned to the Long Island studio to make the interiors.

Townsend Martin, who adapted the screen play from Frederick Lonsdale's stage hit, "'Aren't We All?" returned with the unit.

* * *

TOM MIX has started production on "The Rainbow Trail," Zane Grey's sequel to "Riders of the Purple Sage," at the Fox Film Corporation West Coast studios. Lynn Reynolds, who directed Mix in "The Deadwood Coach," prepared the scenario for this one and will also hold the megaphone.

* * *

C. GARDNER SULLIVAN, famous screen author and now an independent producer in his own right, is the latest photoplay-maker in Hollywood to move his producing organization over to the big Film Booking Offices plant at Gower street and Melrose Avenue. Mr. Sullivan is now producing his second independent production, "Mock Marriages," at F. B. O.

* * *

MARGARET LIVINGSTON and Hyden Stevenson and Louise Fazenda have been selected by Julius Bernheim, general manager at Universal for roles in the cast supporting Reginald Denny in "I'll Show You the Town," which Erle Kenton will direct from the story written by Elmer Davis. The picture will afford Denny ample opportunity to indulge in his propensity for taking desperate chances in automobile stunting.

* * *

HARRY GARSON, producer-director of the western features starring Lefty Flynn, is completing arrangements to put his star into a new special which will take the former Yale athlete out of the western field for the time at least. The story, from the folding Corona of H. H. Van Loan, is temporarily titled "Speed Wild." Casting will begin within a few days.

Director General Fred Niblo, who is in Rome making Metro-Goldwyn's picture version of "Ben Hur," is shown instructing Lina Cavallieri and her husband, Lucien Muratore, both grand opera singers, how to photograph for the screen.

Corrine Griffith is shown going over a script for her new picture which will be released through First National. She has just completed "Love's Wilderness" which is considered one of her best. She is one of the busiest young women on the Coast.

MILTON SILLS will have the feature role in First National's production of "Woman-Handled," from Gerald Beaumont's new novel, "The Making of O'Malley." This will be his second picture in which he has appeared at the company's New York studio, the first being "I Want My Man," from Struthers Burt's novel, "The Interpreter's House," in which Sills and Doris Kenyon are co-featured.

* * *

NORMA SHEARER has joined the movie blonde wig brigade in Monta Bell's next Harry Rapf production of "Lady of the Night" for Metro-Goldwyn-Mayer. Miss Shearer is playing her first dual role in the picture, and the blonde wig accomplishes the change of appearance for one of them. She is, of course, the nocturnal lady of the title.

* * *

"ADVENTURE," one of the last stories from the pen of the late Jack London, is being produced at the Paramount West Coast studio by Victor Fleming.

The story is one of present day life in the Solomon Islands of the South Sea. Aside from numerous ship scenes in the production, the entire photoplay takes place on two islands in the Pacific.

* * *

ASSOCIATED EXHIBITORS announced the completion of camera work on "The Sky Raider," the picturization of the Jack Lait story which was filmed under the working title of "The Great Air Mail Robbery."

* * *

PAT O'MALLEY has signed a unique contract with Metro-Goldwyn. He will play the part of Pat O'Malley. Pat has been signed by Irving Thalberg to play the leading male role in "Proud Flesh" to be directed by King Vidor at the Culver City studio. The character will be that of Pat O'Malley himself and to be so named in the production.

* * *

ALICE JOYCE, the leading woman player in Frank Borzage's first Metro-Goldwyn-Mayer production of "A Man's World," has completed her role of the artist's wife in that picture, and is back in her role of wife and mother in real life.

* * *

SALLY LONG, who was selected by reason of her beauty by Flo Ziegfeld for his Broadway musical comedy success, "Kid Boots," has succumbed to the lure of the screen and signed with Metro-Goldwyn-Mayer. Miss Long is to appear as the artist's model in "A Man's World," the picturization of the Zoe Akins stage success, "Daddy's Gone a-Hunting," which Frank Borzage is directing from the adaptation made by Kenneth B. Clarke.

* * *

WALTER McGRAIL, in his supporting role in "Once in a Life Time," the current Edmund Lowe starring picture, is portraying two distinct characterizations. One is a young and virile man, the other a man of distinguished bearing. This is the first time in his picture career that Mr. McGrail has played such a role.

* * *

B. P. SCHULBERG'S most important production undertaking for this year was begun last week when camera work on David Belasco's famous play, "The Boomerang," commenced. The film version of this widely-known stage success will be released early in 1925 as a Preferred Special.

Yes, the dog is only playing, but we wouldn't want him to forget that. It is Peter the Great in a scene from "The Silent Accuser" for Metro-Goldwyn.

Hollywood Closeups

There is a real motion picture romance in the marriage of Major Rupert Hughes, popular writer and screen director, to Elizabeth Patterson Dial, a well-known photoplay actress. The romance began at Metro-Goldwyn-Mayer's Culver City studios, where Major Hughes is a production executive, and where the present Mrs. Hughes appeared in several Metro-Goldwyn-Mayer productions under her screen name of Patterson Dial.

* * *

Gertrude Short has received a note of congratulation for her success in motion pictures from Chief Justice William H. Taft, the two having become great friends over fifteen years ago while she was playing a child role on the stage with Mary Mannering in Washington, D. C., during Taft's presidency.

* * *

Jack Hoxie, Universal Western feature star, is passing a vacation period at Felton, in the Santa Cruz Mountains, where Hoxie recently purchased a summer home. He is getting exercise helping build a cabin on the property, and will return to Universal City in time to start a new production in January.

* * *

Betty Blythe made six complete changes of costume in one day's work at the Principal Pictures studio last week, where, in her leading role in Ben Verschleiser's current production of "Speed," she is enacting a transition from a simple, home-staying mother to a modern "vamp."

* * *

Harrison Ford, popular leading man who has appeared opposite Marion Davies in a number of Cosmopolitan productions, will have a leading role in King Vidor's next Metro-Goldwyn-Mayer production of "Proud Flesh." Pat O'Malley has already been announced for a part in the screen version of Lawrence Rising's best-seller.

* * *

Harry Beaumont and company returned today from Banning where the South African scenes for Warner Bros. "Recompense" were made. It was very cold most of the time and some difficulty was experienced in the handling of the 150 colored men taken there as atmosphere.

* * *

"Lives of football men remind us
We can write our names in blood,
And departing, leave behind us
Half our faces in the mud."

The foregoing parody on a well-known gem of literature has been adopted by unanimous vote as the official chant of the Glenn Tryon unit of Hal Roach studios, which is going to make a burlesque of football glory in two reels under the direction of James V. Horne, with Blanche Mchaffey in the girl's role.

* * *

Offers to star in pictures in his native country, England, have thus far failed to tempt Holmes Herbert, whose popularity in American films has become assured. Last week Herbert declined to sign a year's contract with one of the largest English producers.

* * *

"Never the Twain Shall Meet," an elaborate picturization of Peter B. Kyne's popular story of the same name, which has just been completed after four months' work, will be presented by the Cosmopolitan Corporation at one of the leading Broadway photoplay theatres during the latter part of January.

Exploiting Peter Pan Week

SHOWMANSHIP

Why the Film Played To Capacity

250 Exhibitors Laud "Peter Pan" Tie-Ups

First Reports Prove New Ideas Win Universal Cooperation

FROM all parts of the country come first reports of the successful "Peter Pan" Week campaign staged by 250 exhibitors simultaneously. The unique features and exploitation ideas won universal cooperation of the merchants and newspaper headlines confirm the success of these Paramount tie-ups.

Paramount tied up Peter Pan in Pittsburgh News Co.'s Store.

Business men and theatre patrons alike relished the novel presentations and exhibitors who took advantage of every tie-up opportunity packed their houses and reaped very satisfactory returns. The campaign proved that exploitation stunts properly used are wonderful box-office "pulls" and the Paramount scoop is a powerful argument in favor of tie-up promotion.

The first window display in the country was exhibited by the Pittsburgh News Company who appreciated its attraction to such extent that they decided to keep the display for three weeks. It was a striking display with a hand-painted background.

Cincinnati's Capitol Theatre reported capacity business with Paramount window displays of the great feature "Peter Pan."

The Cincinnati campaign, managed by Bill Danziger and Bill Clark of the Capitol Theatre created a sensation when an attractive department store window tied up boys' clothes with "Peter Pan." Passersby relished the idea.

Of course the "Peter Pan Pen" offered New York the first privilege of tying up fountain pens with the elaborate cut-outs and advertising material, all to excellent advantage. The Rivoli and Rialto theatres report excellent business and credit the patronage to Paramount's extensive publicity possibilities. Drug, novelty, and fountain pen stores seized the idea eagerly, thus utilizing choicest Broadway window space to excellent advantage.

Department stores in Detroit made fine Peter Pan Kiddie Clothes displays to boost Paramount's "Peter Pan" feature.

Paramount's feature "Peter Pan" tied up well in New York with many fountain pen displays in drug stores.

AT the Newcomb, Endicott Company's department store, Detroit, Mich., Peter Pan Kiddie Clothes furnished a window display during the engagement at Kunsky's Madison Theatre, which stopped throngs of enthusiasts and gave the theatre publicity that proved very profitable.

That the Paramount-Players-Lasky Corporation scored a triumph in advertising is evidenced by the fact that managers everywhere reported wonderful results. The tie-ups drew throngs everywhere. During the week 45,000 rotogravure sheets were distributed through merchants. All carried theatre advertising. Four thousand 1-sheet and 129 24-sheet stands were used. Over 20,000 whistles, and 8,000 buttons given away.

"Sandra" offers many fine window display opportunities. The pages that follow show the possibilities in showmanship this book and production gives you.

ASSOCIATED PICTURES CORPORATION *presents*

SANDRA

with

Barbara LaMarr *and* Bert Lytell

Under the personal direction of ARTHUR H. SAWYER
From the novel by PEARL DOLES BELL

FIRST NATIONAL PICTURES

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

Foreign Rights Controlled by First National Pictures Inc 383 Madison Avenue, New York

— reaching millions

A First National Picture

NATIONAL Tie-Up SECTION

"SANDRA"

A Showmanship Picture Made *by* Showmen *for* Showmen

THE eternal conflict of a dual personality—the inward strife of opposed inclinations—the tumult of a soul—a heart's agony! These are the things about which Directors Melford and Sawyer have builded a photodramatic study of a beautiful woman's innermost yearnings.

It was indeed a far cry from home loving "Rusty" Waring, so nicknamed by her husband David, to the exotic Sandra, mistress of men's hearts. There was as much difference between them as that which existed between the cheery light and warmth of the open hearth in the Waring home and the chill glitter of the shimmering chandeliers in the Crystal Chamber of Monte Carlo's Casino.

Yet they were one and the same person.

"Rusty" was as peacefully domestic as the singing of a kettle, or the purring of a contented cat. But Sandra's throbbing heart was bursting with the star-dust of romance—that reckless, turbulent something that calls, and calls, and will not be denied. It impelled her to range up and down the world adventuring, seizing love where she found it, sending her soul soaring skyward like a shooting star—caring not that like a meteor it must hurtle down into oblivion.

And so she left her husband, David, the just; David, the placid; David, the conventional; David, the—the perfect mate for "Rusty," and the opposite of all that Sandra craved.

At night she sped away, charmed, perhaps, by the moon—and the thrilling caresses of Stephen Winslow. It was a mad moment—but for such madness would Sandra risk the wrath of the world. And David? He found her perfumed note, still wet with tears, and

One of a number of specially posed stills for the tie-up between "Golliwog" and Barbara La Marr, star of the First Nat'l picture "Sandra."

Still No. 76 shows Barbara La Marr reading the novel that has been tied-up with the First National "Sandra" in which she plays the title role.

crushed the fragile paper to his lips—while his heart was breaking.

For his type, there was nought to do but wait. Just wait—and hope—and pray. Pray that Sandra might die—and his "Rusty" return to him. So his body lived. And his soul perished.

BUT Stephen Winslow, after all, was moulded of very common clay. A glib-tongued turner of polished phrases, his shallow love was soon shown in all its glaring imperfections by the brilliant flame of Sandra's passion.

Sick at heart she turned from him. But she had crossed her Rubicon. Her bridges were burned. For her there was no turning back. Thus Stephen was exiled from her thoughts, and her tiny feet trod still the trail of dreams.

Deauville, and its sunny sands!

The land of languorous love—of sloe-eyed sirens with perfume laden lips—of ardent youth and rapid age, both bartering the garish glitter of gold for the thrills of gaming—whether the play be at the roulette wheel or in the greater game of love.

Here, now, is Sandra. Sandra, the magnificent. Sandra, the exotic. Sandra, with eyes as deep as dreams. "Rusty" seems so far away. And Dave forgotten.

HE was fascinating. And her mad search for romance led her to his arms. Then followed sunlit days beside her new found love, and star-kissed nights beside the sea. Nights of delirious joy, when the Mediterranean moon seemed at her finger tips. When soft south zephyrs whispered to her heart, and every night bird sang its song to her.

But to this glamorous *roue* what was she, one woman, to compare fascination to the clicking of the ivory ball and the crooning *"faites vos jouers"* of the Casino croupiers calling for the wagers?

So, again disillusionment. Stark and terrible. This man upon whom she had conferred her dearest boon—she was but a part of his plan. His plan to break the bank, to "clean up" at the tables without even respecting the sporting tradition of playing squarely. A crooked gambler, a blackleg, a parasite, extracting, leech-like, from society, the metallic yellow blood on which he thrived!

She shuddered. "Away! Away!! Away!!!" That was her only thought. And so—Paris! The Boul' Mich'; the Rue de la Paix; Montmartre—and the rest. She plunged deep into the social whirl, thrilled and thrilling. And there she met Henri La Flamme.

Here, at last, was a perfect romance. In appearance, in heart, in mind, in every little action of devotion he was the perfect lover—the suitor of her dreams—the complete master of her tempestuous heart!

Remick publishes "It Had to Be You," the song shown in the upper still of First National's "Sandra." Conn, Wurlitzer, Ditson or any one of a number of saxophone manufacturers will provide a tie-up for the lower.

TOGETHER they rose to dizzy heights on the wave of popularity in their particular group. Together they danced through many brilliant nights. Together they watched the cohorts of the dawn vanquish night's army. Together they triumphed over their little futile world. And Sandra was happy.

Then a night of nights. The costume ball to which all Paris streamed. Grande dame and grisette alike. And over all Sandra was to reign supreme as Queen of Beauty and of Love.

A glorious night! A night of crowning victory! Sandra sat upon her regal dias thinking of the years to come. At last! Romance eternal! She and Henri throughout all the years——

"Clear the way, there, in the name of the law!"

The police! Henri, at her side, smiling, blanched and rose, trembling in every limb. What did they wish here? Who was that woman who crowded forward with them?

In an instant it was over. La Flamme's wife, desperately seeking revenge. The all-too-true charge that Henri had embezzled the funds of the poor. The arrest. Sandra's escape from the dance through a poisonous forest of hands clutching at the pearls that he had purchased her with their money!

This time escape. Where? Home! America!

She arrived in New York, and slunk away. There was but one way left. A sure way. She would take it. Dazedly she made her preparations for the great adventure. She who had lived did not fear to die.

OFTEN she thought of David. Dreamed of him. Wanted him. Longed for him. But now she realized her folly. Of course he was out of her life forever. Then upon the night she had chosen to die, the miracle happened. An old friend—a meeting arranged—an overwhelming rush of memories to both.

The friend has gone. David and "Rusty" are in a close embrace which will last forever. They wish to be alone. Let us leave them so.

Such is the story of "Sandra"—the colorful romance which emanated from the pen of Pearl Doles Bell. The successful novel has been picturized under the skilled personal direction of Arthur Sawyer, maker of box-office productions. And it has been released through that showmanship organization known as First National Pictures, Inc.

Barbara La Marr, ideal siren of the screen, heads the cast in the title role, while Bert Lytell, matinee magnet, plays opposite her in the part of David, the husband. And there are other names that count—Arthur Edmund Carewe among them.

The picture itself teems with exploitation possibilities. In the following pages some of them are outlined. All that remains is for the showman to utilize them. Each will bring its reward in coin of the realm.

A handsome still from First National's "Sandra" which will tie-up with evening apparel, silk hosiery, jewels, gowns, fancy slippers or dress fans.

One of the many tie-up stills which abound in First National's "Sandra" is No. 42 which showmen may use to advantage in creating the atmosphere of the picture in window displays, or in specific tie-ups with numerous articles which will be suggested.

Here is a tie-up for coffee, chocolate, cocoa or any other beverage which the merchant may wish to advertise in connection with First National's "Sandra."

Something Special for "Sandra"!

Here's a Wow! Barbara La Marr and "Richelieu" Pearls!

ONE cannot look at Barbara La Marr, magnificent star of "Sandra," without unconsciously thinking of the transluscent beauty of lustrous pearls. It remained for First National and the Joseph H. Meyer Brothers Laboratories to take full advantage of this fact.

Both became enthusiastic regarding a National Tie-Up between the wonderful star of this production and the marvellous jewels *"Richelieu Pearls."* And both organizations have combined to make it the most powerful and far-reaching mutual publicity campaign that has ever been consummated. The best part is, that you, as an exhibitor, reap the profit accruing from their skilful labors.

When "Sandra" was being "shot," special still photographers working under the supervision of a champion exploiteer, were continually in the studios. Miss La Marr was called upon again and again to halt the action of some particular "rush" in order that she might be photographed in some fascinating pose designed for tie-up purposes. The result is that the stills from "Sandra" comprise a complete set of de luxe exploitation material.

There are literally heaps of pictures for window displays. And those showing Miss La Marr in a dazzling variety of *"Richelieus"* are, perhaps, the very best of all.

In addition there is a handsome brochure measuring 6¾" x 4¾", and consisting of twenty pages of pictures showing Barbara La Marr and *"Richelieu Pearls."* This creation is a true work of art, from the front cover, which has a shadow box effect, to the last page containing a facsimile letter from Barbara, in her own hand-writing. And "Sandra" is prominently featured. These booklets are available to all exhibitors showing "Sandra," and they will help enormously in arousing popular interest and enthusiasm.

The "Richelieu" display material will increase the pulling power of any window several hundred percent. This statement in fact, and has been proven many times. No matter what the character of the community, business may be increased for both your theatre and the "Richelieu" merchants through window displays which tie-up these gems with "Sandra."

ANY exhibitor showing "Sandra" who fails to take advantage of this big merchandising opportunity is unworthy of the name of Showman. He is doing himself and the theatre a big injustice, for "Richelieu" windows will pull patronage in excess of his fondest hopes.

The manner in which this material may be secured is identical with the usual method of getting the cooperation of National Tie-Up manufacturers.

When you know your playdates, get in immediate touch with every shop in town handling *"Richelieus."* The more windows—the bigger business. When you have them lined up for special displays prior to, and during the time you show the picture, communicate with the *Joseph H. Meyer Brothers Laboratories,* 220 25th *Street, Brooklyn, New York.* Clearly indicate your playdates, and state how many sets of window display material you desire and also number of booklets you can use.

Still 352 from First National's "Sandra" certainly presents no tie-up difficulties.

"Sandra"

An Artistic First National Production Abounding In Unique Exploitation Possibilities

This is still No. 313 from First National's "Sandra." It is an artistic atmospheric picture, and will also tie-up specifically with window displays of fine house furnishings.

Get This One!

"Golli-Wog," the Famous Perfume in Tie-Up With "Sandra"

THE LIONEL TRADING COMPANY, 320 Fifth Avenue, New York, offers showmen a special tie-up between its product, "Golliwog" Perfume, and Barbara La Marr, the "Sandra" star.

There is a quantity of window display material with which you may arrange the very "classiest" show-windows. The sort that are sure to increase business for the merchants with whom you tie-up and for your "Sandra" showing also.

In addition to a number of specially posed stills, there are attractive heralds, circulars and window cards showing Miss La Marr with bottles of this artistically packaged perfume which has made such a hit with American femininity.

You will find that the best shops in town carry this line, and it is only necessary that you make sure they have the display material which the Lionel Trading Company has prepared.

Try to avoid last minute orders. Arrange as far in advance as possible for your windows, so that the Company may be advised in ample time as to the quantity of material you desire. The Company will forward the displays free of charge upon request.

This photograph of Barbara La Marr, star of First National's "Sandra" may be used for cosmetics, fans, gowns, jewels, head dresses or toilet articles. It is still No. 56.

Novel Will Help!

Every "Sandra" Reader Waiting to See the Picture

GET busy with book stores, and the book departments of other shops. The photoplay edition of "Sandra" is published by the William Watt Publishing Company, 601 Madison Avenue, New York.

Statistics prove that an average of five people read every copy of a novel that is sold. And it has been demonstrated time and again that folks who peruse these photoplay editions are anxious purchasers of tickets to the picture.

You should do all in your power to have "Sandra" on sale in every book shop at least two weeks before your play-dates. Moreover, you should feature both novel and photo-drama in the greatest possible number of windows.

An artistic arrangement of the books together with stills from the production, and window cards invoking the public to "read the book and see the picture," will surely prove their worth during your showing.

In fixing up book display windows there seems to be a temptation to merely stack dozens of volumes in a window and toss in a few stills for good measure. Why not try something a little different? In place of crowding every possible copy of "Sandra" into your window displays, why not use a richly draped background, and maybe one single copy of the publication?

Another one of the large number of specially posed stills showing the star of First National's "Sandra" interestedly examining a motor car model. This will tie-up with an automobile agency or toy shop.

Still No. 35 from First National's "Sandra" offers possibilities for a local tie-up with drug stores for headache remedies or similar medicinal aids. Bert Lytell plays the part of "Sandra's" husband in the film.

The *"How, What* and *When"* About the "Sandra" Tie-Ups

ON page 42 of this issue you will find listed the national manufacturers who will give you cooperation in selling "Sandra" to your public through the medium of window displays.

Each of them is greatly interested in the National Tie-Up idea, for it has proven its worth as a seller of merchandise for them, as well as of theatre tickets for tie-up attractions.

In addition to the exploitation possibilities connected with these national advertisers, "Sandra" contains heaps of material which may be utilized in securing purely local tie-ups with a wide variety of shops.

For instance, still No. 8, shows Barbara La Marr and Bert Lytell between shots of "Sandra," on the set enjoying a brief respite from work over a couple of containers of ice-cream. A still of this nature in the local confectioner's window, accompanied by a well-worded card directing attention to your showing, will not only help the gross at your box-office, but will stimulate interest in the products the candy man sells.

Then a still like No. 352 may be used for local tie-ups on dresses, millinery, books, jewels and even willow-ware furniture. And No. 33 will fit in nicely for a tie-up on men's evening wear, candy "kisses," jewels and a number of other products.

The local office of the Western Union or Postal Telegraph Company will be interested in the still of Director Arthur Sawyer telling Bert Lytell, "don't write —telegraph," while a messenger boy awaits the message which the smiling star will doubtless hand over for transmission.

Here is a suggestion for a prolog shown in still No. 318. This picture will also lend atmosphere to any window in which it may be used as part of a display on First National's spectacular "Sandra."

NO. 65 will give you a fine tie-up with the local merchant who handles musical instruments. It shows Bert Lytell acting as musical director, while other members of the cast indulge in song to the accompaniment of a saxophone. There are a number of other pictures that will also help a music window, as well as several that may be utilized in securing the cooperation of cabarets or dancing schools.

REMEMBER that some stills may be used for different tie-ups. There are several of Barbara La Marr which will apply equally well to gowns, jewels, silk hosiery, slippers, cosmetics, perfumes, fans, wraps, and almost every other type of feminine apparel or product designed for use by women.

The masculine angle may include tie-ups with dress clothes, and business suits, including also sport wear. For there are many stills showing the leading male characters in the latest attire. These may also be used for neckwear, dress studs, and collars.

Still No. 68 from First National's "Sandra" will tie-up well in window displays of knit goods, beautifiers, toothpaste, or wrist watches. Two of the stars of the production, Barbara La Marr and Bert Lytell are shown in this attractive still.

Indeed it would be difficult to think of any merchant whose product cannot be exploited through a "Sandra" tie-up, and whose window will not be of value to you at the time when you show the picture. It is not necessary that the tie-up in every instance be specific. Of course, when Miss La Marr is actually photographed with "Richelieus" or "Golliwog" prominently featured, these stills should be used in the tie-up, but any picture of this beautiful star may be used for a window display of perfume, cosmetics, or other suitable product.

TIE-UP

Turns and Angles on First National's

"SANDRA"

THE FIRST NATIONAL'S "SANDRA" is a real Sesame for the wide awake exhibitor. "New Angles and Turns," this page is called, because on it are eight representative possibilities, outside of those already discussed in this section, for general exploitation of the picture. Going around clockwise, beginning at the still top center, we have the first of these extra possibilities, namely: silverware, Book of Etiquette, and such. Then follows a splendid still on dressing gowns, followed by a self-explanatory picture of the favored riding-habit, which can be used for tie-ups with department stores, sporting-goods stores and riding schools.

Below it is a still that can very well be used for attraction value in concert with dealers of mourning goods, including the toques, veils, and gloves.

At the bottom of the page is a still that just lends itself splendidly to a tie-up with a dancing school for the kiddies. This scene in the picture is very attractive. The young man, just above this still, who seems to be having so much difficulty with his collar buttons will be welcomed with open arms by any number of patent collar button manufacturers. Ask any of your local haberdashers about this possibility.

Knit-goods dresses is the subject matter of the still on the left center, and these find any number of available national manufacturer outlets. And the engagement ring idea, with its advertising jewelry value occupies the upper left hand corner.

Eight ideas, each one enough for any picture. When you show this picture, there ought not to be one store in your town that has not some sort of display for "Sandra." Think of any article at all, and you may be sure that somewhere in "Sandra" that article has been given a tie-up value.

"Sandra" is a Tie-Up Picture

National Tie-Ups on *"Sandra"*

WHEN you book "Sandra" call immediately on all merchants carrying the nationally known products listed below. They will all lend hearty cooperation in a mutual publicity campaign conducted through their windows. Then write EXHIBITORS TRADE REVIEW stating your playdates and the number of sets of window display material you require on each National Tie-Up. Your request for displays will be promptly cared for.

LEHN & FINK, Inc.

635 Greenwich St., N. Y. C.

Product: **"Pebeco" Toothpaste**

Display Material: **Cards, Cut-Outs**

Tie-Up: **Druggists**

"Golliwog" Perfume
Lionel Trading Company,
320 Fifth Avenue, N. Y. C.

"Sandra," the novel
Wm. J. Watt Publishing Co.,
601 Madison Avenue, N. Y. C.

"It Had to be You"
Remick Music Pub. Co.,
West 46th Street, N. Y. C.

"Pyralin" Toilet Articles
DuPont de Nemours Co., Inc.,
Arlington, N. J.

"International" Sterling Silver
International Silver Co.,
Meriden, Conn.

"Maxwell House" Coffee Co.,
40th St. & 2nd Ave.,
Brooklyn, New York

BENRUS WATCH COMPANY

1 Beekman Street, N. Y. C.

Product: **Wrist Watches**

Display Material: **Cards, Posters.**

Tie-up: **Jewelers, Department Stores**

SHIREK & HIRSCH

79 Fifth Avenue, N. Y. C.

Product: **"Personality" Clothes**

Display Material: **Posters, Cut-Outs**

Tie-Up: **Clothiers, Haberdashers**

Jos. H. Meyer Bros. Laboratories

220-25th Street, Brooklyn, N. Y.

Product: **"Richelieu" Pearls**

Display Material: **Booklets, Shadow Boxes, Posters**

Tie-Up: **Jewelers, Department Stores**

CHERAMY, Inc.

16 West 49th Street, N. Y. C.

Product: **"Cappi" Cosmetics**

Display Material: **Cards, Posters**

Tie-Up: **Druggists, Department Stores, Beauty Parlors**

VANITY FAIR SILK MILLS

Reading, Pa.

Product: **"Vanity Fair" Silk Hosiery and Underwear**

Display Material: **Window Cards, Posters**

Tie-Up: **Fashion Shops, Specialty Stores, Department Stores**

THE REISER COMPANY

220 Fifth Avenue, N. Y. C.

Product: **"Venida" Hairnets**

Display Material: **Posters, Cards**

Tie-Up: **Druggists, Department Stores, Specialty Shops**

FONTANIS, Inc.

116 West 39th St., N. Y. C.

Product: **Perfumes and Toilet Requisites**

Display Material: **Window Displays**

Tie-Up: **Beauty Parlors, Novelty Shops, Drug and Department Stores**

"SANDRA" for big business

FIRST NATIONAL PICTURES

A First National Picture

When you've got something to work with – –
Step on it !
More window displays– –
more attention value– –
and more tickets
sold.

ASSOCIATED PICTURES CORPORATION *presents*

SANDRA

with

Barbara LaMarr
and Bert Lytell

Under the personal direction of
ARTHUR H SAWYER
From the novel by
PEARL DOLES BELL

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue New York

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.~Will Hays *President*

Are You Superstitious?

Seers Predict Many Movie Fires in 1925

NOW comes Marion Meyer Drew, forecaster of the death of President Harding, the election of Coolidge, the Loeb-Leopold crime and the rise of the Ku Klux Klan, who says that in November and December, 1925, every owner of an amusement enterprise should double his fire insurance and see that all fire extinguishers are in working order. She declares a heavy fatality in theatres is coming in 1925, and particularly death through violence of several prominent men in the burning of theatres. The cities of Washington, Baltimore, New Orleans and Portland, Oregon, will be the most violently affected by the conjunction of Mars and Saturn on December 14, 1925, but New York as representative of the Eastern section of the country, will share the influence as well, she says. And then again—

The seeress holds a promising year for the motion picture industry this year. She says "if the theatres don't make money in 1925 it will be because they wilfully close their doors. A money-making era lies ahead for all those engaged in amusements."

Nine Rules That Pull Crowds in Hoboken

HERE are nine rules that B. Joyce, manager of the Lyric Theatre, Hoboken, N. J., has adopted as an integral part of successful theatre piloting. He says they're tested and adhered to:

1.—"Feel the pulse of public opinion and show pictures that appeal. In my case, Western scenes and comedies are demanded.

2.—"Get folks to talk about your theatre. I do it by furnishing them with thrillers and appropriate music to satisfy their emotions.

3.—"Distribute free tickets among friends and acquaintances occasionally. It cultivates good will and helps to form the theatre-going habit.

4.—Advertise as much as you can afford to advertise. But select the best mediums with care and watch your copy carefully. Make use of every exploitation idea that looks good.

5.—"Keep your lobby attractive. Don't lose sight of the fact that first impressions last longest.

6.—"Mingle with your patrons. Get acquainted with them. They like to be recognized in public.

7.—"Keep the good will of the children. Occasionally give them a free Saturday morning show. Newspapers will cooperate.

8.—"Abstain from immoral suggestions in pictures. Gradually educate your patrons to appreciate the higher grade productions. It gives tone to a house and wins prestige.

9.—"Join as many clubs and social orders as you can. Take part in community life and all civic affairs.

Hunches For Hustlers

Speeding Up Business Interests Every Successful Manager—Here's How Several "Live Wires" Pack Their Theatres

Making Patrons Talk

AN enterprising Philadelphia exhibitor came to the conclusion that if his patrons could be induced to talk more about his house, bigger business would be certain. So he announced that for the next two months every 15th purchaser of an admission ticket would receive it free.

The plan proved agreeably surprising and gained such momentum that long lines of waiting throngs made the idea their chief topic of conversation. The uncertainty of receiving a free ticket furnished a thrill and the story was carried to every home. Of course the first ones to give it wide publicity were the children who broke the news to every famliy circle.

Needless to assert the plan proved extremely profitable.

* * *

An Idea That Worked

RECOGNIZING the value of children's power to pull their parents into the theatre, a Brooklyn neighborhood manager conceived a novel idea of attracting crowds on days when business usually slowed down. He announced that on these nights one child would be admitted free with each paid ticket, if such child was accompanied by a guardian. The rule did not apply to children coming without parents or grown-ups.

The idea worked miracles. It was instantly seized by youngsters who simply "pulled" parents into the playhouse. Thus, this manager discovered many new faces appeared at the box-office who shortly cultivated the habit and became steady patrons.

* * *

Turning Dull Days Into Profit

TO help patrons to indelibly engrave the programs of his theatre upon their minds, a Union Hill, N. J., manager has decided to capitalize some of the present interest displayed in cross-word puzzles. He prepared a puzzle which appeared on his programs for the coming week, announcing prizes for correct solutions on Monday evening. The prizes consisted of 25 pairs of tickets. The puzzle when solved disclosed the names of stars, attractions, features and other information about his next week's attractions, thus familiarizing the public with every program in a manner that was not easily forgotten. The programs were distributed during the week and the following Monday, usually a dull day, was transformed into an S. R. O. event.

* * *

Service That Paid Big

BELIEVING that movie fans for the most part made their decision to see pictures at a late hour every day, just as the impulse struck them, a Jersey City, N. J., exhibitor reasoned that few of them actually knew just what features were showing at various theatres. So he created a system that would place his programs before them in a not-to-be-forgotten reminder.

Offering an attractive premium for the solution of a cross-word puzzle one week brought him the name and address of every patron in his neighborhood. This mailing list was capitalized by sending to each home a daily postal card showing that day's attraction, with a few newspaper comments on its merits.

"The idea cost me a little more than newspaper advertising," he says, "but it drove my daily program straight home where it received attention and a consideration at a time when indecision prevailed. It also proved my contention that the average family cannot always tell you what's showing at theatres. Newspaper ads are not always available when a desire to see a show manifests itself. The mailing list and this plan is a winner."

Every manager recognizes the value of a good mailing list. To have the name and correct address of every possible patron in the neighborhood of a theatre is to be prepared to announce any special attraction quickly and pull a big crowd at any time. But, as the Jersey City exhibitor advises, "keep your mailing list up-to-date and have at least twice as many names as there are seats in your house. And don't be afraid to spend money for postage. It's the best investment you can make."

New Ideas Win! Can You Cash In Yours?

ORIGINALITY always triumphs. Novel methods attract attention. And attention—everywhere, at all times, represents interest—interest of a public focused upon your activities.

To keep pace in competition's race, the successful manager constantly seeks new ways of packing his house. He avails himself of every tie-up scheme and supplements it with attention-compelling ideas of his own. He scrutinizes the methods of other managers, searches the trade journals, and is everlastingly alert to grasp every new idea, every suggestion, every inspirational thought that spells the promise of bigger business.

Packed houses are the reward of managerial initiative coupled with originality—and backed with activity. But after all—the best business idea in the world is worth nothing until it is set to work.

News of Exhibitor Activites

FREE FILMS FOR NORTH CAROLINA SCHOOLS

Fifty miles of motion picture films are being sent out from Raleigh weekly by the Visual Education Department of the North Carolina Department of Public Schools to the 75 schools in the state which are equipped with motion picture machines, according to James P. Williamson, director of this division.

"These films," said Mr. Williamson, "are sent free of all charges except transportation. They include various subjects, some of them purely educational and others designed to amuse. Each film is thoroughly censored before being sent out. I believe in good, wholesome motion pictures.

"These pictures go largely to the rural districts where there are no motion picture shows," continued Mr. Williamson, "and reach people who could not otherwise enjoy motion picture entertainment. We buy many films already produced and make many films ourselves. We do not consider our work any opposition whatever to legitimate picture theatres."

* * *

MORNING SHOWS FOR CHILDREN

"The Children's Movie Hour" has been established in Baltimore under the auspices of the Vassar Club of Maryland. The program started on January 17 and calls for the showing of selected films at the Metropolitan Theatre, North and Pennsylvania avenues. It will continue for a total of eight weeks. The program included "The New Wizard of Oz," by L. Frank Baum; Douglas Fairbanks in "Robin Hood;" Mary Pickford in "Pollyanna;" Jackie Coogan in "Circus Days;" "Alice in Wonderland;" Jackie Coogan in "The Boy of Flanders;" Mary Pickford in "Dorothy Vernon of Haddon Hall," and Douglas Fairbanks in "His Majesty the American."

In addition to the feature films shown at each of these Saturday affairs, personally selected juvenile comedies, cartoons and travel subjects are being presented.

The programs start at 10 A M.

* * *

GANTZ ASKS INJUNCTION

Fred S. Gantz, Sand Springs, Okla., owner of the Star Theatre there, filed a petition in the district court, asking for an injunction against the Moving Picture Machine Operators local union No. 513, a branch of the national organization; W. W. Bassett, president of the local; R. A. Roberts, business agent, and Eddie Miller, as operator.

Gantz alleges that on October 18 he entered into a contract with the local union whereby he was to be furnished a moving picture machine operator until September, 1925 for $40,00 a week. He says Eddie Miller was employed. Now he alleges Miller is threatening to quit at the behest of the union officials.

He asks the court to enjoin each defendant from breaching the contract.

The court has not acted in the premises as yet.

* * *

CHAIN FOR PORTLAND

The Golden State Theatre company of California is planning to install a string of model moving picture houses in Portland, Oregon, following the building of the theater at East 41st and Division streets, plans for which have been prepared by W. W. Lucius. These plans call for a reinforced concrete building 150 by 100 feet. The theatre will seat 750 people. With equipment, it will cost $125,000.

Leatrice Joy who returns to the screen in "The Dressmaker from Paris," which will be a style show for the ladies for the Summer and Winter season of 1925.

WILL FIGHT ADVERSE LEGISLATION

In anticipation of a number of bills that are expected to come up during the session of the state legislature which opened January 12, the legislative committee of the M. P. T. O. will keep in close touch with headquarters. In well informed circles it is stated that strict blue laws, state censorship and additional taxation are slated to come up.

THEATRE NEWS

This information is supplied by Harry Weiss, First National Exchange manager at St. Louis:

Winona, Mountain View and Cabool, Missouri, are being closed for two months.

Jas. L. Needham, Jr., has purchased the Kosey Theatre, Pocahontas, Arkansas.

Wheatland, Ind., Mr. P. M. Buzan advises he has taken over the Star Theatre from Mr. J. B. Mawl.

It is reported that:

Loogootee, Ind., Opera House is closing for an indefinite time.

New Haven, Mo., New Haven Theatre, O. W. Schwaller, Mgr., closing down.

Dudley, Mo., Gray Ridge, Mo., Essex, Mo., Mr. W. D. Martina is closing these houses.

Macon, Mo., Grand Theatre, closing for week of January 12 for repairs to machines and changes in booth.

Bruswick, Mo., Cantwell Theatre closing. Isis Theatre, A. A. Howell closing.

Conway, Mo., Empress Theatre reported sold.

Clarksville, Me., Olympic Theatre, closed on account of no lights.

Gorham, Ill., Little Egypt Theatre, closing down.

Holland, Mo., Theatre taken over by F. E. Booker.

Herrick, Ill., Gem Theatre taken over by Mr. Frailey; name changed to Palace Theatre.

HARRY WEISS, *Exchange Manager, First National Pictures Inc.*

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RADIO HELPS

Acting on the belief that everybody wants to laugh, the Majestic theatre, Portland, showing a Harold Lloyd picture, installed radio equipment from the interior of the theater to the lobby, reproducing the roars of laughter by which the audience viewing the picture showed their appreciation of Lloyd's performance. The laughs attracted crowds to the box office window.

Warner Baxter, Billie Dove, Gladys Roy and Douglas Fairbanks, Jr., watching the aerial circus at Long Beach, Cal. Warner Baxter, Billie Dove and young Fairbanks are featured players in Paramount's "The Air Mail," which Irvin Willat is producing.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

"THE GOLDEN BED" IS A BOX-OFFICE FIND

It Has All the Elements That Make Up An Interesting Picture

"THE GOLDEN BED." A Paramount Production. Based on the novel by Wallace Irwin. Directed by Cecil B. De Mille.

CAST AND SYNOPSIS

Flora Lee Peake ..... Lillian Rich
Margaret Peake ..... Vera Reynolds
Colonel Peake ..... Henry Walthall
Admah Holtz ..... Rod La Rocque
Bunny ..... Warner Baxter
Savarac ..... Robert Cain
Mrs. Amos Thompson ..... Julia Faye
Amos Thompson ..... Robert Edeson

Flora Lee is the pampered daughter of an impoverished family. She marries Marquis de San Pilar. On the honeymoon her husband finds her in the embrace of Savarac. During a mountain climb the husband commits suicide by jumping over a cliff and drags Savarac with him. Margaret Peake, sister of Flora seeks work in Holtz's candy shop falls in love with Admah Holtz, the owner. Flora returns to vamp Admah who marries her. Her extravagance leads him to embezzlement and he is sent to prison for five years. After leaving prison he finds Flora dying. He returns to Margaret, who has established a candy business and they live happy ever after.

THE GOLDEN BED" is truly an exhibitor picture. It should line the patrons up at the box-office and send them away satisfied. It is a picture crowded with human interest, thrills, pathos and elaborate settings. Also it has a cast that can hardly be surpassed. We can safely predict that this production will prove a box-office hit

The picture is from the novel by Wallace Irwin and Cecil De Mille has directed it with great skill. He has brought out all of the highlights and has lost no opportunity to make this production one of great interest.

The picture is replete with gorgeous settings and beautiful scenic shots. The photography is excellent and in one instance, where the Marquis and Savarac fall over a cliff, trick photograph is brought to play to show two men falling into the depths. It is exceedingly well done and adds one of the many thrills to the picture.

Another highlight is the candy ball. It looks as though tons of candy were used to produce the settings. The huge candy sticks and canes and the baskets of candy flowers, with lights shimmering from them, are beautiful. In the garden is a huge pagoda made entirely of candy. LaRocque demolishes it in a fit of anger.

Lillian Rich has done the best work of her career in this production. As the untrue wife she is called upon to play a part that sets the audience against her. However, her acting in her last scene is such that she commands sympathy.

Rod La Rocque, as the Candy Man, is well cast. This popular actor has the sympathy of the audience with him from the start and retains it throughout the picture.

Vera Reynolds, as the sacrificing sister, leaves nothing to be desired in her acting. She will undoubtedly make many new friends through her work in this one.

The rest of the cast have little to do but each part is well done and the whole produces clever entertainment.

Advertise the cast. There are many well known names to play up. Don't be afraid to praise the picture. It will stand it. There is a wonderful display of gowns, which will attract women patrons.

"IF I MARRY AGAIN" A DEPRESSING FILM

Offers Tearful Plot, May Pass as Ordinary Program Attraction

"IF I MARRY AGAIN." First National Photoplay. Author, Gilbert Frankau. Director, John Francis Dillon. Length, 7,401 Feet.

CAST AND SYNOPSIS

Jocelyn Margot ..... Doris Kenyon
Charley Jordan ..... Lloyd Hughes
Jeffrey Wingate ..... Frank Mayo
John Jordan ..... Hobart Bosworth
Alicia Wingate ..... Anna Q. Nilsson
Madame Margot ..... Myrtle Stedman
Sonny ..... Dorothy Brock

John Jordan, head of mercantile firm of Jordans, Limited, determines to send his son Charley to the tropics as manager of his plantations in order to separate him from Jocelyn Margot. The latter is daughter of a woman who runs a notorious gambling establishment known as Margot's. But Charley weds the girl and takes her with him. His father still maintains his opposition to Jocelyn. Later old Jordan sends his agent, Wingate, to investigate and endeavour to separate the pair. Wingate, whose wife dies in an accident, goes. Soon after his arrival Charley succumbs to fever. The wife, a little son and Wingate return home. Jocelyn reopens her mother's old resort as Jordan's Unlimited. But eventually she closes the place, is reconciled to her father-in-law and finds happiness in Wingate.

RATHER a depressing sort of picture! Everybody concerned in the unwinding of a not particularly original plot is steeped in misery, the women folks having an especially melancholy time of it. Not until the last reel enters the final stages is there a hint of future sunshine on the paths of any of the characters, the whole film is misty with tears and clouds of wretchedness. For people who like to take their pleasures sadly there may be a certain amount of fascination in "If I Marry Again." But we don't think the rank and file of screen patrons will enjoy it much.

From the commercial viewpoint it registers in the program class. You can probably get them in with the title, which sounds snappy enough, and it may get by with audiences of a not too exacting type. But the feature certainly doesn't possess that universal appeal which promises big box office results.

The story is a somewhat bewildering hotch-potch of cross purposes and damaged lives, with the familiar figure of a cabaret girl who has kept straight, makes a good wife, sticks to her hubby until he dies of fever in the tropics, is misunderstood by a stern old father-in-law, plans revenge but gives it up because of her baby boy, is reconciled to the old chap and looks forward to marital union with a widower who lost his spouse accidentally early in the game.

Presumably there's a moral intended to the effect that young husbands should share sorrows and joys alike with their wives, and hence the title. The saddest thing about the feature is that it starts out with young Jordan as the hero, but disposes of him via the tropical fever route, when the limelight is transferred to Wingate, an unusual proceeding in filmland.

The best work is done by Doris Kenyon, Frank Mayo is an excellent Wingate, and Hobart Bosworth fills the stern old man part to perfection.

The interior of Margot's gambling resort is handsomely filmed and the settings are elaborate.

The cast and title are the best material for exploiting this one.

"WIFE OF THE CENTAUR" GOOD ENTERTAINMENT

Well Directed Film Possesses Decided Appeal for Sophisticated Patrons

"WIFE OF THE CENTAUR." Metro-Goldwyn Photoplay. Author, Cyril Hume. Director, King Vidor. Length 6,586 Feet.

CAST AND SYNOPSIS

Joan Converse ..... Eleanor Boardman
Jeffrey Dwyer ..... John Gilbert
Inez Martin ..... Aileen Pringle
Mrs. Converse ..... Kate Lester
Mattie ..... Kate Price
Harry Todd ..... Philo McCullough
Edward Converse ..... William Haines

Jeffrey Dwyer, author, has a love affair with sophisticated Inez Martha, who weds Harry Todd, the marriage proving a failure, Jeffrey turns for consolation to innocent Joan Converse, whom he marries. They are happy until Inez again enters into Jeffrey's life. Conflict between Jeffrey's better and worse nature results in his breaking away from the chain of infatuation. He renounces Inez, returns to Joan, who forgives all and they are reconciled.

EXCELLENT characterizations and tense emotional situations make "Wife Of The Centaur" an entertaining picture for sophisticated audiences. Its lack of direct action, for the whole story is a study in moods and conflicting passions, lessens its box office value for exhibitors whose patrons prefer more physical punch and straight, simple stuff. The feature is a safer money bet for the large first-run, than the smaller houses.

It must be admitted that director King Vidor has done a good job. He puts across a lot of significant human touches, skates on thin ice, but never breaks through in the moulding of several daring scenes, and we don't think he has left anything for the censors to cavil over. Also, his jazzy episodes, including a lively cabaret and swimming party, are brilliantly handled, and, what is still better, not overdone. Here and there a timely comedy flash relieves the pressure on the tightly-strung emotional wires.

The spectators' sympathies are enlisted strongly in favor of heroine Joan, the wife of temperamental Jeffrey Dwyer, but so far as the latter is concerned, it is only due to the fine acting of John Gilbert, who impersonates the philandering gent, that he is tolerated. Dwyer is altogether too much of a weakling to impress the average person favorably. Yet, he is interesting as a type probably more common in everyday life than is generally realized, and by an eleventh hour repentance wins forgiveness, so that a happy climax ensues.

In the final situation Dwyer is shown rushing on skis down a mountainside skimming over the snow for home with the hope of retrieving a letter he wrote to his wife before she reads the same. She greets him joyfully and he imagines she has not perused the missive, but later discovers that she did, and pardons him in spite of all. A familiar stock melo idea, but utilized effectively.

John Gilbert adds fresh lustre to his screen laurels by an excellent portrayal of Dwyer, Eleanor Boardman is extremely appealing as Joan, Aileen Pringle convincing as Inez Martin and the support adequate.

This title is a bit hard for some folks to figure out and you might explain in exploiting that a "centaur" is supposed to have been half man and half beast, thereby illustrating the hero's dual nature. John Gilbert, Aileen Pringle and Eleanor Boardman should be featured prominently. You can stress the story's tense emotional value.

LISTS AS LIKELY PROGRAM FEATURE

"Ramshackle House" a Highly Sensational Romance of the Everglades

"RAMSHACKLE HOUSE." Producers Distributing Corp. Photoplay. Adapted from Novel by Hulbert Footner, Director Harmon Weight, Length, Six Reels.

CAST AND SYNOPSIS

Pen Broome ..... Betty Compson
Don Counsel ..... Robert Lowing
Ernest Riever ..... John Davidson
Pendleton Broome ..... Henry James
Keesing ..... William Black
Spike Talley ..... Duke Pelzer
Blanche Paglar ..... Josephine Norman

Pen Broome and father live on a rundown estate in Southern Florida. She meets Don Counsel, who is falsely accused of having murdered his business partner in New York. Don has been framed by Ernest Riever, who has the actual assassin aboard his yacht. Riever, comes south with a detective. Pen sees through Riever's scheme and fascinates him. Don is caught by Riever's henchmen placed in a bulkhead through which the water pours and left to drown. The gunman who committed the crime turns on Riever, suspecting a doublecross. While Pen tries to release Don aid comes. Riever is shot and killed. Don's name is cleared and he wins Pen.

DESPITE the captivating charms of Betty Compson, some exquisite scenic shots and a number of highly sensational situations, "Ramshackle House" merely registers as a good program thriller. Its plot is too crudely melodramatic and unconvincing to pass muster as suitable entertainment for critical audiences, but in communities where unadulterated hokum and fast action are more in demand than logical narrative the film will probably do fair business.

Don Counsel, the hero, suspected of having killed his partner in New York, is rusticating in the Everglades when Pen Broome, who resides in that watery region with her papa, becomes acquainted with him. A romance developes between the pair, luckily for Don, for the lady takes his part when the blood-hunt with the youth as its object gets under way.

A number of lively complications follow, the man-chase is replete with exciting incident, for everybody in the neighborhood camps on Don's trail in the hope of earning the reward offered for his capture. The pace grows still hotter when Reiver, the chap who paid guman Spike Talley to commit the crime for which Don is hounded, arrives to take a hand in the game. Don has hair-breadth escapes enough to warrant the spectators in believing that he possess a charmed life, but Riever has him cinched at last and proceeds to drown him in a ballast bulkhead of his yacht.

Needless to say, the lad pulls through, however, because of the cleverness of the girl in the case, but we will say that the climax is a stunning one with a full load of suspense packed into it. The feature doesn't drag at any stage and director Harmon Weight must be given credit for stacking up his thrill punches with unsparing hand.

An original and nerve-racking episode is the filming of a fight between a Seminole Indian and huge alligator, just as the latter is teeming furiously after the hero with the evident intention of lunching on him. The Indian dives gaily out of his canoe and tackles the 'gator with his bare hands, scoring a victory in most sensational style.

Betty Compson is a very alluring heroine, Robert Lowing satisfactory as Don Counsel, Ernest Riever a sufficiently sinister villain, and capable support is rendered by others of the cast.

The photography is an artistic treat including delightful outdoor shots of the Everglades and Seminole villages.

Betty Compson is your best bet in exploiting this feature. You can go strong on the story melodramatic swing, and don't forget to play up the Indian's scrap with the alligator.

FIRST NATIONAL OFFERS FINE DRAMA

"A Thief in Paradise" a Powerful and Absorbing Romance

"A THIEF IN PARADISE." A First National Photoplay. Arthor, Leonard Merrick. Adapted by Frances Marion. Director, George Fitzmaurice. Length, 7,231 feet.

CAST AND SYNOPSIS

Helen Saville ..... Doris Kenyon
Maurice Blake ..... Ronald Colman
Rosa Carmina ..... Aileen Pringle
Noel Jardine ..... Claude Gillingwater
Bishop Saville ..... Alec Francis
Ned Whalen ..... John Patrick
Philip Jardine ..... Charles Youree

Maurice Blake and Philip Jardine are two derelicts on an island of the Samoas. Jardine is killed by a shark just as a letter arrives to carry him to San Francisco and his wealthy father. Rosa Carmina, a half caste girl persuades Blake to impersonate the dead Jardine. Blake is accepted by the elder Jardine and Rosa accompanies him to San Francisco, where she makes lavish demands for money. Blake meets Helen Saville and they fall in love. Rosa, who is also in love with Blake is jealous of him, and pursues him even on his honeymoon with Helen. Rosa lies to Helen that he is her lover and on the wedding night she flees to the Jardine home. Blake follows her and confesses that he is an impostor. Seeing the misery he has caused, he shoots himself but the wound is not fatal and all are re-united in the end, Rosa sailing for the Orient.

HERE is a picture that has universal appeal, for it is artistic enough to please the most discriminating, and absorbing enough to guarantee success at the box-office. The story is a powerful one, adapted to the screen by Frances Marion and faultlessly directed by George Fitzmaurice. It is the type of film that will please all and prove a real find to the exhibitor.

For sheer beauty of production, uniformity of good acting and a story of enthralling power it would be difficult to surpass "A Thief in Paradise." It is with pleasure therefore that we doff our critical chapeau to Director Fitzmaurice, to Miss Marion, the entire cast and all those who had any share whatsoever in the making of this film. To our mind it is the answer to the producers' dream of "bigger and better pictures."

Romance, drama, atmosphere are all there happily mingled—the romance of a drifter on an island of the Samoas, to whom Fate offers an opportunity to drink once more from the cup of luxury and who becomes a thief in order to satisfy a long-stifled desire for the finer things of life—not alone a thief of another's name and birthright, but a thief of a woman's love and a father's dream. Then there is drama—engrossing, compelling, alluring — two men struggling for the possession of a priceless pearl in the waters of the South Seas, a struggle for life itself with a huge shark circling around in the surging waters, ending the struggle as a dispenser of death. Atmosphere—lurid, colorful, exotic—a tumbledown shack on a miserable isle in the Samoas; the deserted beach with the sun beating mercilessly down; a charming estate, a monument to wealth with all the attendant pleasures that money brings—polo, bathing parties, lavish entertainment, a peep into the world of Bohemia—the film fairly exudes atmosphere.

When it comes to singling out individuals in a cast so ideal, the task is not an easy one. Every one of the players is happily cast and all give notably fine performances Doris Kenyon gives a wonderful interpretation of the girl and Ronald Colman makes the leading male role no less sincere and sympathetic while Claude Gillingwater, as the irate father furnishes a cameolike portrait of the elder Jardine—a masterly characterization. Aileen Pringle and Alec Francis are also deserving of special mention.

In exploiting "A Thief in Paradise" play up the remarkable cast, the romance and dramatic power of he story, the director and the title.

ANOTHER WINNER FOR HOOT GIBSON

"Let 'er Buck" Offers Popular Star in Rousing Westerner

"LET 'ER BUCK." Universal Photoplay. Author, R. L. Schrock. Director, Edward Sedgwick. Length 5,500 Feet.

CAST AND SYNOPSIS

Bob Carson ..... Hoot Gibson
Jacqueline McCall ..... Marian Nixon
Colonel Jeff McCall ..... Charles K. French
Sheriff ..... Fred Humes
Mabel Thompson ..... Josie Sedgwick
Kent Crosby ..... William Steele
James Ralston ..... J. Raymond Nye

Bob Carson loves Jacqueline McCall, whose cousin, Ralston, is jealous of him. Carson works on Colonel McCall's Ranch. During a quarrel with Ralston the latter pretends to have been shot. Bob flees to Oregon. There he beats Crosby, foreman on Mabel Thompson's ranch, in a fight, subdues a refractory broncho and promises Mabel to perform in the rodeo for her. Colonel McCall, Ralston and Jacqueline arrive with a celebrated team, when Bob learns that Ralston fooled him. Mabel proposes to Bob, much to the latter's annoyance. Bob is kidnapped by Ralston and Crosby, but escapes in time to drive Mabel's team in the race and defeats McCall's entry. Mabel relinquishes her marriage designs on Bob and he wins Jacqueline.

HOOT GIBSON continues to keep up the high standard of his swiftly moving Westerners and the many admirers of that deservedly popular star are sure to set the approval stamp upon "Let 'er Buck." It should prove an unfailing box office asset wherever this particular type of picture is in demand.

While the film centers around the realistic scenes of a genuine rodeo taking place in Pendleton, Oregon, these have not the appearance of being brought in for the occasion, so to speak, but fit slickly into the main story, which is neatly developed runs in an original groove and holds its interest from start to finish. Director Edward Sedgwick has every reason to feel proud of the perfect continuity, smoothly-flowing action and decisive thrills which characterize the feature.

In the beginning of things hero Bob Carson, in love with Jacqueline McCall, daughter of the man on whose ranch in Texas he is employed, becomes involved in a shooting scrape with a jealous rival, fancies he has finished him off and beats it for Oregon in a hurry. At Pendelton, where the great rodeo is to be held, another romance develops, unwillingly on Bob's part, inasmuch as Mabel Thompson, ranch-owner and cowgirl de luxe, proceeds to make love to him.

These incidents are all very cleverly constructed, possessing both melodramatic and humorous appeal and work up to an extremely effective episode when Jacqueline, her papa and the much-alive suitor whom Bob thought he had eliminated, arrive at Pendelton. They have come for the purpose of entering Colonel McCall's famous team in the rodeo race. Bob has promised to drive for Mabel, so there you are!

But he keeps his promise, although abducted by his enemies on the eve of the big sporting event, and steers Mabel's team to victory. This is a cracking situation, alive with ginger and spectacular stuff, in fact the whole of the rodeo affair is one wild whirl of excitement, and better yet, the actual thing. Of course Bob wins Jacqueline and everything ends agreeably.

Hoot Gibson has never done better work than in his impersonation of Bob Carson. His horsemanship stunts are as wonderful as ever and his comedy refreshingly natural Marion Nixon shines brilliantly as heroine Jacqueline and considerable praise is due Josie Sedgwick for her snappy portrayal of the energetic cowgirl, Mabel Thompson. The support is adequate.

Besides the splendidly filmed rodeo scenes there are many fine exterior shots, and the photography as a whole is excellent.

You can safely boost this as a big Hoot Gibson drawing card. Play up the rodeo stunts, the romance, thrills, comedy and go as far as you like in stressing Mr. Gibson's work.

COLLEEN MOORE IN AN APPEALING ROLE

Star of "So Big" Gives Greatest Performance of Career

"SO BIG." First National Photoplay. Author, Edna Ferber. Director, Charles Brabin. Length 8,501 Feet.

CAST AND SYNOPSIS

Selina DeJong ..... Colleen Moore
Dirck DeJong ..... Ben Lyon
Purvis DeJong ..... John Bowers
Klass Pool ..... Wallace Beery
August Hemple ..... Jean Hersholt
Julie Hemple ..... Charlotte Merriam
Pauline Storm ..... Rosemary Theby

Reduced to poverty by the sudden death of her father, Selina DeJong becomes a school teacher in a Dutch settlement on Chicago's outskirts. She weds a dull youth named Purvis, who finds all his relaxation in hard work. Finally labor on the farm kills him. Selina is left with her baby boy to face the world as best she may. For his sake she works doggedly, runs the farm, sells the produce, educates him, sees him grow to manhood, recognized as a successful architect. Then a Mrs. Storm vamps the son. He is about to elope with her when Selina desperately intervenes. The husband appears, threatens divorce suit which will ruin young DeJong, but yields to Selina's pleadings. Her mother-love saves the youth.

THE versatile talent of Colleen Moore has never been so successfully demonstrated as in the principal role of "So Big." The film is an artistic triumph for its leading lady, whose characterization of the long-suffering Selina from girlhood to premature old age is marvelously appealing. Also it is charged with remarkably effective atmosphere and well photographed.

The feature's box office value depends chiefly upon how the star's admirers will greet her transition from the saucy, bright flapper roles with which she has heretofore been identified. They may resent the startling change, quite regardless of the fact that Miss Moore gives them what is undeniably her greatest dramatic performance up-to-date. And if they do—the picture is doomed to financial disaster so far as the average theater is concerned.

The story, a fiction-market best-seller, is entirely a study in personalities and the scenario follows the original plot closely. It is sombre in tone, with scant comedy relief, developing a compelling, pathetic portrayal of a mother's love for her boy from babyhood, until he reaches the "so big" stature of a man. Up to this point the tail revolves against the drab background of Selina's early struggles, her father's death, her marriage to a dull clod of a Dutch farmer, his death and the young widow's fight for a livelihood, all replete with the spirit of determined loyalty and tragic self-sacrifice.

Then comes the big dramatic moment when Selina sees son Dirk about to ruin his reputation by eloping with a married woman. This is the only flash of exciting action in the nine reels, the remainder being mostly heartache, toil and worry. But the emotional strength of Selina's intervention and rescue of her boy must be conceded.

Director Brabin has faithfully reproduced the styles, colors and settings of the last century. Besides the star's wonderfully effective work as Selina, credit must be given John Bowers for a fine delineation of the unimaginative Dutch farmer who digs himself to death. Wallace Beery is immense as Klass Pool but Ben Lyon painfully stiff and stagey as the grown-up Dirk.

The photopgraphy is exceptionally fine, and there is a meticuolous care given to the various details of setting and atmosphere that lend a tone of sincerity to the photoplay.

Feature Colleen Moore. If her fan-following will stand for their favorite's fading into old age, "So Big" may please 'em. It would be well to make this clear in your exploitation, for fear of a comeback.

"THE DANCERS" HAS UNIVERSAL APPEAL

Strong Modern Drama Should Prove Excellent Box-Office Asset

"THE DANCERS." Fox Photoplay. Adapted from Stage Play by Gerald DuMaurier and Viola Tree. Director, Emmett Flynn. Length, 6,656 Feet.

CAST AND SYNOPSIS

Tony ..... George O'Brien
Maxine ..... Alma Rubens
Una ..... Madge Bellamy
Fothering ..... Templar Saxe
Pringle ..... Joan Standing

Tony, British lad, unable to earn a living in crowded London, is running a saloon in Latin- America, where a dancing girl, Maxine, loves him. But he remains true to the memory of his childhood sweetheart, Una. The latter, broke, but still keeping up appearances, is nightly indulging in the revelry of the dance-mad town and has almost forgotten Tony. He suddenly becomes heir to a title and fortune and returns. Just before his arrival Una yields to the embraces of an admirer. He is willing to wed her but she refuses. All is ready for Una's marriage to Tony, when she confesses her slip from virtue. Tony is about to forgive, but she takes poison and dies. Later Tony goes back to Latin-America and the love of Maxine.

IT LOOKS as though this should prove a mighty good box office card for any theatre, despite the fact that the sex theme is dominant throughout, for at no time can it be said that vice is made to appear attractive. So much depends upon the handling of these matters, that a directoral slip here or there could easily have transformed "The Dancers" into an unpleasantly suggestive film.

But as Emmett Flynn has moulded the material it stands out as a powerful plea against the madness of a pleasure-crazed age. You could list it as a sort of moral warning and not be very far out. Certainly it isn't intended as juvenile entertainment, but it's a cinch that no lad or girl who has attained the stage in life where he or she are able to think seriously would be harmed by watching this pathetic tale of lost loves and tragedy unfold on the silver sheet.

The story deals with the wildness of the young generation since the war, the whirl of jazz, loosening of moral standards, the terrible consequences in one of the many cases, a youth's disillusion and return to the girl who remains faithful to him. That's the whole thing in a nutshell, but it works out on the screen with such poignant bitterness, dramatic force and tender suggestion of better days to come that the net result is wonderfully impressive.

The Latin-American situations gave opportunity for filming a number of Spanish dances that are miracles of artistry, better atmosphere could not be desired, and the same applies to the London scenes, with their elaborate interiors and brilliant grouping effects.

The big punch comes in the episode where Una, just on the eve of marriage, confesses her fault to her childhood sweetheart, takes poison and dies, just as Tony is about to forgive her, a bit of drama alive with pathos and suspense. The end shows Tony and the faithful Maxine, back in the Latin-American resort, with the latter saying archly—"let's dance!" a hint that the sun of happiness is beginning to shine again.

George O'Brien makes a tremendous impression as hero Tony, Madge Bellamy gives the best performance of her career as Una, Alma Rubens shines as Maxine and excellent support is given the principals by the remainder of the cast.

Make it plain in your exploitation just what this story is about, so that if certain of your patrons object to such a theme they will have no complaint to make afterwards. But we fancy you will have no trouble in that direction. Feature George O'Brien, Alma Rubens and Madge Bellamy who enjoy quite some popularity with the film fans.

"DEADWOOD COACH" A REAL THRILLER

Colorful Melodrama of Stage Coach Days Excellent Drawing Card

"THE DEADWOOD COACH." Fox Photoplay. Adapted from Clarence E. Mulford's novel, "The Orphan." Director, Lynn Reynolds. Length, 6,346 feet

CAST AND SYNOPSIS

The Orphan ..... Tom Mix
Tex Wilson ..... George Bancroft
Jim Shields ..... DeWitt Jennings
Charley Winter ..... Lucien Littlefield
Helen Shields ..... Doris May
Jimmy Gordon ..... Ernest Butterworth

The Orphan has sworn to kill Tex Wilson, who slew his parents. He becomes notorious as a bandit, though always escaping his pursuers. Trailing Wilson's gang, he is instrumental in halting a holdup of the Deadwood coach, meets and falls in love with Helen Winters, sister of the local sheriff. The latter is friendly with the Orphan, who rescued him from Indians. Tex Wilson carries off Helen, her lover goes in pursuit. Wilson and the avenger fight it out on the edge of a precipice and the former is hurled to death. The Orphan and Helen are united.

NOT only the dyed-in-the-wool Tom Mix fans but all lovers of strenuous Western melodrama will assuredly find their love of romance, thrills and wild adventure fully gratified by "The Deadwood Coach." It's a hummer of a picture, as fine a thing as the star has ever done during his eventful screen career, and we haven't the slightest hesitation in stating that it will pack 'em in for any exhibitor who specializes in the "red blood" stuff.

It's speed all the way, never a second of rest, punch follows punch, with Tom Mix and the Tony horse exceeding all their previous deeds of valor, daring and agility in screenland. And—great atmosphere—scenes taken in the old South Dakota Bad Lands, right where the celebrated Deadwood coach used to whirl on its perilous way. These long shots and closeups of desert and mountain backgrounds are remarkably impressive in their stern, gaunt beauty, most artistic examples of camera technique, which go far towards increasing one's interest in he tempestuous tale of vengeance, love and melodramatic sequences. For you felt that most anything could have happened amid such surroundings.

Certainly Director Lynn Reynolds hasn't missed a single opportunity to put over "The Deadwood Coach" with a vim. It is produced on a most elaborate scale, with everything in gorgeous proportions. There's suspense in bucketfuls, marvelous horsemanship, shooting galore, holdups and combats in rich variety and a crashing climax, when Mix finally hurls his father's murderer over a cliff into eternity.

Even the so-called high-brow element can hardly fail to respond to the vital force and blazing color of this beautifully screened feature. And as for the average fans—they will eat it up.

Tom Mix is at his level best as the Orphan avenger, no more need be said! He is ably supported. George Bancroft is a sure-enough venomous villain, as Tex Wilson, Doris May scores a distinct hit in the pleasing role of heroine Helen Shields, and the Western types throughout are lifelike and convincing.

You need not hesitate to praise "The Deadwood Coach" to the fullest extent in your exploitation. The title has drawing power. Tell your patrons about stage coach days, inform them that the picture was filmed right where the old coach used to run, stress the great thrills, the romance, suspense, play up Tom Mix to he limit, and don't forget his bold steed Tony. Also, this is one where you will make no mistake in going strong on the photography s an artistic treat.

Some Western ballyhoo may be arranged by dressing up the ushers and house attendants in Western garb.

"THE ARIZONA ROMEO" A FINE WESTERN

Buck Jones the Star in New Fox Picture

"THE ARIZONA ROMEO." A Fox Photoplay. Authors, Charles Kenyona and Edmund Mortimer. Director, Edmund Mortimer. Length, 4,694 feet.

CAST AND SYNOPSIS

Buck Long	Buck Jones
Sylvia Wayne	Lucy Fox
Richard Barr	Maine Geary
Sam Barr	Thomas R. Mills
John Wayne	Hardee Kirkland
Mary	Marcella Daly
Martha	Lydia Yeamans Titus
Sheriff	Harvey Clark

John Wayne and Sam Barr, two financiers, plan to unite their interests through a union of Wayne's daughter, Sylvia and Barr's son, Richard. Wayne decides that the best way to make Sylvia marry Barr is to oppose the match. She leaves for Elko, Arizona, with her maid there to await Richard. They open a manicure parlor in the barber shop there, and Sylvia becomes interested in Buck Long, a ranch owner. Thinking that she is in love with Richard, Buck offers to help her to marry Barr, for there is considerable opposition in the way, due to a telegram from Wayne to the Sheriff, offering a reward to prevent the marriage. When Buck learns of her father's scheme, he pursues the train on which she and Barr have embarked and kidnaps her. Happiness is promised in the fadeout.

THE most noteworthy thing about "Arizona Romeo" is that it is a Western with a new idea and a good one too. There is not too much of the heroic element that is found in so many films that deal with the wide open spaces, and the melodrama is so delicately shaded that it scarcely seems melodrama at all. All those who like Western films and many more who do not will find this immensely enjoyable, and it should prove highly profitable in the box-office.

It develops a novel idea along novel lines, mingling thrills with the broadest kind of comedy. By comedy we do not mean the so-called comedy relief that so frequently producers have found profitable to liven up the duller moments of a tedious film, but real spontaneous humor which springs from the action itself, and is part of the unravelling of the story. Nor is this latest Buck Jones vehicle unnecessarily dragged out; there is a story to tell, and the scenario writer has done it in a workmanlike manner in five reels without any introduction of futile and repetitious detail. As a result there is not a dull moment, whereas it would probably have been insufferably tiresome had he endeavored to unfold the tale in seven reels. He wisely realized the limitations of the story and the rather slight material from which it fashioned, and "The Arizona Romeo" is greatly the gainer thereby.

The love romance is nicely developed, there is a great fight between Buck and a few obstreperous ranchers, some furious riding after a speeding express, in which the hero rides alongside the train, alighting from the horse to the rear platform of the flyer.

Of all the Western stars Buck Jones seems to be the best equipped; he is not excelled as a performer of blood-curdling stunts, he has a pleasing personality, is a player of real ability and is easy to look upon. He brings a breath of life to the role of Buck Long and plays as though he enjoyed every moment of the action. He is further abetted by Lucy Fox, who makes an engaging heroine and Lydia Yeamans Titus in a well-developed character role.

The camera offers some unusually fine long shots and close-up of hills and rolling plains, the photography throughout being exceptionallly fine.

You may truthfully exploit this a Buck Jones thriller with plenty of comedy. Stress the romantic and love interest and play up the name of the star. Some Western ballyhoo will help the exhibitor to do good business.

"UP THE LADDER" ETERNAL TRIANGLE

Virginia Valli Leading Player in Universal Film

"UP THE LADDER." Universal Jewel Photoplay. From the play by Owen Davis. Adapted by Grant Carpenter. Director, Edward Sloman. Length 5,922 Feet.

CAST AND SYNOPSIS

Jane Cornwall	Virginia Valli
James Van Clinton	Forrest Stanley
Helen Newhall	Margaret Livingston
Robert Newhall	Holmes Herbert
Judge Seymour	George Fawcett
Peggy	Priscilla Moran
Nurse	Lydia Yeamans Titus

Jane Cornwall, a young heiress is in love with James Van Clinton, a struggling inventor trying to perfect an invention which he calls the Tele-Viso-Scope. Jane helps him by sacrificing her fortune. After his invention is perfected, they are married. Success goes to the husband's head, and he neglects the wife who has done so much for him, to lavish attentions on her best friend. Jane learns of this, but does not let him know. He neglects his business, and finally is in a tight predicament where he needs the financial aid of Jane, which she refuses. He has learned his lesson, and after a year the couple are re-united.

"UP THE LADDER" is the story of a woman who sacrifices everything for the man she loves and is in turn discarded for another. The story carries conviction up to a certain point,—when Jane learns of her husband's infidelity, and determines to sacrifice her fortune as well as his, so that poverty may bring him back to his senses. This simply isn't done, and even Miss Valli's impressive acting fails to bring sincerity to a situation so palpably strained. Aside from this lamentable lapse of plausibility, the film is entertaining and should prove a satisfactory attraction.

There is very little novelty in "Up the Ladder" except for the introduction of a remarkable telephone which enables the speakers to see each other while conversing.

The story hinges to a great extent upon this unusual invention, and it seems that some other means might have been arranged whereby the wife learns of his unfaithfulness without stretching one's imagination quite so far. It is an unnecessary detail, moreover, as Jane discovers this fact subsequently in a much more logical way.

The title scarcely indicates all the steps in the ascent to success, for in the course of the story at least four fortunes are made, lost and regained. All of which prove that perseverence is a wonderful thing. There is one detail, however, that is not cleared up satisfactorily. Money in this film as well as in the adage, is the root of all evil, and since the accumulation of wealth proves the undoing of Van Clinton, it is difficult to see how the future will prove quite as happy as the smiles on the faces of all hands indicate in the fade-out, for the Van Clinton fortune is again on the ascendency. But perhaps it would not be well to go into this matter too deeply. It would have been equally as illogical to leave them in the throes of poverty, with husband and wife happy in the thought that it was all for the best.

We have a suspicion that in adapting Owen Davis' play to the screen, certain changes were made that did not contribute toward making the story convincing.

The cast is excellent with Virginia Valli offering a splendid portrayal of the unhappy wife and George Fawcett playing another of his inimitable character roles. Forrest Stanley, Holmes Herbert and Margaret Livingston are others who give good performances.

The title has good exploitation possibilities, and some striking cut-outs for lobby display in form of a ladder might be used. Feature Virginia Valli and George Fawcett.

Play up the cast to the limit and make the most of the fact that it is a film of high society.

"THE RATTLER" AN AVERAGE WESTERNER

Should Suit as Attraction Where Bill Is Changed Frequently

"THE RATTLER." Ermine Prod. Photoplay. Author, George Hively. Director, Paul Hurst. Length, 5,000 Feet.

CAST AND SYNOPSIS

Chick McGuire	Jack Mower
Pop Warner	George Williams
Arline Warner	Alma Rayford
Cecil Aubrey	William Buckley
Blink Dudley	Vestor Pegg

Chick McGuire, cowboy, is in love with Arline Warner, daughter of Pop Warner, ranch-owner. She returns his affection but old man Warner intends that she shall marry Cecil Aubrey, son of an old friend. Chick is also opposed by Blink Dudley, sheepman, who owes him a grudge on account of a losing fight over the cutting of wire fences. Blink hopes to win Arline. He and Aubrey attempt to compromise the girl and force her into a fake marriage. Their designs are defeated by Chick, after numerous adventures, in which his ability to imitate the hiss of a rattlesnake gives him a decided advantage over his enemies. Chick is overpowered and tied up, but frees himself, beats up Aubrey and captures Blink after a furious chase. Warner consents to his daughter's marriage with Chick.

THE best you can say for this one is that it buzzes along rapidly, offers some good shots in the scenery line and the usual amount of scrapping, riding, etc., that is expected in the average Westerner. It isn't a high-grade picture in any way, but may be utilized by houses where the bill is frequently changed or slipped in on a double feature day.

The plot deals with the sheepmen versus cattlemen feud which has been the basis for numerous Western films, but the real interest centers in a three-handed struggle for the heroine's affections by a gallant cowboy, base sheepherder and a chap masquerading as a tenderfoot. Of course, the cowboy wins, but not before his rivals have led him a sufficiently merry dance.

Hero Chick McGuire has one decided advantage over his enemies in his ability to imitate a rattlesnake's hiss with such life-like effect that he scares them into conniption fits (hence the film's title). On an important occasion when he is held captive by one the villains he turns loose the ominous hiss causing his captor to leap nervously aside, whereupon Chick joyously wallops him into oblivion and makes a getaway.

There are a couple of very realistic hand-to-hand fights that make a good impression, the romance angle is well developed, and while the continuity is a bit ragged in spots the tale isn't difficult to follow, as there are few complications in its thread.

The most exciting situation is that in which Chick finds himself bound and gagged while his girl is being forced into a fake marriage ceremony. He escapes, however, breaks up the conspirator's plans, gives one of them a peach of a thrashing and goes on the trail of the other. Then ensues a wild chase over plain and hill, until Chick finally corners the fleeing sheepherder and returns triumphant to wed the girl.

Jack Mower fills the role of Chick McGuire satisfactorily. He is a good-looking athletic chap with a pleasing personality, rides like a demon and plays the dashing lover with plenty of vim. Alma Rayford registers prettily as heroine Arline Warner, George Williams scores as her father and adequate performances are given by William Buckley and Vestor Pegg respectively, as Aubrey and Blink Dudley, the bad men in the case.

The photography includes many fine exteriors, the backgrounds are colorful and lighting effects admirable.

Bill this as a slapdash, speedy Westerner, with the usual trimmings, but don't promise too much as regards the story. Jack Mower may be featured but the other players are comparatively unknown.

"FRIVOLOUS SAL" HAS WINNING APPEARANCE

Exciting Sequences, Unlimited Heart Interest Should Get the Money

"FRIVOLOUS SAL." First National Photoplay. Author, J. K. McDonald. Director, Victor Schertzinger. Length 7,307 Feet.

CAST AND SYNOPSIS

Roland Keene	Eugene O'Brien
Sal	Mae Busch
Benny Keene	Ben Alexander
Steve McGregor	Tom Santschi
Osner	Mitchell Lewis
Chita	Mildred Harris

Actor Roland Keene leaves his motherless young son Benny in New York, goes West, is stranded in Placer Valley, marries Sal, saloon owner, Benny arrives, dislikes Sal, but through mutual annoyance over Keene's drinking they become sympathetic. Steve McGregor intervenes when professional gambler Osner cheats Keene and whips him. Keene owes Osner money, latter induces him to steal McGregor's gold. Benny witnesses theft but shields his father. Keene, ashamed, pursues Osner. The two battle in a tram-car suspended over a gorge. The car upsets. Osner falls to death, Keene lands safely in sandbank. He reforms, a general reconciliation takes place and all ends happily.

A GENUINE old-time Western melodrama alive with dynamic action, remarkable for photographic excellence, as instanced by singularly charming out-of-door shots and impressive backgrounds, "Frivolous Sal" has all the ear-marks of a box office winner.

The feature differs refreshingly from most pictures of its type by stressing the human interest angle to a surprising extent and providing character-sketching of a most convincing kind. Therefore, its appeal goes double, for while the thrill-adorers will be fully satisfied, critical souls will find equal pleasure in its heart touches, as exemplified in the redemption of wastrel Keene and loyalty of his wife and little son.

You are given a glimpse of Broadway as it looked in the early days and then comes the mountainous West, the honky-tonk and his proprietor, Sal, with whom the stranded actor-hero joins forces, and right there you begin to speculate on what the future holds for these two. Because, they are both very natural folks, the girl wins sympathy at once, one feels that Keene has the makings of a good fellow in him, but—there's a doubt as to the outcome.

A scrap between McGregor and gambler Osner when the former catches the short-card man cheating Keene, is a nippy bit of business which fits in well with the surroundings, the plot increases in speed and interest as Keene goes from bad to worse, is seen stealing by son Benny, who nevertheless lies to save his father, a sacrifice not in vain, as the humiliated man braces up and goes on Osner's trail in quest of the missing gold.

This leads up to the great thrill of the film, a mad battle between Osner and Keene in a tram car slung over a vast gorge. The two fight like a couple of wild cats until the car overturns. Osner is seen falling down dizzy heights to his death, Keene plunges safely into a sand bank. A breath-catching episode, wonderfully well filmed and sure for a round of applause anywhere!

Mae Busch, as Sal, Ben Alexander, as son Benny, carry off the chief dramatic honors, Eugene O'Brien is satisfactory as the erstwhile convivial, but later remorseful Keene, Tom Santschi gives one of his usual virile performances in the role of sturdy McGregor, Mitchell Lewis puts plenty of pep into the villain part of Osner, and Mildred Harris looks charming as Chita.

The photography lists at 100 percent, in fact the picture's scenic beauty cannot be overrated.

You can go the limit in boosting this as a cracking good melo, with an extraordinary amount of heart interest and a photographic delight. Every member of the cast should be featured.

SPLENDID CAST IN THRILLING DRAMA

"Capital Punishment" A Vivid Portrait of an Innocent Man's Plight

"CAPITAL PUNISHMENT." A Preferred Photoplay. Author, John Goodrich. Director, James P. Hogan. Length 5,950 feet.

CAST AND SYNOPSIS

Dan O'Connor	George Hackathorne
Delia Tate	Clara Bow
Gordon Harrington	Elliot Dexter
Mon Caldwell	Margaret Livinston
Phillips	Robert Ellis
Priest	Alec B. Francis
Mrs. O'Connor	Mary Carr
Governor	Joseph Kilgour

Harrington, a welfare worker pleads with the Governor for the life of a condemned murderer. A pardon is refused, and the man is executed, shortly after the dying murderer confesses. Harrington makes a wager with his friend, Phillips, that he can have an innocent man convicted. He contracts with Dan O'Connor, a poor youth to shoulder the guilt for the murder of Phillips, who in reality is enjoying a cruise on Harrington's yacht. Within a certain time the plan is to be made public, and Phillips produced, safe and sound. Phillips, however, tires of the yacht and comes ashore, making unpleasant advances to Mona Caldwell, in love with Harrington. Harrington and he quarrel and in the excitement, Phillips is killed. Mona pleads with Harrington not to give himself up, but to let O'Connor pay the penalty. Dan is being led to the chair when Mona breaks down in the Governor's office and his life is saved.

CAPITAL PUNISHMENT" is melodrama pure and simple with a plot that is overdrawn and improbable, and yet the action is so swift, the theme so arresting, that one becomes absorbed in the story itself, forgetting for the time that it is melodramatic hokum. Such, undoubtedly, will be its reaction on the majority of audiences, leaving them aghast and breathless, their sympathies aroused as well as their interest. This we attribute partly to the sheer melodramatic power of the story itself and partly to the emotional intensity which George Hackathorne brings to the leading role. There is little doubt that this film will prove a successful box-office attraction.

The story of the innocent victim condemned to death is certainly not new, but there is a novel touch introduced inasmuch as there is a wager between two men that it is possible for a man to be convicted of the murder of a man who is not even dead. In other words, it is an argument against the death penalty consequent upon a chain of circumstantial evidence, however strong. It is this that differentiates "Capital Punishment" from the legion of other stories based on the same theme. In practically all other respects it runs true to form, with the Governor making post haste for the prison as the hour set for the execution draws perilously near. There was never even a suspicion in our mind that he would not make it in time, but somehow or other people have a way of getting worked up over such things even though they are certain that everything will be all right, and everyone will go home happy.

"Capital Punishment" is the kind of film that may be best described as sure-fire stuff. Which means that in spite of its inconsistency and transparent quality, it will make a decided impression upon the average audience. All the old tricks are introduced—the doting mother, the innocent victim of circumstance, the girl who remains true through thick and thin, and the still, small voice of conscience which "makes cowards of us all," and upsets the "best laid plans of mice and men."

Most of the honors must go to George Hackathorne, who makes the innocent victim an appealing and pathetic figure. His delineation of the agony and misery of the condemned youth is sincere and moving. Elliot Dexter and Mary Carr give excellent support.

Welfare leagues and kindred organizations opposed to capital punishment should be interested.

"A LOST LADY" IS REAL DRAMATIC GEM

Vivid Version of Cather Novel Beautifully Produced and Acted

"A LOST LADY." Warner Brothers Photoplay. Author, Willa Cather. Director, Beaumont. Length, 6,700 Feet.

CAST AND SYNOPSIS

Marian Forrester	Irene Rich
Niel Herbert	Matt Moore
Constance Ogden	June Marlow
Frank Ellinger	John Roche
Ivy Peters	Victor Potel
Captain Forrester	George Fawcett
Bohemian Mary	Eva Gordon
Gypsy Dancer	Nanette Valone

Disparity in age wrecks the marriage of Marian Forrester to old Captain Forrester. She elopes with Frank Ellinger, who looks forward to her inheriting a fortune from the elderly Captain. En route she learns that Forrester has given all his money to save the depositors of an insolvent bank and goes back to him, escorted by Neil Herbert, who loves her. The captain dies. Neil is willing to marry her but she tests him too far and he loses faith in her. Eventually she weds a wealthy old man in South America.

FOR the big first run houses this may get the money, as it is beautifully produced, wonderfully well acted by a splendid cast, and the author's fame, not only as a best-seller but one of America's most distinguished literary lights, ought to help out the billing considerably.

It is not so likely to draw in the smaller theatres where they want more action for the price of admission than is contained in a Willa Cather narrative, where soul analysis and character study are the predominating issues. Also, a goodly proportion of the fans won't like the tragedy note, nor will they sympathise with a heroine who tires of an old husband only to wind up as the marital partner of another aged gent.

So much for the doubtful side of the feature's drawing power! As to its dramatic value, there can be but one opinion—that it registers as an art triumph for the leading lady, supporting cast and director Harry Beaumont.

The latter, by the way, showed that he had the courage of his convictions when he refrained from changing the original story around so as to provide a conventional happy ending. Dispelling the gloom cloud at the close would probably have widened the scope of the picture's appeal, but Mr. Beaumont took an artist's chance and stuck to the author's finale, for which he is at least sure of gratitude from the admirers of Willa Cather's work.

An intensely pathetic situation is that in which the old captain at first decides to commit suicide, but learning that Marian's lover is false, takes up the burden of living again, so that he can befriend her. Marian's elopement with Ellinger, her return through the storm, the sequences depicting her affair with Neil Herbert, are all vibrant with emotion and curiously affecting.

Irene Rich has never risen to so great heights as in her realistic, finely drawn portrayal of the passion-swayed Marian Forrester. It is a great performance, clean-cut as a cameo and tremendously compelling. Matt Moore is at his best as Neil Herbert, George Fawcett wins fresh laurels by his sympathetic delineation of the good old Captain Forrester, John Roche, as Frank Ellinger, is a convincingly debonair villain, every member of the company may be said to contribute to the film's dramatic excellence.

Good photography distinguishes the whole production, interiors and exteriors are beautifully filmed and the storm views particularly impressive.

Naturally a tieup with book stores on Willa Cather's novel should form an important part of your exploitation. You can safely praise the story's dramatic power, at the same time making it plain that it is in a sense tragical. Play up Irene Rich, Matt Moore, John Roche, George Fawcett and Victor Potel.

When Rosemary Theby tries her vamp technic Madge Bellamy counters in Universal's "Secrets of the Night."

Madge Bellamy and the others get one good scare in the Universal mystery Jewel thriller "Secrets of the Night."

"Secrets of the Night"

Thrilling Mystery Play Enrolling an All-Star Cast Is One of Universal's "White List"

Tyrone Brereton and Anton Ververka battle it out in "Secrets of the Night," a Universal Jewel mystery play adapted from the stage success "The Nightcap." James Kirkwood and Madge Bellamy head an all-star cast popular with the fans.

The Big Little Feature

"Boobs In the Wood"

Pathe-Mack Sennett 2 reels

This one concerns itself with some of the troubles of a bashful lumberjack who makes the mistake of falling in love with the same girl as one of his burly fellow-workers. Later he secures a job as a waiter and achieves the reputation of "The Killer" through a series of accidents.

"Boobs in the Wood" is one continuous laugh from beginning to end. Which stated in another way means that Mack Sennett and Harry Langdon have been up to their old tricks again. The troubles of Harry in the midst of a gang of tough lumberjacks provides no end of amusement, and his experiences in one of the camp eating places in the various capacity of dish-washer, waiter and bouncer introduces a number of new gags that is bound to bring a round of chuckles. Langdon is one of the drollest comedians on the screen and is steadily coming to the front. There is no other laugh-dispenser in pictures who has made greater strides than he during the last six months. The comedy was directed by Harry Edwards.

* * *

"Laugh That Off"

Pathe-Roach 2 reels

The Spat family start off for a trip across the continent in a car specially designed for the occasion, and equipped with all the comforts of home. Things look bright enough at the outset, but there is plenty to smother their enthusiasm before ong.

Another of the Spat family series not particularly amusing is this latest Hal Roach comedy "Laugh That Off." When a producer goes to such lengths as Mr. Roach has done in this instance in quest of laughs, the result is usually far-fetched and absurd rather than humorous. A specially built car with enough equipment to carry a family around the world with the Spats setting off on a transcontinental journey, forms the basis of this film. There is not a real good laugh in the entire two reels, but it may get by with an audience that is not too discriminating. The best that you can say in exploiting a picture of this kind is that it is a Hal Roach production.

* * *

Pathe Review No. 5

Pathe 1 reel

Pathe Review No. 5 marks the first instalment of the "Origin of Man" which is a "picture log" of the famous Roy Chapman Andrews expedition into Mongolia. It was on this expedition that fossils over ten million years old were discovered in what is believed to have been the Garden of Eden. Motion pictures of the entire expedition will be run in the Pathe Review, showing the hardships these scientists underwent to delve into the mysteries of the past. Other subjects of the Pathe Review for the week are interesting studies of the Hummingbird which constitute the first motion pictures of the "smallest soul in feathers," and a Pathecolor of interesting views of the city of Chattanooga in the "Visiting Our Own America" series.

The scene depicting the expedition into Mongolia are particularly interesting, and the shots of Chattanooga are a fine example of what may be accomplished in the way of color photography.

"Fighting Fluid"

Pathe-Roach 1 reel

The story centers around an office water cooler and a habit the boss has of keeping it filled with a liquid somewhat stronger than water. The bashful clerk after a few trips to the cooler manages to marshal enough courage to marry the boss' daughter.

A rather tame comedy with very few new gags and somewhat below the Hal Roach standard is "Fighting Fluid" However there are one or two situations that are genuinely funny. Charley Chase as the bashful clerk, does some good work and is ably supported by Marie Mosquini. Leo. McCarey is responsible for the directions and it must be said that he has done his best to make the film a laugh-provider. That the picture is not uproariously humorous is due to the material, for there is nothing novel in the theme. It will be well received where the audience is partial to broad comedy.

Hilliard Karr doing a Gilda Gray for the benefit of the Century Comedy girls, and it appears to be going over. He is a featured player with Century Comedies.

The House of FEATURETTES

Week of Jan. 19th

Loew's State, Newark.—Plays "Peeps Into Puzzleland." (A Gem of the Screen.)

Fox, Phila.—Plays "Animated Hair Cartoon." Subject "O."

Newman, Kansas City.—Plays "Animated Hair Cartoon." Subject "V."

120 First-Run Novelties
1924-25

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

* * *

"Biting the Dust"

(Aesop's Fable)

Pathe-Terry 1 reel

Another of the famous pen cartoons with which Paul Terry has delighted audiences for a long time past. This one is a burlesque on a football game between the gorillas and some boys from the ark. It ends up in a riot after one of the players fills the pigskin with sand, the gorillas chasing their opponents up hill and down dale. The idea of these cartoons is clever enough, but the novel twist that Terry gives to the antics of these dumb animals, linking their characteristic peculiarities with those of human beings shows keen observation and skill. And of course his sense of humor is apparent in every one of the series. If you have not cultivated the Aesop habit, you could do worse than to start with "Biting the Dust."

* * *

Herbel On Sales Tour for Century

H. M. Herbel, sales manager for the Century Film Corporation, left New York this week for a tour of various Eastern and Midwest Universal exchanges. He will spend a day or so in each exchange outlining the new Century star series plan to the Universal salesmen and sales executives. He expected to be on the road for ten days or two weeks.

"Century Comedies have entered a new phase," he explained on the eve of his departure. "Instead of just making 52 comedies a year, and selling them as such, we have begun to specialize in groups of high class comedies made by our several stars. We now can go to an exhibitor with a definite proposition. We can offer him twelve Wanda Wiley pictures, and twelve Edna Marian pictures, twelve Al Alt comedies and twelve Eddie Gordon comedies.

"We find that this appeals to the exhibitor. He knows that Wanda Wiley, for instance, is a good drawing card, and he is confident that in the twelve Wanda Wiley pictures he will get twelve good comedies. He also realizes that the series will get better and better as the vear rolls around. Miss Wiley shows improvement with every picture.

"Similarly with our other stars. They are known values. There is no buying in the dark.

"We are elated over the growing popularity of Wanda Wiley. Her Broadway debut, in 'Getting Trimmed' at the Rialto Theatre this week, is ample evidence of her worth as a comedienne and of the box-office value of the Century Comedies we are putting out with her.

"Reports from our Hollywood studios indicate that the new Wanda Wiley comedies being made under the star series plans are by far the best two-reelers Century has ever produced. They are first-run comedies in every sense of the word.

* * *

Lloyd Hamilton is finishing "King Cotton," to get exterior scenes for which the company travelled to Brawley, Cal., where the extensive growing of sea-island cotton furnished the atmosphere for the "down in Dixie" comedy. Dorothy Seastrom is his leading lady. Hugh Fay is directing.

"Our Gang" just from the home town are looking things over in the big city. A scene from "The Big Town," a Hal Roach production.

The Crossword Puzzle Comes Into Its Own

THE crossword puzzle fad is due to hit the screen in a series of novelty reels to be released by Educational Film Exchanges. The new series will be known as "Judge's Crossword Puzzles" and will be produced by the Crossword Film Company in collaboration with "Judge," the famous magazine of humor. The reel will be edited by Norman C. Anthony, editor of "Judge" and the humor and novelty ideas incorporated in the reels will be originated by Judge's extensive staff of humorists.

The reels are distinctly humorous both in construction and in titling and in the action of the animation, which is from the pen of the well-known cartoonist and animator, John C. Terry.

Prints of the subjects are to be in all of the Educational Exchanges within a week or two and will be available for first run bookings immediately. Each subject will be about five hundred feet long and each will deal with one "puzzle." The subjects will be released at the rate of one each two weeks.

Extensive publicity plans are already under way and the greatest efforts will be made on the part of both the distributor and the producer to take the utmost advantage of he cross-puzzle fad which is sweeping the country.

In making the initial announcement regarding the acquisition of this series, Mr. E. W. Hammons, president of Educational Film Exchanges, Inc., said:

"The crossword puzzle fad is undoubtedly the greatest popular craze that has struck the country in many years. Try as the newspapers have to cartoon and burlesque it, still they are far short of depicting the interest played in these brain-teasers. In railway trains, subways, wherever people congregate can be seen the crossword fan deeply absorbed in the fascinating pastime of solving the amusing puzzles.

"It is safe to say that the average person spends more time right now in solving the crossword puzzles in the daily papers than he does at the radio which was regarded as such a menace to the future of the motion picture theatre. As with the radio the industry profited by a tie-up, so I believe that an adoption of the crossword puzzle idea in motion pictures will prove highly profitable at the present time.

"The motion picture industry is quick to take advantage of any fad which catches the public fancy and to profit by it at the box-office. By placing the crossword puzzle on the screen, the exhibitor will be furnishing his patrons with a fad which they are enthusiastic over, and at the same time furnishing them with a novel form of entertainment and a reel of hilarious humor that will be enjoyed by every person in the audience."

Edna Marian is leading lady for Hilliard Karr in "Broadway Beauties," a Century comedy. For some reason or other Edna seems startled as she peeps thru the keyhole.

The Story Is Important

Says MACK SENNETT

COMEDIES are being elevated, even as dramatic pictures have been elevated.

The greatest advance in comedy making in the past year, in my opinion, has been in the stories. We at our studios firmly believe that the basic foundation of a two reel comedy is the story, just as this is true with drama. And we are working along these lines.

A five reel story boiled down to two reels is what we are striving for in our comedies.

And because the story element in our comedies is stressed, the comedians must be different.

The trick moustache and "muff" are fast disappearing. They are no longer necessary to create laughs. Funny situations are created now to get laughs—not funny makeups. There will always be grotesque comedians, no doubt, but a real story needs more or less real characters—believable characters. Especially does the romantic theme need a believable boy and girl.

Good gags! This is the comedy producers' prayer. Good gags are as necessary to a short comedy as the negative on which it is photographed. Story, gags and believable people are the fundamentals of the new type of two reel comedy.

As shown by a recent canvass of the country, the short comedy is settling definitely into its place on the program of every first run and neighborhood theatre. The public is becoming discriminating in its selection of motion picture entertainment, and insists upon the twenty-five minutes comic relief afforded by the two reel picture.

* * *

Wins Century Sales Drive

I. Sweeney, a salesman in Universal's Pittsburgh exchanges, is the first winner in the sales contest conducted in all Universal exchanges during the months of October, November and December by the Century Film Corporation. For his high standing in selling Century Comedies, Baby Peggy Specials, and the three feature productions released by Universal, "The Darling of New York," "The Law Forbids," and "The Family Secret," Sweeney has just received a check for $250 from Abe and Julius Stern, officials of the Century Film Corporation.

R. Funk, a Universal saleman in the Chicago branch exchange, won second prize in the Century Comedy contest, getting a check for $150. Third prize, $100 was won by G. Schaeffer, a salesman in Universal's Buffalo office.

Comedy Newsettes

Al St. John is working in his second comedy for Mermaid, "Rapid Transit." Ruth Hiatt is working as his leading lady, with Bebe London, Otto Fries and Spencer Bell in the cast. This is to be a street car picture with a street car with many novel accessories as the scene of most of the action.

* * *

Lige Conley and Estelle Bradley are working in "Night Hawks," a ship-yards picture for which a huge set, duplicating the cranes and scaffolding of a modern ship-building plant has been erected. Norman Taurog is directing.

* * *

During Jack White's annual business visit to New York where he is conferring with E. W. Hammons, president of Educational Film Exchanges, Inc., regarding production plans for next season's output, production at the Fine Arts Studios, where the Mermaid, Hamilton, Juvenile and Cameo Comedies are made for Educational distributon, is going ahead rapidly.

* * *

Pathe Plans

Production schedule of the Hal Roach Studios in Culver City indicate a busy year.

At this time Rex, the king of wild horses, is galloping over hills and plains of a section of Nevada under Fred Jackman's direction in a story of horsedom that will be spectacular and beautiful if the film seen by Roach's executives is any indication. With Guinn "Big Boy" Williams and Kathleen Collins in the leading human roles and Floyd Jackman and George Stevens photographing, the troupe has been on location for eleven weeks, with more ahead.

Fred Guiol, who has just completed Glenn Tryon's latest comedy, with Blanche Mehaffey, and a cast including James Finlayson, Al Hallett, York Sherwood and Helen Gilmore, James W. Horne, directors of eevrything from one reel comedies to multiple reel specials since the earliest days of film making, has been signed to alternate with Guiol as the director of this unit.

News Reel Briefs

Pathe News No. 7

Orleans, Mass.—Submarine S-19 aground in storm—great waves dash over navy craft imprisoned on sandbar off New England Coast. 1. 40 men were trapped in the vessel, but later rescued—signalling for aid from top of conning tower. 2. Next morning, the receding tide shows how far ashore the S-19 had wandered. Los Angeles, Cal.—Jack Dempsey breaks ground for new boxing auditorium—world's heavyweight champion tries out levers on steam shovel! 1. A heavy - weight test for a shovel. 2. Another engagement for Jack—matrimonial Meet Miss Estelle Taylor his fiancee. Los Angeles, Cal.—Walks on hands on edge of 15-story building—Prince Ma-Ho of the Folding Legs is right at home wrong side up! 1. Standing on his thumbs, with the whole weight of his body in perfect balance. 2. Looking for a friend down in the street. In the limelight—Washington, D. C., Alson B. Houghton new Ambassador to Great Britain—U. S. envoy to Germany is named as successor to Kellog. 1. New York City, Major General Robert Lee Bullard retires—hero of Chateau Thierry ends noted career, leaving command of 2d Corps Area. 2. Major General Summerall of the 9th Corps Area, who succeeds Major General Bullard. 3. Paris, France, "Gay Paree" is stocking buyers' paradise! Manikins in up-to-date shops offer conclusive proof of hosiery's "selling points." 4. Your face doesn't need to be your fortune entirely, if you're a "hosiery model!" Bruay-en-Artois, France, Villages marooned as floods sweep northern France—10 feet of water submerge this town after continuous heavy rains. 1. Not a dry first story in town! 2. Prisoners in the flood can only get their food by emergency "grocery boats." 3. An improvised dumb waiter! Paris, France, Allies sign financial past under Dawes Plan! Accord on war claims from Germany, in which America will share, is reached by delegates of eleven nations. 1. Col. J. A. Logan, U. S. delegate to Finance Ministers' parley, and Ambassador Kellog, who were active in cancelling clause limiting U. S. claims to $350,000,000. 2. Myron T. Herrick, U. S. Ambassador to France, prominent in upholding American claims. 3. Winston Churchill, Britsh Chancellor of the Exchequer who welcomed U. S. participation and laid plans for discussion to settle war debts. 4. Spokesman for France's debt to America, Finance Minister Clementel, who proposed a 10-year moratorium and 80 years in which to pay. Dayton, Ohio, Army planes ram wall to test explosion danger—obsolete machines crash head on at 100 miles an hour for study to prevent accidents and fire hazard.

THE outstanding quality of Educational Pictures has raised the standard of Short Subjects—has lifted the level of quality throughout the Whole Varied Program.

These pictures are the accepted leaders in the Short Subjects field:

LARRY SEMON SPECIAL COMEDIES
HAMILTON COMEDIES
BOBBY VERNON COMEDIES
WALTER HIERS COMEDIES
MERMAID COMEDIES
CHRISTIE COMEDIES
TUXEDO COMEDIES
JUVENILE COMEDIES
CAMEO COMEDIES
JUDGE'S CROSSWORD PUZZLES
LYMAN H. HOWE'S HODGE-PODGE
EARL HURD CARTOON COMEDIES
KINOGRAMS
The NEWS-REEL
Built Like a Newspaper

Educational Pictures
"THE SPICE OF THE PROGRAM"

Ben Turpin shows his hand, and judging from the expression on the faces of the others, it must be four aces. A scene from Pathe's film "The Reel Virginian."

Kinograms No. 5046

Washington — Secretary Huges resigns from cabinet; President announces Frank B. Kellogg will take his place. Chicago—Battle ice to take provisions to water cribs. St. Louis—Hold big show to reveal footwear styles. New York—New corps of motor vehicles inspectors take up new jobs. New York—Freshmen and sophomores have snow battle. Chicago—Auto laundry washes car every minute. Philadelphia—Cats attend their own fashion show. Santa Rosa, Cal.—Twenty pairs attend first meeting of twin club. Dover, England—Storm and flood sweep British Isles.

Kinograms No. 5047

Calloa, Peru — Gen. Pershing helps celebrate centenary of freedom of Colombia. San Francisco—Olympic Club members take dip in surf. New York—Radio enables deaf persons to hear actors while watching play. Washington—Law enforcement delegation members call on President, who approves movement. Washington — Navy constructs camera to make pictures of eclipse.

Production Chart
of Short Subjects

PATHE

Title	Subject	Length	Released
Flying Fever	Cartoon (Terry)	2000	Aug. 3
Short Kilts	Stan Laurel	1000	Aug. 3
Romeo and Juliet	Ben Turpin	2000	Aug. 3
Amelia Comes Back	Cartoon (Terry)	1000	Aug. 10
A Hard Boiled Tenderfoot.	Spat Family	2000	Aug. 10
Wall Street Blues	All Star	2000	Aug. 10
Hobbies	Grantland Rice (Sport)	1000	Aug. 10
The Puritans	All Star	3000	Aug. 10
Sweet Daddy	Charles Chase	1000	Aug. 17
House Cleaning	Cartoon (Terry)	1000	Aug. 17
A Truthful Liar	Will Rogers	2000	Aug. 17
The First 100 Years	Harry Langdon	2000	Aug. 17
The Prodigal Pup	Cartoon (Terry)	1000	Aug. 24
High Society	Our Gang	2000	Aug. 24
East of the Water Plug	Ralph Graves	2000	Aug. 24
Hoof-Beats	Grantland Rice (Sport)	1000	Aug. 24
One-Third Off	All Star	2000	Aug. 31
Why Men Work	Charles Chase	1000	Aug. 31
A Message from the Sea	Cartoon (Terry)	1000	Aug. 31
Barnyard Olympics	Cartoon (Terry)	1000	Sept. 7
South o' the North Pole..	Spat Family	2000	Sept. 7
The Happy Years	Grantland Rice (Sport)	1000	Sept. 7
Lizzies of the Field	All Star	2000	Sept. 7
Alexander Hamilton	All Star	3000	Sept. 7
Outdoor Pajamas	Charles Chase	1000	Sept. 14
The Good Old Summer Time	Cartoon (Terry)	1000	Sept. 14
The Luck o' the Foolish..	Harry Langdon	2000	Sept. 14
Three Foolish Weeks	Ben Turpin	2000	Sept. 14
The Mouse that Turned	Cartoon (Terry)	1000	Sept. 21
The Sundown Limited	Our Gang	2000	Sept. 21
Spikes and Bloomers	Grantland Rice (Sport)	1000	Sept. 21
Little Robinson Corkscrew..	Ralph Graves	2000	Sept. 21
Sittin' Pretty	Charles Chase	1000	Sept. 28
Hawks of the Sea	Cartoon (Terry)	1000	Sept. 28
Should Landlords Live	Arthur Stone	2000	Sept. 28
Gee Whiz Genevieve	Will Rogers	2000	Sept. 28
Noah's Outing	Cartoon (Terry)	1000	Oct. 5
Lost Dog	Spat Family	2000	Oct. 5
Wandering Waistlines	All Star	2000	Oct. 5
The Danger Lure	Grantland Rice	1000	Oct. 5
Dixie	All Star	3000	Oct. 5
Too Many Mammas	Charles Chase	1000	Oct. 12
A Lighthouse by the Sea	Cartoon (Terry)	1000	Oct. 12
The Hansom Cabman	Harry Langdon	2000	Oct. 12
The Goofy Age	Glenn Tryon	2000	Oct. 12
Every Man for Himself	Our Gang	2000	Oct. 19
Sporting Rhythm	Grantland Rice (Sport)	1000	Oct. 19
Riders of the Purple Cows.	Ralph Graves	2000	Oct. 19
The Death Ray	Special	2000	Oct. 19
Into the Net	Serial (Edna Murphy)	10 Chap.	Aug. 3
Cowboy Chivalry	10 Scars Make a Man No. 2.	2000	Oct. 19
Black Magic	Æsop Fable	1000	Oct. 19
Westward Bound	10 Scars Make a Man No. 3.	2000	Oct. 26
Monkey Business	Æsop Fable	1000	Oct. 26
Bungalow Boobs	Charley Chase	1000	Oct. 26
The Sky Plumber	Arthur Stone	2000	Oct. 26
The Reel Virginian	Ben Turpin	2000	Oct. 26
On Leave of Absence	Detective Series	2000	Oct. 26
The Cattle Raid	10 Scars Make a Man No. 4.	2000	Nov. 2
The Cat and the Magnet	Æsop Fable		Nov. 2
Hot Stuff	The Spat Family	2000	Nov. 2
Galloping Bungalows	Sennett Comedy	2000	Nov. 2
The Eve of the Revolution.	Historical Chronicles Amer.	3000	Nov. 2
Stunts	Sportlight	1000	Nov. 2
Through the Hills	10 Scars Make a Man No. 5.	2000	Nov. 9
Sharpshooters	Æsop Fable		Nov. 9
Accidental Accidents	Charlie Chase	1000	Nov. 9
Hot Heels	Roach Stars	2000	Nov. 9
All Night Long	Harry Langdon	2000	Nov. 9
The Girl and the Gangster..	Detective Series	2000	Nov. 9
Midnight Marauders	10 Scars Make a Man No. 6.	2000	Nov. 16
She Knew Her Man	Æsop Fable		Nov. 16
Fast Company	Our Gang	2000	Nov. 16
Love's Sweet Piffle	Sennett Comedy	2000	Nov. 16
Gridiron Glory	Sportlight	1000	Nov. 16
Unmasked	10 Scars Make a Man No. 7.	2000	Nov. 23
Good Old Circus Days	Æsop Fable	1000	Nov. 23
All Wet	Charley Chase	1000	Nov. 23
Are Blonde Men Bashful	Arthur Strong	2000	Nov. 23
Out of the Storm	Detective Series	2000	Nov 23
Ten Scars Make a Man—8	C. W. Patton	2 reels	Nov. 30
Deaf, Dumb and Daffy..	Roach Studios	2 reels	Nov. 30
The Cannon Ball Express..	Mack Sennett	2 reels	Nov. 30
Champions	Grantland Rice (Sportlight)	1 reel	Nov. 30
Lumber Jacks	Fables Pic. Inc. (Cartoon).	1 reel	Nov. 30
Ten Scars Make a Man—9	C. W. Patton	2 reels	Dec. 7
The Poor Fish	Roach Studios	1 reel	Dec. 7
She's In Again	Fables Pic. Inc. (Cartoon).	1 reel	Dec. 7
Meet the Missus	Roach Studios	2 reels	Dec. 7
Feet of Mud	Mack Sennett	2 reels	Dec. 7
Kindly Fruits of the Earth.	Educational	1 reel	Dec. 13
Ten Scars Make a Man—10	C. W. Patton	2 reels	Dec. 14
Noah's Athletic Club	Fables Pic. Inc. (Cartoon).	1 reel	Dec. 14
The Mysterious Mystery	Roach Studios	2 reels	Dec. 14
Off His Trolley	Mack Sennett	2 reels	Dec. 14
Nature's Rouge	Grantland Rice (Sportlight)	1 reel	Dec. 14
Meat, from Hoof to Market	Educational	1 reel	Dec. 14
Galloping Hoofs, No. 1	Malcolm Strauss	2 reels	Dec. 21
The Royal Razz	Roach Studios	1 reel	Dec. 21
Mysteries of Old Chinatown	Fables Pic. Inc. (Cartoon).	1 reel	Dec. 21
Just a Good Guy	Roach Studios	2 reels	Dec. 21
America's Granary	Educational	1 reel	Dec. 21
Pathe Review 51	Educational	1 reel	Dec. 21
Galloping Hoofs No. 2	Malcolm Strauss	2 reels	Dec. 28
Down on the Farm	Fables Pic. Inc. (Cartoon).	1 reel	Dec. 28
The Rubber-Neck	Roach Studios	2 reels	Dec. 28
Bull and Sand	Mack Sennett	2 reels	Dec. 28
The Invaders	Grantland Rice (Sportlight)	1 reel	Dec. 28
Pathe Review 52	Educational	1 reel	Dec. 28
Galloping Hoofs No. 3	Malcolm Strauss	2 reels	Jan. 4
The Rat's Knuckles	Roach Studios	1 reel	Jan. 4
On the Ice	Fables Pic. Inc. (Cartoon).	1 reel	Jan. 4
The Sea Squawk	Mack Sennett	2 reels	Jan. 4
Galloping Hoofs No. 4	Malcolm Strauss	2 reels	Jan. 11
One Game Pup	Cartoon (Terry)	1000	Jan. 11
The Big Town	Our Gang (Roach)	2000	Jan. 11
The Plumber	Mack Sennett	2 reels	Jan. 11
Rough and Tumbling	Grantland Rice (Sport)	1000	Jan. 11
Pathe Review No. 2	Educational	1000	Jan. 11
Galloping Hoofs No. 5	Serial	2000	Jan. 18
Hello Baby	Hal Roach	1000	Jan. 18
African Huntsman	Cartoon (Terry)	1000	Jan. 18
The Wild Goose Chaser	Sennett-Turpin	2000	Jan. 18
Pathe Review No. 3	Educational	1000	Jan. 18
Galloping Hoofs No. 6	Serial	2000	Jan. 18
Hold That Thought	Cartoon (Terry)	1000	Jan. 18
Laugh That Off	The Spats	2000	Jan. 18
Honeymoon Hardships	Mack Sennett	2000	Jan. 18
Brains and Brawn	Grantland Rice (Sport)	1000	Jan. 18
Pathe Review No. 4	Educational	1000	Jan. 18
Galloping Hoofs No. 7	Serial	2000	Feb. 1
Fighting Fluid	Hal Roach	1000	Feb. 1
Biting the Dust	Cartoon (Terry)	1000	Feb. 1
Boobs in the Wood	Sennett	2000	Feb. 1
Pathe Review No. 5	Educational	1000	Feb. 1
Galloping Hoofs No. 8	Serial	2000	Feb. 8
A Transatlantic Flight	Cartoon (Terry)	1000	Feb. 8
Circus Fever	Our Gang	2000	Feb. 8
The Beloved Bozo	Mack Sennett	2000	Feb. 8
By Hook or Crook	Grantland Rice (Sport)	1000	Feb. 8
Pathe Review No. 6	Educational	1000	Feb. 8
Galloping Hoofs No. 9	Serial	2000	Feb. 15
The Family Entrance	Roach Studios	1000	Feb. 15
Bigger and Better Jails	Cartoon	1000	Feb. 15
Change the Needle	Roach Studios	2000	Feb. 15
Pathe Review No. 7	Educational	1000	Feb. 15
Galloping Hoofs No. 10	Serial	2000	Feb. 22
Fisherman's Luck	Cartoon (Terry)	1000	Feb. 22
The Fox Hunt	The Spats	2000	Feb. 22
Water Wagons	Mack Sennett	2000	Feb. 22
Sportlight	Grantland Rice	1000	Feb. 22
Pathe Review No. 8	Educational	1000	Feb. 22

UNIVERSAL

Title	Subject	Length	Released
All Swell on the Ocean	Jack Dempsey series		Aug. 17
Bring Him In	Jack Dempsey series		Sept. 1 '24
Kayo and Cupid	Jack Dempsey series		Oct. 26 '24
So This Is Paris	Jack Dempsey series		Aug. 3
The Title Holder	Jack Dempsey series		Sept. 14
Town Hall Tonight	Jack Dempsey series		Sept. 29
Health Farm Wallop	Jack Dempsey series		Oct. 12
Get Away Day	Fast Steppers		July 21
College Cowboy	Joseph Bonomo		Sept. 13
Columbus and Isabella			Aug. 24
Battling Cowboy	Billy Sullivan		
Fighting Ranger	Jack Dougherty		
Wolves of the North	William Duncan serial		Sept 22
Kings Command	William E. Lawrence		Aug. 2
The Phanton Fugitive	E. Polo		Aug. 9
A Prisoner for Life	Eddie Polo		Sept 20
Red Raymond's Girl	Pete Morrison		July 12 '24
Tempest Cody Gets Her Man	Marie Walcamp		Sept. 6
The Traitor	Wm. H. Lawrence		Aug. 30
Uncle Bims Gift	The Gumps		Sept. 17 '23
Watch Papa	The Gumps		Oct. 15 '23
Oh What a Day	The Gumps		Nov. 12 '23
Aggravatin' Mama	The Gumps		Dec. 17 '23
Oh Min	The Gumps		Jan. 14 '24
A Day of Rest	Joe Murphy		July 7
West Bound	Joe Murphy		Aug. 4
Andy's Hat's in the Ring..	Joe Murphy		Sept. 24
Traffic Jams	McCoy and Karr		Oct. 6
Trouble Fixer	Wanda Wiley		Sept. 3
Sweet Dreams	Wanda Wiley		Nov. 5
On Duty	Wanda Wiley		
The Racing Kid	B. Messinger		
Rip Van Winkle	Hysterical History		Sept. 21
Sahara Blues	Special Cast		Oct. 15
Scared Stiff	Special Cast		Aug. 13
Snappy Eyes	Wanda Wiley		Oct. 1
Speed Boys	Special Cast		Sept. 10
Stepping Some	Baby Peggy		
Here He Comes	B. Messinger		
Her Fortunate Face	Wanda Wiley		Aug. 6
His First Degree	B. Messinger		
Low Bridge	B. Messinger		
Mind the Baby	Pal (Dog)		Sept. 17
William Tell	Hysterical History		Sept. 10
Benjamin Franklin	Hysterical History		Aug. 10
The Blow Out	B. Messinger		Sept. 8
The Cute Little Devil	Wanda Wiley		Aug. 20
Eat and Run	Alt and McCoy		
Fair and Windy	Bert Roach		Aug. 27
The Girl Hater	Arthur Lake		Aug. 3
Wolves of the North	Wm. Duncan (Serial)		Nov. 24
The Riddle Rider	Desmond Sedgwick		Nov. 24
Dancing Daisies			Nov. 24
The Smoke Signal	Magda Lane		Nov. 26
Omar Khayam	Histerical History		Nov. 29
Wolves of North (Chap. 9).	Wm. Duncan		Nov. 17
Don't Fall	Buddy Messenger		Nov. 17
			Nov. 19

Production Chart of Short Subjects—*Continued*

UNIVERSAL—Continued

Title	Subject	Length	Released
The Double X	Billy Sullivan		Nov. 22
Paul Revere	Historical History		Dec. 1
A Family Row	Buddy Messenger		Dec. 3
The Border Raid	Dola Todd & Edmund Cobb.		Dec. 6
Horse Play	Bert Roach	1 reel	Dec. 8
The Riddle Rider	Chapter 3		Dec. 7
Harem Follies	Al Alt	2 reels	Dec. 10
The Honor of Proge	Leo Maloney	2 reels	Dec. 13
Ponce de Leon		1 reel	Dec. 28
The Way of the West	Billy Sullivan	2 reels	Dec. 28
The Riddle Rider	Desmond Sedgwick	2 reels	Dec. 28
Alone at Last	Arthur Lake	1 reel	Dec. 21
The Riddle Rider	Chapter 5	2 reels	Dec. 21
Broadway Beauties	Century	2 reels	Dec. 23
Shootin' Straight	Harry Carey	2 reels	Dec. 27
Under a Spell	Comedy	1 reel	Jan. 4
The Riddle Rider	Chapter 7	2 reels	Jan. 5
Looking Down	Century	2 reels	Jan. 7
The Hidden Badge	Pete Morrison	2 reels	Jan. 10
Rembrandt	Hysterical History	1 reel	Jan. 12
The Riddle Rider	Chapter 8	2 reels	Jan. 12
The Aggravating Kid	Century	2 reels	Jan. 14
The Whip Hand	Buddy Sullivan	2 reels	Jan. 17
Her Daily Dozen	Century Comedy	2000	Jan. 21
A Pistol Point Proposal	Eddie Polo	2000	Jan. 24
Sir Walter Raleigh	Hysterical History	1000	Jan. 25
The Riddle Rider No. 10	Serial	2000	Jan. 26
Taming the East	Century Comedy	2000	Jan. 28
Seeing Red	Drama	2000	Jan. 30
The Lost Chord	Comedy	1000	Feb. 1
The Riddle Rider No. 11	Serial	2000	Feb. 2
Nobody's Sweetheart	Century Comedy	2000	Feb. 4
Tempest Cody's Man Hunt	Drama	2000	Feb. 7
Nero	Hysterical History	2000	Feb. 9
The Riddle Rider No. 12	Serial	2000	Feb. 9
My Baby Doll	Century Comedy	2000	Feb. 11
The Loser Wins	Drama	2000	Feb. 14

EDUCATIONAL

Turn About	Cameo Comedy	1000	Aug. 3
Frozen Water	Hodge-Podge Series	1000	Aug. 10
Pigskin	Mermaid Comedy	2000	Aug. 10
The Farewell	Wilderness Tales	1000	Aug. 17
Good News	Cameo Comedy	1000	Aug. 17
Never Again	Tuxedo Comedy	2000	Aug. 24
Savage Love	Christie Comedy	2000	Aug. 24
Drenched	Cameo Comedy	1000	Aug. 31
Boneyard Blues	Earl Hurd Comedy	1000	Aug. 31
Dirty Hands	Juvenile Comedy	2000	Aug. 31
Wild Game	Mermaid Comedy	2000	Sept. 7
Don't Fail	Cameo Comedy	1000	Sept. 14
Bright Lights	Bobby Vernon Comedy	2000	Sept. 14
Jonah Jones	Hamilton Comedy	2000	Sept. 21
Cheer Up	Cameo Comedy	1000	Sept. 28
Her Boy Friend	Larry Semon Comedy	2000	Sept. 28
Court Plaster	Christie Comedy	2000	Sept. 28
The Hoboken Nightingale	Earl Hurd Cartoon	1000	Oct. 5
Short Change	Walter Hiers Comedy	2000	Oct. 5
Desert Blues	Cameo Comedy	1000	Oct. 12
Fast and Furious	Mermaid Comedy	2000	Oct. 12
Dirty Hands	Juvenile Comedy	2000	Oct. 19
The Whirligig	Hodge Podge Series	1000	Oct. 19
No Fooling	Cameo Comedy	1000	Oct. 26
Stupid but Brave	Tuxedo Comedy	2000	Oct. 26
Watch Your Pep	Cameo	1 reel	
The Artists' Model	Cartoon	1 reel	Dec. 7
Easy Pickin'	Christie	2 reels	Dec. 7
Goat Getters	Juvenile	2 reels	Dec. 14
Cut Loose	Cameo	1 reel	Dec. 21
Motor Mad	Mermaid	2 reels	Dec. 21
Lovemania	Tuxedo	2 reels	Dec. 28
Hodge Podge	Lyman Howe	1 reel	
The Sawmill Four	Cartoon	1 reel	Nov. 2
Why Hurry	Christie	2 reels	Nov. 2
Go Easy	Cameo	1 reel	Nov. 9
Poor Butterfly	Mermaid	2 reels	Nov. 9
High Gear	Bobby Vernon	2 reels	Nov. 9
Kid Speed	Larry Semon	2 reels	Nov. 16
Earth's Oddities	Lyman Howe	1 reel	Nov. 16
Empty Heads	Cameo	1 reel	Nov. 23
Crushed	Hamilton	2 reels	Nov. 23
What a Night	Mermaid	2 reels	Nov. 30
Fat Chance	Walter Hiers	2 reels	Nov. 30
Watch You Pep	Cameo Comedy	1 reel	Dec. 7
The Artist's Model	Earl Hurd Cartoon Comedy	1 reel	Dec. 7
Easy Pickin's	Christie Comedy	2 reels	Dec. 7
Goat Getters	Juvenile Comedy	2 reels	Dec. 14
Cut Loose	Cameo Comedy	1 reel	Dec. 21
Motor Mad	Mermaid Comedy	2 reels	Dec. 21
Lovemania	Tuxedo Comedy	2 reels	Dec. 28
Hodge-Podge	Lyman H. Howe's	1 reel	Dec. 28
French Pastry	Bobby Vernon Comedy	2 reels	Jan. 4
Have Mercy	Cameo Comedy	1 reel	Jan. 4
Low Tide	Mermaid Comedy	2 reels	Jan. 11
Broadcasting	Earl Hurd Cartoon Comedy	1 reel	Jan. 11
Step Fast	Christie Comedy	2 reels	Jan. 18
The Mad Rush	Cameo Comedy	1 reel	Jan. 18
Good Spirits	Walter Hiers Comedy	2 reels	Jan. 25
Topsy Turvy Travel	L. H. Howe's Hodge-Podge	1 reel	Jan. 25

F. B. O.

Mah Jong	How to Play It		Aug. 1
Among the Girls	Screen Almanac		Aug. 15
Stage and Studio	Screen Almanac		Sept. 15
Buttinsky	Jimmy Aubrey		Jan. 1
Fishy Tale	Jimmy Aubrey		Feb. 1
The Trouble Maker	Jimmy Aubrey		Aug. 1
Pretty Soft	Jimmy Aubrey		Sept. 1
Cave Inn Sheik	Jimmy Aubrey		Sept. 15
King Dumb	Jimmy Aubrey		Oct. 1

F. B. O.—Continued

Title	Subject	Length	Released
Polly Voo	Jimmy Aubrey		Oct. 15
Cave Man	Col. Heeza Liar		Aug. 1
Throwin' the Bull	Col. Heeza Liar		Sept. 1
The Lyin' Tamer	Col. Heeza Liar		Nov. 1
Mandarin Mixup	Stan Laurel		Sept 1
Detained	Stan Laurel		Oct. 1
Magic Lamp	Dinky Doodle		Sept. 15
Newspaper Fun	Weekly		Aug. 30
Getting Going	Go-Getters		Sept. 14
In the Knicker Time	Go-Getters		Sept. 28
And Never the Train Shall	Meet—Go-Getters		Oct. 12
A Kick for Cinderella	Go-Getters		Oct. 26
Faster Foster	Telephone-Girl	2 reels	Aug. 3
Never Say Never	Telephone-Girl	2 reels	Aug. 3
Fire When Ready	Go-Getters	2 reels	Nov. 9
A Miss in the Dark	Go-Getters	2 reels	Nov. 23
The Going of Cumming	Go-Getters	2 reels	Dec. 7
Untamed	Go-Getters	2 reels	Dec. 21
Switching Hour	Fighting Blood No. 12	2 reels	Jan. 6

FOX

Blows and Dynamite	Imperial Comedy		Sept. 14
The Diving Fool	Sunshine Comedy		Sept. 21
His Bitter Half	Al St. John		Sept. 14
Monkey Romeo	Monkey Comedy		Aug 24
The Pinhead	Clyde Cook		Aug. 31
Stretching the Truth	Sunshine Comedy		Aug. 24
Sweet Papa	Imperial Comedy		Aug. 17
Unreal News Reel No. 4	Sunshine Comedy		Sept. 7
Dancing Girls of India			Aug. 31
The Fight	Van Bibber series		Aug. 24
The Fur Trapper	Educational		Aug. 17
Paul Jones. Jr.	Van Bibber Comedy		Nov. 9
Rambles of a Rainbow	Educational		Sept. 28
The Hunt	Van Bibber Comedy		Sept. 14
Finger Lakes	Educational	1 reel	Nov. 22
The Race	Van Bibber	1 reel	
Rock Bound Brittany	Educational	1 reel	
Salt of the Earth	Educational	1 reel	Dec. 8
The Burglar	Van Bibber	1 reel	Dec. 8
Stolen Sweeties	Monkey		

ARROW

The Dumbwaiter	Bobby Dunn		Aug. 15
The Hypnotist	Tom and Jerry Cartoon		
The Wrong Groom	Eddie Lyons		Aug. 1
That's That	Billy West		Aug. 15
Don't Slip	Billy West		Sept. 1
Her Other Husband	Eddie Lyons		Sept. 1
Days of '49			
Desert Hawk			Oct. 25
Riders of the Plains			Oct. 1

PRODUCERS DISTRIBUTING

The Pill Pounder	Comedy	1902	
So This Is Hamlet	Comedy	1605	
Helpful Hogan	Comedy	1816	
Wild and Wicked	Comedy	1800	
Fiddling Fool	Comedy	1891	
Pat's Patent	Comedy	1573	
Fearless Flannigan	Comedy	1808	
Life of Reilly	Comedy	1635	
Movie Chats	Comedy		
Fun from the Press	Comedy		
The Goose	Rod and Gun	2 reels	
The Quail	Rod and Gun	2 reels	
Salmon Fishing	Rod and Gun	2 reels	
The Duck	Rod and Gun	2 reels	
The Turkey	Rod and Gun	2 reels	

BRAY

Romance of Life	Romance series	2 reels	
The Immortal Voice	Romance series	2 reels	
Man at the Throttle	Romance series	2 reels	
Black Sunset	Romance series	2 reels	
Treasure Island	Col. Heeza Liar	2 reels	
Heeza L. and the Ghost	Col. Heeza Liar	2 reels	
Heeza L. Detective	Col. Heeza Liar	2 reels	
Heeza Liar's Burglar	Col. Heeza Liar	2 reels	
African Jungle	Col. Heeza Liar	2 reels	
Heeza Liar's Vacation	Col. Heeza Liar	2 reels	

LEE-BRADFORD CORPORATION

Australia's Wild Northwest		2 reels	
House of David			
Series 6 Lightning Comedies	Comedy		
Series 12 Cartoons in color		1 reel	

RED SEAL PICTURES CORP.

Out of the Inkwell	Fun-Novelties	1 reel	'25
Marvels of Motion	Novelty	1 reel	Oct. 13
Gems of the Screen		1 reel	Oct. 20
Film Facea			Oct. 20
Song Cartoons			
Animated Hair Cartoons	Novelty	300	
Film Facts, Issue B	Magazine	850	Dec.
The Cure Out of Inkwell	Cartoon	900	Dec.
Hair Cartoons by Marcus		300	Dec.
Should a Husband Tell	Gems of the Screen	850	Dec.
Song Cartoons		800	Dec.
The Storm Out of Inkwell	Cartoon	950	Jan.
Film Facts Issue C	Magazine	850	Jan.
Up the River With Molly	Gems of the Screen	900	Jan.
Marvels of Motion	Issue B	950	Jan.
Hair Cartoons	One a Week	300	Jan.
Magic Hour	Gems of Screen	900	Jan.

Modern Theatre

An example of how a small theatre can be made attractive with an entire front of white terra cotta. This is the Addison Theatre, Detroit.

TERRA COTTA LENDS COLOR

PROBABLY no building is more dependent upon an attractive and a prominent facade than the small theatre, particularly the movie theatre. The outside appearance of a building invariably suggests the character of what the interior offers, and as one has to pay to enter a theatre the suggestion of the exterior should be particularly favorable.

It is a foregone conclusion that the legitimate performance will be given in a good house, and it is the reputation of the show, not the house, that draws the audience. On the other hand, the movie theatre habitue starts out in the evening with no more definite idea than that he will go to a movie, and he may pass by several without stopping. The most attractive facade is sure to attract his attention first and invite him in, for it looks up-to-date; it promises a comfortable seat, good ventilation and interesting entertainment. A house of this character can keep its promises and charge good prices without worrying about cheaper competition.

Almost every modern theatre uses Architectural Terra Cotta in its construction. The houses for the speaking stage began it many years ago with the Metropolitan Opera House in New York, and the moving picture houses are following the lead for theatre fronts and for lobbies all over the country.

One reason is that Architectural Terra Cotta has the widest possible decorative versatility in modeled ornament and color, and the theatre lends itself to decorative architecture better than any other type of building. Originality in theatre design is the rule, and in Terra Cotta the most original design can be executed without difficulty. A boldly ornamental design using five or six bright colors is no more difficult of execution than a simple, dignified facade in plain gray or white.

THERE are other, more practical reasons. Terra Cotta is made by fire at a tremendous temperature, and, therefore, cannot burn. Terra Cotta is not affected by weather and it is the most durable of building materials. Cleaning down with soap and water effects a complete renovation; no other upkeep is necessary.

And Terra Cotta is economical. Of course, a great deal of money can be spent to obtain a gorgeously elaborate theatre and frequently *is* so spent to very good advantage!—but a small, simple design with a moderate amount of ornament can be erected at a very reasonable cost. If one of the white or cream shades of Terra Cotta is used, it is very likely that such a small theatre will be the cleanest, most attractive and most prominent building in the vicinity.

In designing a Theatre of Terra Cotta the advantages of modeled ornament and varied color should be considered, and one other point should be utilized. Glazed Terra Cotta does not absorb light and outside lighting of Terra Cotta front can be made exceedingly effective with indirect illumination. It may even be possible to do away with the expensive electric sign, which loses its attention value in crowded districts where there are so many that the effect of one is negligible.

Emery's Majestic Theatre, Providence, R. I., is a good example of the proper use of terra cotta in theatre front construction.

Terra cotta offers vast opportunities for injecting color into theatre fronts. The above is Cameo Theatre, Brooklyn, N. Y.

The Tivoli Theatre in Pawtucket is an example of a terra-cotta and brick front, now much favored by showmen.

A limited frontage footing did not stop the Leroy in Pawtucket from attracting.

The modern front of the Palace Theatre in Detroit that caused much favorable comment for its treatment

The Organ Takes Its Place in the Modern Theatre

Mr. J. S. Camp Writes About the New Improvements

SO much live discussion followed the several articles that appeared in the December 27 issue of the EXHIBITORS TRADE REVIEW regarding the changed conditions under which both the organ and the organist now function in the modern theatre, that Mr. John Spencer Camp, treasurer of the Austin Organ Company, expressed his opinions on the matter.

Mr. Camp, who is really an authority on this subject, writes in part:

"A new development has indeed taken place in organ building and organ playing. The element of dramatic human interest has been introduced. This means more variety, color and a widely different selection of pieces. One of the greatest improvements in the modern organ is the console. The best consoles enable a player to make changes in registration with quickness heretofore unknown, while the electric action insure clean and unhampered execution.

"An admirable example of the modern console is shown in connection with this article, illustrating the console of the organ in the magnificent Eastman Theatre, Rochester, N. Y. This organ, built by the Austin Organ Co., of Hartford, Ct., contains over two hundred speaking stops, and the console is a marvel of compactness and convenience. Perhaps no moving picture console equals this in the complexity of results achieved—certainly none excells it.

"Another interesting example of a modern console for recital work is shown by the console for the Memorial Auditorium, Chattanooga, Tenn. This magnificent building seating over 5,000 people, has a four manual Austin organ of 114 stops.

"These two examples of modern advantages serve to indicate what advantages a player has, who is not hampered by the ordinary method of handling stops and couplers, and who can make very quick and infinitely varied changes in registration and effect with only one movement of the arm. Given a competent organist, as was well suggested in your article, and very fine and interesting music will result."

What Mr. Camp says should prove of great interest to the modern theatre exhibitor. Always, the exhibitor is faced with the problem of music in his house. Orchestras, no doubt, serve their function, but nevertheless none can deny that orchestras, and more especially smaller orchestras, have their limitations.

DRESSING UP THE THEATRE FRONT

In the three pictures at the top of this page are as many representations of the unusual in theatre front design. Each is really something pretty and attractive to look at, and though it is said "beauty is only skin deep," still it is known that most people admire it nevertheless.

The days of the old tin-roof nickelettes are just about gone. Pictures are no longer novelties to be seen as such, but rather the matter of entertainment and ease and comfort become correlative considerations to the theatre-goer. Neighborhoods take a very definite pride in good looking structures that are built within their scope. That so constitutes the first step towards a guarantee for patronage.

The picture of the Leroy Theatre in Pawtucket shows how one builder made the most out of a very limited frontage footing. This idea is being adopted in many parts of the country.

The console built by the Austin Organ Company for the Eastman Theatre, Rochester, N. Y. It is a marvel of compactness in spite of its two hundred stops.

Theatres of the World

This is the lower foyer of the sumptuous Theatre Olympia in Mexico City.

For sheer beauty of design it would be difficult to surpass this imposing stairway.

THE *Printania* photoplay theatre at Lille, France, is reputed the most attractive, the best equipped, and the most progressive in the consular district of Lille (comprising the Departments of the Nord and Aisne.) The front of the building is constructed in concrete, and is adorned with numerous plants and flowers above the entrance.

The lobby is pictured in photographs Nos. 2, 3, 4; and an admirable example of publicity is shown in No. 5, advertising the well-known film "Dr. Jekyll and Mr. Hyde."

The auditorium is of necessity narrow and extremely deep since the original premises were not intended as a theatre. The screen is of alumium. The prices of tickets are from francs 1.50 for the elevated rear to francs 5.00 for the reserve section in heavy upholstery which comprises the best seats in the house neither too near nor too distant from the screen. Front seats sell for francs 4.00 while chairs directly in the rear of the reserve are offered at francs 3.00. The best places may be reserved in advance with no increase in price save the receipt stamp of 25 centimes required by law. ($1.00 equal to francs 18.44.)

AN average evening's entertainment might be stated as follows: a topical film, a two reel farce-comedy, a feature film, intermission, a long feature film. Matinees are daily at 3 P. M.; evenings at 8.30 P. M., lasting until about 11.30 P. M. There is no wait,

This article is continued from the issue of January 24 being the seventh installment of the series.

as in some provincial cinema houses, between each reel.

An orchestra of six pieces plays at the *Printania,* the use of the organ in photoplay theatres being unknown in Northern France.

The *Printania* exhibits principally American films, which are appreciated for their excellent acting and staging, for their high grade photography, and especially for their live, wide-awake characteristics.

THERE are at the present time thirty-one motion picture theatres in Burma. The largest of these theatres are situated in Rangoon, Mandalay and Maymyo, seven of which are in Rangoon. Outside of these three centers the motion picture theatres in Burma are extremely small affairs, giving not more than two or three performances a week. The theatres in Rangoon, Mandalay and Maymyo are specially constructed for motion picture performances, and several are equipped with stages where vaudeville numbers are often given in conjunction with the pictures. Frequently these theatres are reserved for light musical revues.

Three of the theatres in Rangoon, which happen to be the largest, namely, the Excelsior, Elphinstone and the Royal; the Elphinstone at Mandalay, and the Elphinstone at Maymyo, are owned and operated by the Madan Theatres, Ltd., Calcutta. This company is the largest single owner and operator of motion picture theatres in India, Burma and Ceylon, where it controls approximately fifty theatres, in addition to which it supplies films to a large number of small independent theatres.

IN addition to the Madan Theatres, Ltd., the Globe Theatres, Ltd., Rangoon, are also important motion picture theatre operators in Burma. This film is dispensed with. Serial films appear to be popular with a certain class of the Indian and Burmese people, and at one theatre at the present time two serials appear on the same program. All pictures with action are popular with the native people.

In Rangoon the programs are usually changed once a week, namely, on Saturday. These programs consist of a Pathe Gazette, or some other topical film, a two reel comic, and a feature drama of six, eight or ten parts. When a ten part film is shown, the topical or comic Madan Theatres, Ltd., also have arrangements with several large American producers by which they exhibit their films on a percentage basis. These films are usually of the better type of feature dramas.

With the exception of a small number of films of British and German origin, and the topical films, which are also British-made, the films shown in Burma are of American origin.

There is no electric power in the cities in this district. Each theatre must install a small plant for its own purpose.

The costs of admission are as follows:

First class, 20 cents; second class, 15 cents; third class, 7 cents.

Guards supplied by the city cost the theatre an annual fee of $25.00. Taxes on programs amount to about $5.00 a week. In addition there is a tax of 10% on the net profits of theatres.

Particular information is not available for the motion picture theatres in the city of Alexandretta and Antioch. According to the best information available there are two such theatres at Alexandretta and one at Antioch. The same general conditions prevail as to their operation as that existing in Aleppo.

THERE are three motion picture theatres in Aleppo, Cinema Oriental, Cinema Pathe, and Cinema Nouveau *Cozomographe*.

The Cinema Oriental has been in operation for a number of years. The building is constructed of wood and stone. It has a seating capacity of 140 persons in the first class, 250 second, and 350 in the third class. The total investment is estimated at $20,000.

The Cinema Pathe occupies a temporary frame structure. It has a seating capacity of 100 persons in the first class, 150 in the second class and 400 in the third class. The total capital invested is estimated at $12,000.

The Cinema Nouveau *Cozomographe* has been recently opended. It now occupies an open air (unroofed) frame structure. A more permanent building is contemplated for the winter months (wet season). It has a seating capacity of 160 persons in the first class, 100 second class, and 250 persons in the third class. The total investment is estimated at $5,000.

The films shown in this district are all imported and distributed through firms in the city of Beirut, Syria. In the past the greater part of them have been American productions. However French films are gaining ground in this district, primarily because of French influence in this area.

The Arabic text of all films is added upon the arrival of the film in Syria.

The pictures having the greatest attendance are invariably serials of adventure, involving much action such as fighting and travel. Short comedies are also popular. Educational films, tragedies, and romances do not appeal to the people of this district due no doubt to the fact that as a result of their limited education they frequently do not understand the text. They rely almost exclusively on visualization for an understanding of the film.

This is the spacious and up-to-date auditorium of the Imperial Picture House in Belfast, Ireland, having a seating capacity of over 1000. It shows first-class plays.

THERE are at present four indoor and three outdoor motion picture theatres in Damascus; the latter being closed during the winter or rainy season. None of these theatres may be called modern in any sense of the word. From the standpoint of comfort and general sanitation the outdoor theatres are preferable to those frequented during the winter. The latter are not only badly arranged, but are exceedingly unsanitary, infested with vermin, and veritable fire traps. The outdoor theatres are somewhat cleaner; the surroundings far more agreeable and the fire hazard practically eliminated.

The combined seating capacity of the seven theatres is approximately 4600 places, which in a city such as Damascus with a population of 200,000 is certainly not excessive.

On the whole the equipment is inferior and the films shown are not of a very high standard, hence the theatres are seldom patronized by the better classes, except during the hot summer months when the one good outdoor theatre, which is arranged more in the form of an open air cafe, is fairly well patronized by the better class foreigners, who are usually connected with the government administration, and who, because of their work, are unable to spend the summer in the mountains.

Modern curtains and projectors are unknown in the local motion picture theatres. The equipment is purchased in Egypt from the agents of the various film manufacturers. All of the films shown are rented from importers in Beirut, Syria, who in turn import the films from the Egyptian agents for the various film companies. It has been estimated by the managers of the various motion picture theatres in Damascus that approximately 1,000,000 feet of film, all of which is rented from Beirut importers, are annually shown in this city. The films are rented on a weekly basis at rates ranging from one to five Syrian piastres per meter, which is the equivalent of an equal number of cents in American currency. The price depends on the reputation of the film to be shown.

Until recently American films have been the most popular ones shown in this district and comprised some 70% of the total number shown. The activity of the agents and representatives of French film manufacturers has however greatly increased the showing of French films and correspondingly reduced the number of American films exhibited, so that at present American films comprise only fifty percent of the total projected, the other fifty per cent being of French manufacture. The popular demand seems to be for subjects of war, adventure, detective stories and slap stick comedies.

Charlie Chaplin, Douglas Fairbanks, Pearl White, Jack Pickford and Fatty Arbuckle are the American actors best known to Damascus theatre goers.

Most of the French films shown here are those of Pathe, Gaumont or Eclair.

The spectators in practically all of these theatres are comprised of young men, boys, bachelors and strangers. This is no doubt largely accounted for by the fact that the majority of the population are Moslems, therefore the theatre does not serve as a family resort. Recently one of the local theatres has reserved two afternoons a week for Moslem women and the motion picture is proving to be very popular with them.

No motion picture photographers are found in this district, nor are there any agencies for the distribution or selling of films and cinematograph equipment.

Where to Buy It

CATALOGS AND LITERATURE LISTED IN THIS DIRECTORY MAY BE OBTAINED BY WRITING TO THIS PAPER OR TO THE MANUFACTURERS. TO INSURE PROMPT ATTENTION WHEN WRITING TO MANUFACTURERS, ALWAYS MENTION EXHIBITORS TRADE REVIEW.

AISLE LIGHTS

The Brookins Co., 360 North Michigan Avenue, Chicago, Ill.

Exhibitors Supply Co., 845 South Wabash Avenue, Chicago, Ill.

Kausalite Manufacturing Co., 6143 Evans Avenue, Chicago, Ill.
(Illustrated pamphlet on aisle lights)

AIR CONDITIONING

Atmospheric Conditioning Corp., Lafayette Building, Philadelphia, Pa.

Typhoon Fan Co., 345 West 39th Street, New York.

ARTIFICIAL FLOWERS

General Flower and Decorating Co., 311 West 50th Street, New York.

Frank Netschert, 61 Barclay Street, New York.
(Illustrated catalog on artificial flowers)

Schroeder Artificial Flowers Mfg. Co., 6023 Superior Street, Cleveland, Ohio.

Worcester Artificial Decorating Plant Co., 194 Front Street, Worcester, Mass.

Doty and Scrimgeour Sales Co., 30 Read Street, New York, N. Y.
(Illustrated catalog on artificial flowers)

CAMERAS

Eastman Kodak Co., Rochester, New York.
(Illustrated catalog)

Motion Picture Apparatus Co., 110 West 32nd Street, New York.
(Pamphlet on motion picture cameras)

CHAIRS

Heywood-Wakefield Co., Boston, Mass.
Mahoney Chair Co., Gardner, Mass.

CARBONS

Charles W. Phellis & Co., 130 West 42nd Street, New York.

Hugo Reisinger, 11 Broadway, New York.

M. G. Felder Sales Co., 1540 Broadway, New York.

CURTAIN CONTROLS, AUTOMATIC

Automatic Devices Co., Allentown, Pa.

J. H. Welsh, 270 West 44th Street, New York.

DECORATORS

Gibelli & Co., 1322 Vine Street, Philadelphia, Pa.

DISINFECTANTS, SPRAYS, ETC.

Rochester Germicide Co., 16 Dowling Place, Rochester, New York.

DYES, LAMP

Bachmeier & Co., Inc., 438 West 37th Street, New York.

FILM RAW STOCK

Eastman Kodak Co., Rochester, New York.

Fish-Schurman Corp., 45 West 45th Street, New York.

FLOOR COVERINGS

Clinton Carpet Co., Chicago, Ill.
(Illustrated pamphlet on carpet and rug cushions)

FRAMES, MIRRORS, ETC.

Stanley Frame Co., 729 7th Avenue, New York.
(Illustrated catalog on display frames and bulletin boards)

S. Markendorf, 122 West 23rd Street, New York.

INSURANCE

Theatre Inter-Insurance Co., 137 South 5th Street, Philadelphia, Pa.

LAMPS

Edison Lamp Works of N. J., Harrison, N. J.
(Illustrated catalog on lamps and illuminating accessories)

LAMPS, REFLECTING ARC

Morelite Co., Inc., 600 West 57th Street, New York.

Warren Products Co., 261 Canal Street, New York.

LAMP ADAPTERS

Best Devices Co., 22 Film Building, Cleveland, Ohio.
(Illustrated catalog on motion picture equipment)

LENSES

Bausch & Lomb Optical Co., Rochester, New York.
(Ill. catalog on lenses of all kinds)

C. P. Goerz American Optical Co., New York City.
(Ill. catalog on lenses of all kinds)

Gundlach-Manhattan Optical Co., 767 Clinton Street, S. Rochester, N. Y.

Kollmorgan Optical Co., 35 Steuben Street, Brooklyn, N. Y.

Projection Optics Co., 203 State Street, Rochester, Pa.
(Illustrated catalog on projection lenses)

Semon, Bache & Co., 636 Greenwich Street, New York.
(Illustrated pamphlet on lenses)

L. Solomon & Co., 199 Wooster Street, New York.

LIGHTING EQUIPMENT, SPOTLIGHTS, ETC.

Charles H. Bennett, Cleveland, Ohio.

Henry Menstrum, 817 6th Avenue, New York.

Charles I. Newton, 244 West 14th Street, New York.
(Illustrated catalog on stage effects)

Sun Ray Lighting Products Co., 119 Lafayette Street, New York.
(Illustrated catalog on spot and flood lights)

Universal Electric Stage Lighting Co., 321 West 50th Street, New York.
(Illustrated catalog on stage and lobby lighting equipment)

MARQUISE, METAL WORK, ETC.

Moeschle-Edwards Corrugating Co., Cincinnati, Ohio.
(Illustrated catalog on metal marquise, doors and sashes)

The ProBert Sheet Metal Co., Covington, Ky.

Edwin C. Reinhardt Mfg. Co., 326 2nd Street, Cincinnati, Ohio.

MUSIC STANDS

Liberty Music Stand Co., 1960 East 116th Street, Cleveland, Ohio.
(Illustrated catalog on orchestra music stands)

ORGANS

Austin Organ Company, Hartford, Conn.

M. P. Moller, Inc., Hagerstown, Md.
(Illustrated catalog on theatre organs)

Geo. W. Reed & Son, W. Boylston Street, Boston, Mass.

Rudolph Wurlitzer Co., Cincinnati, Ohio.
(Illustrated catalog on theatre organs)

PENCILS, SLIDE

Blaisdell Pencil Co., Philadelphia, Pa.

PRINTS, M. P.

Consolidated Film Industries, New York.

Duplex Motion Picture Industries, 1819 Broadway, New York.

PRINT PRESERVATIVES

Counsell Film Process and Chemical Co., 236 West 55th Street, New York.

PRINTERS

Filmack Co., 738 South Wabash Avenue, Chicago, Ill.

The Read-Taylor Co., Lombard and South Streets, Baltimore, Md.
(Illustrated catalogue on lithographs and program covers)

Rialto Printing Co., 1239 Vine Street, Phiadelphia, Pa.

PROJECTION MACHINES

Brenkert Light Projection Co., Detroit, Mich.
(Illustrated catalog on projection machines, flood and spot lights)

Hennegan Co., Cincinnati, Ohio.

Nicholas Power Co., 90 Gold Street, New York.
(Illustrated catalog on projectors, accessories and lamps)

Precision Machine Co., 317 East 34th Street, New York.
(Illustrated catalog on projection machines and accessories)

Superior Projector, Inc., Coxsakie, New York.
(Illustrated catalog on projection machines and accessories)

SAFES, FILM, AND SHIPPING CASES

American Film Safe Co., 1800 Washington Blvd., Baltimore, Md.

Russakov Can Co., 936 W. Chicago Avenue, Chicago, Ill.

SCENERY

Theodore Kahn, 155 W. 29th Street, New York.

United Scenic Studios, Inc., 30 Lake Street, Chicago, Ill.

SCREENS

Raven Screen Co., 545 West 39th Street, New York.
(Illustrated pamphlet on picture screens)

Sunlite Screen Co., 729 7th Avenue, New York.

SIGNS

Opalume Sign Company, Battle Creek, Mich.

SLIDES

M. S. Bush, 52 Chippewa Street, Buffalo, New York.
(Pamphlet on illustrated slides to accompany pipe organ features)

Radio Mat Slide Co., New York.

Standard Slide Corp., 209 West 48th Street, New York.
(Illustrated catalog on picture slides)

STAGE RIGGINGS

Peter Clark, Inc., 534 West 30th Street, New York.

SWITCHBOARDS, THEATRE

Mutual Electric & Machine Co., Detroit, Mich.
(Illustrated catalog on electric switchboards)

THUMBTACKS

Solidhed Tack Co., 37 Murray Street, New York.
(Illustrated pamphlet on thumbtacks and punches)

TICKETS

Arcus Ticket Co., 352 N. Ashland Avenue, Chicago, Ill.

Globe Ticket Co., 352 North 12th Street, Phildelphia, Pa.
(Illustrated pamphlet on roll and strip)

Keystone Ticket Co., Shamokin, Pa.

Trimount Press Co., 113 Albany Street, Boston, Mass.

World Ticket & Supply Co., 1600 Broadway, New York.
(Illustrated pamphlet on theatre tickets and ticket registers)

TICKET CHOPPERS

The Caille Bros. Co., Detroit, Mich.

TIME CLOCKS

The Tork Company, 8 West 40th Street, New York.
(Folder on time clocks)

SPLICING, FILM

General Machine Co., 359 East 155th Street, New York.
(Pamphlet on motion picture splicing machines)

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

A FACTOR OF SAFETY

Safeguarding your own interests as well as your patrons' are important issues and deserve a great deal of attention on your part. In safeguarding your patrons your are also by the same token protecting your own reputation, prestige and interests; thus the factor of safety is a twofold one. It goes without saying that fire is the most dreaded enemy—and one to give no quarter. For this reason showmen have given fire prevention tremendous thought and hundreds of safety devices have been placed on the market which find their way into theatres, auditoriums and other show places.

This is as it should be, for fire is a cruel, relentless enemy and can undo in hours the splendid prestige and financial success that one has taken years to gain.

It therefore behooves you when buying accessories and other equipment to purchase only those commodities which can protect in the event of fire—sprinklers, film cabinets, asbestos covered wire, asbestos safety curtains, fireproof stage, and so forth, down the line; in fact in every part of your house.

Chemicals to fight fire are very essential and should be placed in conspicuous places throughout the theatre as well as in your own office and especially in the projection room.

Exits should be well lighted and there should be many of them.

If possible, your ushers should be drilled in the handling of crowds so if anything unforeseen should happen, they will be in a position to act intelligently in this respect. They also must be taught how to avert panics by displaying coolheadedness.

There are very few fires nowadays in theatres due to the fact that all these precautions are taken, but still it is advisable to never become lax in this respect, for lives are very dear and the small fortune that you might have built up may be destroyed overnight.

Give it no quarter—fight it by being careful, and insisting that those who are employed by you, do likewise. Fire knows no master!

* * *

AUTOMATIC SWITCH

A new type of time switch which will automatically control the lighting of a theatre and of its signs, by turning them on and off at stated periods, has recently been placed on the market and should be of unusual interest to all exhibitors and managers.

One type of this switch can be so regulated as to automatically turn the lighting of a sign or general illumination, or of exit signs, on and off daily at any desired hours, with attention being given to it but once a week when it must be wound.

Another type is so arranged that by merely turning a dial on the surface, it can be regulated to turn lights on at some stated period during the day, and off again whenever desired during the same day. This type does not require any winding.

These time clocks also perform another function, in that they permit a sign or display to remain lighted until a late hour when they are automatically cut off. This permits the exhibitor to advertise his theatre and program to the public long after the house has been closed.

This type of switch is inexpensive and costs nothing to operate. It meets the requirements of the small theatre as well as the large. The Tork Company manufactures a very excellent switch of this character.

UNBREAKABLE
GLASS LETTER
ATTRACTION BOARD
INTERCHANGEABLE
SIGNS
ELECTRICALLY LIGHTED
FROM INTERIOR OF SIGN
You Can't Break 'Em
WITH USE
NEW PATENTED ARTICLE
We can equip your old sign or furnish sign with letters complete.
WRITE TO-DAY
DEALERS WANTED
Opalume Sign Co.
BATTLE CREEK, MICH.

FRAMES
STANLEY FRAME COMPANY
FRAMES — MIRRORS — TICKET BOOTHS
727-7TH AVE. NEW YORK

GOERZ LENSES

KINO HYPAR

For clean cut movie negatives—made in 1 5/8 in. to 3 in. focal lengths.

KINO TELEGOR

A practical and compact telephoto 9½ in. focus f: 6.3—complete with precision focusing mount and hood can be fitted to any standard camera.

MICROMETER MOUNTS

For precision focusing—one mount for several interchangeable lenses if preferred.

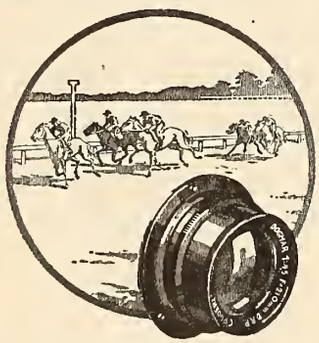
TRICK DEVICES

We are headquarters for movie trick devices —round and square closing shutters for vignetting effects, mask boxes, double and multiple exposure devices, and special work of all kinds, including the fitting of focusing microscopes to standard movie cameras.

Give name of your camera in asking for information and prices.

—o—

We make the celebrated DAGMAR lenses for speed work and the old familiar DAGOR for the still photographer.
Send for the new Goerz Lens Booklet.



C. P. GOERZ AMERICAN OPTICAL CO.

317 E. 34th St., New York City

LAMP GUARDS

Do you have any idea of the number of electric bulbs that are replaced in your theatre owing to careless bumping? If your theatre is of any size, the breakage is an item of no small importance.

Bulbs used in projection rooms, workrooms and boiler rooms should be protected by wire guards. Guards can be had in any size and they are easily adjusted to fit the bulbs.

General Electric Company manufactures a variety of guards.

* * *

FRAME LIGHTS

Unless your lobby frames are properly lighted they are a dead loss. Even if they are placed in a part of the lobby that is comparatively well lighted, they may be at such an angle that the light does not strike them properly and the effect is lost.

Lights such as those used on orchestra music racks, can be attached to the top of each frame in such a manner as to throw the light downward and give excellent results.

An electrical connection can be placed in the base of the wall of the lobby and the light can be disconnected each night when the frames are taken into the theatre.

Westinghouse Electric can furnish the proper lights.

* * *

CATALOG FILE

There should be in your office a file of catalogs for all theatre equipment. The catalogs should be filed in such a manner that you may instantly lay hands on the booklet containing the information you wish.

There are many small steel files that make very efficient containers for catalogs. They are fireproof and yet lose none of their beauty. They will make good additions to any offiice.

"You want Phelco!"

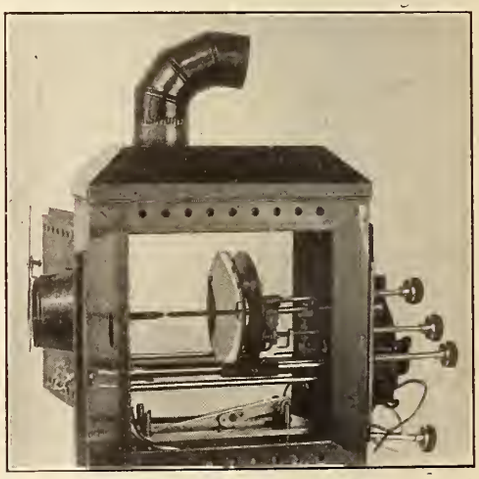
PHELCO

PERFECT ARC CARBONS

Smooth and quiet burning
Bright light
Steady arc
Slow burning rate
Long Condenser life

Charles W. Phellis & Co.
Incorporated
130 West 42nd Street New York
For Canada: Keystone Trading Co., Ltd.
10 Ste. Sophie Lane, Montreal

HELIOS REFLECTOR LAMP



"BEST BY TEST"
APPROVED BY
UNDERWRITERS LABORATORIES
25% Better Screen Illumination
50-75% Current Saving
WARREN PRODUCTS CO.
265 Canal St. NEW YORK

ROLL TICKETS

PRINTED TO YOUR ORDER

(to be run in one wording and one color of stock)

100,000 for $16.50

Union Label if requested

KEYSTONE TICKET CO.
Shamokin, Pa.

No. C. O. D. 10,000 for $5.50; 20,000 for $7.50; 50,000 for $11.50.
CASH WITH ORDER

THE
GENERAL FLOWER
AND
Decorating Company
311 W. 50 St.
New York

EASTMAN POSITIVE FILM

Nowadays theatre audiences make a definite demand for good photography—for pictorial quality on the screen—nothing else will do.

Eastman Positive Film is made to fit this demand—it must carry quality from studio to screen. And it does.

Look in the transparent film margin
for the identification "EASTMAN"
"KODAK" in *black* letters.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

TWO LABORATORIES MERGE

The Cummings Laboratories is now merged with the Duplex Motion Picture Industries, Inc., and all the photographic chemicals which have been known under the trade name of Cumminone will hereafter be manufactured and distributed by the Duplex concern.

Mr. John S. Cummings will be in charge of this chemical division and will consult with Dr. Alfred B. Hitchins, who is now head of the Duplex Research Laboratory. Cumminone are in constant use in every branch of photography, and for production of both negatives and positives. They are inexpensive and uniform and are indorsed by leading workers in the business.

* * *

AN ELABORATE VENTILATING SYSTEM

The ventilating system for the new Metro Theatre, located at North and Parkside Avenues, Chicago, Ill., which, when completed will be one of the best neighborhood theatres in the city, is fully as complete as that in any theatre in the country.

The system is divided into two portions, the main supply fan, located in an especially designed and constructed fan room in the basement,

John S. Cummings, of the Duplex Motion Picture Industries, Inc.

and the exhaust system, consisting of two fans, located in triangular exhaust shafts on either side of the stage.

The supply system consists of one American Blower Sirrocco fan, handling 40,000 C.F.M., same being belt driven by a 15 H.P. motor, operating at a speed of only 200 R.P.M. which absolutely insures quiet running at all speeds. The incoming air is heated, with a sufficient amount of Aerofin Radiation, which, incidentally, is the last word in blast heating coil, to from 10° to 70°, this insuring ample heat in any temperature. The fresh air is distributed throughout the building by means of concrete ducts running under the floor of the auditorium, and handled from there on by means of sheet metal risers. The entire supply system is figured on the basis of giving each person thirty cubic feet of fresh air per minute, this being 20% in excess of the city requirements.

The exhaust system consists of two fans, each handling 16,000 C.F.M., or a total of 32,000 C.F.M., this also being considerably in excess of the city requirements, which insures ample summer ventilation.

The lobby is heated by both direct radiation and blast systems, this giving an ideal combination, where if direct only is used there is a possibility of the air becoming stagnant.

The grilles and registers throughout the building are to be of ornamental iron, with ample free area to eliminate any air noises.

Sufficient room has been provided in the fan room to allow for the installation of cooling coils, washers, etc., which are to be installed for the coming summer. The entire installation is being handled by Davis & Hoisington, ventilating engineers, of Chicago.

All in all, the system is ideal for any size of theatre and is unusual for a neighborhood institution.

NEW—

Indestructible!

REFLEX REFLECTOR

MORE LIGHT BETTER LIGHT AT A SAVING OF CURRENT

***SUPERIOR** to any other reflector, by actual tests for stage-footlighting, interior theatre, etc.*

WILL NOT BREAK, CRACK, PEEL or RUST, made entirely of aluminum.
SATIN-FINISH will give from 20 to 50% more light, and an evenly distributed light.
Attractive in appearance, small and neat, outside japanned beautiful bronze color.
For use with 100 or 150 watt lamp

PRICE $3.50 Literature or sample on request.

SUN-RAY LIGHTING PRODUCTS, INC.
119 Lafayette St. MP New York

No. 2233

RUSCUS TREE

48 inches high; natural prepared; everlasting Ruscus; including pot, complete

$12.50

Write for our SPRING CATALOGUE NO. 2 with illustrations in colors of Artificial Flowers, Plants, Vines, etc. MAILED FREE FOR THE ASKING.

Frank Netschert, Inc.
61 Barclay St. New York, N. Y.

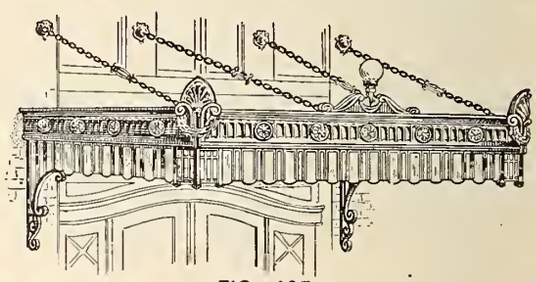


FIG. 405

"Mecco" Marquise

An artistic exterior is just as necessary to success as the right film inside the "house," and no one element adds so much **attractiveness as a carefully selected marquise.**

As manufacturers for years of structural, ornamental and sheet metal building specialties, we have the most comprehensive designs at inviting prices. We can provide a type to suit any architectural scheme, or design one to meet the individual taste of exhibitors or their architects.

Consider now the substantial increase in attendance you can achieve; write today for descriptive folder.—E. T. R.

The MOESCHL-EDWARDS CORRUGATING Co.

BOX 564 CINCINNATI, OHIO.

Manufacturers of Mecco Ornamental Ceilings and Side Walls and Metal Projecting Booths

Lenses

Specializing in lenses is a mighty sure sign that the exhibitor will get the best that it is possible to manufacture. Quite naturally, the exhibitor must get the very best lenses, for his projection is a very important factor in the presentation of his program. There are many fine companies specializing in this end of the business, and in the manufacturing of the cinephor, Bausch & Lomb Optical Company of Rochester, New York, is among the best known.

* * *

Good Projection

It goes without saying that projection is just as essential as booking the film, and in choosing projectors, exhibitors have always given this great thought. Powers Projectors have always held a very fine reputation and their latest catalog of Powers Products is now ready for the exhibitor who is interested in this side of putting over his theatre.

The Powers Projector is likewise a very fine article and in choosing projection machines for his theatre, the discriminating exhibitor has a very fine choice of the best equipment of its kind. Simplex, too, has issued a very complete and excellent catalog.

* * *

Equipment

Exhibitors like to deal with companies that handle many of the accessories theatres need at different times during the year. The exhibitor feels that much time is spared him and the results are the same as if he went from one company to the other.

Motion Pictures Apparatus Company of New York City is a clearing house for practically everything an exhibitor needs in the way of lenses, cement, lights, carrying cases, etc.

* * *

Curtain Control

A perfect performance may be ruined quite often by a jerking curtain or through failure to operate it exactly on time. Owners of leading theatres appreciating this fact have long sought means of controlling curtain from the front of the house without dependence upon the catching of cues and without the imperfections of movement that invariably accompany hand-control. Many automatic curtain controls have been invented. One of these companies is the Automatic Devices Company of Allentown, Pa., whose curtain is controlled usually from the projection booth and also from the orchestra.

* * *

Comfortable Seating

Auditoriums, schools, churches, assemblies and theatres who look forward to a time when in an emergency they need extra chairs, have found portable chairs excellent taste and a necessity in many cases. There are several fine companies who build chairs of this type which are comfortable, serviceable and extremely good looking. One of the finest in this field is the Mahoney Chair Company of Gardner, Massachusetts.

These pages are a real aid in keeping step with the new ideas and developments of the industry. Every necessary accessory and article of equipment is mentioned in this department at one time or another. We trust our readers will avail themselves of this fund of information. You will find many valuable and profitable suggestions. Send for catalogs either to the manufacturer direct or write to this department and we will be pleased to supply you with whatever information you desire.

* * *

Cartoons That Please

M. S. Bush has a cartoon service in Buffalo which is finding its way into more theatres every week. His cartoons tie-up very nicely with organ recitals and organ overtures as well as many other musical renditions. Bush reaches his public through its funny bone, after all, the exhibitor who can keep his audience in good humor is doing a great good.

* * *

Theatre Camera Needs

The Bass Camera is proving very popular throughout the country and many exhibitors are reporting satisfaction. The Bass Company specializes mostly in cameras. They also carry a fine line of projectors and, for the exhibitor who may be using radio in his rest rooms, the Bass people in Chicago are well known for radio receivers.

* * *

Tacks That Stick

Pasting posters presents many disagreeable angles, one of them being the utter demolition of the poster after the run of the picture. This, of course, also includes lobby photos, etc. In selecting solid head thumb tacks the exhibitor chooses a very fine poster tack and makes it possible for him to re-use many of the posters and lobby cards which could be used over again.

* * *

Program Service

A good dependable program service is a vital artery in the system of running a theatre. Writing, planning, proofreading and otherwise worry over each issue isn't worth while, when you can make use of a program service which is reputed one of the finest.

National Program Service of New York City is known as one of the best, and their extensive experience in this line make them leaders.

The Success of Your Theatre
Begins at the Box Office

$85.00
(Easy Terms)

Your box-office makes friends or loses them. Brains and fingers of steel are the only ones that can successfully cope with the eager crowds at a box-office window.

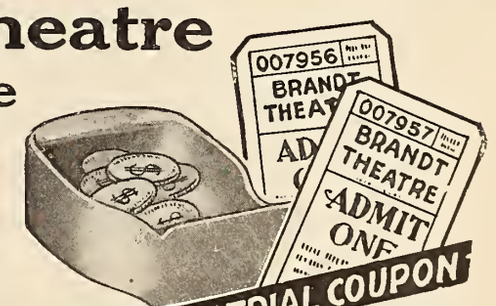
THE BRANDT UNIVERSO

Automatically pays the correct change instantly by simple key depression—any amount from one cent to one dollar is passed to the customer by the handy coin tray. No mistakes, no worries, no disgruntled patrons.

Sent On Free Trial

Use it ten days at our risk—Mail the coupon today and learn what a big help a Brandt will be to you. Easy Terms if you wish.

Brandt Automatic Cashier Co.
Dept. U, Watertown, Wis.



Use This FREE TRIAL COUPON

BRANDT AUTOMATIC CASHIER CO.,
Dept. U,
Watertown, Wis.

Send me complete description and Free Trial Offer on a Brandt Universo.

Name .....

Address .....

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

THE ARCUS TICKET CO

352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED COUPON) FOLDED TICKETS

BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

Projection Hints

Optics, Practical Ideas and Electricity

By WESLEY TROUT

THE light source, projection machines, generators, film and the like have long received the very closest of study, but the writer has failed to see the subject of correct projection screens for various theatres treated at any length. There is very general knowledge in circulation today concerning projection screens. If we stop and consider the great importance of the screen for motion pictures, it certainly warrants serious consideration.

The correct selection of the projection screen that is best suited for your particular theatre involves a problem that should be very intelligently studied by the exhibitors and projectionist. The great many important factors that enter into this problem, such as seating arrangement, the position of the projection room, balcony and the like, must be given due consideration in the selection of your screen that will be best suited for your theatre.

The size of the picture should be correct to secure the very best results in projection. It is the projection that you sell your patrons.

Different Types of Screens

Motion picture screens can be classified under about two general headings, the reflecting and diffusing types of screens. Now these two classes have entirely different characteristics and consequently serve the best under entirely different conditions.

Now the diffusing quality of projection screen throws the reflected light in all directions. For instance, if we stood looking nearly edgewise at the screen we would find considerable light reflected back in our direction. This would enable the patron to see a picture at this extreme angle.

However, if instead of this type of projection screen, a highly reflecting type of projection screen was substituted, probably the surface would then appear very nearly black if observed from the same position.

Now the reflector projection screen is somewhat similar to a mirror in that it reflects most of the light back through a definite angle. Both types of screens have their uses, and you should take great care in the selection of the screen that will give you the best results and one that is best suited to your theatre.

It is advantageous to use the screen that will reflect the light back through an angle where it will be the most useful.

There are now three kinds of projected light, that from the high intensity arc, the regular arc lamp and the Mazda lamp. Each of these has more or less color distinction. A dazzling white screen SHOULD NOT BE SELECTED WHERE YOU USE THE HIGH INTENSITY ARC, whereas this very same screen might prove to be satisfactory with the Mazda equipment projection. The light from the Mazda lamp has a very yellowish tinge. By the proper selection of color tone for the screen you will secure the most pleasing light for your patrons.

Have your local theatre supply house send you various samples for testing out and select the correct tinge and color for your theatre. When ordering from your supply house, state if you are using Mazda regular arc or high intensity arc, then they will know just the right samples to mail you.

Borders Around Screens

Most all high-class theatres surround the screen with some kind of framework or border. Shadow boxes are very often employed for this service.

There is a tendency among many exhibitors to border the picture with either a jet black material or paint. While this does aid in making the picture appear very bright, there is a great danger through this contrast, as it is very difficult for the eye of the patron to observe two objects at the same time if they vary to an extreme degree in the light they reflect. I am sure that you would find it much more pleasing to use a medium dark gray, such as soft gray velvet, serves best for this purpose. You will find that this will make a more pleasing shadow box for your projected picture. The picture will "stand out" just as good as when you use a black border.

Size of Screens

When you choose the correct projection screen for your theatre, the front, center and back of your theatre must always be considered. It is well to select a screen that will give a moderate picture from the center of your theatre. If it may be impossible for you to place your screen well back from your front row of seats, then this front section should be slightly favored by reducing the size of your projection screen somewhat. While from the extreme rear of your theatre a large picture would appear in proportion, however, the smaller picture will usually prove more satisfactory in most any theatre. It will be necessary to compromise a little, allowing the patrons in all parts of your theatre an enjoyable picture. I advise a small picture in most all cases. Eye fatigue will be greatly reduced, helping to eliminate one of the causes of bad headaches.

With a picture of large size the patrons have to cast their eyes to various directions in order to include the entire screen, but with a small screen the patron can keep his eyes more still and reduce much fatigue to the eyes.

Baco BATIK Dyes

Packed in 2-ounce tins—Shipped Parcel Post. A wide assortment of highly concentrated colors covering every requirement. Used generally by artists and commercial houses. Write for list with prices.

BACHMEIER & COMPANY, Inc.
435 West 37th Street, New York City
Department 10.

Who turns "on" and "off" your lobby displays, electric signs, etc? Let *me* do it. I am a TORK CLOCK. I turn electric lights on and off *regularly*. Get description and prices by return mail.

TORK COMPANY
8 West 40th St., New York

Mailing Lists

Will help you increase sales
Send for FREE catalog giving counts and prices on classified names of your best prospective customers—National, State, Local—Individuals, Professions, Business Firms.

99% Guaranteed by refund of 5¢ each

ROSS-Gould Co. 676N 10th St St. Louis

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

At Liberty

CLARINETIST AND PIANIST AT LIBERTY—Clarinetist and lady pianist, union, experienced vaudeville and pictures. Library. P. O. Box 1245, Middletown, Conn.

ORGANIST desires permanent position, first-class theatre, with good modern Organ. Experienced. Expert picture player and feature soloist. Complete library. Union. Organist, Room 226, Princess Hotel, Atlantic City, New Jersey.

MOTION PICTURE OPERATOR, 29, single, nonunion (will join) experienced on Simplex, Powers and any electrical equipment. Steady, best results guaranteed. Finkel, 5225 Arch Street, Philadelphia, Pa.

For Sale

2 POWERS 6 A; 2 FT. W. COMPENSARCS; Player Piano and Music Rolls. All in good, guaranteed condition at a bargain price, Commodore Theatre, Eureka Springs, Ark.

HANK MANN, COMEDY, 2 REELS, $8.00; Kathleen Williams, "13 Westbound," 2 reels, paper, $12.00; single Comedies, $5.00 each. F. F. Forrest, Olden, Missouri.

CAMERA, 200 FT. UNIVERSAL, ZEISS LENS, Tripod and two Cases. R. Wright 1025 Linn St., Cincinnati, Ohio.

EXCEPTIONAL QUALITY PRINTING—1000 letterheads $4.50, 1000 cards $4.00, 1000 envelopes $4.25. Blotters, circulars, statements, labels, etc. Emgee Press, 26-33 Crescent St., Astoria, L. I.

FOR SALE—2 FULCO ARC CONTROLLERS used two months. Two hundred and twenty-five dollars will take the two. W. H. Heffley, Duncannon, Penna.

Miscellaneous

WANTED—Theatre and Traveling Motion Picture Outfit, Films and extra Heads. NATIONAL EQUIPMENT Co., 409 West Michigan St., Duluth, Minn.

FOR LEASE 1200 SEAT MASONIC AUDITORIUM, up to date in every detail, including stage and balcony, in growing community of 45,000 population. We will equip same for motion picture requirements to suit tenant. Very little competition. Address Masonic Building Ass'n., c/o Exhibitors Trade Review, New York.

FILM SALESMEN—If interested in a quick-selling, profitable sideline, item of special merit, write Midland Cine Products Co., 706 First Ave., North, Minneapolis, Minn.

"MOTION PICTURE ELECTRICITY & PROJECTION," by Wesley Trout. This book is now being prepared and will be ready to go to press in about ninety days. Will be one of the best books ever written on projection and electricity. 600 pages, cloth bound. Contains Questions and Answers, practical ideas, electrical tables, wiring diagrams, etc. Price will be about $4. Watch for this publication. A projection hand book that will be "different." WESLEY TROUT, Consulting Projection Engineer, Exhibitors Trade Review, 45 West 45th Street, New York City, N. Y.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Rent

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.

The best picture~

is no better than the machinery which makes it~and right here~

is being manufactured the recognized line of worlds supreme standard motion picture machinery

DUPLEX MOTION PICTURE INDUSTRIES, INC.

Long Island City, New York

SYRACUSE EVENING TELEGRAM — MONDAY, DECEMBER 8, 1924

OMENT
pen
ow

EP
the Syracuse
on bridge.

w 'My Kid'
t Rosie
ady'
RLY bashful
while being inter-

Bahn Calls 'Death Ray' at Strand Biggest Scientific Feature Ever Shown in City

By CHESTER B. BAHN, S.T.
Dramatic Editor of The Syracuse Telegram and The Sunday American.

STRAND—Buster Keaton in "The Navigator;" H. Grindell-Mathews' "The Death Ray" in pictures, presented by Pathe.

* * *

THERE'S a real laugh at the Strand.

Ditto a real shudder.

And, as between the two, it's this movie reporter's opinion that the shudder has the call.

Not that "The Navigator," Buster Keaton's very funny comedy feature, is not entitled to commendation. For it is. But we have had comedies ere this. And "The Death Ray," a cinematic exposition of Dr. H. Grindell-Mathews' researches, is entirely new.

CHESTER B. BAHN, S.T.

"The Navigator" will make you laugh—some parts more than others.

"The Death Ray," however, will make you THINK.

Yes, and THINK as you never have thought before.

And as between mere amusement and mental food—which is thought—give me the latter.

"The Death Ray," which takes the Grindell-Matthews discoveries in the electrical field, applies them to the science of warfare, is perhaps the most unusual argument for peace that has ever come to my attention.

* * *

GRANTED that Grindell-Matthews is on the right track, then the next war—if and when it comes—will be the most terrible slaughter of human beings in the history of the world. Men, women and children will die by the hundreds of thousands. Cities will disappear in flames—armies will become dust.

Of course, it may be that Grindell-Matthews still has far to go before his invention can accomplish the destruction that is pictured in "The Death Ray." Members of the War College take that position, I may say as a word of reassurance.

But there is no denying that in his laboratory, using his ray which is electrical energy traveling along a beam of light, Grindell Matthews lights an electric light with no current connection, fires a pan of gunpowder, puts a running motorcycle out of commission and instantly kills a rat.

* * *

WHAT does all this mean?

Simply this, as the film visualizes:

Air planes may be put out of commission in the air.

Zeppelins, with their gas-filled bags, may be blown up while above the clouds.

Bombs carried by bombing planes may be exploded in the air, tearing the carrying craft to bits.

Ammunition dumps and arsenals may be exploded.

Cities, towns, villages and hamlets may be incinerated.

Armies may be mowed down like so much grain before the reaping machine.

That is why I say, with all due respect to Buster Keaton's "The Navigator," that the Grindell-Mathews "The Death Ray" is the real attraction on the current Strand program. Indeed, it's the biggest scientific feature that any Syracuse theatre has ever presented.

Yet, in spite of that, I'll bet that the Syracuse movie morons will yawn as they sit through it. That explains why they are morons.

* *

AS for "T
la

M'IN

GLORIA

H. Grindell-Matthews'

Sensational Discovery in a Sensational Short Picture

"The Death Ray"

Two Reels

The Fastest Booking Novelty in Many a Month

Among the bookings are
Rialto, New York
Strand, Syracuse
Adams, Detroit
Victory, Providence
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Temple, Toledo
Casino, Spokane
Dome, Youngstown
Strand, Canton
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and Southern Enterprises houses in 41 cities

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EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

Crashing through with his Mightiest Money-Maker in years!

FROM THE NOVEL "BED ROCK" BY JACK BETHEA
SCREEN PLAY BY PAUL SCHOFIELD
DIRECTED BY EDWARD SUTHERLAND

PRESENTED BY ADOLPH ZUKOR & JESSE L. LASKY

THOMAS MEIGHAN

in "Coming Through"

WITH LILA LEE

A Famous 40 Paramount Picture

Price 20 cents

THIS ISSUE: 7,938 Copies

February 7, 1925

She couldn't explain

It seemed incredible—Al—whom she had loved and trusted—that he should have so little faith. She was angry and hurt. What if Mr. Galt had bought her clothes and given her expensive presents—it was purely a business arrangement that was part of their agreement—but that Al should say such a thing—

Florence Vidor

in

"THE MIRAGE"

with

Clive Brook

Adapted from Edgar Selwyn's celebrated drama by C. Gardner Sullivan

Directed by

George Archainbaud

Here is a drama—powerful, gripping. The story of a small-town girl—a moth—who was transformed into a dazzling Broadway butterfly and hovered over the flame of the Bright Lights until her wings were singed. A daring photoplay of life behind the footlights and in New York's night clubs.

NOW BOOKING

Member of Motion Picture Producers and Distributors of America, Inc. Will Hays, Pres.

RELEASED BY

Producers Distributing CORPORATION

Foreign Distributor

W. VOGEL DISTRIBUTING CORP.

"Business is Very Good and the Audiences Like the Picture"

So wires Herschel Stuart, of the Missouri Theatre, St. Louis, and that's the verdict throughout the country on Cecil B. DeMille's latest, "The Golden Bed."

Here's an offering with just the right mixture of strong story, good cast and luxurious backgrounds to attract capacity in big town and small town alike. The St. Louis Post says, "One of the best movie dramas of the season," the Indianapolis Post ranks it among the ten best, the New York Sun praises it as "one of the most fascinating films of the year." (And they're hard critics to please too!)

GET YOUR "GOLDEN BED" GOLD QUICK! This money maker comes to you in the same month with "Peter Pan," Thomas Meighan in "Coming Through," Pola Negri in "East of Suez," Richard Dix in "A Man Must Live," Bebe Daniels in "Miss Bluebeard." That's Famous 40 Service!

CECIL B. DeMILLE'S "THE GOLDEN BED"

Screen play by Jeanie Macpherson. Based on Wallace Irwin's novel. With Rod LaRocque, Vera Reynolds, Lillian Rich, Warner Baxter, Theodore Kosloff, Julia Faye. One of the Unmatchable Famous Forty

Paramount Pictures

Have You Been "Frog-Harnessed?"

IT'S AN OLD TRICK OF THE FISHERMAN AFTER BLACK BASS TO PUT A "HARNESS" ON THE FROGS USED FOR BAIT. THUS THE LIVE FROG IS DANGLED BEFORE THE UNSUSPECTING FISH, BUT THE "HARNESS" KEEPS MR. FROG SAFE FOR CAST AFTER CAST.

There's a Lot of "Harnessed" Bait

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Exhibitors Trade Review

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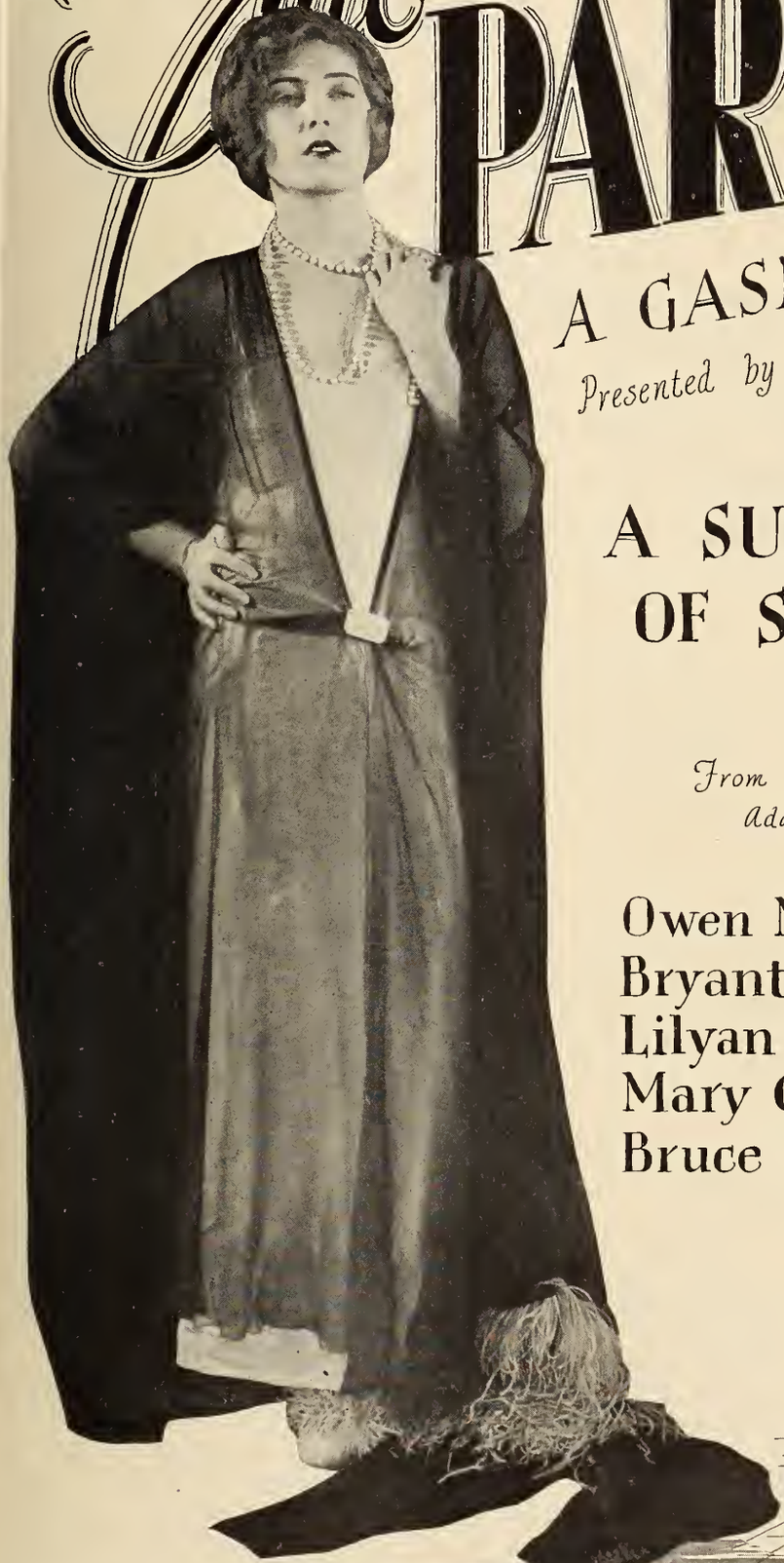
A GASNIER Production

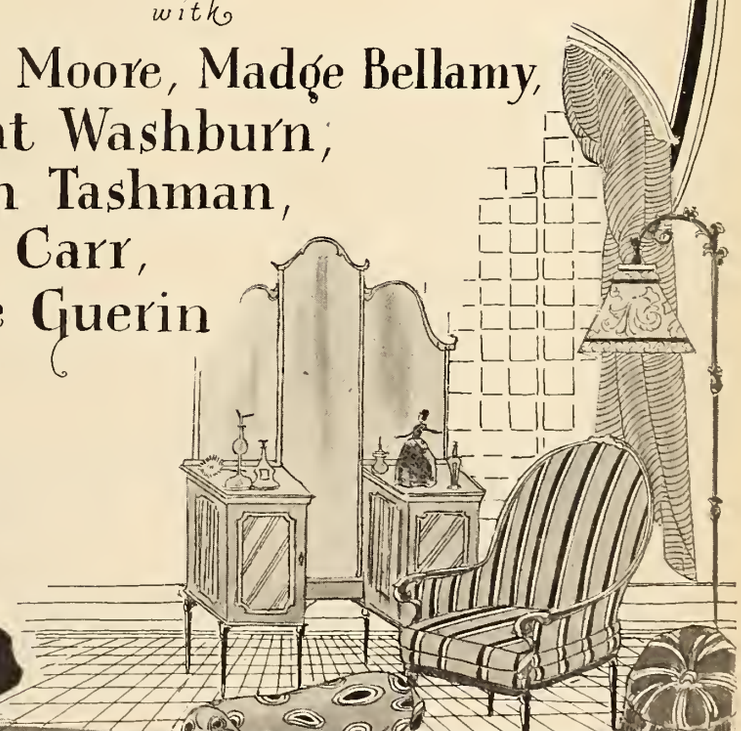
Presented by B. P. Schulberg

A SURE-FIRE DRAMA OF SOCIAL IDLERS

From the novel by Helen Martin
Adapted by Eve Unsell
with

Owen Moore, Madge Bellamy,
Bryant Washburn,
Lilyan Tashman,
Mary Carr,
Bruce Guerin



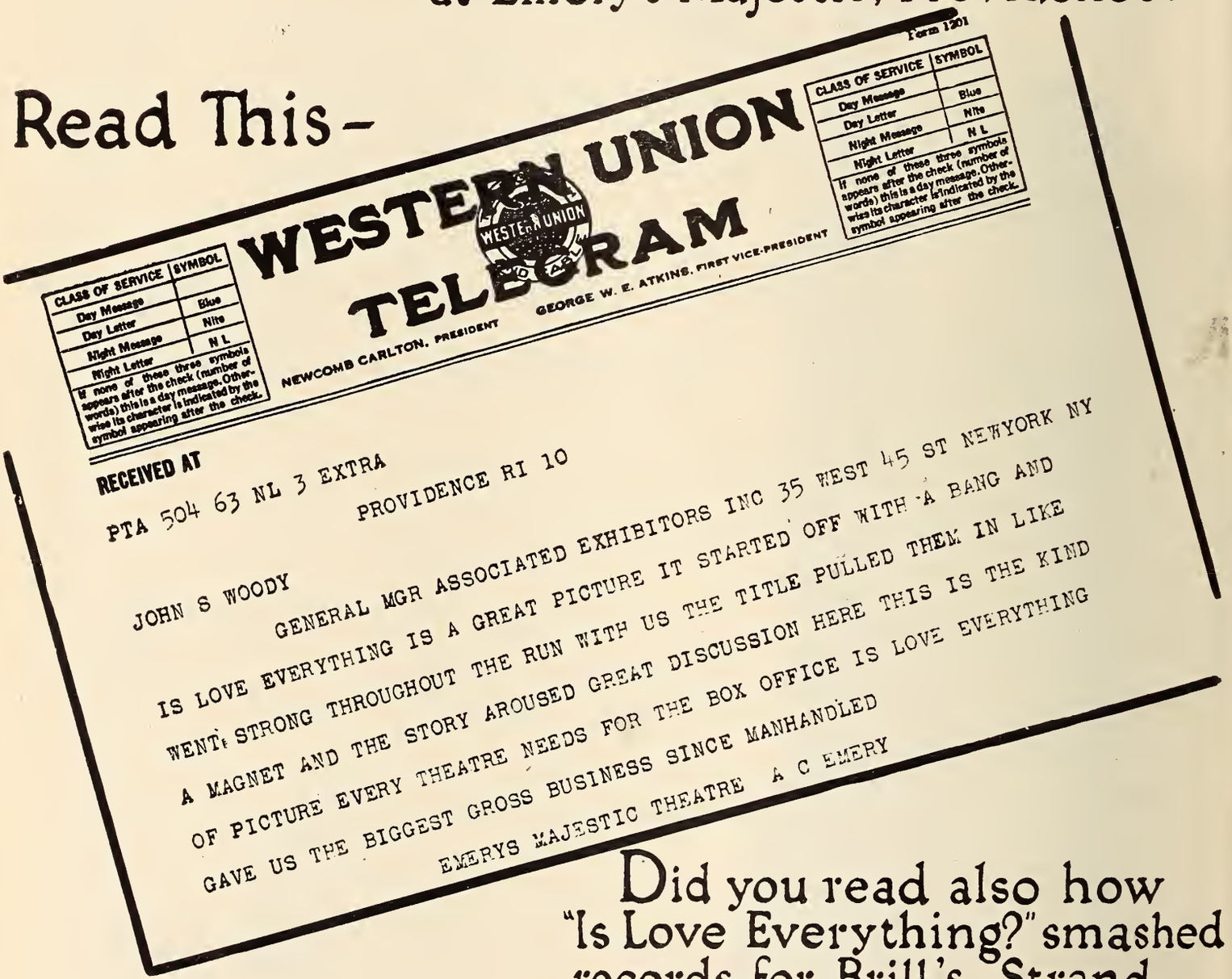


Preferred Pictures Distributed by **B. P. Schulberg Productions, Inc.**
1650 Broadway, New York **J. G. Bachmann, Vice-Pres.**

"Is Love Everything?"

Smashes All Box Office Records at Emery's Majestic, Providence!

Read This –



Form 1201

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JOHN S WOODY GENERAL MGR ASSOCIATED EXHIBITORS INC 35 WEST 45 ST NEWYORK NY

IS LOVE EVERYTHING IS A GREAT PICTURE IT STARTED OFF WITH A BANG AND WENT STRONG THROUGHOUT THE RUN WITH US THE TITLE PULLED THEM IN LIKE A MAGNET AND THE STORY AROUSED GREAT DISCUSSION HERE THIS IS THE KIND OF PICTURE EVERY THEATRE NEEDS FOR THE BOX OFFICE IS LOVE EVERYTHING GAVE US THE BIGGEST GROSS BUSINESS SINCE MANHANDLED

EMERYS MAJESTIC THEATRE A C EMERY

Did you read also how "Is Love Everything?" smashed records for Brill's Strand of Far Rockaway and Lorence's Bellevue of Niagara Falls?

An **Associated Exhibitors** Release

Foreign Rights Controlled by
Murray W. Garsson
45 West 57th Street · New York City

DOUGLAS FAIRBANKS
"in The THIEF of BAGDAD"

CAPACITY BUSINESS EVERYWHERE

Hiram Abrams, President,
United Artists Corporation, New York, N. Y.

"The Thief of Bagdad" opened to capacity business in all three theatres and every audience received the picture with great enthusiasm. There are as many laughs in this picture as in any high grade comedy we have ever run in our theatres. The production promises to break all records. We congratulate you and Mr. Fairbanks on this wonderful production and box office attraction.

Spyros P. Skouras (St. Louis)

This production played four capacity weeks at the new Colony Theatre, New York, following thirty weeks at the Liberty Theatre.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin
Douglas Fairbanks — D W Griffith

Hiram Abrams, President. — Joseph M. Schenck, Chairman, Board of Directors.

DO you care for novelty, laughs, class, speed, dash, divertissement, jollity, mummery, jocosity, wit, buffoonery, *jeu de mots, plaisanterie, double entente, espieglerie* with your dinner?
Do you like to be allured, charmed, diverted, captivated, fascinated, bewitched, entranced, tickled, transported, regaled, enkindled, stimulated, enlivened, immediately following the demitasse?
Do you then care for the dance, rigadoon, cancan, waltz, shindig, mazurka, strathspey, quadrille, ballet, *cotillon, allemande, ridotto, fete champetre?*
In short—are you in the motion picture business—or have you a friend who is?
Then write S. Charles Einfeld, First National, 383 Madison Ave.. New York, for tickets to the fifth annual
ONLY 950 TICKETS AVAILABLE $10- EACH
GRIDIRON REVEL AND
NAKED TRUTH DINNER DANCE
UNDER THE AUSPICES OF
A. M. P. A.
LADIES TOO (AND ESPECIALLY)
HOTEL ASTOR • FEB. 7 - AT 7 P.M.

COMING

in next week's number of the
TRADE REVIEW

A Big National Tie-Up Section

on

Wesley Barry

in

"BATTLING BUNYAN"

"A bigger and better Barry
in a bigger and better picture"

Produced by CROWN PRODUCTIONS, Inc.
WM. D. RUSSELL, President

From the *Saturday Evening Post*
Story by RAYMOND LESLIE GOLDMAN

an ASSOCIATED EXHIBITORS picture

Get The LAST

N.Y. Critics Glorify It

A MASTERPIECE

"The story grips one from beginning to end—a jubilant finish—a masterpiece."

Mordant Hall,
in the N. Y. Times

"Really leaves one breathless." *Christian Science Monthly*

EXCEPTIONAL

"If any exhibitor is offered this picture and passes it up, he doesn't deserve to be in business. An exceptional photoplay—a masterpiece. I lack the ability to describe the beauty, the charm, the poignancy, the happiness of The Last Laugh. It made me cry and it made me laugh. I can only say it is the highest point in craftsmanship that the motion picture has yet attained. Remarkable burst of applause. The direction is as close to perfection as anything can be—inspiring acting. There never has been such a performance upon the screen."

Billboard

PERFECT

"The film must prove a sign post to our directors. Brilliant direction . . . . virtually perfect performance!"

W. R.,
in the N. Y. World

BOX OFFICE APPEAL

"A mighty fine picture particularly worth while inasmuch as it carries no titles. Should also have marked box-office appeal. One cannot but enjoy the excellence of this picture. Really worth while. Contains in the leading role one of the greatest actors of the day!"

Film Daily

IMPRESSIVE

"Abounds in the unusual—a masterpiece. It is worth heavy exploitation. Word of mouth advertising will bring crowds. Suitable for first runs and average houses. It is a deft and impressive piece of work. Finely acted and staged!"

Laurence Reid,
in the Motion Picture News

NOW PLA

Produced by UFA

LAUGH

On Your Competitors

—Crowds Cheer It!

SPLENDID

"One of the finest productions from a human as well as an artistic viewpoint ever shown. A happy ending which strikes a high note in farce. On its merits as a great picture 'The Last Laugh' should win audiences anywhere. There isn't a subtitle in the picture, yet the story comes smoothly and with great force. In a most unusual way, a deliciously happy ending, farcical, rich in humor and humanity, a splendid piece of work that exalted the audience. It is one of the best balanced casts I have ever seen. A splendid feature."

Joseph R. Fliesler
in the N. Y. Morning Telegraph

TREMENDOUS CLEANUP

"A tremendous work. By all means throw open the screen of the country to pictures of this type. This is a film that will go down in history as one of the big pictures of this decade. Murnau, who handled the direction, has achieved some really remarkable touches. Words cannot do justice to what he has achieved on the screen, and the picture must be seen to be appreciated. The picture, on the strength of its humanness, its tremendous comedy kick at the finish, and the art of the production itself, is going to prove a real clean-up at the box-office. It is a production that will be made by word of mouth advertising such as no other picture has received in years."

Variety

FINE ENTERTAINMENT

"Will afford an evening's fine entertainment! Exhibitors will make no error in showing it. The cast is uniformly excellent!"

Exhibitors Trade Review

COMPELLING

"The bill presented this week at the Rivoli is one of the greatest ever offered at the younger Riesenfeld house. The picture held me in a vise-like grip. When Emil Jannings is right, there isn't a greater screen artist in the world. And he is right here. I could devote a whole column to this picture if I had the space but suffice it to say, I have never seen a more compelling photoplay!"

George Gerhard,
N.Y. Evening World

SIMPLY SUPERB

"We warn you that you'd better see it. Probably no film shown this season will stir up such a lot of discussion and if you want to be 'film wise' you'd better take a peek at it. No doubt about it—this is an exceedingly interesting piece of work from many angles. Simply superb—splendidly done—excellence itself—new and refreshing. You'd better see it; you're sure to enjoy it."

N. Y. Evening Post

NG at the famous **RIVOLI** theatre-Broadway & 49th St.

next week

at the famous **RIALTO** theatre-Broadway & 42nd St.

Distributed by UNIVERSAL

First National Pictures Inc.
presents

"AS MAN DESIRES"

with

Milton Sills and Viola Dana

From GENE WRIGHT'S *novel* PANDORA LA CROIX
Adapted and supervised by EARL HUDSON
Directed by IRVING CUMMINGS
Scenario by . . . . . MARION ORTH
Editorial Direction . . . . . MARION FAIRFAX
Art Director . . . . . MILTON MENASCO
Photography . . . . . ROY CARPENTER
Film Editor . . . . . CHARLES HUNT

7 shows a day 5 of them capacity!

That's what the Pantheon Theatre, Toledo, reports on this winner -

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue New York

Ahead in prestige and in bankroll with FIRST NATIONAL'S Leadership pictures

FIRST NATIONAL PICTURES

Members *of* Motion Picture Producers *and* Distributors of America Inc.~Will Hays *President*

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EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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Vol. 17 *February 7, 1925* *No. 11*

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WEST COAST REPRESENTATIVE,
GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

REVIEWS—

What Are They?

WHAT are "reviews" as applied to motion pictures? And of what use are they to the exhibitor? And how should they be utilized? These are questions of vital import to every showman.

Let us consider. "Box Office Reviews" edited by George T. Pardy and appearing weekly in Exhibitors Trade Review are exactly what they purport to be—*box office* reviews.

They are the conscientious, carefully considered opinions of an expert regarding the ticket window values of the various releases. These opinions are set forth without fear or favor, and properly used will enable every exhibitor to determine the value of the picture to him and his theatre.

These reviews ***do not*** reflect the personal likes or dislikes of the reviewer for any production. They ***do*** furnish a guide by which the exhibitor may decide the fitness of the film for sale to ***his*** public.

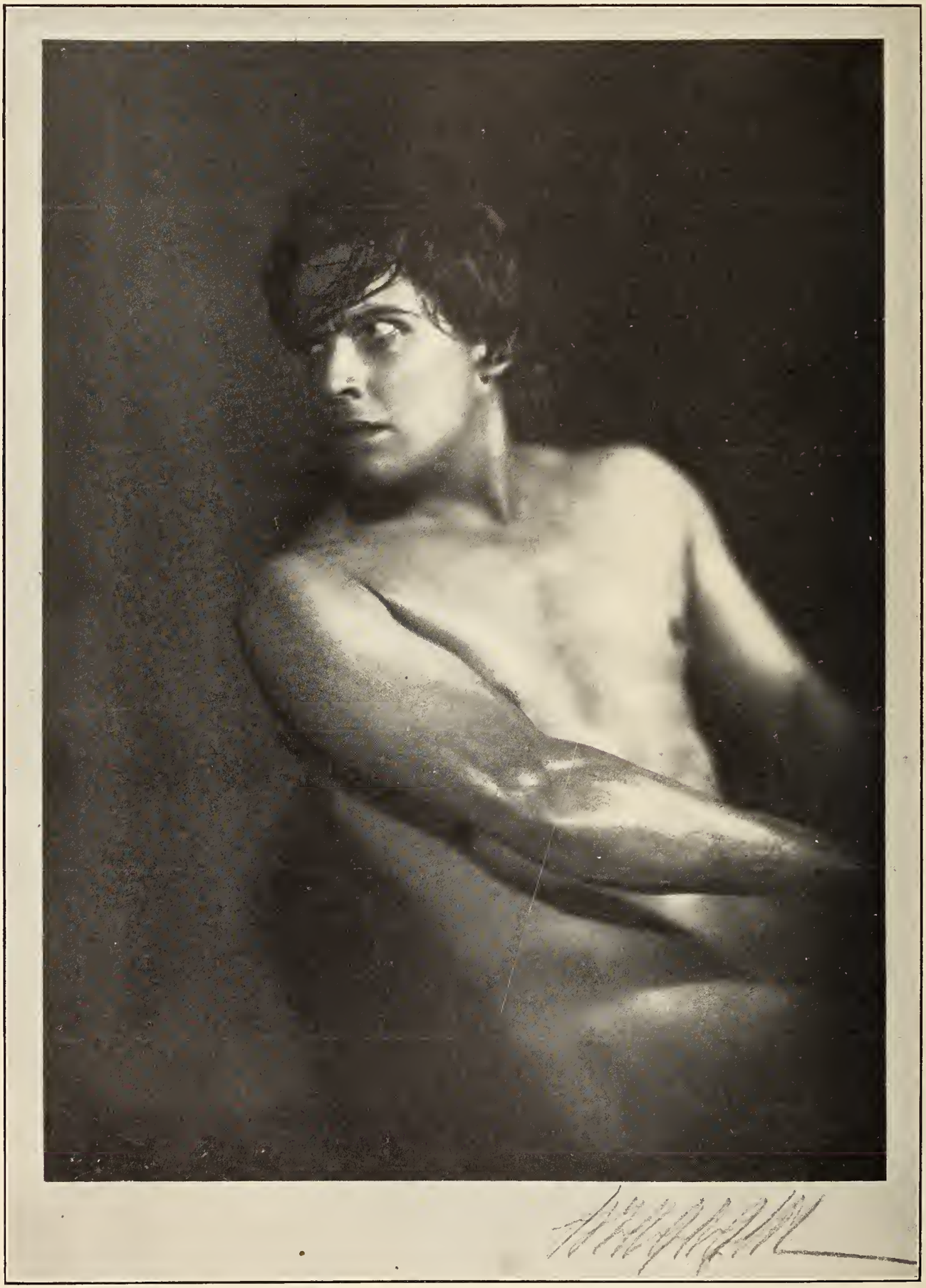
In using box-office reviews as a booking guide, the exhibitor must also "use his own head." He must determine whether or not the picture in question is the type of entertainment his patrons desire.

For instance, suppose your community is partial to society drama. And you give them westerns. Your show will flop. Because no matter how fine the western may be, your audiences want to see society drama.

And so it goes. If a film is reviewed as "sure fire" in any community where "shoot-'em-up" action is popular—*don't* show it if your patrons hanker for problem photo-drama.

Reviews will enable you to tell what sort of picture is being offered, whether or not it is well done, and will analyze it with a view to determining the kind of patronage to which it will have greatest appeal.

So, use the reviews. And use your head. You will find both helpful in avoiding the pitfalls that come from booking blindly and lead to vacant theatres.



RAMON NAVARRO, *appearing as "Ben Hur" in Metro's film of that name being made in Rome.*

FEB-4-'25

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Vitagraph has announced its resignation from the Motion Picture Producers & Distributors of America, Inc., commonly known as the Hays Organization. In President Smith's statement he says "Vitagraph will fight in the open." The statement gives no hint as to the disagreement.

* * *

Adolph Zukor, before sailing for Europe last week, approved plans for a new Famous Players theatre to be built on the site of the Putnan Building between 43 and 44 street on Broadway, New York City. The theatre will be one of the largest in the city.

* * *

Plans have been eompleted for the annual A. M. P. A., Naked Truth Dinner to be held at Hotel Astor, New York City, on February 7. There will be many surprises for the benefit of the guests and there is a guarantee that there will be no after dinner speeches.

* * *

The International Film Congress to have been held in London this month has been postponed until July, according to word received here. It is claimed there have been several hitches in plans and that a new committee may be named to take charge of the affair.

* * *

John E. Edgerton, president of the National Association of Manufacturers, in a speech predicts that there will be 10,000 non-theatrical exhibitors in the field within a few years. This will include churches and schools.

Gloria Swanson, who has portrayed the parts of royalty on the screen, is now of nobility through her marriage on January 28 to Marquis Henri de la Falaise de la Courdraie, in Paris. Miss Swanson was making "Madame San Gene" in Paris when she met the Marquis and a rapid courtship followed.

* * *

The "Ben Hur" company which was making the picture in Rome, will sail for the United States early next week having completed most of the scenes. The remaining shots will be taken in Los Angeles. It is understood the political situation in Italy was the cause for the sudden departure.

* * *

The German ban on film imports will be lifted early in the Spring according to word from Berlin. The ban was placed in order to protect the German film producers. The Germans do not make enough pictures to supply the demand.

* * *

A bill in the South Dakota legislature calling for a ten percent tax on theatre admissions has been killed. The theatre owners throughout the state were active in their battle against the bill and they have won a good fight.

* * *

An effort is being made in Albany, by reformers, to put through the legislature a bill to apply the "Blue Laws" to New York State. It is not likely that the bill will receive much support. The bill is submitted annually.

* * *

The province of Ontario has placed a ban on toy projection machines on the ground that they form a dangerous fire hazard. Quantities of second-hand film has been seized in various shops that sell the projectors.

I'M THROUGH

With exhibitor organizations—

Off them for *good!*

From now on they can

Count me out!

That's my New Year's resolution

And I'm going to keep it!

"BILL."

Extract from Exhibitors Trade Review, Issue of January 24.

I'm Through!

THE "old time," "big time exhibitor" who made the statement credited to him in the January 24th issue of the EXHIBITORS TRADE REVIEW isn't "through with Exhibitor Organizations." He never started! He never grasped the vision of what the purposes and functions of a real exhibitor's organization should do, can do, and, thank God, there are a few of them doing it.

From the statement he made he must have carried on his activities in one of those states that believes the function of an exhibitor organization is a good looking letter-head, the ability to send out high sounding but small meaning bulletins, an organization permeated with political strife and activities, and whose most tangible asset was a twelve months' discussion each year of the benefits of public service as the first objective of an organization of theatre owners.

Therefore I extend to him an invitation to come over to Michigan, or if he cannot come that far and is a western exhibitor to drop in to Minnesota, or if eastern to New York, or if southern to Arkansas, Texas or if far western Kansas, in fact into any of the organized states and if he cannot be shown that out of organization, regardless of the size of his theatre he can put down on his ledger in black-ink, more cash benefits than the amount he expends in time, effort and money, then figures lie.

WHAT is the real function of an exhibitors' organization? Isn't it to afford the exhibitor members of that organization legislative protection, inter-business relationship protection, effect for him savings through cooperative buying, and to render to him at stated intervals information and advice that is of value to both large and small exhibitors? Isn't it an absolute necessity that theatre owners be banded together in an efficient business-like organization to combat common problems, or is Mr. "old time," "big time, exhibitor" one of those who feel that after the trouble starts it's time enough to build the organization machinery to combat common and mutual problems?

How does he think the admission tax and the seating tax and the 5 per cent tax were lifted? Organization either tangible or invisible is the answer and yet that is only one thing that organization had to do. Is he living in a state where there is censorship? If he is, let us offer that as exhibit "A" as to the lack of organization. Is he paying 10 cents a seat for music tax? Let us offer that as exhibit "B" of the lack of organization. Is he paying conference rates for fire, compensation and public liability insurance or is he saving approximately 40 per cent? If he isn't let us offer that as exhibit "C" of the lack of organization. Does he know the intricate details of the uniform contract or is he signing for several thousands of dollars' worth of pictures without knowing the intricate details of the contract, only later to find he cannot get out of the contract regardless of anything? If he does not know what the contract provides he certainly is sitting on a can of dynamite and let's make this exhibit "D" in our case. Is there a line of restrictive or adverse legislation on the law books of his state? Put that down as exhibit "E." Has he some one who is daily studying exhibitor problems and who is capable through experience to represent him before the Arbitration Board, or must he either hire a lawyer who is inexperienced in the film law or inexperienced as to the precedents of the case or put up his own defense without counsel? That will form exhibit "F."

HAS he any place to go when he wants information relative to the industry or must he find it for himself? Put that down for exhibit "G." Is he saving approximately 40 percent in newspaper advertising because of organization? That's exhibit "H."

But why go on and on and on, as could be done indefinitely listing and enumerating what can be accomplished through businesslike, non-political, a non-apple-sauce organization. Just take out your pencil Mr. "old time," "big time exhibitor." Add up the above list. You have the figures right there in your desk. You'll be surprised. Found out, didn't you, that with your dues figured at 10 cents a seat you saved almost ten times that amount in actual cash returned to you? Now balance the time necessary that you give organization, with the general and intangible assets of organization, turn your eyes back a few years and remember the time when pictures were sold on promise, when a contract meant nothing, and when a bar-room was the proper place to discuss pictures, recollect the time when, if you threatened not to stand the raise that they wanted to give you for your week's program of features and short stuff bought without a whit of knowledge of what you were going to get, they simply cancelled your contract and sold it to some one else, and then see where the total stands.

"You never started!" answers H. M. Richey, Detroit, Mich. General Manager, M. P. T. O.

He Never Began!

ALL of the above benefits are available in efficient organization for the fellow with 5,000 seats and the fellow with 196 seats. It's that same little fellow who bored you with his discussion of the 35-cent charge for express, who assumes at that time the power of a David with his little sling-shot and stone against Goliath!

No, I do not blame you for being done with inefficiency, paper organization, and apple-sauce campaigns. I do not blame you for being done with petty politics, personalities and pure bunk. But have a care, before you make a statement that you are through with "exhibitor organizations." Make it read *"some* exhibitor organizations."

Vitagraph Drops M. P. P. & D. A.

"Will Do Its Fighting in Open" Says Albert E. Smith in Statement

COMING as a complete surprise to the motion picture industry a statement from President Albert E. Smith, of Vitagraph, announces that his company has withdrawn from the Motion Picture Producers and Distributors of America, Inc., commonly known as the Hays Organization.

Aside from the bare announcement that "Vitagraph will do its fighting in the open" the message gives no hint as to the cause of the withdrawal.

Vitagraph is the third member of the association to sever its connection with the organization, which is composed of many of the largest motion picture companies in the country.

The following statement was issued to the press by President Smith:

VITAGRAPH HAS RESIGNED from the Motion Picture Producers & Distributors of America, Inc. (Commonly known as the Hays Organization).

VITAGRAPH WILL DO ITS FIGHTING IN THE OPEN.

VITAGRAPH is NOT a COMPETITOR of the EXHIBITOR.

VITAGRAPH will continue its POLICY of LIVE and LET LIVE.

WATCH YOUR STEP Mr. Exhibitor!

ALBERT E. SMITH,
President.

The following is an additional statement made to the daily papers by Albert E. Smith:

"When the Motion Picture Producers and Distributors of America was organized Vitagraph became a charter member, because it believed that the industry could be bettered through the labors of such an organization. There was much injustice in the industry, and the sufferers were not only exhibitors and independent producers but the public as well. The public had had foisted on it pictures which brought quick and just criticism for morbid and salacious themes.

President Albert E. Smith of Vitagraph.

Will Hays, Pres. M. P. P. & D. A.

"It was to clean up this situation and to bring about justice that the Hays organization was formed, and Vitagraph entered into it in the belief that justice could be arrived at within the industry. Vitagraph withdraws because it does not believe that justice to the exhibitors and to the public and to those independent producers who are not theatre-owning exhibitors can be obtained through the labors of the Motion Picture Producers and Distributors of America."

Following the statement issued by Vitagraph, the Hays office issued the following statement:

On October 11, 1922, Vitagraph gave notice of its intention to withdraw, which withdrawal would have become effective within six months from that date. However, they continued to pay dues until January 10, 1922. From the standpoint of this office, this simply means the termination of their active participation in the work of the association, and will of course have no effect on the attitude of this office which is one of interest in the welfare of every one in the industry.
Following are the Members of the Motion Picture Producers & Distributors of America, Inc.:

The Bray Productions, Inc., 130 West 46th St., New York City; Christie Film Co., Inc., Hollywood, Calif.; Distinctive Pictures Corp., 366 Madison Ave., New York City; Famous Players-Lasky Corp., 485 Fifth Ave., New York City; First National Pictures, Inc., 383 Madison Ave., New York City; Fox Film Corporation, 10th Ave. & 55th St., New York City; D. W. Griffith, Inc., 130 West 42nd St., New York City; Inspiration Pictures, Inc., 565 Fifth Ave., New York City; Metro-Goldwyn Distributing Corp., 1540 Broadway, New York City; Principal Pictures Corp., 7250 Santa Monica Blvd., Los Angeles, Calif.; Producers Distributing Corp., 469 Fifth Ave., New York City; Ritz-Carlton Pictures, Inc., 6 West 48th St., New York City; Hal E. Roach Studios, Culver City, Calif.; Jos. M. Schenck Productions, Inc., 5341 Melrose Ave., Los Angeles, Calif.; Universal Pictures Corp., 1600 Broadway, New York City; Warner Bros. Pictures, Inc., 1600 Broadway, New York City.

Mary Carr, the screen's greatest mother, is playing "Druscilla" in "Druscilla With a Million," an Associated Arts production for F. B. O. with F. Harmon Wright directing.

Peculiar Censor Situation Develops In Kansas

Exhibitors Doubt Advantages of State Censorship Repeal

KANSAS exhibitors are in the midst of one of the strangest fights over censorship that perhaps ever occurred in in the Middle West. Led by Senator James W. Finley a hot battle is on in the Kansas legislature to abolish the censorship board. But the strange part of it is Kansas theatre owners are at a loss to know just whether they want the censorship board abolished or not. And there is good reason for their doubt.

It is possible that M. P. T. O. A. Kansas and Missouri headquarters may, in an emergency, issue a hurried despatch of questionnaires to obtain a consensus of opinion among exhibitors. The status of the situation is this. On several occasions many Kansas towns have been threatened with self-appointed, blue-nosed censors, members of various local organizations, who sought to impose an additional censorship to that provided by the regular state board at Kansas City. These movements quickly were quashed by the attorney general, but in many towns the "spirit" still is alive. Should official state censorship be abolished, would Kansas become overridden with an avalanche of unofficial censors? That is the big question theatres are asking. As a rule the exhibitor organization and the state censor board have worked in co-operation and exhibitors are a bit dubious about a "leap into the dark."

Then, there is another angle. Exhibitors in far western Kansas now must obtain their films from Kansas City, bearing the Kansas censorship seal, when the Denver market is but a figurative stone's throw away. The elimination of censorship, in Kansas would save a great deal in shipping cost to these exhibitors. It is a perplexing quandary which must be dealt with quickly, all exhibitors agree.

If state censorship were abolished would individual city censorship still be legal? That is another question, the solution of which is being sought. The censorship fight was not started by the exhibitors, but according to the views of influential politicians, the censor board appears doomed. Senator Finley is the chairman of the senate investigation committee appointed to probe the management of all state-appointive boards.

Ontario Puts Ban On Toy Projectors

Government Claims They Form Great Fire Hazard

THE Ontario Government has taken drastic action with regard to the sale of toy projection machines in the Province of Ontario on the ground that they are regarded as a fire menace. The Provincial authorities visited various stores in Toronto, Ontario, with the result that approximately 100,000 feet of second-hand film were seized by the Provincial officers.

Another important step taken by the Government in this connection was the suspension of the annual Provincial license of the Dominion Films, Limited, an exchange at Toronto by the Ontario Motion Picture Bureau, a department of the Provincial Government, this action being taken on the charge that the exchange has been selling the films for the toy projection machines. No announcement was made as to the length of time for which the suspension would stand.

In Government quarters it was stated that the toy projectors are German made and that a considerable quantity had been sold during the Christmas season. Many more are still on sale in the retail shops of Toronto. It was stated that the small machines had been imported into Canada in great quantities. Some of the machines are fitted with oil lamps while other have electric bulbs and cords for attachment to house sockets.

It is expected that the sale of the toy projectors will be prohibited by law in the Province of Ontario, following the seizure of the available film supply, with the probable provision that the Government Motion Picture Bureau will establish a system of inspection for all types of toy or household machines, with power to approve or reject any one type of projector. No other Canadian Province has yet followed the suit of the Ontario Government in confiscating the toy projector films.

M. P. T. O. Convention Will Have International Touch

Meeting Promises to Be Greatest Ever Held by Picture Theatre Owners

CONSTANTLY recurring changes within the Motion Picture Industry and other conditions intruding from outside quarters have created so many important Exhibitor problems that the coming fifth annual convention of the Motion Picture Theatre Owners of America is engrossing the attention of everyone connected with the Industry.

This convention will be held in the Auditorium in Milwaukee, Wisconsin on Tuesday, Wednesday and Thursday, May 12, 13 and 14. It will be international in character and unequalled to the present in importance. As Exhibitors generally are aware of the business difficulties under which they labor and cognizant of future dangers, they seem agreed on making this convention their great National clearing house.

The international phases of the convention chiefly center about the fact that a delegation of Exhibitors from Great Britain and Ireland, headed by W. Gavazzi King, General Secretary of the Cinematograph Exhibitors Association of Great Britain and Ireland and A. J. Gale, former president of that organization, will be present and also fraternal delegates from Exhibitor bodies in France, Italy, Belgium and Sweden. This is the first time European Exhibitors have named representatives to attend an American Theatre Owner convention. Then there is the big Canadian delegation. The Theatre Owners in the Dominion are already members of the Motion Picture Theatre Owners of America and the delegation from there will be headed by J. C. Brady, A. D. Denis, Miss Ray Lewis and others.

The Theatre Owners' interests are now well consolidated through the direct membership plan of the Motion Picture Theatre Owners of America and large delegations will be present from every state. Every problem known to the industry will be handled acceptably under the convention program now in course of preparation. All Theatre Owners are to be made welcome.

Special arrangements have been made for the presence of prominent officials of the National and different state governments who will address the Theatre Owners on subjects of interest. Noted men and women in public life, editors, clergymen, publicists and others as well as stage and screen celebrities and persons prominently identified with different divisions of the Motion Picture Industry will also take part. There will be a convention program of unsurpassed excellence and a meeting of the National Board of Directors and Convention committee will be held soon at the National Headquarters in New York to perfect the same.

Reports on National activies will be made by President M. J. O'Toole, Charman R. F. Woodhull and the Board of Directors, Administrative Committee Chairman Sydney S. Cohen, National Treasurer L. M. Sagal and others.

As a convention city, Milwaukee is ideally located and finely adapted in every way to entertain the visiting Theatre Owners and their friends. The trip can be made by train over several trunk lines or on the palatial lake steamers. The hospitality of Milwaukee and Wisconsin is known all over the world. It is synonymous with the best America has and is freely extended to all. It is the purpose of the Wisconsin and Milwaukee Theatre Owners Committee to break all records in this relation at the May convention. Committees have been appointed to handle all matters. Fred Seegert as President of the Wisconsin Organization has formally been named Convention Chairman. George Fischer heads the arrangements Committee; E. W. Van Norman the Entertainment Committee and Ernie Langmack is Chairman of the Finance Committee.

All are known to the Theatre Owners of the Nation. They are true types of a great state and wonderful American business Those fortunate to be their guests in May will be able to record their experiences as among the choicest and most enjoyable of their lives. Henry Staab is now a legislator. He combines these official attributes with excellence and efficiency in the office of Executive Secretary.

Marjorie Daw appearing in First National's "One Way Street" is a victim of the cross-word puzzle and is here shown studying the intricacies of the horizontals and verticals of this new indoor sport.

U. of R. Controls Three Rochester Theatres

Gift by George Eastman Gives University Stock Control

CONTROL of three large Rochester motion picture houses now is vested in the University of Rochester, according to an announcement of the transfer of George Eastman's holdings in the Regorson corporation, which operates the Regent and Piccadilly theatres to the University. The institution becomes the majority stockholder in the corporation through the shift of Mr. Eastman's stock. No change in the management of the Regorson corporation is contemplated through the deal and the University will play the part of silent stockholder, says President Rush Rhees. In all probability the University will not be represented on the board of directors of the corporation. President Rhees and Raymond N. Ball, treasurer, announce the university will take no active part in the operation of the two theatres. Its part will be much the same as it plays in the Eastman Kodak Company, in which it now is one of the largest individual stockholders, although having no representative in the control of the affairs of the concern.

"In Mr. Eastman's recent gifts to the University, he included stock owned by him in the Regent and Piccadilly theatres," said Dr. Rhees. "This holding is like other holdings of the University and does not carry responsibility for the management of those theatres, which undoubtedly will be operated in the future as in the past by the Regorson corporation."

With the university controlling the major portion of the stock in the corporation and planning to take no active part in its control, no change in the type of amusement offered at either house is anticipated. Majority stock in the corporation was acquired on March 7, 1922, soon after the opening of the Eastman theatre, the gift of Mr. Eastman to the university. The control was purchased from Marcus Loew, who operated the two houses as well as the Gordon theatre. George W. Todd has acted as president of the corporation since that time. His associaties in the enterprise were Edward Bausch, James E. Gleason, Libanus M. Todd and Mr. Eastman.

How We Love the Printers!

IN a field where one of the favorite parrot cries is "Too Many Trade Papers!" it might be supposed over-abundance of publications would be accompanied by a shortage of house-organs and miscellaneous direct-mail material.

It might be supposed, indeed, that the folks who find the trade papers such a drain on their treasuries would spend little or nothing on other varieties of advertising.

Yes, it might be supposed that the fellows who complain most bitterly about the trade papers not being read as they should be would be disposed to refrain from adding to the complexity of the situation by asking the exhibitor to read great quantities of other material.

But "suppositions and facts is altogether different," as a motorcycle cop told a friend of mine the other day.

This industry produces "literature" by the ton. And expects exhibitors to read it. Having no regard for the fact that if the exhibitor were to read all of the direct-mail matter he receives, he would have to hire someone else to do his work. His reading would be a man's job.

Obviously, direct-mail advertising has its place in the motion picture business, and a big place at that. But, like most other business stimulants, it is capable of being done to death.

For example, it is going to be possible for the industrious advertising and publicity departments in this business to keep on turning out the grist at an increasingly rapid rate until the time will come when exhibitors will dump all such matter in the waste-basket, or bale it for profitable sale to the old paper people.

And that time may not be as far off as you think. Exhibitors, being business men who, as a rule, have cut their eyeteeth, know perfectly well the motive back of a large part of the printed matter they receive. They know it is in the nature of special pleading and that much of it is inspired by the intense commercial egotism of people who must have means of self-glorification under their own control at all times.

It does not follow, of course, that all direct-mail matter in the motion picture field is open to this criticism. This industry has a number of house publications that maintain respectable standards of editorial conduct and that probably are doing a good job for their sponsors.

But, quite regardless of the question of merit, the vitally serious consideration is how far the exhibitor branch of the business may be deluged with all sorts and varieties of printed matter without forcing the average exhibitor to adopt, in self-defense, the policy of ignoring everything which comes to him with no invitation.

And advertising managers, when troubled with the urge for self-expression which leads to this sort of thing, may well remember one essential fact on which trade papers generally are built: They have the reader's invitation. They are not *uninvited* guests.

That is a point fully as important, when you are judging the value of any advertising medium, as the figure representing its total circulation.

As between a publication that reaches a thousand real readers and printed matter that goes direct to ten thousand waste-baskets, the publication has the edge. Except with the printer, of course.

Of course it is a popular delusion that exhibitors don't read the trade papers. But a delusion, nevertheless. An example of the wish that is father to the thought.

In this respect: Nearly everyone, except the fellow who has been one, wants to be a publisher of something.

The idea of self-expression is deeply rooted. To be able to control thought in printed form spells power. And power, of course, is one of the objectives of ambition.

Nearly every line of American business has had its epidemic of this sort of thing.

The advertising grave-yard is overcrowded with house-organs that blossomed with pep and died because they didn't prove to be workers of magic, capable of the impossible.

To the extent that it serves a really useful purpose in this field, direct-mail matter ought to be encouraged. But when it goes miles beyond that point, merely serving to clutter up the scenery and nauseate the people who are expected to pay some attention to it, the time has come to call a halt and to get back to rational advertising methods.

The printers, pretty generally, are good fellows and everybody likes them, They provide one of the principal forces tending to keep the wheels of this business revolving. But, highly as we regard them, their product should be used with at least a little discretion, to avoid destroying the receptiveness of a host of buyers whose days are only twenty-four hours long.

Willard C. Howe

Next Week: How About That Idea of Yours?

The Pessimist's Window

VITAGRAPH'S resignation from the Hays' organization is the sensation of the week. The annual formal document, of course, was filed back in 1922 and never withdrawn, but Vitagraph continued to pay dues after the expiration of the six months' notice provided for in the regulations of the association, so the whole matter was generally regarded as a dead issue. The reason assigned, that Vitagraph owns no theatres and therefore is out of place in an organization with distributors known to have heavy theatre interests, probably represents but one phase of the matter, of which more will be heard. There will be talk, illuminating talk, in spite of all efforts to avoid airing the subject-matter of the break.

* * *

Incidentally, while a number of people are devoting themselves energetically to exploiting the dangers of block-booking schemes and theatre ownership by distributing organizations, there is room for thought as to the likely outcome of booking combinations that are showing steady progress.

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If the independent producers and distributors have their troubles, the future doesn't seem to be all roses for the independent exhibitor. It begins to look as if he might be expected to do a Light Brigade act in the near future, with volleys on four sides of him.

* * *

In fact, unless exhibitor associations act aggressively and soon, the time may be not far off when any sort of "Independent" in this business will be a museum piece.

* * *

The saving grace of the situation, however, is that the industry is going to grow steadily, attracting new blood and new capital, and the best-laid schemes to control any phase of it are apt to go wrong because of these elements.

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Unusual interest attaches to the current comment on the Ufa production "The Last Laugh," which is part of a double-feature bill at the Rivoli, New York, this week. This is the film which made its first appearance as "The Last Man," which title was subsequently altered as not indicative of the subject-matter when Universal acquired the American rights. No imported production in recent times has received such unanimously enthusiastic endorsement from the critics, the consensus being that this picture contains elements of human interest insuring almost universal appeal. Another Ufa picture, "Siegfried," is to follow soon. It has been declared by many who have seen it in Europe one of the most gorgeous spectacles thus far produced.

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Guy De Vilmorin, business manager, and Raymond Bernard, of the Societe Francaise des Romans Filmes, are in New York arranging for the Broadway showing of "The Miracle of the Wolves," which is to open shortly. Mr. Bernard directed the picture and is taking a keen personal interest in its presentation here. This film, which had its first showing at the Opera, in Paris, created something of a box-office furore on the other side. It is an elaborate historical spectacle that necessitated lavish expenditures in production. As it is probably the forerunner of a series of French productions to be offered in the American market, its Broadway run will be of considerable importance, as indicating the probable attitude of American fans toward French pictures.

* * *

Another imported picture will be shown in New York next week, when J. Charles Davis' new organization, Davis Distributing Division, Inc., will present "Tales of a Thousand and One Nights," a picture of Russian origin which is to be released on the state-right market. It is to be shown at Town Hall next Monday night.

* * *

Striking evidence of the number of glass houses in the business world has erupted in connection with the trial of "Broadway Brevities," in the United States District Court, New York, on a charge of using the mails to defraud. Whether or not the publication used any of the tactics charged against it, numerous "advertisers" have testified that they bought "advertising" in the belief that they would be attacked in its columns if they didn't. Peggy Joyce was among the witnesses for the Government, as, also, were several film executives.

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The rumor market has been unusually inactive this week. Nothing startling about Cecil B. De Mille's plans, beyond the unconfirmed report that he has closed his deal for the Ince studio.

* * *

Gloria Swanson made the front pages of most of the newspapers with her marriage to the Marquis Henri de la Falaise de la Coudraie, in Paris. Gloria's new husband is a member of a distinguished family and the possessor of two citations for bravery in action, having begun his war service at the age of 17.

* * *

The suggestion offered last week that Secretary Hughes might make a good leader for the Independents brings the report that the suggestion has already been presented to him, but that he could devote but a small part of his time to such matters. Inasmuch, however, as the problems of the Independents are largely such as would call for sound legal and political advice, it might be possible for them to get very substantial value out of a very small part of Mr. Hughes' time. His record speaks for itself.

* * *

Thursday evening was another gala occasion for exhibitors, with Miguel Fleta and Lucy Isabelle Marsh starred in a Victor radio concert broadcast from stations in New York, Providence, Boston, Philadelphia, Pittsburgh, Washington, D. C., Buffalo and Worcester, and a number of other places. Any exhibitor who noticed an unusual number of vacant seats at 9 p. m., eastern time, can draw his own conclusions. And while this concert did not carry the high-light names featured in some of these programs, its actual effect on business ought to be checked very closely. It's time to find out how far such competition is really hurting.

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Next week we go on an expedition into Serial-land, with promise of some adventures well worth while.

Editorial

It's Time to Do Something To Stabilize Attendance

THE motion picture audience, in the aggregate, lacks stability.

Business may be good today, but who knows what it will be tomorrow night?

People go to motion picture shows on an altogether haphazard schedule.

It is largely a case of, "Well, if there isn't anything else to do tonight, let's go to the movies."

If there is something else to do tonight, some exhibitor is out of luck.

Right now, radio is furnishing several millions of people with a forceful inducement to stay at home.

They *have* to stay at home to hear the radio programs.

And a large majority of them have to stay there, anyway, until they have paid off the installments on their sets.

The average American family has just about so much to spend for entertainment.

If the radio dealer gets all the family's entertainment fund in existence, plus a year's mortgage on the future, the outlook for picture patronage is not so good.

Motion pictures made hundreds of thousands of "fans" that the radio folks have cheerfully borrowed. And the radio folks aren't going to return these "fans" to us unless they have to.

But there's probably room enough for motion pictures and radio, without any hard feeling, if we use our heads.

And whether it is radio or any other variety of competition, the motion picture industry isn't called on to sit down and twiddle its thumbs while the other fellow runs off with the girl.

So it is time to quit squawking and to begin working on this very definite problem, viz: The radio has stolen a substantial part of our audience. How are we going to replace what we have lost and when?

When the brand of salesmanship you are using won't sell your goods, there is something wrong with the goods or the salesmanship or both.

In the case of our problem, it is probably safe to assume that there isn't much wrong with the goods. At any rate, motion pictures have improved fast enough with respect to production and presentation so that the *chief* trouble isn't there.

So, all in all, it must be largely at matter of salesmanship.

Which means, in our language, *exploitation.*

What can be wrong with our exploitation?

Well, in the first place, there isn't enough of it. We spend too much effort exploiting our exploitation, too little effort actually doing it.

In the second place, we have a little too much Barnumitis. We resort to Paine's Fireworks

methods perhaps a wee bit too often. In other words, as an industry, we are getting credit for being such a chronic liar that when we tell the truth no one chooses to pay much attention to us.

Third, we don't adopt specific methods of insuring the volume of our repeat business, which leaves our entire field open to invasion by anyone who chooses to butt in with any sort of substitute for the entertainment we are selling.

As to the first of these three items, any exhibitor who can sit idly by, doing nothing while competition steals his trade, deserves what hits him. But the average exhibitor who is doing exactly that waxes indignant when he is charged with neglect and laziness. He is running as much advertising as ever, using posters, lobby displays and other advertising accessories as freely as always. What do you expect of him?

When the house takes fire, you don't expect to meet the situation by turning on the water in the kitchen sink. Yet water is the very thing to use. It is merely a matter of how you use it, how much of it you use and where.

So with exploitation. In an emergency, with attendance falling off and competition gaining ground daily, exploitation must be stepped up to maximum pressure and directed where it will do the most good.

Which means that distributors must provide less half-baked press-books and more soundly planned exploitation helps. And that exhibitors must use those helps to the limit.

As a step in that direction, the National Tie-up Section of Exhibitors Trade Review henceforth will undertake to provide complete exploitation service of thoroughly practical character in connection with the pictures it covers. It will be known as the National Tie-up and Exploitation Section. Under this more comprehensive title it will cover the entire range of exploitation, supplying comprehensive business-building helps that will be of real value to every exhibitor. And it will be shaped constantly with the idea of building public confidence, of shaping exploitation along lines that will compel respect and confidence, without in any way reducing the voltage of exploitation power.

As to the third item, it has been obvious to a good many people, for some time, that the one thing lacking in the selling of motion pictures to the public is the element of continuity. Which has led to the perfectly logical suggestion that serial pictures offer a remedy.

It is perfectly evident, however, that we are not going to get anywhere with soft-soapy suggestions regarding the possibilities of serials.

If serials enter into the situation at all, they enter into it to an extent that calls for specific suggestions and specific action on a very large scale.

Exhibitors Trade Review believes that serial product offers a substantial part of the solution of the whole problem now before the industry. But several questions arise:

What kinds of serial product?

How can such pictures be used?

What can they be made to accomplish?

These questions will be taken up specifically, seriatim, in a Serial Number of Exhibitors Trade Review, to be issued February 14.

Many entirely new phases of the subject will be opened up and discussed in detail in that issue.

Every exhibitor whose attendance figures are unsatisfactory should be on the alert for it, as a source of first-aid to meet a situation which is going to become rapidly more serious unless it is faced squarely and vigorously now.

Watch for the Serial Number next week!

HARRY BERMAN LOOKS FOR RECORD SEASON

Completing a tour of the thirty-five exchanges in various key cities of the country, Harry M. Berman, general sales manager of Film Booking Offices, arrived in Los Angeles convinced that the present year would see a big increase in the motion picture industry, particularly in Hollywood, with a large amount of new outside capital invested in the business, a high pressure production, and a consequent increase in the employment of film stars, directors, artisans and all the personnel of the studios.

"The country at large seems to be on the threshold of a business boom which I believe will be unparalleled in the United States, even in the halcyon days of 1919," said Mr. Berman. "This fact and the undoubted reponse which the public is giving motion pictures and all other forms of entertainment at the present time, indicate that production among many concerns, particularly the independents, will be the largest of any year.

"Bonuses are a fairly good barometer of business conditions, and a great many concerns gave bonuses to their employees at Christmas and New Year's. F. B. O. was among the several film companies that gave a bonus this season, which is excellent proof that the organization finds itself in good shape for the opening of 1925.

Mr. Berman reports that the market for independent pictures is active, and he believes that with the right kind of product no independent ought to complain of sales during the coming year, and that the public itself will support enthusiastically pictures that really entertain.

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TWO MORE F. N. UNITS FOR NEW YORK STUDIOS

Although it was the original plan of Richard A. Rowland, general manager of First National Productions, to produce in the East with only two units, conditions have now been found so favorable in New York that he will have two more units at work before the latest two are completed.

This will mean four units operating at once in New York under the banner of First National Productions. "Chickie" and "The Necessary Evil" are now being made, and the other two to be started shortly will be "The Half Way Girl" and "The Making of O'Malley."

The exteriors of both these photoplays will be taken in Florida, the interiors being "shot" in New York. With four productions running simultaneously, it is Mr. Rowland's plan to engage additional studio space. A deal is now pending whereby First National will lease another big New York studio.

Already since coming East First National has completed in the New York studio two pictures. These were "I Want My Man" and "One Way Street." No sooner had the sets of these beeen struck when the present two were started and the studio is a beehive of industry.

* * *

MOOMAW TO DIRECT ASSOCIATED SERIES

Camera work on Lewis H. Moomaw's feature, tentatively titled, "The Greatest Thing," which is probably the most ambitious screen production ever undertaken by a motion picture company in the Northwest, will be started shortly in and around Portland, Oregon, for Associated Exhibitors' distribution.

Lewis Moomaw, who will be remembered for his estimable endeavor in "The Chechachos," is handling the direction of "The Greatest Thing," and is also author of the story. This is the first of a series of feature pictures to be made by the producer during the coming year under a contract recently negotiated with the Associated Distributors

A scene from F. B. O.'s "Cheap Kisses" in which Vera Reynolds Phillips Smalley and Lincoln Stedman are featured. The scene is but one of the man elaborate sets used in this magnificent production.

organization. Moomaw is now in Los Angeles, where he is lining up a talented array of screen players, headed by Madge Bellamy and Tom Moore.

* * *

HENRY KING TO MAKE TWO FOR RITZ

Jaydee Williams, president of Ritz-Carlton Pictures, at present in Hollywood with his company's Valentino unit, today announces that he has signed Henry King to produce two specials. King will start as soon as he completes the two pictures he is now making for Robert Kane for Paramount release. King's Ritz pictures will be made in Hollywood on an elaborate scale. King directed "White Sister," "Tol'able David," "Sonny," "Twenty-Two and a Half Hour's Leave," "Romola," and others. Williams' activities in Hollywood are being watched with much interest owing to significant changes now taking place in industry. No announcement is made as to the release of the King Pictures.

Bill Yearsley leaves tomorrow for Hollywood to cooperate on preliminary exploitation of the Valentino and King production.

* * *

"PHANTOM OF OPERA" IS COMPLETED

The biggest job ever tackled at Universal City has been completed with the filming of the last "shots" of "The Phantom of the Opera," Carl Laemmle's forthcoming Super-Jewel for 1925. It is heralded as another "Hunchback." It presents Lon Chaney in another weird and gripping role, supported by such stars as Mary Philbin and Norman Kerry, and with a cast headed by such featured players as Gibson Gowland and Arthur Edmund Carew.

Rupert Julian, who is directing the new Universal masterpiece, from the famous novel by Gaston Leroux, this week completed the last bit of camera-work on the picture. It now goes into the cutting stage. Expert cutters and Universal City's pick of sub-title writers, under the supervision of Julian, will work in shifts for several weeks, getting the big picture ready for inspection by the Universal chief, who has just arrived at the Coast to watch the film in its final stage.

* * *

ESPECIALLY FINE STILLS ON "SANDRA"

Sometimes the camermen who operate the motion picture machines place in obscurity the special photographers who get the "stills." The latter are of great importance to exhibitors, for perfect "stills" go a long way in helping with lobby decorations, window cards, and other devices which aid in merchandising the photodrama to the public.

The stills from "Sandra" are a case in point. They are examples of really excellent photography. The man who took them is Marshall De Francisco who is now engaged in the same work on the new Sawyer-Lubin Production "Heart of a Temptress" which will be released through First National.

De Francisco is an "old timer" at the game, even though a youngster in years. He has had a long and varied experience with the best companies in the business, and when he is supervising the still cameras, exhibitors may be sure that they will have display material that is worth while.

Experience!

Nothing can take its place in producing quality

It takes more than one picture to make a Griffith.
It takes more than a few cameramen and a title to make a news reel.
Pathe *invented* the news reel. Pathe has been producing the Pathe News for thirteen years. For thirteen years the work of developing the world wide Pathe News news-getting force has been going on.
The editor of the Pathe News has been its editor for *ten years.* His assistant has been serving the News for twelve. Records of eight, nine, ten and eleven years of service among its cameramen are common.
A novice cannot make a watch. Neither can green men secure great news pictures. The Pathe News staff is made up of *specialists,* men whose fitness has made them survive a hard game. There is *no* substitute for the

PATHE NEWS

FAIRBANKS AT WORK ON NEW PICTURE

The first shooting for Douglas Fairbanks' new picture, "Don Q," will probably occur on January 26, according to information from the Coast.

Donald Crisp, who made "Ponjola," "The Navigator," "Beside the Bonnie Briar Bush," and other notable photoplays, will direct. Jack Cunningham, who did the script for "The Covered Wagon" and other big features, is rapidly bringing the "Don Q" scenario to completion. Ted Reed is production manager.

Although several players have been engaged, no announcements are to be made until next week, when it is hoped that the cast will be complete.

Sets are now being designed by Francesco Cugat, celebrated Spanish artist, and Edward M. Langley, who will be remembered for his art in connection with " The Thief of Bagdad," "Robin Hood," and other Fairbanks productions.

* * *

HAL ROACH FEATURE NEARS COMPLETION

The editing staff of the Hal Roach Studios is now busy at work on the rushes of the production recently filmed on the deserts of Nevada and featuring Rex, the equine star of Pathe's sensational screen success, "King of Wild Horses."

Fred Jackman, who has been directing a company of players at Jackman, Nevada, for the past two months, returned to the studios last week and is supervising the assemblying of the rushes made on the desert. For the first time in the history of motion pictures a genuine drama interspersing love interest with real comedy touches will be enacted on the screen by an animal cast. Human characters enter into the story, but the major portion of the action is said to be carried by the animal members of the cast.

According to advance information from the Coast, in addition to the principal roles enacted by Rex and a beautiful, speckled gray mare known as Lady, the production carries several comedy roles also enacted by dumb brutes. The featured four-footed comedian is a small burro that wandered into camp and was immediately adopted by the company under the name of "Komedy Relief."

* * *

COLORADO THEATRE OWNERS EXPAND

The annual meeting of the Independent Motion Picture Theatre Owners of Colorado was held one day during the past week in the Adams Hotel at Denver, Colo. The meeting resulted in the enlargement of the organization by including the intermountain states served by the Colorado film zone, and will hereafter be called the "Motion Picture Theatre Owners' Association of Colorado and Intermountain States."

H. E. Huffman, who has been president for the past two years, was reelected. A. J. Hamilton, of Denver, was elected vice-president; M. A. Marquand, of Longmont, Colo., second vice-president, and R. W. Bronte, of Yuma, Colo., third vice-president. Max Schubach, of Denver, was reelected secretary and Charles Gillen, of Denver, was reelected treasurer.

The reports received and read disclosed an increased activity of the screen in public service. Plans were discussed concerning the aid of the screen in selling the idea of greater Colorado to Colorado and her visitors. Better pictures and improved standards of showmanship are the aims of this organization and cooperation with officials and civic organizations on constructive efforts.

WILL TRY TO MAKE NEW YORK "BLUE"

There is now talk heard in Albany, N. Y., that certain reformers will shortly introduce a bill in the legislature that will be most drastic in its demands and if passed, would bring New York State back to a real Puritan observance of Sunday. It is said that the Lord's Day Alliance is behind the proposed measure. Great difficulty is being experienced in securing some one to get behind the bill for its introduction. Those favoring the provisions of the bill were in Albany last week and conferred with Assemblyman Burton D. Esmond on the matter. Mr. Esmond is chairman of the codes committee, to which the bill would be referred.

It is a foregone conclusion that even if the bill is introduced it will never get out of committee. Among other things the proposed bill would do away with Sunday movies as well as Sunday baseball, and would go so far even as to prohibit the sale of gasoline to motorists. The bill would allow drug stores to be open for a portion of the day on Sunday, but solely for the filling of prescriptions.

* * *

MARYLAND CENSORS MAKE RECORD

Showing the high standard of motion pictures during 1924, only one film was rejected during the year by the Maryland State Board of Motion Picture Censors, Baltimore. The board reviewed 3,080 original pictures of 9,348 reels and also viewed 2,432 duplicates of 6,200 reels, making a total number of 5,515 pictures viewed during the twelve months.

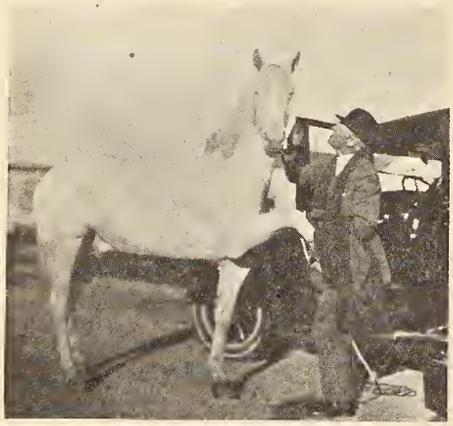
Out of the total 4,611 were approved without change and eliminations or reconstructions were ordered in 897. Four were rejected but three of them were passed after reconstruction.

Charlie Chaplin and his cane will soon appear in United Artists' "The Gold Rush." Probably the cane keeps Charlie warm among the snow and ice that is so very necessary to Alaskan atmosphere.

International Newsreel secured some shots of a thrilling winter sport when the iceboat regatta was held on the Shrewsbury River, N. J.

Helene Chadwick enacts a leading role in Principal Pictures' "The Re-creation of Brian Kent."

Albert E. Smith, President of Vitagraph, broadcasting from Gimbel Bros., New York, tells thousands of listeners his views concerning the motion pictures.



"Good-bye, ole hoss," says Hobart Bosworth to his steed, as he left for the East to appear in First National's "Chickie," a picturization of the book.

Barbara La Marr tells a new one at her party to celebrate the filming of "Heart of a Temptress" released through First National. Seated are Conway Tearle, Henry Hull, Marie Saxon, Louis Bartels and Ann Pennington, Harry Morey, Arnold Daly, Ben Finney, Herb Cruikshank making up the background.

Johnny Hines continues to make the world laugh in the picture now being filmed in Miami, Florida, for East Coast Films, Inc. The name of it is "The Crackerjack." It certainly is that.

"Oi, yoi, de movies! Dot's a business!" says George Sidney, when to escape the lion he kicks "In Hollywood With Potash and Perlmutter" he becomes part of the Roman atmosphere in the First National picture. Argument doesn't help much.

Three Kinks! "Doug," "Jackie," and "Rudy"! "The Kid," and "The Sheik" drop in on "The Thief" to see what the United Artists' star plans as a successor to "The Thief of Bagdad," his last success.

"Glad to know you," says Glenn Hunter to Douglas Fairbanks, Jr. And young "Doug" heartily reciprocates. Glenn stars in "Merton of the Movies," while Doug is a featured player in Paramount's new Irving Willat production.

"Sign on the dotted line," says Eddie Eschmann to Richard Barthelmess as Dick puts his John Hancock on the contract through which First National will distribute his new Inspiration Pictures. Harry Schwalbe and Boyce Smith approve.

Anna May Wong, Oriental beauty in the Patheserial "The Fortieth Door," doesn't mean it. She's just kidding Director Seitz, while Manager MacPherson aids and abetts.

"Knuckle down," The Kid insisted, when it was Jack Dempsey's shot in a recent marble game at Universal City where Jack made ten two-reelers for Universal Film Corporation which have gained national fame as the "Fight and Win" series.

Miss La Marr Entertains

Party to Celebrate Filming of "Heart of a Temptress"

DID you ever go to a "studio party"? With lots of stars, and music, and food,—and—everything? Want to hear about a real one? Well, tune in on this!

Barbara La Marr decided she wanted to give a party to celebrate the conclusion of her latest picture "Heart of a Temptress" adapted from the stage play "Hail and Farewell." So she passed the word to Bert Ennis. Told him to get the crowd together over at the Universal Studios at Fort Lee, N. J., on January 26. And he did. All the rich people drove over in their own cars, and Bert provided eight big limousines for the poor writing folk.

Once inside the big building that crowns one of Fort Lee's high hills, Bert, Al Hall and Director Arthur Sawyer took the crowd in tow, and did the introducing act where introductions were necessary.

Naturally, everybody did not arrive at the same time, so the early comers gossiped about the set on which the final sequences were to be shot. There was a jazz band that would have done credit to any cabaret, and its leader kept it working hard on the very latest selections.

As Florence Reed had originally played the role of heroine in the stage play, she had been nominated guest of honor. And in order that she might have company from "legit" other stage stars were invited. Among them, Henry Hull from "The Youngest"; Lynn Fontaine and Alfred Lunt of "The Guardsman"; Louis Bartels, "The Showoff"; Ann Pennington of "The Follies"; Marie Saxon and Roger Gray from "My Girl," and others.

While waiting for the guests to assemble, those who so desired took advantage of the sighing saxaphones to demonstrate their terpsichorean ability, as it were. Prominent among those who preferred dancing to the fruit punch was Miss La Marr, herself, and if she ever tires of the Kleigs there should be plenty of bookings as a dancer awaiting her.

Barbara La Marr entertains actors of stage and screen as well as a number of film writers at a luncheon held at the Fort Lee studios where she is appearing in "Heart of a Temptress" which will be released through First National.

Arthur Sawyer and Bert Ennis had a little difficulty in persuading the crowd to "be seated," but Miss La Marr and Conway Tearle led the way and with these two celebrities at either end of the long table, the others quickly followed suit. It was a case of finding one's own place, and writers, directors, producers, and actors sat "side by each" while the enthusiastic musicians played "Hail, Hail, the Gang's All Here."

But this was an error. At least one was missing. This was Arnold Daly, who exercised his well-known prerogative of appearing late with the excuse that he had been lost in Jersey City. This fact was considered sufficient calamity, and a gracious hostess pardoned.

Then came a corking good luncheon served by a staff of waiters who appeared miraculously from the thin air. But when the coffee came, the photographic instincts of Directors Sawyer and Phil Rosen got the better of them, and before the bashful press agents, etc., could escape the glare of the lights was upon them.

Trembling before the leveled cameras, they moved into positions indicated through the megaphone, and tried to act unconcerned when the order came to "hold it." It was fun to see how camera shy the non-professionals were, and it will be funnier yet when they see how they look in the "stills."

Everyone was having a wonderful time. Then came a call from an irate city editor inquiring whether or not the wandering reporter from one of the big dailies thought he was a newspaperman or a spoiled darling of the fillums. This rather shocked the writing men and women into a sense of their own unimportance. So Bert called the limousines and they made a center stage exit from the fascinating unreality of the studio to the stern realness of a cold and unsympathetic world.

Then the stage stars recalled that not many hours would elapse before curtain time along Broadway, and they, too departed. Maybe there were some more "rushes" shot after that—and maybe not. Anyway little Katherine Sullivan, who plays "Marie," the maid in the picture—and plays the part excellently, and who also has the reddest hair in the world, hoped that the directors would call it a day. She was busy planning a party of her own, at which she herself would prepare the refreshments.

Oh yes, the cast of "Heart of a Temptress," all very much among those present: Miss La Marr, Conway Tearle, Harry Morey, Arnold Daly, Paul Doucet, Ben Finney, Paul Ricciardi, Florence Auer, Ida Darling, Clifton Webb, William Ricciardi, Florence Billings, Mike Rayle, and Katherine Sullivan. There were too many guests to enumerate. But you may be sure that no newspaper, fan magazine or trade paper was unrepresented. If you don't believe EXHIBITORS TRADE REVIEW was invited—look at the photographs.

P. S. and Extra! At a late hour that night Tammany Young, renowned "gate crasher," who did a bit in the film, was found crying in Times Square. He had got his studios mixed and had missed the party. We didn't have the heart to make him feel any worse, so even now he don't know the half of it.

With THE INDEPENDENT DISTRIBUTORS

IN last week's issue this paper carried an article by Murray Garsson stating that unless the Big Line companies relaxed their hold on the motion picture industry the Independent producer and distributor would be put out of business. Mr. Garsson's statement has caused considerable comment. What do you think about it? We would like to have your views.

New Distributing Organization

Davis Distributing Division Enters Independent Field

AN announcement of unusual interest to independent producers and exchange men is made by J. Charles Davis 2nd., who has just organized the Davis Distributing Division, Incorporated for the handling of Independent productions along what he believes to be exceptionally efficient lines of sales and distribution.

Mr. Davis has had an unusually valuable experience in the Motion Picture field, having been with the largest organizations in the two divisions of the industry, Famous Players-Lasky Corporation of the National companies and Arrow Pictures Corporation in the Independent field.

Previous to his entry into the film industry he was salesmanager on the staff of one of the best known corporations selling a nation-wide service, having reached that position from a small beginning as a member of their field force. In pictures his experience covers production, exchange work, publicity, advertising, exploitation and selling.

J. Charles Davis, 2nd, organizer of the Davis Distributing Division, Inc., who will enter the independent field with an imposing list of feature productions.

J. K. Adams, former director of publicity and advertising for Arrow Pictures, who comes to the new company as vice-president, and a successful career in pictures.

In an interview regarding his plans Mr. Davis said, "For some time I have believed that industries older than ours are using sales methods that are more efficient and an improvement upon some of those now general in the Independent field of Motion Pictures.

"The basis of these is that it is not enough to *sell* the dealer. The live, wide-awake manufacturers must help the dealer move the goods off his shelves into the hands of the consumer and thus make room for new goods. The average dealer, no matter what line he is in, is not a natural born salesman and needs all the help he can get to keep the goods moving rapidly.

"With this in mind, I have formed the Davis Distributing Division, Inc., for what I believe to be the more efficient handling of Independent productions. Naturally, the personnel of the new organization is most important and I have been fortunate in securing as vice president J. K. Adams who has just resigned as Director of Publicity and Advertising of Arrow Pictures Corporation.

"Mr. Adams has had long experience in newpaper and magazine work, having held such positions as Advertising Manager of "The Home Magazine," "The Woman's Magazine" and "The Scientific American." His work as president of The Rotograph Company, manufacturers of black and white lobby photos, as well as his connection with the Ritchey Lithographing Company, gives him a technical knowledge of advertising and accesories that will be of the greatest value to our customers.

"For the important post of Treasurer it has been my singular good luck to interest Oscar Gunkle, who is a veritable anchor of business sagacity and acumen.

"Almost a lifetime spent as general manager of the Standard Oil Company in the Near East as well as many other foreign countries in the world has given him an experience and breadth of vision that it is the fortune of few men to attain.

"Quality and quantity of product for a distributing company is a vital necessity and we are starting off with a splendid line-up of attractions both finished and to be made.

Oscar Gunkle, who has been named treasurer, is well-known for his business ability. He is Honorary Vice President of the Chamber of Commerce of the Near East.

"THE MAD DANCER" IS COMPLETED FOR JANS

William B. Laub has completed the cutting and editing of Herman F. Jans' latest feature, "The Mad Dancer," which features Ann Pennington, through the courtesy of Florenz Ziegfeld; Johnnie Walker and Vincent Lopez and his Band.

Laub will now begin the work of preparing the scenario for "Ermine and Rhinestones," the third of the new series of six Jans productions.

* * *

WELL KNOWN NAMES IN STEINER PICTURE

Crawford Kent, Niles Welch, Welbourne McDowell, Dorris Dare, Joseph Kilgour, Wilfred Lucas, Robert Ellis, Helen Lynch, Eddie Phillips, Earl Williams and several other well known names are being added to the cast of Edith Thornton's third offering for the William Steiner Productions. "Virtue's Revolt" and "On Probation" have both met the approval of the trade, the third release will deal with a most important subject, and is written by a well-known author. More regarding the third subject will be given out next week.

* * *

SECOND BUTTERFLY COMEDY READY

W. Ray Johnston, president of Rayart Pictures, announces that "The Raid," second of the Butterfly Comedies produced by Sherwood MacDonald for Rayart release, has been received in New York. The cast includes Joe Banner, Gloria Joy, Max Asher, Kewpie King, Dorothy Cleveland, Howard Higbee and Butterfly Chorus.

* * *

HERMAN JANS MAKING KEY CITY TOUR

Herman F. Jans, president of Jans Productions, Inc., left last week for a trip around the circuit of key cities in the interests of the series of six new productions he is producing for the independent market.

He will close up what little territory still remains and arrange for premiere showings of the first two features in the series "Playthings of Desire," featuring Estelle Taylor and Mahlon Hamilton; and "The Mad Dancer," with Ann Pennington, Johnnie Walker and Vincent Lopez, both of which have been completed and are ready for presentation.

Mr. Jans will be out of the city for probably ten days or two weeks and on his return will begin preparation for the filming of the third production in the series. It will be "Ermine and Rhinestones," by Louise Winter, but as yet no casting has been done nor has it been determined at what studio the picture will be made.

ELFELT COMPLETES A TOUR OF COUNTRY

With Clifford S. Elfelt back at his desk after a tour of the United States in the interest of his company, things are humming at the home offices of the well-known producing and distributing organization. Lavish preparations are being made for production of several series of pictures to be released during the ensuing months to independent film exchanges throughout the country.

Within a fortnight at least three companies will be at work under the Elfelt banner and two other units are scheduled to be under way by the middle of next month.

According to Elfelt, 1925 is to be a big year for the independent film producer and distributor. What with an acute shortage of quality screen entertainment and with the great "trust" producing companies unable to supply the actual demand being made by exhibitors for high class films, the smaller producers will have an opportunity to dispose of his product at substantial profit—something he has not been able to do for many years.

"We anticipate a big year," explained Elfelt, "and as a result are prepared to supply the market with the desired pictures . Our company will release at least thirty feature productions during the current year and each of these photoplays will be a special in every respect.

A greater part of the Elfelt product for the current year has already been contracted for, hence, the young executive will now devote all of his time to production.

* * *

CHADWICK SIXTH IS IN PRODUCTION

"The Midnight Girl," the sixth production of the Chadwick Nine, went into production this week at the Long Island studios, under the direction of Wilfred Noy, producers of the "The Lost Chord" and "The Fast Pace." Lila Lee, who has recently completed a production for Famous Players, heads the cast, which includes Garreth Hughes, Dolores Cassinelli, Charlotte Walker, Frank Andrews and several other well-known players who will be announced.

Don't Ring The Curfew!

THE CURFEW bell

* * *

MEANS NOTHING in

* * *

THE LIFE of

* * *

"THE MIDNIGHT GIRL"

* * *

STARRING LILA LEE

* * *

WHEN YOU play

* * *

THIS LILA LEE SPECIAL

* * *

"THE MIDNIGHT GIRL"

* * *

WILL REJOICE with you

* * *

AT MIDNIGHT when

* * *

YOU COUNT up!

One of

The Chadwick 9

That Is That!

729 Seventh Avenue, New York City
J. E. Chadwick, President

Foreign Rights Controlled by Simmonds-Kann Enterprises, Inc.
729 Seventh Avenue, New York City

Above is a scene on location while Rayart's "Battling Brewster" was being filmed. This serial is full of thrills and keeps the spectator on edge every minute. At the extreme right is George Blaisdell, West Coast production manager for Rayart.

Above is a wonderful likeness of "Bullet," Leo Maloney's dog who appears in pictures with his master. His latest is "The Trouble Buster" for Steiner release.

LEO MALONEY'S DOG A PERSISTENT TROOPER

"Bullet" the dog with the human brain, owned and trained by Leo Maloney, has gained such a world wide reputation, that fans have taken to writing letters to "Bullet" which gives Leo's secretary almost double the work in answering them. This is not just another dog story, but a story about a most unusual dog. "Bullets" and his master are absolutely inseparable, after breakfast each morning "Bullets" takes his seat in Leo's car, and waits for his master. If "Bullet" is not cast for a part in a new production, nothing but chains can hold him out of the picture, he just figures that he belongs, and if "Pico" the wonder horse is in the picture and "Bullet" is out of it, a howl goes up that can be heard in the next county.

One day out at Martins Ranch in the Dark Canyon district about thirty miles from Los Angeles, "Bullet" was locked in a barn in order to keep him out of scenes. "Bullet" actually climbed a ladder to the hay loft and made a most sensational jump from an open door to the ground below which jarred him considerable, but he soon recovered and ran almost two miles to where Leo was on location and in the midst of a scene with the heavy, which did not call for any dog interference "Bullet" made a flying leap for the heavy, it was so unexpected and so realistic that when the rushes were ran at the laboratory the scene was left in and even more business added for "Bullet." One day Leo locked "Bullett" in his bungalow on Beechwood Drive, Hollywood, while he went to Mint Canyon to get desert scenes, "Bullet" howled all day long and far into the night.

They were still at it when Leo got home in the wee small hours of the morning, and there were many others howling the next day, all neighbors who threatened to lodge a complaint with the Humane Society, this put an end to leaving "Bullet" home alone, so he goes with his master regardless of whom, or where it may be, and if he is not cast for his bit, he is perturbed, and he don't hesitate to let the world know it, he has a good strong barytone bark, and he can howl to beat the band. In Leo's latest picture for the William Steiner Production "Bullet" has a part in which he almost steals the play from his Boss. It is called "The Trouble Buster" written by Ford Beebe, and in it "Bullet" is most of the Star's trouble.

* * *

TWO NEW SERIES FOR GOTHAM PRODUCTIONS

Of general interest to Independent Exchange men throughout the country is the announcement by Samuel Sax, President and General Manager of the Lumas Film Corporation that plans have been made to produce and distribute two series of special Gotham Productions, each series to consist of six Super features, adapted from well known books and plays and presented with casts of well-known and proven box-office value.

Mr. Sax, who is at present in New York closing contracts for his stories, will shortly leave for the West Coast where he will personally supervise the productions.

In line with his announced policy of offering his franchise holders every possible assistance, Mr. Sax has arranged to enlarge his publicity and advertising departments which will cover Regionals, Daily Papers and Fan Magazines as well as trade papers. Plans are now under way for an intensive advertising campaign which will cover every possible angle, details of which will be announced at a later date.

Immediately upon Mr. Sax's arrival in Hollywood, production will start on the first of his season's pictures. A complete list of all titles and stars for the two new series will be announced in a short time.

Prints of "The Night Ship" the fourth of the present series of six Gotham Productions, has arrived in the New York office and will shortly be shipped to franchise holders.

"The Night Ship," which was directed by Henry McCarthy, is a thrilling sea story which boasts of an all-star cast including such well-known names as Mary Carr, Robert Gordon, Tom Santchi, Charles Sellon, Margaret Fielding, Willis Marks and Charlie Mack.

* * *

GOLD MEDAL PICTURES IS ORGANIZED

A new motion picture company has just been formed to produce photoplays under the banner of the Gold Medal Pictures, Inc.

The organization consists of Paul Gerson, Alfred A. Grasso, who will have charge of all producing activities, and the following group of prominent Los Angeles and Hollywood business men: R. B. Bowles, J. B. Brokaw, R. E. Bunch, E. S. Campbell, F. B. Davison, J. W. Earl, Paul Gerson, E. C. Gird, Alfred A. Grasso, James L. Howard, John S. Jackson, J. A. Knudson, A. J. Knudson, A. J. Meents, George M. Pearson, Arthur S. Walter, James N. Warrington, and Frank E. Woodley.

Ken Maynard is shown above in a scene from Elfelt's production "$50,000 Reward." The picture is packed with thrills.

The officers of this new corporation are Frank E. Woodley, President, Paul Gerson, Vice-President, F. B. Davison, Secretary and Arthur S. Walther, Treasurer.

Mr. Gerson, of the Paul Gerson Dramatic School, of Hollywood, has an enviable career on the legitimate stage and in pictures having been leading man with Mrs. Fisk, E. H. Sothern, Julia Marlowe, Olga Nethersole, Otis Skinner, Lew Morrison and starring for several years on both the Eastern and Western circuits in his own acts. The Paul Gerson Pictures Corporation in San Francisco Pictures Corporation, Business Manager and Personal Representative for Lon Chaney, Wallace Worsley, William V. Mong, Virginia Lee Corbin, Perley Poore Sheehan, etc., etc.

The Gold Medal Pictures, Inc. is producing its initial series of pictures at the California Studios in Hollywood.

LEO MALONEY

IN

Another Knockout

"The TROUBLE BUSTER"

WRITTEN BY

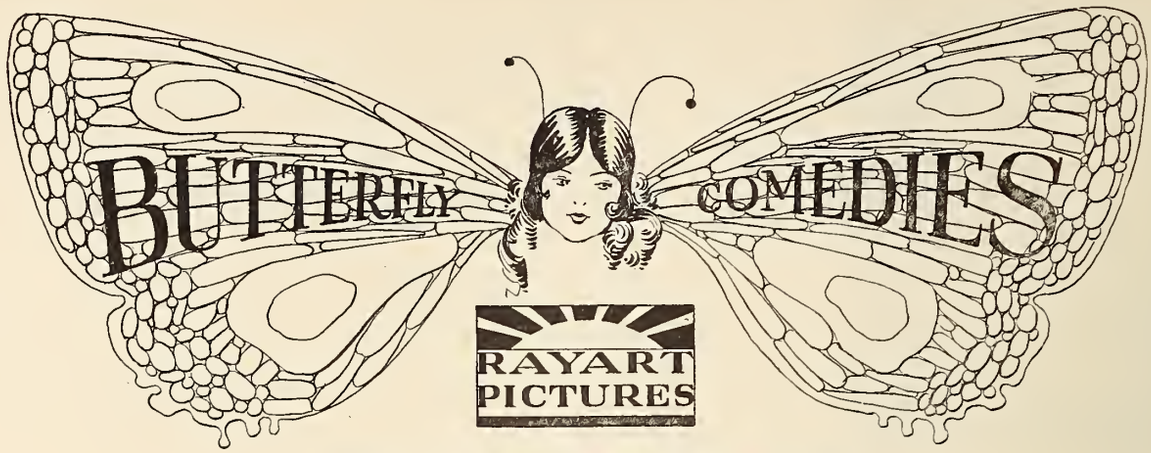
FORD BEEBE

Book it from the Franchise Holder in your territory

A

WILLIAM STEINER PRODUCTION

220-W. 42nd St., New York City



Foreign Distributors: RICHMOUNT PICTURES
RAYART PICTURES CORPORATION
723 Seventh Avenue, New York

I. E. CHADWICK LEAVES FOR LOS ANGELES

I. E. Chadwick, president of the Chadwick Pictures Corporation, left New York last Thursday for an extended stay in Los Angeles. He is expected to remain at the company's West Coast production headquarters for several months.

The reason for Mr. Chadwick's protracted visit in California was announced at the offices of the corporation yesterday as follows:

"With 'The Midnight Girl,' starring Lila Lee, the sixth of the Chadwick Nine, now in production at the Long Island studios, Mr Chadwick is leaving for California to supervise personally the making of 'Sunshine of Paradise Alley' and 'The Romance of an Actress,' two other special productions on the company's 1924-1925 schedule.

"At the same time, Mr. Chadwick will make preparations for the first productions on the company's 1925-26 schedule. The first of these will be a screen version of Louis K. Anspacher's great American drama, 'The Unchastened Woman,' which will provide the vehicle for the return of Theda Bara, one of most sensational stars in the history of motion pictures. Another production to be starred shortly is 'American Pluck,' the first of the George Walsh romantic comedy-dramas. It is expected that the casts of all four productions will be announced within the next two weeks."

* * *

C.B.C. ANNOUNCES NEW FAIRBANKS SERIES

With the completion and release of "The Fearless Lover," C. B. C. has completed its series of eight Perfection Pictures, as announced at the beginning of last season. This series was one composed of all sure-fire action pictures of as fine a grade as could be made and still be let at a very moderate rental.

The producers themselves need no words to tell of the success which has met this series of pictures. The exhibitor reports printed from time to time in the trade papers tell the story.

With the experience gained from this last series C. B. C. has entered the lists with the announcement of another series of fast, clean action pictures, also to be known as the Perfection Series.

William Fairbanks has been signed for the whole of the coming year to play the lead in this series. The series will consist of a minimum of six productions. Fight stories, racing stories and dramas of the action class will be the material drawn from.

The casts will be made up of a number of well-known people such as were used to good effect in the last series. The photography and sets will be taken from the regular equipment of the producing studios and a number of new sets will be added to the equipment for the new year.

The directors will be the same men who do the big specials which are made in the Columbia Series. A number of exchange men have by letter and in person signified their desire to have another Perfection series to be produced on the same basis as the last.

Titles and stories for this series will be definitely announced in the very near future.

* * *

GOLDBERG TO SPEND $500,000

Just prior to the departure of Jesse J. Goldburg, President of the Independent Pictures Corporation, for his west coast studios last week, announcement was made from the eastern executive offices of the Corporation to the effect that they had completed the program of production for the year 1925-1926 and the sum of one-half million dollars has been set aside to be devoted solely to production activities.

This is possibly the largest sum of money appropriated by any individual independent producer or distributing organization for one year's program.

* * *

"SUPER-SPEED" REED HOWE'S BEST

"Reed Howes' newest is his greatest," says W. Ray Johnson, head of Rayart, this week in enthusiastically commenting on the new Harry J. Brown release, "Super-Speed," starring Reed Howes with Mildred Harris, and directed by Albert Rogell.

The picture is said by all who have seen it to be the best thing ever done by Rogell or Brown and will do much toward putting young Howes forward as a comedy-drama stunt star. The recent Ascot motor speedway cases form a big part in the picture, young Howes driving a motor car at top speed with some of the foremost racing drivers of the country.

A special advertising and publicity campaign is being put out on this picture and for that reason the picture is being held back for March instead of February release.

Johnny Hines is eavesdropping on Sigrid Holmquist and her friend in a scene from C. C. Burr's "The Crackerjack" which is now being filmed in Miami, Florida.

CRANFIELD & CLARKE

HAVE

Pictures—That please
That are different
That draw the crowd

FOR EXAMPLE

FLORA Le BRETON

IN
A

'SOUL'S AWAKENING'

IS
A

RECORD BREAKER

Other Big Productions Coming

CRANFIELD & CLARKE, Inc.
729 Seventh Ave., New York

GOLDBURG OFFERS SCENARIO PRIZES

Jesse J. Goldburg, President of Independent Pictures Corporation, is offering four cash prizes for the best original story submitted by the members of the Photoplay Writing Class in charge of Mrs. Frances Taylor Patterson at Columbia University.

The announcement of this scenario contest, made this week by Mr. Goldburg, calls for the submission of a synopsis of an original story not exceeding five thousand words; the winning story must be of the type known in the moving picture industry as a western, a semi-western, or what is characterized as a Texas ranger story.

The contest is limited, states the announcement, to all members of Mrs. Patterson's Photoplay Classes at Columbia, and such sub-divisions as she, or the University, may select. The stories are to be submitted within the next thirty days, and the awards are scheduled to be made within three weeks of the closing date.

The judges of the contest will be Mrs. Florence Taylor Patterson, a member of the faculty of Columbia University, and Jesse J. Goldburg.

It is planned to submit the winning story to the continuity classes of Columbia University for the purpose of obtaining a proper continuity of the story. Mr. Goldburg intends to offer an additional prize for the continuity selected.

According to the rules of the contest, both screen and advertising credit will be given to the author, and only the world moving picture rights are reserved by Mr. Goldburg, for his use.

In explaining the purpose and the rules of the contest to the students of Columbia University last night, Mr. Goldburg said:

"You all know it is the idea that counts. And the best idea in the world can be told in brief concise English of which motion picture synopses are made. The world is full of original ideas and themes that even with the flood of stories published and unpublished have not by any means been discovered. It is up to us to find them. And in order to do so, we must go directly to the source of supply just as we go to the store to buy our fruit and vegetables and other necessary commodities.

"Our colleges seem to me to be a very fertile and unused field for ideas. And I believe in encouraging the student with contests of this kind. I feel certain right here in this classroom there are enough ideas, your brain children floating around in the ether, to keep me busy making pictures for the next ten years, and that is why I am launching this contest. It seems quite obvious to me that you must have original and ingenious thoughts, else you would not take the time and the trouble to be enrolled in this class. I am taking great pleasure in offering you the opportunity of demonstrating the originality you were born with, and the technical skill Mrs. Patterson has directed in you.

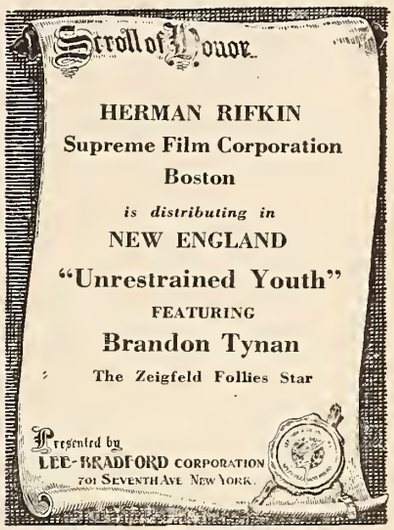
"I am expecting some big things from this contest, and I know I shall not be disappointed."

* * *

A scene from one of Franklyn Farnum's latest pictures of his series for Independent Pictures. Farnum has a large following of fans for his Western thrillers.

C. & C. ADD TERRITORY

Messrs. Cranfield & Clarke announce that they have closed the following additional territories: M. H. L. Muir, Advance Film Exchange, of Minneapolis; Mr. Donohue, Imerpial Pictures, of Philadelphia; Security Pictures, of Chicago, Ill.; Standard Film Exchange, of Pittsburgh. This makes about seventy percent of the U. S. now closed.



Where to Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Ctreet.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 14 Piedmont So.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 S. Wabash Av.
Chi—6 Security Pictures, 808 S. Wabash Ave.

CINCINNATI. Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Ent. (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods., Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Texas
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Ave.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St. Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mexico.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANOPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY. Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—1 Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist. Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 S. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.
Min—4 Advance Pictures, 306 Film Exch. Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—3 Dependable Pict. Corp., 729-7th Ave. N. Y.
NY—4 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine St.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service 1026 Forbes St.
Pit—4 Standard Film Exch. 1030 Forbes St.

SALT LAKE CITY. Utah
SLC— Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF—1 All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Av.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.
SL—2 Sam Warner, United Film Exchange 3314 Lindel Blvd.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Avenue.

TORONTO, CAN.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprise, 220 W. 42nd St
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

News of Exhibitor Activities

JUDGE HELPS EXPLOIT PICTURE

Occasionally fate beats the exploitation man to the goal. That happened in Kansas City Tuesday. Well advertised though Mrs. Wallace Reid was, it remained for Judge James A. Kennedy of the North Side Municipal Court to spring the real "bust" of Mrs. Reid's premiere appearance in Kansas City in conjunction with "Broken Laws," which was showing at the Newman Theatre. Mrs. Reid made a talk before several women's clubs and civic organizations. So well liked was her address on law and order that Judge Kennedy concluded it would be a good idea to allow Mrs. Reid to sit as judge and dispose of a dozen or so reckless driving cases, instructing her as to minimum and maximum fines. Many an embarrassed motorist looked up into her face as she calmly said:

"Three dollars and costs for you—and don't let it happen again!"

And no "make believe" fines were among the lot.

* * *

KANSAS CITY POLICE CATCH BANDITS

Kansas City police believe they have under arrest four men who participated in the recent $15,000 hold-up of the Newman theatre. They are Tony Gulotta, Manuel Toyer, Charles School and William Johnson. All are youths. Gulotta was found to possess a revolver taken from a detective, who was serving as a bodyguard for Gus Eyssel, treasurer of the theatre, when the hold-up occurred at the door of the bank to which the money was being transferred.

* * *

"KNOW YOUR TOWN" IS A GOOD FEATURE

A unique local feature was the picture, in two editions, which was presented at numerous Ottawa and Hull, Quebec, theatres under the title of "How Well Do You Know Ottawa?" The feature was first screened with out subtitles or other explanatory text and patrons were invited to identify on paper the faces of some 30 prominent business men of the Canadian Capitol who appeared in the reel. Prizes were offered for the best answers and at the close of the contest the picture was again shown for stated periods wth necessary captions.

The Regent Theatre, of which Leonard Bishop is the enterprising manager, had the first run and the other theatres included the Francais, Fern, Columbia and Rex in Ottawa, and the Eden and Laurier Theatres in Hull, Quebec.

Norma Shearer, Metro-Goldwyn-Mayer featured actress, tests out the celluloid spectacles used for viewing stereopticon pictures. Miss Shearer has just completed "Excuse Me," a fast moving picture.

* * *

FREE HAIRCUTS PROVE VERY POPULAR

H. N. Jernberg, manager of the Province Theatre, Winnepeg, Manitoba, opened a barber shop in the ladies waiting room during the week of January 12 when the current attraction was "The Family Secret," starring Baby Peggy. Announcement was made that a "Baby Peggy Bob" would be given to all children between the ages of two and eight years during the presentation of the feature without charge when accompanied by their mothers as patrons of the house. Proficient barbers were engaged by Manager Jernberg for the occasion and there was a remarkable invasion of towsy-headed youngsters for the dual purpose of seeing the show and getting a free haircut.

* * *

MIX GIVES FARRAR A SOMBRERO

Steve Farrar of the Orpheum Theatre, Harrisburg, Ill., is the proud possessor of a big white Stetson hat sent to him by Tom Mix the popular Fox star. Mix wore the hat in the picture "The Last of the Duanes"

Farrar has played every picture that Mix has made and received the hat as an appreciation of his record. During the run of "The Last of the Duanes," at the Orpheum, Farrar had the hat on display in a prominent store in Harrisburg.

* * *

WILL ENTERTAIN CRIPPLED CHILDREN

More than 3000 crippled children of St. Louis are expected to attend a special show at the Missouri Theatre, Grand boulevard at Lucas avenue on the morning of February 23. The entertainment has been arranged by Managing Director Herschel Stuart in conjunction with the local Rotary Club. The Rotarians have arranged to transport the children to and from the theatre. The bill of fare will include feature and comedy pictures, an animal act or two and vocal and musical numbers.

* * *

OREGON TO FIGHT PROPOSED TAX

The Oregon Motion Picture League is assailing the plan proposed by Governor Pierce, of this state, to place a tax on motion pictures to help make up the amount lost to the state by the recent defeat of the state income tax law on a public referendum. C. S. Jensen, president of the League, states that he does not know of any other state in the Union where a state-imposed theatre tax is in effect. Officials of the league declare that the tax would be of a discrim-

This is not a cameramen's convention, it is merely a battery of cameramen who crank while Mack Sennett's bathing beauties and other mirth provokers go through their paces. Mack Sennett's pictures are made exclusively for Pathe release.

Los Angeles police guarding $2,000,000 in First National films as it is loaded on a baggage car for shipment to New York. The consignment consists of "The Only Woman," "Heart Trouble," "In Hollywood With Potash and Perlmutter," "In Every Woman's Life," and "Madonna of the Streets," all sure-fire successes.

inatory nature, taking away from small-salaried people and wage earners what is often their only form of recreation. The theatres at present could not afford to absorb the tax without increasing admission fees, Mr. Jensen says.

* * *

EXHIBITOR INVENTS NEW SCREEN

A silverized net screen, which enables spectators to witness a motion picture and at the same time watch the orchestra performing behind the screen, has been invented by B. F. Moe, manager of the Pine Tree Theatre, Klamath Falls, Oregon, who has already applied for patent rights. The new screen was placed in the theatre for a special midnight matinee, to provide patrons with something unusual in the way of entertainment, and has become the subject of wide comment in motion picture circles. Moe has received large offers for his patent rights from Portland and San Francisco, but so far has refused to part with his invention.

CAROLINA CHAIN EXPANDING

Final steps for the amalgamation and extension of activities of the Stevenson Carolina chain of tneatres was taken the past week when a charter was granted by the state to the Stevenson Theatres, Incorporated, which will be the style name of the new firm, taking over the heretofore individually operated theatres including the Capitol, Raleigh, Liberty and Princess, Henderson; World, Wilson and Everybodys, Greenville.

The sixth theatre in the chain, the new Cameo, Rocky Mount, North Carolina, it is just announced, will have its formal opening Saturday, February 7, one of the best equipped small theatres in the state of North Carolina.

It is stated by S. S. Stevenson, directing head of the chain that head offices will still be maintained in Henderson, North Carolina, where all booking, routing and publicity work for the theatres is handled.

SCHENECTADY STATE TO BE AUCTIONED

There is now every indication that the State Theatre in Schenectady. N. Y., will shortly be sold at auction, the necessary court order having been secured during the past week under the laws of New York State, it will now be necessary to advertise the sale for a certain number of weeks. The house is one of the largest and finest in this part of the country, having been erected two or three years ago.

* * *

PUT NOISY YOUTHS ON PROBATION

In order to curb the exuberant youths of the neighborhood, James Rose, the new owner of the Bijou theatre in Troy, N. Y., has devised a plan of placing the hilarious boys on probation. Those who are found to be too noisy are ejected from the theatre, and then told that they can return only if they behave. The scheme is working out in a most successful way and the house is as quiet and orderly as some of the larger ones in the business center of the city. Mr. Rose, who spent several years as a film salesman, and knows the business thoroughly, is meeting with marked success in his new venture. He is charging a ten and fifteen cent admission and the house is packed each night.

* * *

ROUND TABLE BRIEFS

The Avon Theatre, in Watertown, N. Y., was discovered on fire one morning last week, but the flames were confined to a small area and the damage was slight. The blaze originated from an overheated steampipe.

* * *

A. T. Mallory, of the Starr Theatre in Corinth, N. Y., is far happier these days than during the last several weeks, when an epidemic of scarlet fever prevailed. The ban has been lifted and business at Mr. Mallory's theatre has returned.

* * *

In order to have the quiet during the evening, William Donovan of Tupper Lake, N. Y., gives a daily matinee for school children at 4 o'clock, and allows them to make all the noise they want.

* * *

Dave Seymour, of the Pontiac theatre, in Saranac Lake, N. Y., is a lucky individual. During the recent fire, which swept a section of the business center, flames came so close that they were fought by firemen stationed on the roof of Mr. Seymour's theatre.

* * *

Joe Saperstein, of the Griswold, in Troy, N. Y., plans to take advantage of the fact that Johnny Evers, the well-known baseball player, comes from that city, and will feature a "baseball night" in connection with a showing of a baseball picture.

* * *

The father of William Shirley, manager of Farash Theatres, Inc., in Schenectady, N. Y., was operated upon last week at his home in Buffalo, and Mr. Shirley spent a couple of days there.

* * *

M. E. Silberstein, of the Community Theatre, in Catskill, N. Y., has gone to Florida, where he will spend a few weeks.

* * *

Ben Young, who runs the Big Ben Theatre, the Temple and the Opera House, in Ilion, N. Y., is included in a company just formed, which will erect a new theatre in the Typewriter City this summer.

* * *

Grover Wise, manager of the West End Theatre, Birmingham, Alabama, was an At-

lanta visitor the past week on a motor trip with Lakeland, Florida as his destination.

* * *

The Royal theatre, Tarpon Springs, Florida, formerly managed by H. Pittman, has been purchased by Adolf Gortowtasky, of Albama, Ga., adding this house to his fast growing chain.

* * *

Charles Sears is now operating the Lyric theatre at Boonville, Mo.

* * *

The Rex theatre, Brinkley, Ark., is under the management of L. S. Haven, who also operates the Opera House at Forrest City, Ark.

* * *

The Rex theatre building at Memphis, Tenn., has been purchased by Tom Ballas of the American theatre in that city.

* * *

Mrs. Agnes Collis has resigned her position as biller for F. B. O. She has decided to go to housekeeping. She was with F. B. O. and its predecessors for about nine years.

* * *

Tom Ree of Duquoin, Ill., was among those present when Governor Small of Illinois took the oath of office once more.

* * *

Dominic Frisina of the Elks theatre, Taylorville, Ill., has announced that his daughter born January 5 has been named Rose Maria. A very pretty name for a very pretty baby everyone agrees.

* * *

Exhibitors seen along Picture Row during the week were: Mrs. L. W. Rodges, Cairo, Ill.; Frank Leitz, Mascoutah, Ill.; John Lieber, Pacific, Mo.; Jim Reilly, Alton, Ill.; C. E. Brady, Cape Girardeau, Mo.; S. E. Pertle, Herseyville, Ill.; Bob Cluster, Johnston City, Ill.; Tom Reed, Duquoin, Ill.; Joe Lynam, Whitehall, Ill.; and Henry Imming, Newton, Ill.

* * *

James L. Needham, Jr., is now operating the Kozy theatre at Pocahontas, Ark.

The Lowell theatre, 503 North Broadway, St. Louis, has been purchased by Steve Chulick. It has 700 seats. Ben Schwartz was the former owner.

* * *

P. M. Buxan has purchased the Star theatre, Wheatland, Ind., from J. B. Hawl.

* * *

Lack of power and light forced the Olympic theatre, Clarksville, Mo., to close down for a few days. The electric distribution wires to the town broke.

* * *

The Grand theatre, Macon, Mo., was closed for a few days while repairs were made to the projection machine and operator's booth.

* * *

The Dreamland theatre, Belleville, Ill., has closed. Other houses in this territory reported to be dark include: Little Egypt theatre, Gorham, Ill.; Opera House, Loogootee, Ind.; New Haven theatre, New Haven, Mo.; Cantwell and Isis theatres, Brunswick, Mo.; and houses in Cabool, Mountain View, Winona, Grey Ridge, Dudley and Essex, Mo.

* * *

The Palace theatre is the new name of the Gem theatre at Herrick, Ill. The change was made by J. Frailey new owner of the house.

* * *

C. G. Paisley, home office representative for Producers Distributing Corporation was in town for a few days.

Above is Caroline Deas "The Pearl of Honolulu" who will appear in pictures for Warner Brothers. She is shown with H. M. Warner (right) and Jack Warner (left) in Hollywood.

Jimmy Bradford has quit the film business again to look after private business projects in Quincy, Ill. The vacancy on the Producers Distributing Corporation's sales staff has been filled by Jimmy Arnett. He is traveling Southern Illinois.

* * *

Sam Werner of United Film Service has renewed his contract for the Felix Cat cartoons which show first run at Loew's State.

* * *

The new "Riddle Riders" series of Universal bids fair to "ride" L. B. Metzger, Universal branch manager at Kansis City, to his grave. No sooner does a new chapter arrive than the entire office force makes a break for the projection room, he says.

* * *

L. W. Allen, assistant Vitagraph manager at Kansas City, who has been confined to his bed for several weeks, suffering from mercury poisoning, is expected to be back on the job soon, just in time for the Twenty-eighth anniversary drive.

* * *

George Lodge, Universal booker at Kansas City, received a genuine holiday gift when George B. Howe of the Universal accounting department showed him a system whereby the entire exchange's business could be kept on a single card.

* * *

Office space has been leased at Nineteenth and Main streets by Samuel Harding, president of Capitol Enterprises, which has extensive theatre holdings in the Kansas City territory. The home office formerly was located in the Davidson building, Seventeenth and Main streets.

* * *

Louis Gerbasi has been appointed assistant manager of the Liberty Theatre, Kansas City, to succeed Lee Balsley, who resigned to enter the distributing business.

* * *

Louis P. Kramer's work in exploiting the F. B. O. production, "Broken Laws," in conjunction with the premiere appearance of Mrs. Wallace Reid in Kansas City this week, won the admiration of Kansas City's film colony.

Louise Fazenda is making a plea for her chum, Dorothy Devore, in Warner Brothers' "The Broadway Butterfly." This production is full of human interest and comedy.

PRODUCTION HIGHLIGHTS

WARNER BROS. decided finally to keep the title "The Eleventh Virgin," the novel by Dorothy Day, now being made at their Hollywood studio. Last week it was announced that it had been changed to "The Easiest Road." Further consideration resulted in Warner Bros. being convinced that "The Eleventh Virgin" was a perfect motion picture title, with a big box-office pull, and advertising angle and they decided to retain it.

* * *

LUTHER REED, formerly with Cosmopolitan pictures, has taken temporary quarters at the Paramount Long Island studio where he is adapting John Monk Saunder's story, "The Shock Punch," for the screen. This story will be Richard Dix next picture.

* * *

MAY ALLISON has entered the lists as a screen vampire. She has discarded the role of sweet, clinging heroine in which for years she has starred. Commencing with her present engagement with First National, supporting Milton Sills and Doris Kenyon in "I Want My Man," she intends to portray heavy drama.

* * *

"BEAUTY AND THE BAD MAN" by Peter B. Kyne, the first of the new series of Frank Woods productions through Producers Distributing Corporation, went into production this week in Los Angeles where a number of the exterior scenes will be made before the company is brought to the Peninsula Studios at San Mateo for the interior sequences.

* * *

ERNST LUBITSCH made three important selections this week for roles in the new picture he is directing for Warner Bros. In searching for a perfect type for a rather frolicsome role in the production, he was able to secure Clara Bow, "the perfect flapper," who has won a signal success since her debut two years ago, notably in "This Woman," also made by Warner Bros.

* * *

VICTOR HEERMAN, who directed "The Confidence Man" with Thomas Meighan, has been signed up to direct Mr. Meighan's next picture, "Old Home Week," an original story written by George Ade.

Mr. Heerman will arrive in New York today (Wednesday) from the West Coast with Thomas Geraghty, who has been working on the script with Mr. Ade.

* * *

WILLIAM RICCIARDI, one of the best-known character comedians of stage and screen, will be seen in "Hail and Farewell," the second Sawyer-Lubin production for First National, starring Barbara La Marr and Conway Tearle, which is now being filmed under the direction of Phil Rosen.

Mr. Ricciardi has scored individual successes in such films as "The Humming Bird," starring Gloria Swanson, "Greater Than Marriage," "Man Must Live," "The Side Show of Life," and "The Sainted Devil."

* * *

AUBREY SCOTTO, a member of the editorial staff engaged on "Ben Hur," has returned to the Culver City studios of Metro-Goldwyn-Mayer from Rome. Mr. Scotto has been assigned to the Elinor Glyn production unit and will be film editor of Mrs. Glyn's new production of "Man and Maid."

Dorothy Mackaill is shown having her ticket examined before leaving Los Angeles for New York where she will do "Chickie" for First National. Lew Cody will play the male lead opposite her.

WARNER BROS. added another play this week to their list of big stories that will be made into pictures on the new 1925-26 program when they purchased "The Limited Mail" by Elinor Vance, dear to the hearts of theatregoers when popular priced drama flourished over the Stair & Havlin circuit.

* * *

PATSY RUTH MILLER has signed to remain at the Universal Studio for another feature, upon completion of the feminine lead in House Peter's present vehicle, "Overboard." In the new one she will be featured with Norman Kerry in "Lorraine of the Lions," to be directed by Edward Sedgwick, as one of the "Perfect 36" Universal Jewels for 1925 release. Patsy carries a female Tarzan role part in this.

* * *

"THE ORDEAL," Dale Collins' new best-seller, was purchased this week by Metro-Goldwyn-Mayer. The book, recently published by Albert Knopf, concerns a yachting voyage in which those on board, who are helpless in taking care of themselves on the sea, come under the autocratic domination of one of the crew, who succeeds in making life miserable for them.

* * *

MARJORIE DAW finished her work in a featured role in First National's "One Way Street" and started a new production for Worthy Pictures which is to be called "Haunted Hands" and which will feature William T. Tilden, better known as "Big Bill" Tilden, the world's tennis champion.

* * *

WILFRED NOY had no sooner finished cutting and editing "The Fast Pace," when he was selected by the Chadwick productions to direct "The Midnight Girl," a screen adaptation of Barrett Fort's story, "The Street Singer." Mr. Noy will not return to England, for from all signs he has found a place in the motion picture field here.

* * *

ETHEL CLAYTON, one of the former favorites of the screen returns to picture making. B. P. Schulberg, the producer has successfully brought negotiations between himself and the popular star of several seasons ago to a climax, when she affixed her signature to a contract he offered her, for an important role in his next production "The Mansion of Aching Hearts."

Corporal Potel, representing the San Francisco police department met Elinor Glyn on her arrival in San Francisco to make personal appearances with Metro's "His Hour," at Loew's Warfield Theatre. Miss Glyn is the author of "Three Weeks."

When Dick Barthelmess visited San Francisco he was extended the city's welcome by Mayor James Rolph, Jr., and Captain Paul Logan. Dick's latest picture is "Classmates," a story of West Point which he made for First National.

METRO-GOLDWYN-MAYER'S long heralded and impatiently awaited production of "The Great Divide," directed by Reginald Barker, was given a pre-showing for the first time last week. Irving Thalberg, studio executive, presented the film before a typical Los Angeles neighborhood audience. It was received with immense acclaim, indicating that this ambitious picturization of the William Vaughn Moody stage success is to be one of the outstanding box-office hits of the year.

* * *

ANNA Q. NILSSON and Ben Lyon have been signed by Frank Lloyd Productions for leading roles in Mr. Lloyd's next picture for First National, "The Winds of Chance," from Rex Beach's Alaskan novel of that title.

* * *

AL. CHRISTIE who has just completed the production of "Charley's Aunt" received a gift this week, from an English admirer of the farce that is so unique and appropriate that Producers Distributing Corporation is planning to have it duplicated in quantities and distributed as exploitation material.

* * *

PRODUCTION ON "The Merry Widow" at Metro-Goldwyn-Mayer's studios is proceeding ahead of schedule, word comes from Culver City. In the amount of filming he has already done, Eric von Stroheim, who is directing the big special with Mae Murray and John Gilbert heading a great cast, has made record time.

* * *

"THE SOCIAL EXILE" is a title that First National has chosen for its new Corinne Griffith production, now being made from Zoe Akins' stage success, "Declasse," by Director Robert Vignola.

Photography will, in all probability, be completed upon this production by the end of the week, and Corinne Griffith Productions, Inc., will then begin active preparations for the filming of "The National Anthem."

WILLIAM J. CONNERY of Peninsula Studios at San Mateo announced this week that Percy Heath, one of the best known of the West Coast scenario writers has been engaged to arrange the continuity of "The Awful Truth" from the play by Arthur Richman in which Ina Claire created a sensation on the speaking stage.

* * *

JOHN FRANCIS DILLON has been selected by First National Pictures to direct the picture which it will make at its New York studios from Elinore Meherin's novel, "Chickie," which has been serialized in the Hearst string of newspapers and many others, totalling a circulation of more than twenty million.

Production is scheduled to start this week.

* * *

FIRST NATIONAL has engaged Lloyd Hughes to play the leading male role opposite Colleen Moore in her next production, "The Desert Flower," from the stage play by Don Mullally.

Miss Moore has completed her work in "Sally" and expects to start on the new picture the latter part of January.

* * *

TOM DELMAR and Fred De Silva have been added to the cast of "The Rainbow Trail" Fox Film Corporation's picturization of Zane Grey's story of the same name, starring Tom Mix. This production is scheduled for release in March and will be the last Mix production for the 1924-25 season. It is a sequel to "Riders of the Purple Sage," recently completed by Mix to be released sometime during the month of February.

* * *

ORVILLE CALDWELL was severely injured during the filming of "Sackcloth and Scarlet" the Henry King, Paramount Production, when his horse shied at a piece of wind-blown paper and threw him against a tree. The actor's left leg was caught in the stirrup wrenching the knee so badly that he is now wearing a plaster cast in order to give the torn ligaments a chance to mend.

Hollywood Closeups

Margaret Quimby, former Follies beauty, has been signed to a long term contract by Julius Bernheim, general manager at Universal City. Miss Quimby played opposite Jack Dempsey in some of the "Fight and Win" series he made at Universal, and her work at this time paved her way for a return to Universal as soon as she finished stage engagements in the East.

* * *

Ruth Clifford, recently featured in Frank Lloyd's First National Picture, "Her Husband's Secret," and who married James Cornelius, Jr., three days after leaving the studios, has returned to Hollywood from a month's honeymoon spent in Hawaii. Miss Clifford, who plays an elderly mother in Mr. Lloyd's play, maintains that bathing at Waikiki and enjoying the rare beauty of Hawaii made her feel so girlish that she fears to ever undertake another old lady role for the screen.

* * *

George Fitzmaurice has joined the ranks of Beverly Hills householders. With the purchase of a beautiful knoll overlooking Mrs. Thomas Ince's home, the director has made the first step in his program of building a permanent home for himself in Southern California. Fitzmaurice recently sold his magnificent country place at Great Neck, N. Y.

* * *

Besides being a Continental stage favorite, Aneilka Elter, the Czecko-Slovakian actress, promises to become a vital figure on the silver sheet. She has, to the casual observer, a pleasant, smiling face, but Eric von Stroheim, who has a cunning knack for picking winnrs on the screen, declares that her face is the wickedest face he has ever seen. Miss Elter is to play an interesting role in von Stroheim's new film, "The Merry Widow."

* * *

Wampas please note: Jimmy Finlayson, comedy heavy supreme in Hal Roach pictures and authority on anything discussable, doesn't like publicity. He said so himself. He avows that he never reads the papers, looking for his name, unless he is alone or with somebody, and pays no attention to stories less than one line in length.

* * *

Edmund Lowe has completed "Once in a Lifetime," his current Fox starring vehicle, in which he was directed by Chester Bennett.

Lowe played the role of a young novelist. He went to the scenario department at Fox studios for technical information concerning the ways and habits of writers.

* * *

Charles Bernard Murphy, superintendent of the Zoo at Universal City, is recovering from injuries sustained when a bear which he was working in a picture became unruly and bit the trainer's arm. Murphy was confined in a hospital for several days as the result of blood poisoning.

* * *

Maurice Tourneur may leave motion picture direction for stage direction after another year in Hollywood he told friends who were discussing the difference in the two arts with him yesterday.

"I feel that after more than ten years in pictures I can bring useful knowledge to the stage," he said. "In figuring, in the realism of its settings and in pantomine the screen can teach the stage much."

The Big Little Feature

"Nobody Works But Father"

Fox 2 Reels

The story of a messenger "boy" with a family that looks like an orphan asylum and an oldest son who is eating him out of house and home. Ejected from his home, the son obtains a job as driver in an auto race and after a series of misfortune wins the purse of $5,000 and a bride.

There is very little that is either new or humorous in this Fox comedy. The idea has been worked to death and the star who somewhat resembles Larry Semon is seen in a picture that is faintly reminiscent of one of Larry's more recent releases. The only difference is that the theme is stereotyped and the director has not even worked up any new gags. The race takes up most of the two reels, and there is really nothing introduced that has not been done before. "Nobody Works but Father" may possibly get by in the smaller houses, but even there it would not be wise to lead your patrons to expect too much.

* * *

"Rembrandt"

Universal 1 Reel

This concerns itself with the efforts of a porter who discovers that he has talent with the brush and palette. His picture doesn't quite meet requirements, however, and the assistance of his friends is no great asset.

Burlesque of the broadest kind is this one-reel laugh-provoker, being a travesty on the famous artist, Rembrandt, and one of Hysterical History series. In one amusing scene, the porter's former employer is shown stealing his masterpiece. Victor Protel, who plays the title role, leaves a blank canvas under his arm, but in the course of his journey to the exhibition, a man spills some ink on it, a sign painter daubs it with flaring colors, a day laborer smears it with dirt and an inebriate spills wine on it. When he arrives at the exhibition he is told by the judges that all it lacks is sunrise, and a jealous rival supplies this deficiency when he aims a ripe tomato at the masterpiece. This sequence is particularly amusing, and the film in general is quite up to the standard of the others of the series. You will make no mistake in booking this one.

* * *

"Sea Legs"

Educational 2 Reels

Complications arise when two honeymooners bound for Honolulu discover that the wife has a first-class ticket while the husband's calls for quarters in the steerage. Things liven up when the groom tries to see his bride.

Neal Burns is seen as a forlorn bridegroom who is unfortunate enough to have a berth in the steerage while his newly acquired bride enjoys the superior advantages of first-class passage. When he makes an attempt to see his wife there is the usual amount of wild chasing by the ship's officers, up one deck and down another. One amusing situation takes place when he affectionately pages his wife in tones louder than intended and every old maid on board answers the call. Fairly entertaining, with very little originality but a few good laughs, nevertheless, is this Educational film. Good performances are given by Neal Burns, Vera Steadman and Jack Duffy. The piece was directed by Gil Pratt.

Another Wiley Comedy

Ed. I. Luddy, the director who made "Present Arms," Wanda Wiley's highly successful Century Comedy of several weeks ago, and who also directed the popular young comedienne in "Looking Down," the first Century release of the new year, has just started work on a new two-reeler featuring the same star. It is called "A Lucky Leap."

Two of the charming Century Follies girls who have not yet encountered the critical eye of Ziegfeld. They are appearing at the present time in Century comedies.

Others in the cast are Whitney Raymond, Joe Bonner and Max Asher. Some of the scenes will be taken at Truckee, California.

The House of FEATURETTES

Week of Feb. 1, 1925

Fabian's Rialto, Newark.—Plays "Marvels of Motion," issue "B" for two weeks commencing Jan. 29th.

Fox's Philadelphia.—Plays Animated Hair Cartoon, Issue "E."

Missouri, St. Louis.—Plays Animated Hair Cartoon, Issue "I."

Newmans, Kansas City.—Plays Animated Hair Cartoon, Issue "I."

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.

1600 BROADWAY NEW YORK CITY

Pathe Review No. 6

Pathe 1 reel

The second installment of "The Prettiest Girl I Know" series is the leading subject in Pathe Review No. 6. This installment is entitled "The Movie Actress." It consists of "shots" of the beauties of the screen as selected by famous motion picture directors. Other subjects in the Review are interesting scenes made at "Old Spreewald," the city on the canal, in Battenberg, Germany, and a Pathecolor of Augusta, Georgia, one of the "Visiting Our Own America" series.

This series on the prettiest girls is from the brush of the talented Coles Phillips, and provides some interesting sidelights on the artist's estimate of pulchritude. The shots of Augusta, Georgia, in the "Visiting Our Own America" series, offer a splendid example of what may be accomplished in the way of color photography.

* * *

"The Aggravatin' Kid"

Pathe 1 reel

This has to do with the efforts of a young man to prevent the marriage of his sister. It all proves of no avail, however, and he even tracks them on their honeymoon.

Buddy Messinger plays the part of the "Aggravatin' Kid," and he certainly lives up to his title. In his enthusiasm, either justifiable or not to prevent his sister's marriage, he resorts to no halfway measures, and proves a real pest. In one instance, when his sister's fiance puts one end of a ladder in his car, the other connecting with his sweetheart's window, Buddy dives into the machine and drives away with the embarrasssed suitor at the other end of the ladder. The proverbial uncle turns up with the offer of a small fortune if her husband is a prosperous business man. They engage an expensive home and hubby posses as both the butler and the maid. The deception is discovered, but in the course of the proceeding the uncle comes across his old sweetheart, but in the course of the proceeding the uncles comes across his old sweetheart, and gives them the money in spite of all. There is nothing wildly hilarious about this film, but will undoubtedly prove a satisfactory short subject in the average theatre.

* * *

"Dinky Doodle and Red Riding Hood"

Bray 1 reel

Ever since the Inkwell Cartoons have won such universal popular favor, it was more or less to be expected that other cartoons along the same line would follow, and in this short subject the supposition became a reality. A number of pen and ink characters moving against a real background have found their way to the screen in the persons of Little Red Riding Hood, the wolf and the rest of the familiar nursery ensemble. The producers of this film, while not actually the originators of the idea, are no less deserving of credit than Max Fleischer, for they have treated something not entirely new in a new way. Needless to say, the fable is brought up-to-date by such subtitles as "Now laugh that off," and the result in general is entertaining, the subject being handled skilfully and with an eye to the necessary humor. It will serve as an amusing bit on any program.

Blanche Mehaffey, one of Hal Roach's luminaries who is being co-starred with Glenn Tryon in Pathe comedies. One of her latest was "The Wages of Tin."

NEW CENTURY FILM

"The Aggravatin' Kid," a two-reeler with Hilliard Karr and Buddy Messinger in the leading roles, is the current Century Comedy release through all Universal exchanges.

It was directed by Edward I. Luddy, one of Century's leading gag men and comedy makers. He has made several of the recent Wanda Wiley successes.

In "The Aggravatin' "Kid," Lucille Hutton plays the leading feminine role. The comedy is a hilarious take-off on the antics of two rivals for the attention of a girl. A pair of joy-chasing parents in the girl's home help to complicate the affair. The situations are humorous and the laughs frequent.

"SPORTLIGHT" UNIT STARTS FOR BERMUDA

Headed by John L. Hawkinson a company of players sailed Saturday on the Bermuda Steamship Line for the Bermudas to make scenes for Grantland Rice's "Sportlight" series released by Pathe.

In addition to his cameramen and technical staff Mr. Hawkinson is bringing with him a troup of champion lady swimmers They consist of Aileen Riggin, Helen Waiwright, Gertrude Ederle, Helen Meany, and Virginia Whitemack. The above mentioned girls are all aquatic champions and films they make will be based on water sports.

Grantland Rice's "Sportlights" are fast becoming the leader in the field of one-reel novelties. Based on various sports, these productions to date have covered almost every phase of sporting life. Following his return from the South Mr. Hawkinson plans a trip to the Coast for production work there.

* * *

HAL ROACH SIGNS WHITIES AND GRANT

Two important long term contracts were signed last week on the Hal Roach lot which assures the Pathe organization the appearance of Marjorie Whities and Katherine Grant in the comedies released by this organization for many months to come.

Marjorie Whities is a comparatively new comer to the screen and is a product of the State of Missouri, having been born in Cassville in 1903. Her first work in pictures was with Douglas Fairbanks in "Robin Hood," in which she took a small part. It was following her work in Cecil B. DeMille's "The Golden Bed," that it was decided to put the dark haired girl under contract to appear in Hal Roach comedies.

Katherine Grant began her screen work a short time ago as an extra in an "Our Gang" comedy, and since that time has been forging to the front. Her blonde hair and blue eyes made an instant hit in the Hal Roach pictures. Miss Grant is by no means new to the acting profession, in fact, she was born in it. Her father and mother are both members of the profession, so she comes by her talents naturally.

Harry Langdon is a lamb among a pack of wolves in his latest picture, "Boobs in the Wood" which Mack Sennett made for Pathe. It is a howl and will please.

Wanda Wiley, the charming and scintillating star of Century comedies is taking lessons in self-defense. Century comedies are released through Universal exchanges.

CAST FOR SENNETT FILM

An interesting cast is at work this week on the Mack Sennett lot in a new two-reel comedy being directed by Eddie Cline. Alice Day is being featured in the picture, with Raymond McKee playing the male lead. Barbara Tennant, one of the foremost dramatic actresses of the screen, has an important role, and "Sunshine" Hart and Jack Cooper complete the cast.

With the return of Madeline Hurlock from a holiday vacation spent with her folks in Federalsburg, Maryland, work has been started by Director Del Lord on a new comedy with Miss Hurlock as the leading comedienne. Miss Hurlock while in the East scoured the shops for the latest things in vamping equipment.

In addition to this, two comedies were completed this week on the Mack Sennett lot featuring Ralph Graves. Prints of these comedies are now being rushed East to the Pathe Home Office. The first picture was directed by Eddie Cline under the title of "The Beloved Bozo," and carries a supporting cast consisting of Alice Day, Marvin Lobach, Vernon Dent, William McCall and Eugene Gilbert and Art Rowlands.

The second Ralph Graves comedy, "Bashful Jim," also directed by Eddie Cline, has Alice Day, William McCall and Marvin Lobach in the cast.

EDUCATIONAL NEWS

Two Mermaid Comedies, one Hamilton, one Juvenile and one Christie Comedy will head the Educational Film Exchanges, Inc., releasing schedule for the month of February with a selection of single reel comedy and novelty reels forming the support.

The month will also mark the inauguration of a new series on Educational's program, in "Judge's Crossword Puzzles," which will be released, one each week.

The first week of the month will present the Mermaid Comedy "Step Lightly" with Lige Conley in the leading role and with Ruth Hyatt, Otto Fries and Peg O'Neill in support. "Weak Knees," a Cameo Comedy with Cliff Bowes and Virginia Vance, is the single reel comedy for the week.

"Hooked," starring Lloyd Hamilton, will lead the releases for the week starting Feb. 8. This is one of the most pretentious comedies Hamilton has made this season. It was filmed, for the most part, aboard an ocean

liner ,and many novel and original gags have been incorporated in the two reels. "He Who Gets Sacked," one of the releases of the Earl Hurd Pen and Ink Vaudeville series in cartoon, will be the single reel for the week.

The week of Feb. 15 will present two two-reel comedies, a Christie and a Juvenile. The Christie Comedy will be "Sea Legs," with Neal Burns and Vera Steadman in the leading roles. "Wild Cat Willie," with Jack McHugh and the popular juvenile cast will be the other two reeler for the week, while "Have a Heart," a Cameo Comedy with Cliff Bowes and Virginia Vance will complete the week.

FOUR COMPANIES AT WORK FOR CENTURY

Production at the Hollywood studios of the Century Film Corporation, is booming, according to advices just received from Julius Stern, president of the corporation, who now is directing the making of Century Comedies on the Coast. Four comedy companies are now at work, making films starring the four Century stars who are slated to make pictures under Century's new star series plans.

These four stars are Wanda Wiley, Edna Marian, Al Alt and Edward Gordon. The four directors now at work are Edward L. Luddy, William Watson, Charles Lamont and Noel Smith.

Luddy is directing Wanda Wiley in a two-reeler entitled "Her Lucky Leap." Whitney Raymond, Joe Bonner and Max Ascher are in the cast. This picture will be completed in a few days and the Wanda Wiley company will be ready to start on that star's next picture, "Met by Accident."

William Watson is putting the finishing touches on the Edna Marian comedy, "Plain Luck," a hilarious two-reeler which shows the little blonde comedienne in a series of new screen mishaps.

Thomas Lamont is just beginning work on a new Al Alt comedy with Hilliard Karr, Century's fat comedian, in the chief supporting role. It is called "A Leadpipe Cinch," and will be a take-off on a plumber's adventures. The humorous situations are promised to appeal to people who own their homes and who have plumbing difficulties in their apartments.

The fourth Century company now at work is the Noel Smith unit. That director is handling Edward Gordon in a new comedy called "For Hire." Eddie Gordon is the latest star added to the Century release program. He is a recruit from the vaudeville field and his first work for Century was so promising that he was signed up as a star. "For Hire" promises to be a laugh riot, according to reports from the Coast.

News Reels in Brief

Fox News Vol. 6 No. 33

Boston, Mass., —To relieve the monotony of winter in the barns, horses of State Cavalry have a daily snow frolic. Picture Paragraphs in the Day's News. Boris, another Russian Grand Duke and cousin of late Czar, visits U. S. New York City. —The high and the lowly mourn the passing of Thomas J. Foley, long a leader in Tammany. Miami, Fla. — Aquatic sports season and "Al" White, the Olympic diving champ, does a few fancy flips. Boston, Mass.— Statue of Laddie Boy is being molded from pennies of newsboys as a memorial to Harding. Balboa, Canal Zone.—The Japanese Man O'-'War Idzumo, carrying 200 midshipmen, pays visit to the Panama Canal. Richmond, Va.—Camera catches the sly thief victimizing camps of tourists and reveals he is a little chipmunk. Summer in the West: Winter in the East: Girls in San Francisco bask in balmy breezes at King Neptune's court. Philadelphia—Intrepid workmen "spin" giant cables for bridge over Delaware, world's largest suspension. Hialeah, Fla. — 18,000 racing fans see Corinth win feature at opening of Miami Jockey Club's season.

International News No. 8

Shepperton, England — Flooded rivers wipe out English villages. Thames on annual rampage overflows banks and invades gardens of bungalow colony. 1. Brecon, Wales—Conditions are more serious in the Welsh mountains, where the Brecon river runs wild and the streets become raging torrents.

Seattle, Wash.—Boxer climbs giant trees to keep in training. "Bearcat" Bercot usually starts his day with a little track work on the huge logs. 1. Up a turing fir. 2. Then the real thrill.

Armies of science gather to study total eclipse of sun from ground and air. (An International Special.) 1. At all advantageous points astronomers are preparing delicate instruments of observation, for much scientific theory is to be proved or disproved. 2. New Haven, Conn.—On the grounds of the Yale University Professor Ernest W. Brown makes ready to test the Einstein hypothesis of light. 3. A temporary camera to be equipped with a lens of 68-foot focus with which the corona will be photographed. 4. Photographs are obtained by reflecting the telescopic image into a monster camera. 5. One of the massive observatory telescopes through which science will study the eclipse. 6. How the eclipse will appear to observers at Buffalo, N. Y.; photo-diagram. 7. "Crossing the Hudson" in the vicinity of Poughkeepsie, N. Y. 8. As the phenomena will appear to New Yorkers when total darkness descends for two minutes upon the busy metropolis.

International snapshots from the news of the day. Cairo, Egypt—Swarm of Egyptian police prevent student followers of ex-Premier Zaghloul from staging anti-British demonstrations. 1. St. Louis, Ma.—Latest in milady's footwear show at style show for country's shoe buyers. 2. Pumps may be the style but some of these go all the way up to the shoulder. 3. Cabinet changes—New Year brings unexpected shifts in personnel of President's private council—Secretary of States Hughes resigns to recoup personal fortunes. 4. Frank B. Kellogg, Ambassador to the Court of St. James, succeeds Mr. Hughes as Secretary of States. 5. Charles B. Warren, former Ambassador to Mexico, is named Attorney-General to succeed Harlan F. Stone, appointed to Supreme Court. 'Frisco, Cal.—Canaries require brains to get jobs on stage. Birds (not chickens) must pass intelligence tests to land in chorus trained by Miss C. E. Ramsey. 1. "See-saw, Marjorie Canary." 2. Being yellow, he attempts suicide. 3. To the hospital. 4. Ought to have chains on. 5. Grand finale. Quebec, Canada—ice breakers free Great Lakes shipping from King Winter's frozen grasp. 1. Steel-bowed cutters smash their way through the ice fields in an effort to keep open the waterway.

Cameo COMEDIES

THE same standards of entertainment quality are maintained in the single-reel Cameo Comedies that are so apparent in Educational's longer fun subjects.

No other series of one-reel comedies has ever won a more nearly unanimous verdict of approval from exhibitors.

Careful and intelligent direction, fine acting by such popular players as Cliff Bowes and Virginia Vance, and a wealth of fast action and laughs make Cameo Comedies a reliable asset whenever the program calls for a comedy of this brief length.

"Have A Heart"
"Weak Knees"
"The Mad Rush"
"Have Mercy"
"Cut Loose"
"Watch Your Pep"
"Empty Heads"
"Go Easy"
"No Fooling"
"Desert Blues"
"Cheer Up"
"Don't Fail"

Educational Pictures
"THE SPICE OF THE PROGRAM"

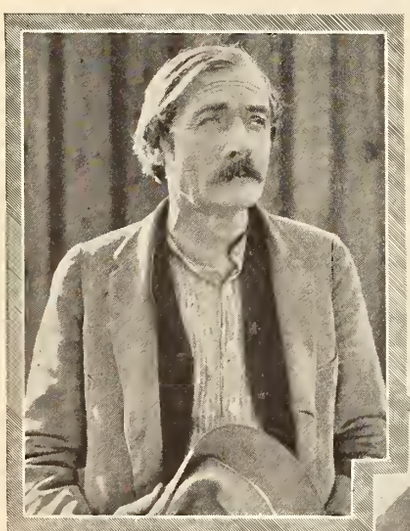
Neal Burns is after the crown relinquished by Benny Leonard in "Easy Pickin's," a new Educational-Christie comedy which was directed by Harold Beaudine.

Odd Character Types in Pathe's "Idaho"

Selection of proper types to correctly picturize historical events is as important to producers as the screen is to exhibitors. Frequently a nation-wide search is conducted to find one man to fit the character needed. This page represents Pathe's success in picking a cast to screen "Idaho" during the gold rush.

WHEN Pathe's directing forces set out to produce their newest serial "Idaho," one of the biggest problems that confronted them was the selection of types. Proper types were absolutely necessary to portray the men and women who lived and reigned, pillaged and labored in that mad rush of gold prospecting in the mining towns of Idaho Territory. Unlike the California rush, Idaho's citizenship knew no law except by their own hands. History records many exciting tales of this mountain stretch of territory exploited during the Civil War by every human type of character seeking adventure.

That is why Pathe's technical engineers searched the country for types that would fit the scenes of sixty years ago. As the photographs on this page indicate, they were successful. In the selection of Bob Irwin, for the role of a bandit with a scar, hundreds of proposed candidates were investigated before a man was found to truly depict the desperate outlaw. In William Quinn, as "Ike Rogers," "an old-time saloon keeper who dealt rum in 1860," Pathe found a type that cannot be confused with the ordinary western gambler and inn keeper. And look at "The Judge" of the Vigilantes, a citizens' committee organized to protect the community against the ravages of villainy. Where could a type be picked that is more accurately correct, historically?



THEN there is William Hale, as "Jones, the storekeeper." Study of his features reveals the true stamp of an honest tradesman upon whom the trying ordeals of the wild mining life buried their furrows deep. Quite different is the type of "Gibbs Murderer No. 1—one of the murderers of Dr. Gibbs." Age does not conceal the villainy of heart so ably staged by Pathe's director. In Fred Da Silva, as "Sam Kellerman, The Bad Man," another type was found that seemed to tax the ingenuity of Pathe's search for a fitting character. Da Silva's hard face depicts the type so necessary to bring out true details. In the selection of Roy Bassett, for the Mystery Man of Idaho's hills, another type of cunning, possessed of a real face of mystery, is revealed.

These types used in Pathe's "Idaho" are interesting. At the top is Basset, the mystery man. Below him is the smooth Quinn as the saloon keeper. Then follows the storekeeper, Wm. Dale. At the left we have the "Judge." The two hard nuts above are known as "Gibb's murderer No. 1" and "Sam Kellerman, the bad-man." The scarred bandit at the right-hand corner is Bob Irwin in a character pose.

And now, that the first three chapters of "Idaho" have reached New York, another box-office headliner is looked forward to. Exhibitors had received advance tips that Pathe would shortly release another serial production.

Back of the new picture is a story based on historical facts of 1860 to 1865 when Idaho Territory represented the gateway to the Far West. It portrays the introduction of law and order into a mining community when the eastern part of the country was engaged in the strife of the Civil War. It covers a period when Vigilante organizations of the west represented the only protection for the people as the Government of the nation had too many problems to solve in its prosecution of war.

IDAHO" uncovers human activties of that vast mountainous region of the western coast. This particular bit of American history has been overlooked by producers of recent pictures. And yet the period of the story offers many stirring, picturesque possibilities for drama production. For just as California attracted thousands with its gold fever, so did Idaho Territory experience a rush to its gold fields. The only difference in the two territories was that Idaho received a wider variety of characters. Men and women, good and bad, some law-abiding and many order-defying, opposed to government rule of any sort, made their way to Idaho. Honest citizens were shortly outnumbered. To protect themselves against pillaging and crime of every kind, they finally were compelled to take the law into their own hands. Many brigands were hung at the hands of the Vigilantes and many years elapsed before the bad blood of the region was forced to migrate.

The Play of The Game

SHOWMANSHIP

Keeping Pace With Progress

What About Tomorrow?

Asks

MILTON D. CRANDALL

Director of Advertising and Publicity
Rowland and Clark Theatres, Pittsburgh, Pa.

DOES your vision stretch beyond Today and catch a glimpse of Tomorrow's problems? Does your showmanship foresight bring you face to face with your future business?

Here is a writer who says that succeeding today and failing tomorrow is not real showmanship. He thinks tomorrow's failure is the result of neglecting child patronage today.

Milton D. Crandall points out that every real showman watches his juvenile patronage. To lay the foundation for your support tomorrow, he explains, is to cater to children today. They are your future theatre-goers. They are the factors who will later determine whether the motion picture industry shall continue to grow or go down in defeat. For the child's dime Today is the adult's half-dollar Tomorrow.

Read Mr. Crandall's article and "size-up" your future prospects, in relation to this most important and vital subject.

EXHIBITORS TRADE REVIEW has under the caption "Showmanship" published many very interesting and illuminative articles on the varied angles of successful advertising aids, exploitation, programs and theatre technique; many have referred to the "Fame of Barnum;" all have contributed their part towards aiding bigger business at the box-office of *today*. But what about *tomorrow?* The cry goes out "business is not as good as it was a year ago," "the people are getting tired of the movies" and similar confessions of poor business at the movie theatres. What is the *Exhibitor* doing to counteract this change in the public pulse? In many instances he is unconsciously aiding his enemies.

The greatest showman is the one who "builds" for the future by providing special showings for the children and their parents. The child's dime to *today* is the adult half-dollar of *tomorrow*. Hundreds of American exhibitors gamble with fate by making the children pay exorbitant admission prices and dismiss their action with the remark: "I would rather have my seats filled with half-dollars."

Organized baseball in many municipalities throughout the land set aside certain days when the turnstiles are opened *free* to the "kids." Organized baseball lends its moral support to amateur sports. The manufacturers of sporting goods encourage funds to provide free gloves, balls, bats, etc., to the youth of the nation. The New York Giant and the Chicago White Sox baseball aggregation toured Europe that the seed of the great American game might take root across the foam. These, to my mind are real examples of *showmanship*.

UNLESS the exhibitor takes steps to increase the number of movie devotees the popularity of the motion picture will surely wane.

ANY exhibitor will tell you his best advertisers are his "kids."

All exhibitors will admit that the cause of ninety percent of all so-called "reform legislation" is based upon the "child plea."

EVERY exhibitor knows that the greatest cause of State censorship is based upon the fact that the State feels called upon to "protect" the children.

With these self-evident facts in their possession, a majority of exhibitors have failed to recognize the importance of catering to the child patrons of his community.

The theatre located in a congested district paying high film rentals, could easily overcome his losses on "child patronage" by having a special showing at his theatre on Saturday morning once a week at which a nominal admission fee could be charged.

The theatre located in a residential section should try and arrange showings after school hours.

Both the downtown and the residential theatres could go a step further, and once a week arrange a special morning show at which there would be presented under the auspices of the Child Conservation League. The Congress of Woman's Clubs or the local Board of Education, a specially selected program at which there could be an admission charge, so that it would be profitable financially as well as make friends for the movie among those who attack it, and at the same time the exhibitor is showing the greatest knowledge of *showmanship* by building his future patronage from the ranks of the children. *That's real movie advertising.*

A REAL showman is the one who can make *money* over the *longest* period of time and elevate his vocation among his fellow exhibitors to the end that show business becomes a *legiti-*

(*Continued on Page* 43)

Exploitation Ideas

Heavy Pulling Power In "The Lost World" Posters

THE unusual angles of the First National "The Lost World" has afforded their advertising and exploitation departments an opportunity for striking posters. The picture deals with the mammoth animals of the day long before our civilization, and it is really masterful the way the directors of the picture were able to put this picturization of Sir Conan Doyle's well-known book across.

The accompanying poster picture is just one sample of the type that is followed throughout the series available for exploitation. Though almost unbelievable, it is nevertheless a fact that these massive beasts actually move and breathe, much to the astonishment of the audience. Posters of this sort will fill your house. Some trick photography adds to the surprises.

One of the series of the posters for First National's "The Lost World." The unusual matter pictured in these posters is a guarantee for S. R. O. attendance.

"GREED" IN FOR TWO TIE-UPS

Two tie-ups and a hot press campaign recently attracted heavy attendance to a showing of Erich von Stroheim's "Greed" at the Valentine Theatre in Toledo, Ohio. The first of these tie-ups resulted in a window display which featured copies of the Frank Norris novel, "McTeague," in the store of LaSalle and Koch, the largest store in the city. The second tie-up achieved a striking display on the very prominent corner occupied by the Boody House Drug Store.

"K, THE UNKNOWN" PICKS A WINNER

Universal's "K, the Unknown" picked a winner of a stunt when it was tied-up with the popular Moon car for a street ballyhoo. The idea was very simple, just a masked man riding through the street in a Moon car. The car is attractive, and people will always stop to look at it. Then the rest of the idea unloaded itself before them.

This tie-up with the "Moon" car brought a big business at the Liberty Theatre (Oklahoma City) when the Universal Jewel "K—the Unknown" was shown.

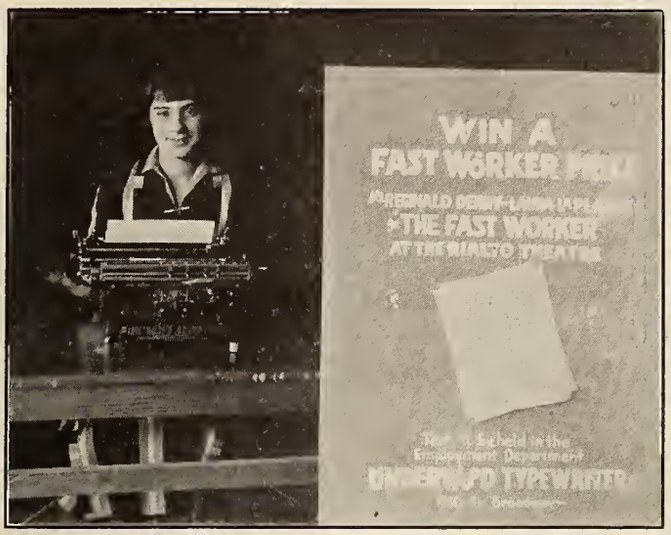
"Greed" Press Book An Excellent Issue

Many New and Unusual Stunts For Live Exploitation Are Explained in Detail

ONE of the best press books that has been seen in many a moon was put out by Metro-Goldwyn in connection with the much discussed von Stroheim picture "Greed." It is called a service book in this instance and it is well named, for in its nineteen pages is contained everything that the exhibitor needs in putting over the film. In addition to the usual list of players, synopsis, catchlines, teaser ads and exploitation stunts there is a wealth of attractive posters, advertisements and cuts for all kind of newspaper and exterior publicity, selling pointers and pages devoted solely to new and unusual tie-up stunts. Then there is a section which deals entirely with theatre front display, lobby decoration and street ballyhoo. In a word it is not only a guide to the exhibitor who books the picture, but is a book of instructions; it leaves nothing unsaid, nothing undone. With this service book in his hand he has everything that is necessary to put over "Greed" in great style.

The usual hackneyed and shopworn ideas that are rehashed from time to time will not be found here, but real live-wire, sure-fire, novel, effective and practical ideas that will appeal to the common sense of any exhibitor, catch the eye of the passerby and pack the house. It gives clippings from reviews from all the prominent dailies, human interest stories centering about the cast, the various interesting events connected with the making of the film, and the most complete set of newspaper advertisements, stills, posters and cut-outs that were ever jammed into so small a space.

Any exhibitor who could not make a success with "Greed" with the wealth of exploitation possibilities which are contained in this press book would be a mighty poor showman, and he certainly could not lay the blame at the feet of those who spent such time and effort in preparing this corking press book.



Roland McCurdy, Universal exploiteer, put on a "Fast Worker" speed contest with the Underwood Typewriter Co. in Los Angeles when the Universal Jewel played Grauman's Rialto. The contest was held in the typewriter company's Employment Department where 750 stenographers are placed in positions monthly. Six tickets were given away as prizes for the fastest workers. The picture on the right is an example of how Harater's Temple Theatre, Toledo, put it over.

Milton Crandall Questions Future

(*Continued from Page* 41)

mate investment for *legitimate* men to engage in. Any person can open the doors of a theatre and do business for a week, but unless his ideas of advertising and community welfare are sound and progressive, he will become either a failure or a singer of the "blues."

The stories of men who left their soda fountains, their workbenches and their candy kitchens to become "theatrical magnates" read like the Arabian Nights in comparison with the movie-mad maidens who flocked to the studio lot to become afflicted with the "Kleigs." These men looked upon the motion picture business only in the eyes of *today;* most of this type have passed on, and today our business is upon a more sound and economical basis. The poor showman is an *enemy* to motion picture progress and to the other men engaged in the business.

Fate has decreed that the motion picture press agent and advertising man shall remain poor enough to be company for the struggling artist who "by the aid of a candle light and a diet of crackers and water" completes his masterpiece; but if the writer ever comes to his work through the mist and fog of this great industrial city to find a "For Sale" sign on the doors of the Rowland and Clark Theatres, I pray for the strength of a Nurmi, to walk to the domicile of the mysterious "Mr. King" or to a certain ranch in Utah, where I may "teapot" enough wealth to purchase these theatres. I need no auditor to give me an account of the business being done *today;* I know *tomorrow* will be prosperous—Clark has the "kids" on his side.

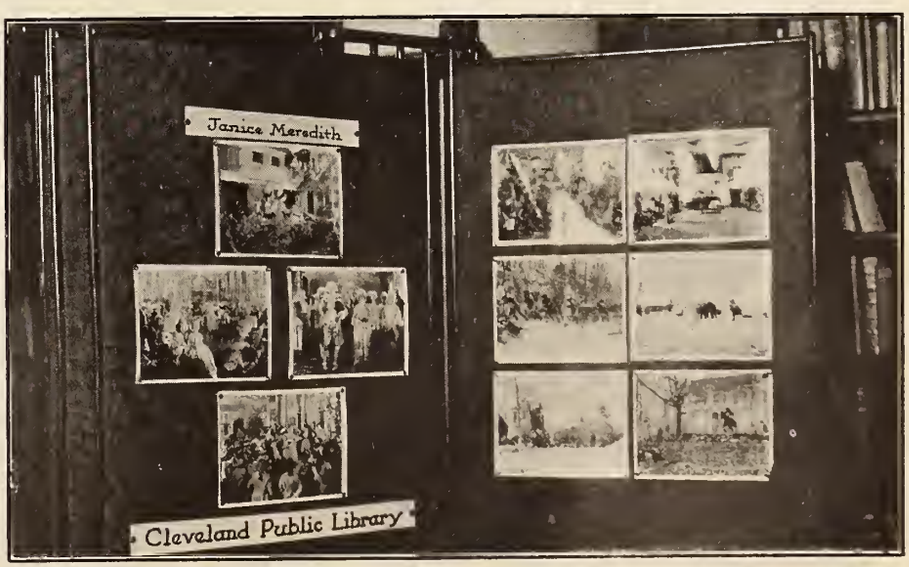
"Janice Meredith" Gets Public Library's Aid

Display of Marion Davies Gowns Also Creates Interest in Production

"JANICE MEREDITH," the Cosmopolitan special starring Marion Davies and released through Metro-Goldwyn was recently effectively advertised through the Cleveland Public Library in connection with its showing at the Stillman Theatre, where, in consequence of an exceptionally active campaign waged by C. C. Deardourff, Metro-Goldwyn publicity representative, it did excellent business.

Deardourff induced the Library to feature stills from the picture on its boards, and to exhibit others above a shelf of historical volumes dealing with the Revolutionary period in American history, including the Paul Leicester Ford novel from which E. Mason Hopper directed the picture.

A large framed portrait of Marion Davies dominated an entire window displaying copies of the novel in the building of the May Company, called the busiest store in northwest Ohio, and created widespread interest in the story. The Stearn Company was also induced to display reproductions of the costumes worn by Miss Davies in the picture, with Harrison Fisher's famous painting of Miss Davies.



The Cleveland Library was one of the important factors in the campaign put over for the Stillman Theatre engagement of Metro's "Janice Meredith." The books displayed all dealt with the Revolutionary period of Janice Meredith's day.

A fine bit of exploitation for Paramount's "The Covered Wagon." Note the marquee display. The wagon itself is a real old prairie schooner which has covered some three thousand miles exploiting the picture in many states.

When the Circle Theatre, Indianapolis, Ind., played Principal Pictures' "The Mine With the Iron Door," the management took advantage of the tie-up with the Winchester Repeating Arms Company to secure this attractive window appeal.

The day when the world would beat a path to the door of the man who built the best mouse trap is gone—or at least, the pressure of present day living does not allow us to wait upon the world that way and come out a winner.

Any Dust on

Surest Way to Keep Dust Is to Have

They put up a great front at the Victoria Theatre, Philadelphia, Pa., for the showing of the great Associated Exhibitors' picture "Dynamite Smith."

A ship cut-out in a draped gilt frame helped business by making an attractive lobby display when the Garrick Theatre, Minneapolis, played First National's "The Sea Hawk."

This is a sample of the sort of paper put out by Preferred Pictures for their production "White Man." It certainly arouses expectations of many thrills which the photodrama fulfills most pleasingly.

A futuristic or cubist conception of a tornado was used to announce the advent of Universal's "The Tornado" in which House Peters returned to the screen and his many enthusiastic fan admirers.

A simple but effective theatre front helped attract patronage when First National's picture "Sundown" played at the Coliseum Theatre, Seattle, Washington, to many crowded houses.

There are two ways to put anything across; one is to drop subtle hints, and the other is to smash the message over. Both are equally effective. The pictures on these pages show how exhibitors have used one or the other method to advantage.

Your Seats?

Your Seats Free From Them Always Occupied

"Listen my children," said Milt Crandall, publicity director for Rowland and Clark Theatres as he staged a "Paul Revere's ride" to help publicize the showing of United Artists' "America" at the Perry Theatre.

When Metro's "Mademoiselle Midnight," in which Mae Murray stars, played in Baltimore, Md., passersby "stopped, looked and listened."

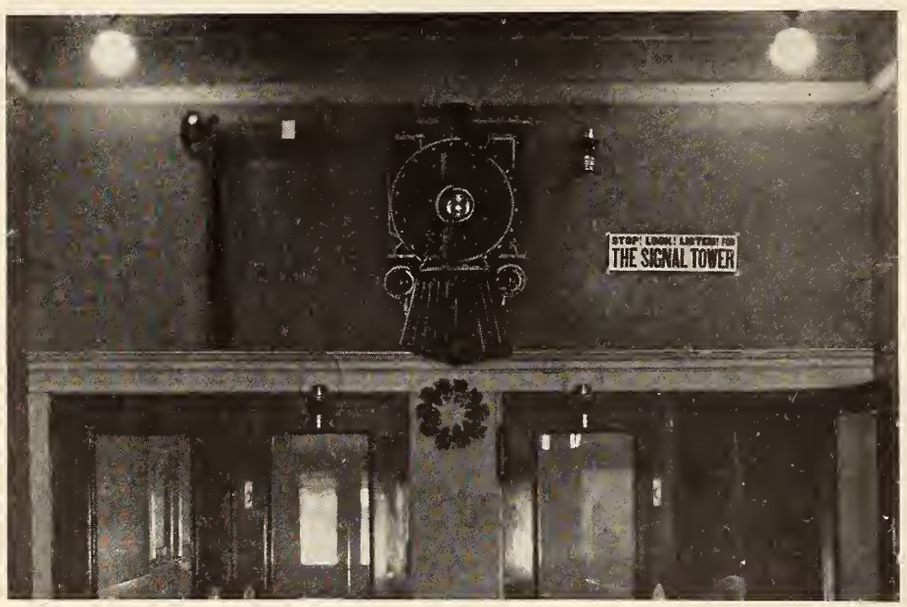
An attractive poster that conveys the thought upon which the Metro picture "So This Is Marriage" is based. The lounge lizard, the pleasure-loving wife and the business-absorbed husband are all portrayed. The litho has proven its ability as a puller and booster of patronage.

Dummy Trains Get Attention!

Novel Ways of Using Dummies Exploited

AN effective but inexpensive lobby display on "The Signal Tower" was arranged by J. C. Brooks, of Universal, for the showing of Universal's great railroad drama at the Washington Theatre, Bay City, Mich. A semaphore and front of an engine, cut from beaverboard and appropriately painted, were installed over the main entrance to the theatre. A small automobile spot, set in the place of the engine's headlight, threw a glaring light upon the floor where a different wording was painted each day such as "Coming, The Signal Tower," "Watch for The Signal Tower," etc. The spot was set at an angle so that the wording could be painted at the side of the lobby where it would not be rubbed out by many feet passing over it. This display was used ten days in advance of the showing as well as during the run of the picture, and caused much comment among the theatre's patrons.

The Merill Theatre in Milwaukee hit it right for the C. B. C. Films Sales Company's "The Midnight Express." The dummy locomotive shown above brought a big house.



This is how the Bay City (Mich.) Washington Theatre fixed up their lobby during the showing of Universal's picture "The Signal Tower."

Paper Breaks Rules for "Peter Pan"

Editorial on "Peter Pan" Allowed in Vancouver Paper for the First Time

FOR the first time in the history of the newspaper, the *Vancouver Daily Sun* published an editorial on a motion picture. The subject was "Peter Pan" and read:

"This week, in 250 picture houses of North America, millions of people are thrilling, for the first time, to the exquisitely written and exquisitely produced story of 'Peter Pan.'

"If the moving picture industry had still to prove its usefulness as a first-class force for delight, culture and entertainment, 'Peter Pan' alone would supply that proof.

"Sir James Barrie is among the first of the world's great playwrights. For the refinement of men's emotions and the purification of men's hearts, his work has contributed in a tremendous degree. His pen has been one of the world's greatest civilizers.

"And this moving picture industry, at which thousands still sneer as a cheap imitation of art, is placing the best of Barrie before 50,000,000 people at a price anyone can afford.

"There has never before been any artistic medium so capable of bringing real art and the refining power of genius into the lives of so many people as the motion picture."

Metro Starts a Woman's Page

METRO-GOLDWYN, it appears, has hit upon one of the best fan publicity stunts that end of the industry has seen. A few months ago J. E. D. Meador of Metro-Goldwyn inaugurated a special Woman's Page Service, edited by a newspaper woman. It was an innovation in national publicity, and more the nature of an experiment, as it was a newspaper service prepared entirely apart from the Metro-Goldwyn "Picture News." It was sent to a mailing list of society and woman's page editors exclusively.

The service has proved so popular that it is extensively used, not only by metropolitan newspapers, including New York dailies, but by mail papers scattered throughout the country.

Will C. Logan, editor and publisher of "The Goodland Herald" of Goodland, Indiana, writes:

"I believe the service is taking with the ladies. I am going to make a regular front page feature of it each week. Now our movie man says that he has booked several Metro-Goldwyn features for next month."

The editor added that the domestic science class of the Goodland high school, of which his daughter was a member, made use of many of the photographs supplied with Metro-Goldwyn's Woman's Page Service."

YALE LOCKS IN TIE-UP

A window display of Yale Locks in one of the largest windows on Main street with a card reading, "Yale Locks stay locked—see 'Locked Doors' at the Strand" was one good unit in the campaign which G. E. Williams, Paramount Exploiteer, put on for the picture in Binghamton, N. Y.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

"A MAN MUST LIVE" MILDLY ENTERTAINING

Story Values Suffer Under The Handicap of Excess Footage

"A MAN MUST LIVE." Paramount Photoplay. Adapted from "Jungle Law," by I. A. R. Wylie. Director, Paul Sloane. Length, 6,116 Feet.

CAST AND SYNOPSIS

Geoffrey Farnell ..... Richard Dix
Mops Collins ..... Jacqueline Logan
Job Hardcastle ..... George Nash
Eleanor Ross-Fayne ..... Edna Murphy
Clive Ross-Fayne ..... Charles Beyer
Mrs. Jaynes ..... Dorothy Walters
Tod Cragge ..... Arthur Housman
Ross-Fayne ..... Lucius Henderson

Before going to war Geoffrey Farnell falls in love with Eleanor Ross-Fayne, who later turns out to be the sister of his comrade Clive. He thinks the latter is killed in action. Returning he becomes a reporter and takes a sick cabaret dancer under his protection. He finds his buddy, Clive, arraigned in court in a dope case and is sent to the latter's home for details, discovering that Eleanor is Clive's sister. The editor agrees not to print the story but does so. Geoffrey whips the editor and is fired. The girl he aided dies. His sweetheart learns the true facts of the case and an unexpected inheritance enables the lovers to wed.

IT is to be feared that Richard Dix's latest starring vehicle will hardly appeal favorably to critical audiences, although O. K. for the program field. Its chief fault is the dreary preamble at the opening stage when a lot of unnecessary footage drags slowly along before anything of particular consequence occurs.

Quality has been ruthlessly sacrified to quantity in filming "A Man Must Live," the story is simply not strong enough to stand the test of being stretched out into seven reels and should have been confined to a smaller compass.

The actual drama docsn't begin to unfold until hero Geoffrey Farnell comes across his buddy, whom he supposes to have been slain in action, but is arrested in connection with a dope case. From then on matters move more rapidly and the human interest angle commences to take hold.

His old comrade suffers from loss of memory owing to a wound received on the battle front and this still further complicates things. Geoffrey is sent by the editor of the newspaper on which he is employed to his buddy's home to dig up fresh material and a really effective punch is administered upon making the discovery that Eleanor, the girl he loves, is Clive's sister.

There is a telling conflict of emotional fervor here which is sustained and strengthened when Geoffrey makes strenuous efforts to have the dope yarn "killed off." The editor promises not to print it, but breaks his word, whereupon there ensues a lively bit of scrapping as Geoffrey exacts vengeance.

A side issue in the shape of an episode where Geoffrey takes home and provides for a sick cabaret girl dancer, who dies later, increases the sentimental urge considerably.

Richard Dix, as the good-hearted reporter, provides a clean-cut character sketch replete with heart appeal. Edna Murphy is charming as his sweetheart and Jacqueline Logan wins favor in the somewhat pitiful role of the cabaret lady.

You can exploit this as a romantic drama with strong heart appeal. Don't promise too much as regards the story. Feature Richard Dix Jacqueline Logan and Edna Murphy.

THRILLS AND PATHOS IN FULL MEASURE

"Women And Gold" Should Prove An Excellent Program Attraction

"WOMEN AND GOLD." Gotham Production Photoplay. Author and Director, James P. Hogan. Length, 6,000 Feet.

CAST AND SYNOPSIS

Dan Barclay ..... Frank Mayo
Mrs. Myra Barclay ..... Sylvia Breamer
Senor Ortego ..... William Davidson
Doc Silver ..... John T. Prince
Humpy ..... James Olivio
Ricardo ..... Loti DuCrow
Carmelita ..... Ina Anson
Dan Barclay, Jr. ..... Frankie Darrow

Mr. and Mrs. Dan Barclay on a vacation in Monte Carlo are compelled to leave when Dan is called away to take charge of a gold mine in South America. The rough life of the mining country makes Myra Barclay desperate and she listens when Don Ortego offers to take her away. Realizing, however, that his intentions are evil, she escapes from him enroute, is injured and lands in a hospital with her memory gone. Dan is jailed for attacking Ortego. Myra recognizes her husband in the prison gang and the shock restores her memory. Dan escapes with another prisoner, Ricardo, who owes Ortego a grudge on his daughter's behalf. Dan goes to Ortego's house to kill him. He is forestalled by his fellow prisoner, who throws a knife which finishes the Don. The Barclays, with their little son, are reunited.

THIS ought to show satisfactory box-office results as a drawing card for the neighborhood and smaller houses. It is frank out-and-out melodrama, with domestic trimmings, travels at a lively pace all the way, drives home innumerable "punch" scenes and registers thrills and pathos in generous measure.

The plot turns on the eternal triangle idea. which is, however, twisted into an original groove, pushes matters a trifle over the verge of probability at times, but will, on the whole, appeal favorably to admirers of melodramatic zip and peppy incident, who are not too insistent on the maintenance of strict logic, so long as the entertaining angle keeps in evidence.

The thrill scenes are the fights between Ortego and Dan Barclay, Myra's struggle with and breakaway from the former, her fall down the mountainside, her recognition of her husband in the prison gang, the recovery of the son and Dan's escape from jail through the storm, followed by his enemy's elimination. These are all uncommonly well staged, and the storm is a triumph of realism.

Little Danny's restoration to his mother is a particularly gripping episode, sure to win the sympathy of all beholders, and one in which Sylvia Breamer successfully demonstrates her ability as an emotional actress.

Miss Breamer's work throughout as the young wife entitles her to claim chief dramatic honors, her portrayal of Myra when the latter has lost her memory being especially convincing and pathetic. Frank Mayo is a capable hero, and that clever juvenile, Frankie Darrow, proves himself a diminutive acrobatic marvel in the role of Barclay Junior. William Davidson puts considerable ginger into the part of villain Ortego, the swarthy, scheming Don, and the support is well balanced.

You needn't be afraid to go after the family trade with this picture. Stress its romantic lure, decisive thrills, the pathetic mother and boy incident and happy climax. Feature Sylvia Breamer and Frank Mayo.

"GOLD HEELS" A RACETRACK FILM

Fox Picture Should Prove Satisfactory Box-Office Attraction

"GOLD HEELS." A Fox Photoplay. Author, Henry Blossom, Jr. Director, W. S. Van Dyke. Length, 6020 Feet.

CAST AND SYNOPSIS

Pert Barlow ..... Peggy Shaw
Checkers ..... Robert Agnew
Push Miller ..... Lucien Littlefield
Kendall, Jr. ..... William N. Bailey
Mr. Barlow ..... Carl Stockdale
Tobe ..... Harry Tracey
Constable ..... James Douglas
Kendall, Sr. ..... Fred Butler

"Checkers" Campbell and "Bush" Miller are two race-track hangers-on in pretty straightened circumstances. They bet their last five dollars on roulette and lose. One of the heavy winners at the game, a young man named Kendall drinks too much and is saved by "Checkers" of being robbed of his winnings. "Checkers" parts with "Push" to drive Kendall home to the small town in which his father is the owner of the hotel. He meets Pert Barlow and decides to stay, securing a position in her father's store. He comes into possession of "Remorse" a broken race horse and trains the animal for the big race. "Checkers" is suspected of stealing a fund for the erection of a new orphanage and has to leave town. It develops that Kendall is the real thief, and he is exposed. "Checkers" wins the race and the girl.

A STORY of the racetrack with plenty of action and fairly well-sustained dramatic suspense is "Gold Heels," adapted from the famous stage play "Checkers" by Henry M. Blossom, Jr. There is nothing in the film that is new either in the narrative itself or the treatment. It is merely another picture devoted to that ever-engrossing subject,—the sport of kings. Wherever melodrama and stories of the steeplechase are popular "Checkers" should prove satisfactory.

The piece runs true to form with the impoverished but honest jockey (who ever heard of such a combination?) winning his spurs with a broken-down race horse in the big event of the season. In spite of his honesty "Checkers" is suspected of a theft and is forced to leave town. With the undaunted spirit of which true heroes are made, however, he returns to spirit away the horse and the lady of his heart. The scenes depicting the race are well executed and exciting with never a suspicion in the mind of any spectator, however, as to the final out come. Honesty is properly rewarded with a purse of $10,000, the villain is exposed in all his sinister scheming, and the two young people have prospects of a rosy future. Such is the way of all melodrama, and if they cheered it in the old days the hurrah is less audible today, although there are still a few simple folk remaining who delight in such things.

The director and title writer have not attempted anything unusual in the way of novel treatment in handling this threadbare theme and the result is that at times it seems unnecessarily dragged out. Moreover it is so perfectly obvious that it is inclined to be just the least bit wearisome.

In the role of the jockey Robert Agnew gives a sincere and pleasing performance, Peggy Shaw makes the heroine sufficiently piquant and lovelorn and Lucien Littlefield gives a good interpretation of the race track sport.

Exploit this as a speedy, fast-moving race-track story with plenty of heart interest. Some vivid stills and cut-outs depicting the horse-race should help.

MAKES SLOW START BUT FINISHES WELL

"Another Man's Wife" Fair Enough Buy For Program Purposes

"ANOTHER MAN'S WIFE." Producers Distributing Corp. Photoplay. Author, Elliott Clawson. Director, Bruce Mitchell. Length, 5,015.

CAST AND SYNOPSIS

John Brand ..... James Kirkwood
Helen Brand ..... Lila Lee
Captain Wolf ..... Wallace Beery
Phillip Cochran ..... Matt Moore
Dancer ..... Zena Keefe
Rum Runner ..... Chester Conklin
Andre Laughlin ..... Donald McDonald

Phillip Cochran and John Brand become acquainted abroad a liner. Brand is in search of his wife, Helen whom he believes to have eloped. At Mazatlan Cochran meets Helen, she protests her innocence. Fearing Brand will kill her Cochran takes her aboard the steamer Alexandria. Brand gets in a fight and is stowed aboard the same steamer by sailors. The vessel collides with a tug towing a liquor barge. Both tug and vessel are sunk. Cochran rescues Helen on a life raft and reaches the barge to which Brand also swims. Cochran is wounded protecting Helen from the drunken barge captain and tells Brand she is not unfaithful. Brand goes to his wife's aid, fights the captain, is getting the worst of it, when Helen shoots the drunkard. Reconciliation follows. All are finally rescued by a U. S. submarine.

AS a program attraction this picture ought to get by in most theatres. It hops off to a rather slow start and wastes a lot of footage in cutbacks dealing with past performances on the part of the two principal characters, but once it strikes its gait the action revolves merrily and sensational happenings come thick and fast.

The theme is melodramatic with a bit of society flavor. The husband's pursuit of his missing wife during the first reel is conducted by that gent with vengeance in view, as he believes her to have skipped out with another man, one Andre Laughlin. Of course, it transpires that she has done nothing of the kind, but merely got herself mixed up in a mist of misunderstandings in the bull-headed way peculiar to many screen heroines. They seem to have a special gift for that sort of thing.

This portion of the yarn isn't very convincing, but once the perils by sea commence the film picks up amazingly in speed and general interest. There's a grand old rough-and-tumble battle between Mexicans and sailors during which hero Brand is slammed down and out for the full count, which leads to his being brought aboard the steamer on which his friend Cochran and wife Helen have taken refuge.

The shipwreck scene is well handled, the rescues exciting, and fresh thrills are in store when the principals land on the rum-runner's barge. First Cochran is wounded by the drunken skipper, then Brand goes to the mat with him and has none the best of the fistic argument until Helen butts in with a handy gun and perforates the captain's hide. Meanwhile Cochran thrown overboard, is saved by a U. S. submarine which comes to the aid of Helen and Brand in the nick of time. The two are reconciled and a good climax achieved.

Wallace Beery is a husky-looking brute in the role of the drunken rum skipper, a part which suits him down to the ground. James Kirkwood plays the hero in efficient style and Lila Lee is O. K. as heroine Helen. Matt Moore makes Cochran a likeable chap, incidentally putting across some good comedy stuff.

The title has drawing possibilities. The fans know that Lila Lee and James Kirkwood were wed not so long ago and you might dwell on this fact in your exploitation. The wreck and rescue scenes should be stressed and the four principals featured.

NAZIMOVA SCORES IN "THE REDEEMING SIN"

Noted Star Gives Fine Performance in Paris Underworld Story

"THE REDEEMING SIN." Vitagraph Photoplay. Author, L. V. Jefferson. Director J. Stuart Blackton. Length, 6,227 Feet.

CAST AND SYNOPSIS

Joan ..... Nazimova
Lupin ..... Lou Tellegen
Paul de Gafilet ..... Carleton D. Miller
Papa Chuchu ..... Otis Harlan
Mere Michi ..... Rosita Marstini

Lupin is the lover of Joan of the Apaches. She is attracted by Paul de Gafilet nobleman and sculptor, visits him in his studio and resolves to abandon her underworld career for his sake. Lupin vows revenge but is frustrated by Joan. The latter's affection for Paul turns to rage when she sees him embracing another woman. Joan joins with her confederates to steal some jewels from a statue of the Madonna in a church. She learns that the woman she is jealous of is Paul's sister, attempts to halt the robbery but fails. Paul is injured by the thieves and Joan held captive. Lupin shows his love for the girl by annexing and returning the stolen gems. He is badly wounded but finds happiness in Joan's arms, who finally realizes that he is the man she really cares for.

THIS picture stands out in bold relief as credit to the Vitagraph studios and all concerned in its production. It also registers as a dramatic triumph for Nazimova and, apart from its genuine artistic value, an excellent box-office attraction for any theatre, large or small.

The Apaches are familiar enough screen figures, but so far as the writer's memory serves few stories dealing with the Paris underworld deserve to rank with "The Redeeming Sin." Director J. Stuart Blackton may well be proud of the hit he has scored in this particular instance and the fine support given him by his talented players.

The picture's lure lies in its power of creating never-ending sympathy for both hero and heroine, its undeniable heart appeal and natural atmosphere. Or, to put it briefly, it has the winning human touch. Life in the Paris underworld is limned with wonderful accuracy of detail, there is nothing artificial about it, the denizens of the Blue Rabbit, where Joan fascinates all comers with her tempestuous dancing, impress you as real people, suspense reigns supreme and the action moves snappily from one enthralling situation to another.

The events leading up to Joan's temporary infatuation for Paul de Gafilet are skilfully worked out. Lupin's jealousy, his attempts at vengeance, so cunningly frustrated by the girl, knit smoothly into a compact whole, better continuity could not be desired. Among the big scenes are those depicting Joan's despair when she imagines Paul has merely been making a plaything of her, the revulsion of feeling which occurs when she discovers that her supposed rival is his sister, the jewel robbery and Lupin's subsequent valiant feat, when he recovers the stolen gems for her sake.

A happy climax is attained, for although Lupin is badly wounded, he gets his reward in the magic circle of Joan's arms, as she acknowledges that he is the man she really loves.

Nazimova has never appeared to better advantage than in the simple, yet intensely dramatic role of the little Apache girl. Wilful, reckless Joan shines out as a creature of mad impulse and passionate longings, yet loyal to the core, to the star's laurels. Lou Tellegen is immense as Lupin, playing the part with an unerring sense of its pathetic and melodramatic values and faultless support is given the principals by the remainder of the company.

You can exploit this as a heart drama of surpassing excellence, strong in thrills and pathos, possibly the best contribution Nazimova has made to the screen. Play up the star and Lou Tellegen.

"FLASHING SPURS" OFFERS WEAK PLOT

Suitable Only for Daily Change Program or Double Bill

"FLASHING SPURS." F. B. O. Photoplay. Author, William Lester. Director, Reeves Easton. Length, 5,008 Feet.

CAST AND SYNOPSIS

Sergeant Stuart ..... Bob Custer
Steve Clammert ..... Edward Coxen
Ruth Holden }
Rena Holden } ..... Marguerite Clayton
Butch Frazier ..... Joe Bennett
Flynn ..... Andy Waldron
John Holden ..... William Milan
Scarbee ..... Bill Hayes

Sergeant Stuart of the Rangers pays a visit to the city, becomes involved in a quarrel with two gunmen, Frazier and Scarbee, escapes into the room of Rena Holden, by whom he is much attracted. Later she disappears and he finds evidence indicating that she is a member of Clammert's bandit band who are planning a raid on John Holden, miner. Stuart reaches the mine, sees Ruth, Rena's twin sister, mistakes her for Rena and denounces her. He is caught by Clammert's gang but rescued by Rena and Holden. They join forces and rush to Clammert's cabin, where they save Ruth from an attack by Clammert. Rena is hurt in the struggle which ensues, but all is explained and she consents to wed Stuart.

LOTS of action in this one, but an unusually weak plot, even for a Westerner, it may satisfy in houses where a daily change of program occurs or fill in as half of a double feature bill, but is not strong enough to stand a longer run test.

The story sets forth the scheme of a gang of crooks to utilize the services of a girl they have a hold on into impersonating her twin sister and thereby learn the secret combination of her father's safe, which contains gold. Even making due allowances for melodramatic license, "Flashing Spurs" is so unconvincing that it never at any stage gets a real grip on the spectator's imagination.

The identities of the twin sisters are so badly mixed that it is frequently difficult to make out which one is supposed to be in action and at times the whole drift of the narrative becomes hopelessly tangled. Director Reeves Easton's sole ambition seems to be the maintainance of high speed throughout the entire film, in which he is successful enough, but the situations interlock poorly and don't ring true.

There are several pretty good scraps in evidence, in fact the hero is kept busy dodging attempts on his life and getting back at his foemen from the first to the last reel. The big thrill is put over in a scene where Sergeant Stuart, captured by the Clammert gang, is left bound below a cliff which the bad men plan to blow up with dynamite. The explosion comes off on schedule, but fails to accomplish its purpose and Stuart emerges unscathed. He then shows up at the Clammert shack in time to save the heroine from an attack by the arch villain. A happy climax is achieved.

Bob Custer makes a favorable impression as Sergeant Stuart. His personality is agreeable, he is a sterling athlete, by no means a bad actor and worthy of a much better role than that for which he is cast in the present instance. Marguerite Clayton is pretty, vivacious and does the best she can in the somewhat confused dual part of Ruth and Rena Holden. Edward Coxen plays the ruffianly Steve Clammert in rather slipshod fashion, his work appearing to suffer from lack of energy and directness. The support is adequate.

You can bill this as a fast-moving melodrama, but it won't pay to exploit the story's strength to any extent. Bob Custer is a new star who showed to good advantage in the first of this series of Westerns in which he is being featured, and you can safely boost his work. Marguerite Clayton and Edward Coxen are well-known and worth advertising.

TRUE TALK

February 7—

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ALBERT E. SMITH,
President

Reg. U. S. Pat. Off.

"BROKEN LAWS" GOOD FOR FAMILY TRADE

Film Combines Trenchant Propaganda With Absorbing Entertainment

"BROKEN LAWS." F. B. O. Photoplay. Author, Adela Rogers St. John. Director, R. William Neil. Length, 6,413 Feet.

CAST AND SYNOPSIS

Joan Allen ..... Mrs. Wallace Reid
Richard Heath ..... Percy Marmont
Ralph Heath ..... Ramsey Wallace
Muriel Heath ..... Jacqueline Saunders
Bobby Allen (age 16) ..... Arthur Rankin
Patsy Heath (age 16) ..... Virginia Lee Corbin
Bobby Allen (age 8) ..... Pat Moore
Patsy Heath (age 8) ..... Jane Wray

Bobby Allen is persistently spoiled by his doting mother and grows up a selfish headstrong youth. Patsy Heath's mother devotes most of her time to pleasure and her daughter Patsy, due to parental neglect, becomes a wild flapper. Patsy and Bobby become acquainted and the two go the pace. While joyriding with Patsy the auto driven by Bobby runs over and kills a woman. He is tried and convicted of manslaughter in the first degree. His mother vainly pleads with the judge, but wakes up to find it all a dream. She immediately adopts stern measures with Bobby to wean him from the error of his ways.

A GOOD picture for the family trade, which, with proper exploitation, ought to prove a winning box-office asset in any theatre. Frankly designed as a propaganda protest against the wild orgies in which the younger generation is popularly supposed to participate, it puts over a gripping story, without unnecessary sermonizing and registers as intensely dramatic, absorbing entertainment.

That its message is convincing goes without saying. It drives home a much-needed lesson to the effect that overindulgent parents, as well as those who travel a fast pace in pursuit of pleasure, thereby neglecting their offspring, need not be surprised if their misconduct is later reflected in the children's ruined lives.

This is the second "uplift" picture sponsored by Mrs. Wallace Reid, dealing with an exceedingly serious problem in the social order of things, and there is every reason to believe that the warning it gives in behalf of respect for the law and closer binding of home-ties will not go unheeded.

There is a tendency in most propaganda films to over-stress melodramatic and emotional sequences to an extent which results in excess sentimentality, but no such fault is observable in "Broken Laws" at any stage of the production. Director Neil has succeeded in outlining a very human story, replete with pathos, heart appeal and suspense, the action moves swiftly from beginning to end and the interest never flags.

The opening scenes show in significant detail the ill effects of his foolishly-fond mother's bad training on Bobby Allen, we see Patsy Heath running wild as a result of her parents' addiction to jazz and other things, the boy and girl both intoxicated in a cabaret, then follows the auto wreck and old woman's death under the joy-riding wheels. But the big thrill undoubtedly comes in the court-room episode, where Bobby is found guilty of manslaughter and the crazed mother vainly pleads with the stern judge. This is splendidly staged, tragically impressive and warranted to appeal to the most cynical spectator.

The old device of finding it all a dream is employed, but turns out very effective in the present instance, inasmuch as it brings a decided sense of relief after the grim trend of events.

You should get in touch with Mothers' Clubs, social organizations, civic authorities and the clergy in exploiting this film. Play up Mrs. Wallace Reid and cast members mentioned above.

"EXCUSE ME" SURE CURE FOR THE BLUES

Rupert Hughes' Farce A Live-Wire Box Office Picture

"EXCUSE ME." A Metro-Goldwyn Photoplay. Author, Rupert Hughes. Director, Alf Goulding. Length, 5684 Feet.

CAST AND SYNOPSIS

Marjorie Newton ..... Norma Shearer
Harry Mallory ..... Conrad Nagel
Francine ..... Renee Adoree
Porter ..... Walter Hiers
Lieut. Shaw ..... John Boles
Jimmy Wellington ..... Bert Roach
Rev. Dr. Temple ..... William V. Mong
Mrs. Temple ..... Edith Yorke

Harry Mallory is very much in love with Marjorie Newton, and being a lieutenent in the navy is ordered to Honolulu. Marjorie offers to accompany him, the couple making a desperate effort to get married before boarding the train. Through a series of misfortunes, their efforts are to no avail but they spy a minister getting on the same train. The dominie is on a little vacation and changes his attire as soon as the train pulls out, so that there is no wedding in the offing. Complications set in in which an inebriated passenger and the porter are importantly involved, and after some lively melodrama in which a train is wrecked and an airplane is introduced, everything is smoothed out and the pair are finally married.

LIVELY, exhilarating, hilarious are words that fail to adequately describe such a screamingly enjoyable farce as "Excuse Me," but when we add that Rupert Hughes is responsible for the story and that Norma Shearer, Conrad Nagel, Walter Hiers and Renee Adoree are in the cast some slight indication of the entertaining value of the film may be suggested. We confidently guarante an hour's vacation from worry and care for all, and those in need of a tonic will find no better prescription than this. It is a sure exterminator for the blues, as refreshing as a cold lemonade on a sultry summer's afternoon. And perhaps what is more to the point, it will enable a weary exhibitor to dig out the S. R. O. emblem, dust it off and hang it outside.

When the picture had its premiere at the Capitol Theatre, New York, gales of laughter rocked the walls of the massive house. The titles are no less comical than the situation, which is saying a good deal for there is nothing that "Excuse Me" more closely resembles than a glorified Mack Sennett comedy. To single out the high lights in a farce that moves at such a swift pace is no easy task, but for us the most amusing sequence was the one in which the fleshy passenger makes a desperate effort to disrobe in an upper berth, under the none too steadying influence of strong liquor.

There is nothing startlingly new about the plot, but there is no one who will stop to think about this as most of the scenes are enacted on board a train which is a proper vehicle for side-splitting situations. Nor is the melodramatic element entirely overlooked, for there is an amazing train wreck and the demolition of a bridge, both of which are sufficiently graphic to cause a few awed exclamations from the female spectators. It is our opinion that the film is not greatly aided by the introduction of all this thrilling business, but then there are many who like their farce sprinkled with melodrama. It is indeed a picture that will satisfy every taste. Norma Shearer is quite as charming as ever as the would-be bride while the solemn-faced Conrad Nagel has a miserable time as her lover. Bert Roach as the inebriated traveller is responsible for a large share of the laughs, and Walter Hiers plays the rather slim role of the rotund porter very well indeed.

In your exploitation campaign, advertise this as a rollicking farce with plenty thrills, mention the fact that Rupert Hughes is the author, and feature Norma Shearer and Conrad Nagel.

Tie-ups with your local bookman for an extensive display of Rupert Hughes' novels might be arranged.

BEBE DANIELS SCORES IN "MISS BLUEBEARD"

Snappy Farce Comedy Should Prove Winning Attraction For Any House

"MISS BLUEBEARD." Paramount Photoplay. Adapted From Avery Hopwood's Play Based on Comedy by Gabriel Dregley. Director, Frank Tuttle. Length, 6,453 Feet.

CAST AND SYNOPSIS

Colette Girard ..... Bebe Daniels
Larry Charters ..... Robert Frazier
Bob Hawley ..... Kenneth MacKenna
Honorable Bertie Bird ..... Raymond Griffith
Lulu ..... Martha Madison

To escape feminine admirers Larry Charters, popular song-writer, has Bob Hawley assume his name. En route from Paris Bob makes acquaintance of Colette, French actress. Left behind at a station they are wed through error by a drunken mayor. In London Bob informs Larry that there is a Mrs. Charters. Larry falls in love with Colette, who thus finds herself with two husbands. A series of misadvenures arise due to Larry' many loves. In the long run matters are cleared up and Larry settles down with Colette.

A BRIGHT and sparkling farce comedy which should do good business in any house. Toned down from the French original which, of course, took frequent excursions over the risque border, there is nothing in the screen version calculated to give the moralists pain or awaken the wrath of the censors.

Director Frank Tuttle has done a good job, handling his material delicately, utilizing the slapstick in just the right places in moderation, and the result is a succession of irresistibly funny situations which interlock smoothly, are replete with humor and keep the audience in a laughing mood from first to last.

To attain suspense in a comedy is about a tough a task as a director can tackle, but this has been accomplished craftily in the case of Miss Bluebeard. You never can guess what is coming next, the divers complication's arising from the collisions between Larry Charter's many loves, the unwinding of the tangled knot which binds charming Colette to two husbands, render anticipation of the march of events impossible and speed merrily into a bully climax.

Trouble starts when Colette and the amorous Bob Hawley are wed against their will by an intoxicated French mayor, but the real clash of opposing interests occurs when they reach London, where Larry Charters learns that he possesses an altogether unsolicited wife and Bob has his fiance to reckon with.

The Honorable Bertie Bird takes a hand in the game and has a narrow escape from becoming hubby number three on Colette's list. The bedroom scene in which Bertie and Colette are involved is a genuine scream of mirth, and the episodes which follow during the week-end party are shot through with ginger and snappy action.

Bebe Daniels is immense in the role of the vivacious Colette, she not only looks the part to perfection but plays it with such sly abandon and piquant charm that it deserves to rank among the best characterizations she has given the screen. Robert Frazer scores as the flirtatious Larry, Raymond Griffith's pantomine as the resourceful Honorable Bertie calls for unlimited praise, Kenneth MacKenna is a great Bob Hawley and excellent support is furnished by the rest of the cast.

The photography throughout is pleasing, handsome interiors abound and the exteriors are well filmed.

You can bill this as one of Bebe Daniel's best. Her admirers are bound to like it, and apart from the star, the richness of the farcical situations, the fast action and well sustained suspense can be played up to the limit. The other members of the cast mentioned above are also worth featuring.

Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Distributor and Length of Film.

MAY

Title	Star	Distributor	Length	Release	Review
What Shall I Do	D. Mackaill	Prod. Dist.	6111	May 11	May 31
The Lightning Rider	H. Carey	Prod. Dist.	5771	May 18	June 28
Between Friends	Calhoun-Telligen	Viagraph	6936	May 11	
Virtuous Liars	Powell	Vitagraph	5500	May 18	
One Law for the Woman	Landis-Harris	Vitagraph		May 25	July 5
The Perfect Flapper	Colleen Moore	First National		May 25	July 5
The White Moth	LaMarr-Tearle	First National		May 11	June 28
Cytherea	Rubens-Stone	First National		May 4	May 3
The Circus Cowboy	Buck Jones	Fox	4000	May 11	May 17
Kentucky Days	D. Farnum	Fox	4508		May 11
No Mother To Guide Her	Spec. Cast	Fox	6650		May 24
High Speed	H. Rawlinson	Universal		May 25	June 28
The Dangerous Blonde	Laura LaPlante	Universal		May 19	May 31
The Chechahcos	Eva Gordon	Assoc. Exhib.		May 18	May 17
Unseen Hands		Assoc. Exhib.		May 25	June 7
The Spitfire	Blythe-Dexter	Assoc. Exhib.		May 4	June 14
Traffic in Hearts	Robt. Fraser	C. B. C.	5549	May 23	July 26
Ten After Ten	Chas. Hutchinson	Weiss Bros.		May 15	
Untamed Youth	Ralph Lewis	F. B. O.		May 5	
The Spirit of the U.S.A.	Johnnie Walker	F. B. O.		May 18	June 14
Dangerous Coward	Fred Thomson	F. B. O.		May 26	June 14
Danger Line	Sessu Hayakawa	F. B. O.		May 26	June 7
Dangerous Trail	Spec. Cast	Ambassador	5750	May 15	

JUNE

For Sale	Windsor-Menjou	First National		June 15	July 6
The Self-Made Failure	Miller-Moore	First National		June 22	June 28
Lend Me Your Husband	Kenyon	Burr Pict.	6700	June 1	Oct.11
Another Scandal	Lois Wilson	Prod. Dist.	7322	June 22	Sept.27
Daring Youth	Daniels-Kerry	Principal	5975	June 15	May 17
The Good Bad Boy		Principal	5198	June 29	June 7
Wanted by the Law	J. B. Warner	Sunset		June 15	
The Lone Chance	John Gilbert	Fox	4385		June 21
Western Luck	Buck Jones	Fox	5020		June 28
Daring Love	E. Hammerstein	Truart		June 15	July 10
Broadway or Bust	Hoot Gibson	Universal		June 9	Jne 21
The Reckless Age	Denny-La Plante	Universal		June 17	June 7
The Fighting American	Astor-O'Malley	Universal		June 22	May 31
The 6th Commandment		Assoc. Exhib.		June 1	July 6
Law Demands	Chas. Hutchinson	Weiss Bros.	4700	June 15	July 6
Napoleon and Josephine	All Star	F. B. O.	4324	June 2	July 5
There's Millions in It	All Star	F. B. O.		June 9	July 5
Swords and the Woman	Pedro de Cordova	F. B. O.		June 16	Aug. 2
Fighting Sap	Fred Thomson	F. B. O.	4897	June 30	June 2[illegible]

JULY

Yankee Speed	K. McDonald	Sunset		July 1	Aug.16
The Hellion	J. B. Warner	Sunset		July 15	
Listen Lester	Moran-Fazenda	Principal	6242	July 6	May 10
The Masked Dancer	Chadwick	Principal	4720	July 13	June 14
Daughters of Pleasure	Prevost	Principal	5698	July 20	June 14
Girls Men Forget	Patsy R. Miller	Principal	5166	Sept.17	Dec.20
Tiger Thompson	H. Carey	Prod. Dist.	4920	July 12	July 16
Her Own Free Will	Helene Chadwick	Prod. Dist.	5959	July 20	Oct. 4
Code of the Wilderness	Bowers-Calhoun	Prod. Dist.		July 6	July 12
Girl in the Limousine	Larry Semon	First National		July 20	July 5
The Arab	Navarro-Terry	Metro	6710	July 21	July 26
Revelation	V. Dana	Metro	8752	July 28	July 5
Romance Ranch	Gilbert	Fox	4741		July 1
In Fast Company	R. Talmadge	Truart		July 15	June 17
Behind the Curtain	All Star	Universal		June 21	July 5
Young Ideas	Laura La Plante	Universal		July 7	July 26
The New Schoolteacher	Mickey Bennett	C. C. Burr	5900	July 1	
Fatal Plunge	Chas. Hutchinson	Weis Bros.-Art.		July 15	
Rough Ridin'	Buddy Roosevelt	Weis Bros.-Art.		July 15	Apr. 5
A Woman Who Sinned	Mae Busch	F. B. O.		July 7	
Neglected Women	Seena Owen	F. B. O.		July 28	Aug. 16
Huntin' Trouble	Leo Maloney	Ambassador	5000	July 15	

AUGUST

Manhandled	Swanson	Paramount	6998	Aug. 4	Aug. 9
Wanderer of the Wasteland	Jack Holt	Paramount	7000	Aug.11	May 31
Changing Husbands	L. Joy	Paramount	6799	Aug.11	July 5
Monsieur Beaucaire	Valentino	Paramount	9100	Aug.18	Aug.23
Unguarded Women	Daniels-Dix	Paramount	6051	Aug.25	July 5
The Enemy Sex	Compson	Paramount	7861	Aug.25	July 5
Lily of the Dust	Negri	Paramount		Aug.25	Sept. 6
Bread	All Star	Metro	6726	Aug. 4	Aug. 2
Tess of the D'urbervilles	B. Sweet	Metro	7500	Aug.11	Aug. 9
Broken Barriers	All Star	Metro	5717	Aug.18	Aug.16
Little Robinson Crusoe	J. Coogan	Metro	6126	Aug.25	Aug.30
Unmarried Wives	M. Harris	Lumas		Aug. 1	Dec. 27
America	All Star	United Artists		Aug.15	
Behold This Woman	I. Rich	Vitagraph	6425	Aug. 3	Aug.11
The Speed Spook	J. Hines	East Coast	6700	Aug.30	Aug.30
Youth For Sale	May Allison	Burr Pict.		Aug. 1	Nov. 15
The Fire Patrol	All Star	Chadwick	6600	Aug.15	May 31
Truth About Women	Hampton-Sherman	Banner		Aug.15	
Legend of Hollywood	Marmont	Prod. Dist.	5414	Aug. 3	Aug.23
The Wise Virgin	Patsy Ruth Miller	Prod. Dist.	5995	Aug. 10	Dec. 13
The Siren of Seville	Priscilla Dean	Prod. Dist.	6724	Aug. 17	Sept. 6
In High Gear	K. McDonald	Sunset		Aug.15	
Horse Shoe Luck	J. B. Warner			Aug.15	
Against All Odds	Buck Jones	Fox	4809		Aug.30
That French Lady	S. Mason	Fox	5470		Aug.30
The Heart Buster	T. Mix	Fox	4500		Aug. 2
The Desert Outlaw	Buck Jones	Fox		Aug. 24	Sept.20
Lash of the Whip	Ashton Dearbolt	Arrow		Aug. 1	
Two Fisted Justice	Dick Hatton	Arrow		Aug.30	
Circus Lure	Matty Mattison	Sanford		Aug. 1	
Three Women	Marie Prevost	Warner Bros.		Aug.18	Oct. 4
The Back Trail	Jack Hoxie	Universal		Aug. 8	June 28
The Signal Tower	Virginia Valli	Universal		Aug. 3	May 31
The Sawdust Trail	Hoot Gibson	Universal		Aug.10	July 26
Fighting Fury	Hoxie	Universal		Aug.24	Aug.23
Wine	All Star	Universal		Aug. 31	Sept.13
Lure of the Yukon	Eva Novak	Lee-Bradford		Aug. 1	Aug. 23
Stranger of the North	Richard Travers	Lee-Bradford		Aug. 1	Aug. 23
Who's Cheating	Montague Love	Lee-Bradford		Aug. 1	Aug. 2
Lights of London	Nigel Barrie	Lee-Bradford		Aug. 1	
Love, Life and Laughter	Betty Balfour	Lee-Bradford		Aug. 1	
Heart of Alaska	Mauricc Costello	Lee-Bradford		Aug. 1	
For Woman's Favor	Owen-Dexter	Lee-Bradford		Aug. 1	
Never Say Die	D. McLean	Assoc. Exhib.		Aug. 31	Aug. 16
The Battling Fool	Fairbanks-Novak	C. B. C.	4978	Aug. 1	
Foolish Virgin	E. Hammerstein	Columbia	5900	Aug.15	Jan. 17
Radio Flyer	Chas. Hutchison	Weiss Bros.-Art.		Aug. 15	
Battling Buddy	Buddy Roosevelt	Weiss Bros.-Art.		Aug. 15	Sept.20
Fools in the Dark	Moore & Miller	F. B. O.		Aug. 24	July 26
Messalina	Countess Liguoro	F. B. O.		Aug. 24	Sept.13
American Manners	Richard Talmadge	F. B. O.		Aug. 4	Sept.13
Payable on Demand	Leo Maloney	Ambassador	5000	Aug. 15	Sept.13
Crashin' Through	Jack Perrin	Ambassador	5000	Aug 15	
Welcome Stranger	F. Vidor	Prod. Dist.	6618	Aug.24	

SEPTEMBER

Another Man's Wife	Kirkwood	Prod. Dist.	5015	Sept. 7	
Roaring Rails	Carey	Prod. Dist.	5753	Sept.21	Oct. 25
Ramshackle House	B. Compson	Prod. Dist.	6257	Sept. 1	Jan. 31
Barbara Frietchie	F. Vidor	Prod. Dist.	7179	Oct. 26	Oct. 6
Chalk Marks	Marguerite Snow	Prod. Dist.		Sept.14	
The House of Youth	Jacqueline Logan	Prod. Dist.		Oct. 19	Nov. 1
Sinners in Silk	All Star	Metro	5750	Sept. 1	Sept.27
The Red Lily	Navarro	Metro	6975	Sept. 8	Aug.16
Yolanda	M. Davies	Metro	10125	Sept.15	Mar. 1
Wine of Youth	All Star	Metro	6600	Sept.22	July 26
One Night in Rome	Laurette Taylor	Metro	5883	Sept.29	Nov.15
His Hour	All Star	Metro	6300	Sept.29	Oct.11
Sideshow of Life	Torrence	Paramount		Sept. 1	Aug.23
The Covered Wagon	Lois Wison	Paramount		Sept. 8	
Man Who Fights Alone	Lois Wison	Paramount	5991	Sept.15	Aug.16
Sinners in Heaven	Danies-Dix	Paramount	6768	Sept.15	Sept.27
The Alaskan	Taylor-Meighan	Paramount	6757	Sept.22	Oct. 4
Feet of Clay	LaRocque-Cortez-R	Paramount	9746	Sept.22	Oct. 4
The Female	B. Compson	Paramount		Sept.22	Sept.20
Dorothy Vernon	M. Pickford	United Artists	9500	Sept.15	May 17
Smoking Trails	Bill Patton	Madoc		Sept.15	
Captain Blood	Kerrigan	Vitagraph	10086		Sept, 21
Meddling Women	L. Barrymore	Chadwick	7000		Oct. 18
Man without a Heart	Novak-Harlan	Banner		Sept. 17	
Empty Hearts	Clara Bow	Banner		Sept.15	Sept. 6
Captain January	Baby Peggy	Principal	6194	Sept.15	July 19
Dynamite Dan	K. McDonald	Sunset		Sept. 15	
Last of the Duanes	T. Mix	Fox	6942		Sept. 6
The Breath of Scandal	Tellegen	Schulberg	6940	Sept. 1	Sept.13
The Man Who Came Back	Geo. O'Brien	Fox	8293	Sept.28	Sept. 6
Honor Among Men	Edmund Lowe	Fox	4660	Sept.28	Oct.18
The Cyclone Rider	Spec.	Fox	6700	Sept.14	Sept.13
Dante's Inferno	Spec.	Fox		Sept. 7	Oct.11
Last Man on Earth	Spec.	Fox		Sept.28	Jan.17
Oh You Tony	Mix	Fox		Sept.21	Oct.11
Painted Lady	D. Mackaill	Fox	6389	Sept.28	Oct.11
The Cowboy Prince	A. Dearbolt	Fox		Sept. 1	
Notch No. 1	B. Wilson-M. Daw	Fox		Sept.13	
Sell 'em Cowboy	D. Hatton	Fox		Sept.27	
The Ragged Robin	Matty Mattison	Sanford		Sept.15	
Reckless Ridin' Bill	Dick Carter	Sanford		Sept. 1	
Billy's Week-End	Bill Franey	Sanford		Sept.10	
Find Your Man	Rin Tin Tin	Warner		Sept. 1	Oct.25
Lover of Camille	Monte Blue	Warner		Sept.15	Nov. 22
This Woman	L. Rich	Warner		Sept.29	Nov. 1
Big Timber	Wm. Desmond	Universal		Sept. 7	Aug. 2
The Turmoil	All Star	Universal		Sept.14	June 21
The Family Secret	Baby Peggy	Universal		Sept.28	June 28
Wolves of the North	Wm. Duncan	Universal	Serial	Sept.29	Aug.30
Passion's Pathway	Estelle Taylor	Lee-Bradford		Sept. 1	
Why Worry	Harold Lloyd	Pathe	6000	Sept.16	June 21
The Call of the Wild	Spec. Cast	Pathe	8000	Sept.23	
Race for Life	Novak-Fairbanks	C. B. C.	4954	Sept. 1	
Price She Paid	Alma Reubens	C. B. C.	5957	Sept.15	
Fangs of the Wolf	All-Star	Weiss Bros.-Art.			
Biff Bang Buddy	B. Roosevelt	Weiss Bros.			Sept.20
Vanity's Price	Anna Q Nilsson	F. B. O.		Sept.28	Oct.11
Life's Greatest Game	Johnnie Walker	F. B. O.		Sept. 7	Sept.20
Stepping Lively	R. Talmadge	F. B. O.		Sept.28	Nov.29
Never Say Die	Douglas MacLean	Assoc. Distrib.		Sept.	Aug.16

Production Chart with Review Dates

OCTOBER

Title	Star	Distributor	Length	Release	Review
Lily of the Valley	Chrissie White	Cranfield & C.	6289	Oct.24	June 28
Trouping with Ellen	Helene Chadwick	Prod. Dis.	6452	Oct. 5	Dec. 6
Virtue's Revolt	Edith Thornton	Wm. Steiner	5175		Oct. 18
Daring Chances	J. Hoxie	Universal	4543		Oct. 18
Story Without a Name	Moreno-Ayres	Paramount	5912		Oct. 18
Circe the Enchantress	M. Murray	Metro	6882	Oct. 6	Oct. 18
City That Never Sleeps	Cortez	Paramount	6097		Oct. 18
Tarnish	May McAvoy	First Natl.	6831		Oct. 18
Hearts of Oak	H. Bosworth	Fox	6337	Oct. 5	Oct. 11
Turned Up	Chas. Hutchinson	Steiner Prod.	4990		Oct. 11
Life's Greatest Game	Johnnie Walker	F. B. O.		Oct. 5	Oct. 11
The Clean Heart	Marmont	Vitagraph	7950		Oct. 4
Fast & Fearless	Buffalo Bill, Jr.	Artclass	4600		Oct. 4
The Fast Worker	Denny-LaPlante	Universal	6896		Oct. 4
Cornered	Prevost	Warner Bros.	6400		Oct. 4
Measure of a Man	Wm. Desmond	Universal	4979		Oct. 4
I Am the Man	Lionel Barrymore	Chadwick	7460		Nov. 1
Ridin' Kid from Powder	River J. Hoxie	Universal	5727		Nov. 1
The Silent Watcher	G. Hunter	First Natl.	7575	Oct. 5	Nov. 1
Dangerous Money	Bebe Daniels	Paramount	6864	Oct.20	Nov. 1
The Bandolero	All-Star	Metro	5600	Oct.20	Nov. 1
Madonna of the Streets	Nazimova-Sills	First Natl.	7507	Oct.19	Nov. 1
The Painted Flapper	Kirkwood-Garon	Chadwick	5551	Oct.15	Oct.25
Winner Take All	Buck Jones	Fox	5949	Oct.12	Oct.25
Western Wallop	J. Hoxie	Universal	4611		Oct.25
Rose of Paris	M. Philbin	Universal	6320		Oct.25
Welcome Stranger	All-Star	Prod. Dist.	6700		Oct.25
Her Love Story	Swanson	Paramount	6750	Oct. 6	Oct.25
Walloping Wallace	Buddy Roosevelt	Artclass		Oct.15	
Millionaire Cowboy	Lefty Flynn	F. B. O.		Oct. 5	Nov. 29
Broken Laws	Mrs. Wallace Reed	F. B. O.		Oct.19	
Dangerous Flirt	Evelyn Brent	F. B. O.		Oct.19	Jan. 10
Thundering Hoofs	Fred Thomson	F. B. O.		Oct.26	Dec. 13
Pearls of Paris	Pearl White	F. B. O.		Oct.26	
The Border Legion	Moreno-Chadwick	Paramount	7058	Oct. 27	Nov. 15
The Warrens of Virginia	M. Mansfield	Fox	6536	Oct 12	Nov. 15
Midnight Express	Fairbanks-Novak	Shipman Prod.	4570	Oct. 1	Nov. 29
Let Him Buck	Carter	Sanford Prod.		Oct. 1	
The Captivatin' Cannibal	Franey	Sanford Prod.		Oct. 1	
Stepping Lively	R. Talmadge	F. B. O.		Oct. 1	Oct. 25
Great Diamond Mystery	S. Mason	Fox			Nov. 22
The Hunted Woman	Special	Fox		Oct. 5	
Midnight Secrets	G. Larkin	Rayart		Oct. 1	
Hit and Run	Gibson	Universal		Oct. 5	Aug. 30
Ridin' Mad	Yakima Canutt	Arrow	5778	Oct. 11	Nov. 22
Christine of Hungry Heart	F. Vidor	First National		Oct. 12	Nov. 22
Helen's Babies	Baby Peggy	Principal	6200	Oct. 12	
Empty Hands	Holt-Shearer	Paramount		Oct.13	Sept. 6
The Diamond Bandit	Ashton-Dearholt	Arrow		Oct. 15	
The Navigator	Keaton	Metro	5700	Oct. 15	Sept.13
The Narrow Street	Devore	Associated Ex.		Oct. 19	Oct. 18
The Price of a Party	H. Hampton	Warner Bros.		Oct.15	Jan.23
Desert Hawk	Wilson	Arrow		Oct. 25	
Battling Orioles	Tryon	Pathe		Oct. 26	Nov. 1
Married Flirts	P. Frederick	Metro	6765	Oct. 27	Oct. 25
Mine with the Iron Door	Mackaill	Principal	6180	Oct. 15	Dec. 6
Billy the Kid	F. Farnum	Independent	4598	Oct. 15	
Calibre .45	R. Griffith	Independent		Oct 1	
The Street of Tears	Santchi	Rayart	4700	Oct. 15	
Battling Brewster	F. Farnum	Rayart	5000	Oct. 1	
A Perfect Alibi	L. Mahoney	Ambassador	5000	Oct. 15	
Branded a Thief	Neal Hart	Ambassador	5000	Oct. 15	
Ace of the Law	Bill Patton	Ambassador	5000	Oct. 15	
Daughters of the Night	Spec. Cast	Fox	5500		Dec. 27
The Painted Flapper	Kirkwood-B'rymore	Chadwick	6100	Oct. 15	Oct. 15
Battling Orioles	Glenn Tryon	Assoc. Exhib.		Oct,	Sept. 13
Dynamite Smith	Charles Ray	Assoc. Exhib.		Oct. 30	Oct. 18
The Price of a Party	Mary Astor	Assoc. Exhib.		Oct. 30	Oct. 18
The Beautiful Sinner	William Fairbanks	C. B. C.	4744	Oct. 15	

NOVEMBER

Strangling Threads	Alma Taylor	Cranfield & C.	5410	Nov.20	Sept.20
The Tenth Woman	Star Cast	Warner Bros.	6544	Nov. 10	Nov. 22
The Beauty Prize	Star Cast	Metro	6756	Nov. 8	Nov. 22
Romance and Rustlers	Hatton	Arrow	4947	Nov. 30	Nov. 22
Reckless Romance	All Star	Prod. Dis.	5530	Nov. 9	Nov. 22
The Girl on the Stairs	P. Ruth Miller	Prod. Dis.	6214	Nov. 16	
The Chorus Lady	Margt. Livingston	Prod Dis.		Nov. 23	
The Snob	Shearer-Silbert	Metro	4513	Nov 3	Nov. 8
Manhattan	Logan-Dix	Paramount	6415	Nov. 10	Nov. 8
The Only Woman	N. Talmadge	First National	6770	Nov. 3	Nov. 8
Border Justice	Bill Cody	Independent	5432	Nov.	Nov. 8
Flattery	De la Motte	Chadwick	6 reels		Nov. 8
Youth for Sale	May Allison	C. C. Burr	6100		Nov. 8
The Sunset Trail	Wm Desmond	Universal	4920		Nov. 15
The Rip Snorter	Dick Hatton	Arrow	4998		Nov. 15
The Tornado	House Peters	Universal	6375		Nov. 15
Worldly Goods	Agnes Ayres	Paramount	6800		Nov 8
Dark Swan	Prevost	Warner			Nov.20
The Sainted Devil	Valentino	Paramount		Nov. 17	Dec. 6
Wages of Virtue	Swanson	Paramount		Nov. 10	Dec. 6
He Who Gets Slapped	Chaney	Metro	6600	Nov. 17	Nov. 22
Janice Meredith	Davies	Cosmopolitan	12000	Nov. 1	Aug, 23
The Silent Accuser	E. Boardman	Metro		Nov. 21	Nov. 22
Along Came Ruth	V. Dana	Metro	5161	Nov. 10	Jan. 3
Barriers Burned Away	Spec. Cast	Assoc. Exhib.		Nov. 13	Jan. 3
The Brass Bowl	Lowe	Fox	6778	Nov. 15	Nov. 29
A Lost Lady	Rich	Warner Bros.		Nov. 24	
Age of Innocence	B. Bayne	Warner Bros.		Nov. 10	
Trigger Fingers	Bob Custer	F. B. O.		Nov. 2	Dec. 13
Sold for Cash	Madge Bellamy	F. B. O.		Nov. 9	
The No Gun Man	Lefty Flynn	F. B. O.		Nov. 16	Jan. 17
Hail the Hero	R. Talmadge	F. B. O.		Nov. 23	
Cheap Kisses	Lillian Rich	F. B. O.	4213	Nov. 30	Dec. 6
Greater Than Marriage	Daw	Vitagraph	6821	Nov.16	Dec.13
The Beloved Brute	de la Motte	Vitagraph	6719	Nov. 30	Nov. 29
Dangerous Pleasure	Spec. Cast			Nov. 1	
Outwitted	Desmond-Holmes	Independent	5548	Nov. 1	
Just Mary	Harlan	Rayart	4800	Nov. 1	
The Pell Street Mystery	G. Larkin	Rayart	4870	Nov. 1	
Trail Dust	D. Dunbar	Rayart		Nov. 1	
Midnight Secrets	G. Larkin	Rayart	4700	Nov. 1	
The Speed Spook	J. Hines	East Coast	6700	Nov. 1	Aug.30
Law or Loyalty	Lawson-Harris	Elfert		Nov. 1	
Left Hand Brand	Neal Hart	Ambassador	5000	Nov. 30	
Shootin' Square	Jack Perrin	Ambassador	5000	Nov. 15	
Idle Tongues	Marmont-Kenyon	First National	7000	Nov. 9	Jan. 17
My Husband's Wives	S. Mason	Fox	6000	Nov. 16	Nov. 22
Gerald Cranston's Lady	Kirkwood-Rubens	Fox	6674	Nov. 29	Dec. 6
Rip Roarin' Roberts	Buddy Roosevelt	Artclass	4800	Nov. 15	
Meddling Women	Lionel Barrymore	Chadwick	6800	Nov. 15	
Sundown	Bosworth-Love	First Nation.	6700	Nov. 23	Nov. 29
East of Broadway	Owen Moore	Assoc. Exhib.	6000	Nov.	Nov. 22
Is Love Everything	Alma Rubens	Assoc. Exhib.		Nov. 30	Nov. 15
Hot Water	Harold Lloyd	Assoc. Exhib.		Nov. 30	Nov. 8
The Midnight Express	E. Hammerstein	C. B. C.	5967	Nov. 1	
Women First	William Fairbanks	C. B. C.	4875	Nov. 1	

DECEMBER

A Soul's Awakening	Flora Le Breton	Cranfield & C.	5597	Dec. 28	
My Husband's Wives	Star Cast	Fox		Dec. 1	Nov. 22
The Garden of Weeds	Betty Compson	Famous Players		Dec. 8	Nov. 22
Tongues of Flame	Meighan-Love	Famous Players		Dec. 15	Nov. 22
A Cafe in Cairo	Priscilla Dean	Prod. Dis.	5656	Dec. 1	Jan. 3
Flaming Forties	Harry Carey	Prod. Dis.	5770	Dec. 7	
The Mirage	F. Vidor	Prod. Dis.	5770	Dec. 12	Jan. 17
Dixie Handicap	C. Windsor	Metro		Dec. 28	Jan. 10
The River Road	Hamilton-Allison	Ernest Shipman		Dec.	
The Midnight Express	E. Hammerstein	C. B. C.		Dec. 10	Nov. 1
Women First	Fairbanks-Novak	C. B. C.	4797	Dec. 15	
One Glorious Night	E. Hammerstein	C. B. C.		Dec. 15	
$50,000 Reward	K. Maynard	Elfelt	5000	Dec. 1	Dec. 6
Under Fire	Bill Patton	Elfelt		Dec. 1	
My Neighbor's Wife	Lawson-Harris	Elfelt	5300	Dec. 27	
Love and Glory	Bellamy	Universal		Dec. 7	
Fighting Odds	Bill Patton	Ambassador		Dec. 31	
Playthings of Desire	Taylor-Hamilton	Jans		Dec. 15	
White Sheep	Glenn Tryon	Assoc. Exhib.		Dec. 30	Dec. 20
Barriers Burned Away	F. Mayo	Assoc. Exhib.			Jan. 3
Battling Bunyan	Wesley Barry	Assoc. Exhib.			Jan. 3
Cheap Kisses	Landis	F. B. O.		Dec. 20	Dec. 6
Classmates	Barthelmess	Inspiration	6500	Dec. 29	Dec. 6
Forbidden Paradise	Star Cast	Paramont	6991	Dec. 16	Dec. 6
Cornered	Star Cast	Warner		Dec. 18	Dec. 6
White Shadow	Star Cast	Prod. Distrib.		Dec. 10	Dec. 6
Her Night of Romance	C. Talmadge	First National	6990	Dec. 15	Dec. 6
Isn't Life Wonderful?		United Artists		Dec. 18	Dec. 13
Greater Than Marriage	Star Cast	Vitagraph	6221	Dec. 10	Dec. 13
The Wise Virgin	Star Cast	Prod. Distrib.		Dec. 15	Dec. 13
Thundering Hoofs		F. B. O.		Dec. 10	Dec. 13
The Dark Swan	H. Chadwick	Warner		Dec. 1	Dec. 13
Lighthouse by the Sea	Fazenda-RinTinTin	Warner		Dec. 29	Dec. 13
Inez from Hollywood		First National		Dec. 22	Dec. 13
Barriers of the Law		Independent	5000	Dec. 23	Dec. 20
North of 36	Holt	Paramount		Dec. 15	Dec. 20
In Every Woman's Life		First National			Dec. 20
Her Marriage Vow		Warner		Dec. 1	Dec. 20
Girls Men Forget	Star Cast	Principal	4900	Dec. 16	Dec. 20
Greed	Sa Zu Pitts	Metro-Gold		Dec. 15	Dec. 20
The Roughneck		Fox		Dec. 15	Dec. 20
The Mad Whirl	McAvoy-Mulhall	Universal	6000	Dec. 18	Dec. 20
On the Stroke of Three	Harlan-Bellamy	F. B. O.	5000	Dec. 21	Dec. 20
Smouldering Fires	P. Frederick	Universal			Dec. 20
Passing of Wolf McLean		Russell Prod.		Dec. 23	Dec. 20
Air Hawk	Al Wilson	F. B. O.	4800	Dec. 23	Dec. 27
On Probation		Steiner Prod.	4728	Dec. 18	Dec. 27
Daughters of the Night		Fox		Dec. 30	Dec. 27
Lover's Lane	Star Cast	Warner	4300	Dec. 28	Dec. 27
Last Man on Earth	Star Cast	Ufa Films		Dec. 28	Dec. 27
Legend of Hollywood		Prod. Distrib.		Dec. 28	Dec. 27
Two Shall Be Born		Vitagraph	5443	Dec. 7	
One Glorious Night	E. Hammerstein	C. B. C.	5846	Dec.. 1	
Tainted Money	William Fairbanks	C. B. C.	4906	Dec. 15	
Flashing Spurs	Bob Custer	F. B. O.	5068	Dec.14	
The Air Hawk	Al Wilson	F. B. O.	4860	Dec.21	
Cheap Kisses	Rich-Landis	F. B. O.	6538	Dec.21	
Breed of the Border	"Lefty" Flynn	F. B. O.		Dec.28	

Coming Productions

ASSOCIATED EXHIBITORS

Title	Star	Length	Released
The Greatest Love of All	Geo. Beban	5000	Jan.
Bad Company	Conway Tearle		Jan.
The Adventurous Sex	Clara Bow	4790	Feb.
Introduce Me	Douglas MacLean		Feb
Percy	Charles Ray	4884	Feb.
The Sky Raider	Jacqueline Logan		Mar.
Back to Life	Patsy Ruth Miller		Mar.
Never Weaken	Harold Lloyd	5000	Mar.

METRO

Title	Star	Length	Released
The Rag Man	Jackie Coogan		
Ben Hur			
The Charity Ball			
Excuse Me			
Fast Life in New York			
A Girl's Rebellion			
Green		5321	
The Prairie Wife	H. Rawlinson		
Chu Chin Chow	Betty Blythe	5800	Jan. 5, '25
Excuse Me	All Star	4900	Jan. 18, '25
Cheaper to Marry	All Star		Jan. 26, '25
The Summons	Eleanor Boardman		Feb. 2, '25
The Square Peg	All Star	4879	Feb. 9, '25
A Man's World	All Star	4879	Feb 16, '25
The Great Divide	All Star		
The Prairie Wife	All Star		
King in Exile	All Star	4876	
The Merry Widow	Mae Murray		
The Sporting Venus	B. Sweet	5226	
Zander the Great	Marion Davies		

Current Production Chart—*Continued*

Coming Productions—*Continued*

J. J. FLEMING PRODUCTIONS, INC.

Title	Star	Length	Released
Shackles of Fear	Ferguson-Conley	5000	
Trail of Vengeance	Ferguson-Conley	5000	
Phantom Shadows	Al Ferguson	5 reels	Jan. 1
Scarlet and Gold	Al Ferguson	5 reels	Jan. 15

CRANFIELD & CLARKE PRODUCTIONS

Title	Star	Length	Released
Speak No Evil	Alma Taylor	5500	Jan. 28
Comin' Thru' the Rye		6500	Feb 26

FOX

Title	Star	Length	Released
The Wolf Man	John Gilbert	5000	Feb 17
Every Man's Wife	Special		
Dick Turpin	Tom Mix	4997	
Flame of Desire	Tom Mix		
The Fool	Tom Mix		
Gold Heels	Tom Mix	5000	
Hunting Wild Animals in Holly wood	Special cast		
In Love with Love			
Teeth	Tom Mix	4800	
Thorns of Passion	Special		

FAMOUS PLAYERS

Title	Star	Length	Released
Miss Bluebeard	Daniels		Jan. 19
The Golden Bed	La Rocque	8584	Jan. 19
Man Must Live	Richard Dix		Jan. 26
Red-Rock	Meighan		Jan. 26
Mme. Sans-Gene	Swanson		Feb. 1

FIRST NATIONAL

Title	Star	Length	Released
Frivolous Sal	Spec. Cast		Jan. 18
As Man Desires	Spec. Cast		Jan. 11
Learning to Love	C. Talmadge	6100	Jan. 25
Enticement	Mary Astor		Feb. 1
The Lady	Norma Talmadge		Feb. 8
If I Marry Again	Bosworth-Mayo	7242	Feb.15
Her Husband's Secret	Moreno-D. Torrence		Feb.22
New Toys	Barthelmess-M, Hay		Mar. 1
I Want My Man	M. Sills- D. Kenyon		Mar. 8
One Way Street	Daw Nillson-B. Lyon		Mar.15
Playing With Souls	M. Astor-Clive Brook		Mar.22
Sally	C. Moore-L, Hughes		Mar.29
One Year to Live	A. Moreno-Mackaill		Apr. 5
Declasse	C. Griffith-L. Hughes		Apr.12

WARNER BROS.

Title	Star	Length	Released
How Baxter Butted In	Willard Louis		Jan., 1925
Recompense	Blue-Rich		
Bridge of Sighs	Blue-Rich		Jan., 1925
The Dear Pretender	Marlow-Roche		
A Man without a Conscience			
Eve's Lover			Feb., 1925
My Wife and I			
The Broadway Butterfly			Feb., 1925
The Eleventh Virgin			Feb., 1925

PRINCIPAL

Title	Star	Length	Released
Taming of the Shrew	Daniels		
Daughters of Pleasure	Prevost	4700	
Good Bad Boy	Spec. Cast		
Daring Youth	Daniels-Kerry	5000	
Listen Lester	Fazenda-Myers	5000	

UNITED ARTISTS

Title	Star	Length	Released
No More Women	Bellamy-Moore		Feb. 15
Loving Lies	Monte Blue-Brent		Feb. 15
A Woman's Secret	Mae Marsh		Feb. 15
The End of the World	Jack Pickford		

VITAGRAPH

Title	Star	Length	Released
Baree, Son of Kazan			1925
Steele of the Royal Mounted			1925
In the Garden of Charity		6347	1925
The Happy Warrior			1925
The Alibi		5500	1925
The Road that Led Home			1925
The Unknown Story			1925
Pampered Youth	Landis-Calhoun		Feb. 1
The Redeeming Sin	Nazimova		Jan. 25
Fear Bound			Jan. 18,1925

INDEPENDENT

Title	Star	Length	Released
The GamblingFool	F. Farnum	4700	Jan. 15
Her Game	Florence Reed	5000	Jan. 15
Riding Grit	Bill Cody	4663	Feb. 1

ARROW

Title	Star	Length	Released
Western Feuds	Edmund Cobb		Feb. 14
Branded a Bandit	Yakima Canutt		Dec. 20
Vic Dyson Pays	B. Wilson-N. Gerber		Jan. 15
The Cactus Cure	Dick Hatton-Mills		Jan. 17 '25
Sand Blind	Ben Wilson		Jan. 31 '25
Where Romance Ends	D. Hatton-M. Mills		Mar. 28 '25

PRODUCERS DISTRIBUTING

Title	Star	Length	Released
Let Women Alone	All Star		Jan. 4 '25
On the Shelf	All Star		Jan. 4, '25
Soft Shoes	Harry Carey		Jan. 11, '25
Off the Highway	Jacqueline Logan		Jan. 25, '25
Charley's Aunt	Syd Chaplin		Feb. 2, '25
Her Market Value	Agnes Ayres		Feb. 9, '25
The Girl of Gold	Florence Vidor		Feb. 16, '25
On the Threshold	Gladys Hulette		Feb. 23, '25
Beyond the Border	Harry Carey		Mar. 2, '25
The Crimson Runner	Priscilla Dean		Mar. 2, '25
Beauty and the Bad Man	All Star		Mar. 9, '25
Friendly Enemies	Weber & Fields		Mar. 16, '25
Stop Flirting	All Star		Mar. 30, '25
The Awful Truth	Agnes Ayres		April 6, '25
The Bad Lands	Harry Carey		April 13, '25
Crossed Words			April 20, '25
The Dark Horse	Harry Carey		June 1, '25
The Texas Trail	Harry Carey		June 15, '25

F. B. O.

Title	Star	Length	Released
Midnight Molly	Evelyn Brent		Jan.11
The Range Terror	Bob Custer		Jan.25
Speed Wild	"Lefty" Flynn		Feb. 8
The Cloud Rider	Al Wilson		Feb.15
Pirate Peggy O'Day	Evelyn Brent		Feb.22
Parisian Nights	Hammerstein-Tellegen		Mar. 1
That Devil Quemado	Fred Thomson		Mar.15
Untitled	"Lefty" Flynn		Mar.22
Druscilla with a Million	Carr-Harlan-Bonner		Mar.29
Mock Marriages	Jacqueline Logan		Apr.12

CHADWICK

Title	Star	Length	Released
The Street Singer	Not cast yet		Jan. 15 '25
Romance of an Actress	Not cast yet		Mar. 15 '25
Sunshine of Paradise Alley	Not cast yet		Apr. '25

RAYART

Title	Star	Length	Released
For Another Woman	Kenneth Harlan		Jan. 15
Easy Money	Mary Carr		Jan. 20
Butterfly Comedies	Gloria Joy		Jan. 28

B. P. SCHULBERG PRODUCTIONS

Title	Star	Length	Released
Frivolity			Jan.
The Boomerang	Special cast		Jan.
Faint Perfume	Special cast		Jan.
Mansions of Aching Hearts	Special cast		Jan.
When a Woman Reaches 40	Special cast		Jan.
My Lady's Lips	Special cast		Jan.
Capital Punishment	Clara Bow		Jan.

UNIVERSAL

Title	Star	Length	Released
Dangerous Innocence	Mary Philbin		Jan. 21 '25
The Hurricane Kid	Hoot Gibson		Jan. 25 '25
California Straight Ahead	Reginald Denny		Apr. 26 '25
Captain Fearless	Reginald Denny		
The Price of Pleasure	Valli-Kerry		Mar. 15 '25
The Flower of Napoli	Bellamy		
Fighting Back	Desmond		Apr. 5 '25
Head Winds	House Peters		
Jazz Parents	May McAvoy		Mar. 1 '25
Ridin' Pretty	Desmond		Feb. 22 '25
Let Her Buck	Hoot Gibson		May 31 '25
Secrets of the Night	Bellamy-Kirkwood		Feb. 1 '25

LEE-BRADFORD CORP.

Title	Star	Length	Released
Lure of Love	Zeena Keefe		
Pearl of Love	Leslie-Sherry		

EAST COAST FILMS, INC.

Title	Star	Length	Released
The Cracker Jack	J. Hines	6500	Mar. 1 '25

C. B. C.

Title	Star	Length	Released
A Fool and His Money		6000	Jan.
Fighting the Flames			
After Business Hours			
Who Cares	Star Cast	5700	January
Tainted Money			
The Fearless Lover	Star Cast		
The Fatal Kiss		4900	January
Who Cares	Dorothy Devore		Feb. 1
The Fearless Lover	William Fairbanks		Feb. 1
Fighting the Flames	Dorothy Devore		Mar. 1
After Business Hours	Star Cast		Mar. 30

CLIFFORD S. ELFELT PRODUCTIONS INC.

Title	Star	Length	Released
Siren of the Montmarte	All Star	5400	Feb. 1
Fighting Courage	Ken Maynard		Jan. 10
The Red Frontier	Bill Patton	5000	Jan. 29
Parisian Nights	All Star	4997	Feb. 28

AMBASSADOR PICTURES COMPANY

Title	Star	Length	Released
Verdict of the Desert	Neal Hart	5000	Jan. 15, '25
Lightnin' Jack	Jack Perin	5000	Jan. 15, '25

JANS PRODUCTIONS, INC.

Title	Star	Length	Released
The Mad Dancer			Feb. 15
Ermine and Rhinestones			Mar. 15

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

The Value of Electric Display

By W. M. POTTER

Engineering Dept., National Lamp Works, of General Electric Co.

OF the fifteen thousand motion picture theaters in the United States, practically every one uses at least one electric sign as a business builder and therefore it may be safely assumed that the industry believes firmly in their effectiveness. However it is safe to say that of the fifteen thousand signs not one thousand are designed and maintained to develop anywhere near the effectiveness possible. This situation is largely the result of a lack of careful planning and knowledge of design.

A careful intelligent program should, of course, begin with a selection of the signs to be used. The larger roof or building-front exposed lamp signs speak at a distance to turn toward the theater people who have started out with other destinations, to suggest the "movies" to casual passers-by and to stimulate an interest in the entertainment more fully explained by the smaller attraction signs. These lower hanging signs, which are read from near-by, are usually of small exposed lamp or opal glass interchangeable construction letter mounted on the marquee The marquee itself when well lighted is a form of electrical advertising, creating as it does in the neighborhood an attractive spot to draw the human moths into its brilliance and warmth In the foyer the announcement posters should be lighted with tubular lamps and narrow reflectors, or they may be built as transparencies. Indoor electric signs are practical equipment, and various types can be secured which harmonize with the best interior decorations in dignity and artistic merit. Exits, lounges, balconies, telephones, etc., may be marked by small opal glass letter signs or the thin etched plate glass signs with completely concealed light sources. Single changeable monogram signs near the stage to announce acts are very useful if the program includes vaudeville acts.

Another consideration is that of the impression to be conveyed. Shall it be dignified or fanciful? Such questions can be perhaps answered best by the theater in terms of its general advertising policies.

With these factors determined and the accompanying table to show how to use them in finding the letter height, lamp spacing, number of lamps, etc., the procedure is straight forward and simple.

It is well to recognize that each sign is designed differently to adapt it to its intended work. The large roof should be built for legibility and to embody if possible individuality in letters of shape. It may utilize other desirable characteristics: motion or flashing effects. the judicious use of color, large size, great brightness, a beautiful design, and of course it needs a commanding location. Such features will truly make its effectiveness. The changeable attraction or marquee signs distances—they are read on the run. For small exposed lamp signs the sockets must be spaced closely (not more than 3 inches apart) to avoid spottiness and preferably diffusing or frosted bulb or spray-colored lamps should be used. Both types with lamps exposed and enclosed, must be easily changeable and of as good daytime appearance as possible. Marquees should be lighted by a large number of low-wattage diffusing bulb lamps arranged in a pleasing pattern rather than by a few high-power units. The indoor electric signs should be of low brilliancy, but simple; perfectly clear and easy to read. They should be carefully finished to enhance rather than to mar the pleasing tone of the interior.

In planning the size of the signs for a theater, a study should be made of the habits of its possible customers, where they are going when the signs should begin to attract them. By considering all traffic in the district of the theater, the *greatest viewing distance,* or distance from the sign to the furthest reader is the first essential to be found. On this distance depend the size and cost of the display, as well as the area within its reach. As traffic approaches the theater, the display should continue effective until people are quite close. This *shortest viewing distance* should be decided upon to determine lamp spacing and assure smoothness of illumination. For the larger exposed lamp signs this distance is rarely less than 250 feet. Enclosed lamp signs are usually effective up to 250 feet, depending upon size. The general illumination of the district, or *background brightness,* is necessary in order to determine the proper lamp size which depends upon it. By adjusting the lamp size to background brightness a sign can be made to compete effectively with surrounding signs, street lights, and other bright objects which tend to distract attention.

*Note—WH is the width times the height of letter.

Type of Sign			
Exposed Lp. Display	Enclosed Lp. Display	Exposed Lp. Display	Enclosed Lp. Display
1—75-100	60-75	6—25	40-50
2—75	60	7—15-25	40
3—50-75	50-60	8—15	40
4—50	50	9—10-15	25-40
5—25-50	50	10—10	25

1 Extremely bright Square such as Times Square, New York City
2 Very bright centers such as State St., Chicago.
3 Bright Squares in large cities; Cadillac Square, Detroit; Playhouse Square, Cleve.
4 White Ways in large cities; public Squares in smaller cities.
5 Business districts (not White Ways) in large cities—White Ways in smaller cities.
6 Business districts in smaller cities. Outlying districts in large cities.
7 Outlying districts in smaller cities. Centers of small towns.
8 Darker outlying districts with an occasional store, etc.
9 Lighted highway but no stores.
10 A small isolated display; no street lights or store (description)

* * *

Smooth Projection

The subject of smooth projection has always been one of wide discussion. Several fine projectors are on the market and each one fits into its place very well. Each one is noted for its smooth projectors, for its excellent service and its pure ability. Such a projector is the Superior Projector of New York.

SIMPLEX REGISTER GAINS POPULARITY

Simplex Ticket Registers have been installed recently in the theatres of the following circuits: the Strand Theatre, New York City; Marcus Loew Enterprises, New York City; Jacob Fabian Enterprises, Jersey City; the Wilner and Vincent Theatre Co., Penn.; the Stanley Circuit in Philadelphia; the Goldstein Brothers' Amusement Co., in Massachusetts; the George Benthum Theatre, Penn.; the George Cohan Enterprises, N. Y. C., the William Bernstein Theatre and the Haring and Blumenthal Enterprises, N. Y. C. One of these machines has also been installed in one of Broadway's newest and most modern theatres, The Piccadilly.

The Simplex Ticket Register, distributed by the World Ticket and Supply Co. is understood to be especially adapted for use in the motion picture theatre. Embracing a new idea in ticket registering machines, it has three distinct and separate units, each functioning separately, and is provided with special locking devices for each units. This is highly desirable as any one unit can be locked up and not interfere in any way with those that are left in operation. Your daily count as well as a total adder are features of the machine which make it particularly valuable to the theatre owner.

The demand for this type of machine is increasing rapidly, and the many exhibitors who are making use of one have nothing but praise for this device.

* * *

Wurlitzer Organs Installed

The Wurlitzer Unit Organ has been installed in the following theatres within the past few weeks: the Merrimack Square Theatre, Lowell, Mass.; the Sparks Theatre, Lakeland, Fla.; the Plaza Theatre, St. Petersburg, Fla.; Ozone Park Theatre, Ozone Park, Long Island; the Lyndhurst Theatre, Lyndhurst, N. J.; the new E. F. Albee Theatre, Brooklyn, which was formally opened announces the addition of a Wurlitzer and Walter Pierce has purchased one for one of his houses in London, England.

The popularity of the Wurlitzer organ is indicated by the fact that the best theatres are now equipped with one.

* * *

Carpets for Foot Comfort

Foot comfort is a prime necessity. Many theatres expend a great deal of money in their choice of rugs and carpets. As the years go by, this expense begins all over again, because constant wear has probably deadened the luster as well as the fabric. Carpet and rug cushions are a remarkable aid in keeping down this overhead expense. Clinton Carpet Co., of Chicago, have built up a very fine clientele for their Ozite cushions.

These four pictures may afford one an idea of the immensity of the Consolidated Film Industries.

Motion Pictures Serve Humanity, Says Yates

Managing Director of Consolidated Films Boosts Pictures

THE test of any great industry is the investment rating of the stocks and securities of its leading companies. The Motion Picture Industry has returned to the investor from its large and well-managed companies dividends proportionately as large as other great American enterprises.

While it is true that money has been lost in the Motion Picture Industry, it is likewise a fact that millions of dollars have been lost in oil, in railroads and in every other industry by those who speculated on slim chances or invested unwisely.

Particularly in their early stages and due to the magnetic power of their rapid growth, the typical American Industry has in most instances served as the basis for the unscrupulous operation of 'film flammers' and 'get-rich-quick' promotors, who have preyed upon a credulous public, mismanaged their affairs and often even given an unstable appearance to an industry which is really intrinsically sound.

Those who have been in the Motion Picture Industry from the beginning and who have been determined to conduct their businesses along sound commercial lines must review the happenings the gradual elimination of the 'film-flammers' and the 'get-rich-quick' promoters with pride. They have seen a basically sound industry push itself through all such obstacles to a recognized position of stability.

The Motion Picture Industry is captained by able business executives, men who are imbued with the idea of building a permanent corporate institution rather than with the sole purpose of personal aggrandizement. The industry has its geniuses—great organizers—and the leaders of its large companies are men of high caliber, easily on a par with the leaders in other great American enterprises.

There can be no argument as to the benefits that the public throughout the world has derived from Motion Pictures, not only as a form of entertainment but in every conceivable way, especially along educational and intellectual lines. In these respects they are more powerful and far-reaching than the daily papers or works from the pens of the greatest novelists.

Motion Pictures have a general appeal to the peoples of all ages, all classes and in all countries regardless of sex or religion. The leaders in the industry know the truth of this statement and furthermore they know that in proportion as they serve the public and put forth their efforts for bigger and better and more enlightening pictures, that in the same measure will be their success.

Therefore, aside from the money-making possibilities in Motion Pictures there are those who cherish the ambitions of supreme achievement, whether it be art or drama or better service to the public. The now established policy of striving for better and finer pictures and more beautiful prints, and of accomplishing greater objects in the industry than the mere accumulation of dollars has already had a far-reaching effect.

This change has been substantial on the part of every factor in the industry, producers, directors, authors, actors, and camera men. Especially has the Laboratory branch of the industry undergone a complete metamorphosis and has evolved from a hap-hazard, anything-will-do basis into a highly specialized technical science and art that is actually a complete business in itself.

CERTIFIED PRINTS reflect this improvement. They convey to the public the clear brilliant artistic result that the director and camera man intended.

CERTIFIED PRINTS are sold on their merits. QUALITY, PRICE and SERVICE are the only basis,—not friendship of past performances. They are made by an organization whose entire time is devoted to the business of producing prints that are the best that can be made, it is not just a hobby or side line with them.

Very rapidly the leading producers and distributors are beginning to realize that the laboratory branch of the industry is of extreme importance in the successful outcome of their work. The great financial investments required in the making of pictures today makes them willing to entrust their valuable negatives only to laboratories where quality and service are supreme and where their absolute security is safely guaranteed.

HERBERT J. YATES, Managing Director. Consolidated Film Industries, Inc., New York; Los Angeles.

* * *

These pages are a real aid in keeping step with the new ideas and developments of the industry. Every necessary accessory and article of equipment is mentioned in this department at one time or another. We trust our readers will avail themselves of this fund of information. You will find many valuable and profitable suggestions. Send for catalogs either to the manufacturer direct or write to this department and we will be pleased to supply you with whatever information you desire.

Waxing New Films

Never use any oil on a new film in order to get it through the projector without sticking; it is the worst thing that you can do. I have seen a number of projectionists that simply poured oil on the film in trying to get it through without "sticking." You simply ruin the film for perfect projection.

The projectionist and film exchange should thoroughly wax their film before it is run through the projector mechanism. A film waxing machine can be purchased at a very reasonable price. If you don't know where to purchase one cheaply, write this department for the address.

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Many New Theatres Predicted in 1925

WITH two peaks of building activity in 1925, one occuring in the normal spring building season, and another in the late fall, there will be 20 to 25 per cent more public buildings and retail stores constructed, many of which will house new theatres. However, there will be a slightly smaller number of buildings erected exclusively for theatre purposes than were built in 1924. This is the result of a survey made by The Agricultural Forum (N. Y.) whose annual building predictions during the last three years have come true within 3 per cent of the original figures. The survey announces that 1925 is to be a five billion dollar building year.

Covering each state, with 19 different types of structure, and basing its prediction chiefly on stabilized costs, ample mortgage money and sound general business conditions, The Forum again predicts that in actual figures the present year will witness an expenditure of $4,992,318,000 for new buildings and labor, and refers to its former record of not missing these figures by more than 3 per cent.

* * *

Lubliner & Trinz will erect a $1,750,000 theatre and dance hall in Belmont and Lincoln streets, Chicago, Ill. Walter W. Ahlschlager, 64 E. Huron St., Chicago, is the architect.

* * *

Bilba Brothers & H. T. Lynch, will erect a $500,000 theatre and apartment building in Roosevelt road and Cuyler avenue, Chicago, Ill.

* * *

A. Laventhal Realty Co., will erect a $500,000 theatre and apartment building in Union blvd., and Northland avenue, Kansas City, Mo.

* * *

Finkelstein & Rubin are contemplating a new theatre for Sioux Falls, S. D.

* * *

E. Maziemer & F. Trottman are asking bids on a $60,000 theatre to be erected in Grove and Mineral streets, Milwaukee, Wis.

* * *

Arcade Theatre Corporation will spend $40,000 in alterations to their theatre in Hyattsville, Md.

* * *

Thomas Gallagher has plans under way for a new theatre in Jersey City, N. M. The theatre will have an area of 15,000 square feet.

* * *

E. A. Dodge has completed construction of a new $30,000 theatre in Myrtle Point, Ore. It has a seating capacity of 650.

* * *

Mrs. D. Norris is building a $150,000 picture theatre in St. Charles, Ill.

* * *

L. H. Wilson and J. A. Benham will build a $600,000 picture theatre in Fresno, Cal.

* * *

The Stanley Company, of America, will erect a $1,750,000 picture theatre in Atlantic City, N. J. The theatre will be completed in March, 1926.

* * *

The new Williamson theatre, Winter Haven, Fla., has been opened. F. E. Williamson is the owner.

* * *

Columbia Theatres Company has been organized in Longview, Wash., to erect a $125,000 picture theatre and apartment house.

* * *

The San Angelo Amusement Company, of San Angelo, Tex., will build a picture theatre on a site already purchased.

* * *

The Biltmore Amusement Company is building a picture theatre in Paterson, N. J. It will seat 1,600.

Contracts have been awarded for the construction of a theatre in Blandinsville, Ill. Robert Cox and James Grigg are the owners.

* * *

O. A. Daniel has opened his new theatre at Idalous, Texas.

* * *

W. M. Brand will build a new moving picture theatre at Harrison, Ark., soon.

* * *

The Crystal Theatre at Jennings, Okla., has closed for remodelling.

* * *

The new Ritz Theatre at Fort Worth, Texas, is being remodelled.

* * *

The Palace Theatre at New Braunsfield, Texas, is being built and will be strictly modern and up-to-date when completed.

* * *

The Laura Theatre at Augusta, Ark., has reopened after having been remodelled.

* * *

The Cruce building at Port Lavaca, Texas, is being remodelled for a theatre.

* * *

Dodge & Baker of Myrtle Point, Oregon, are to build a 750-seat house, which will open in six weeks. B. F. Shearer, Inc., has complete contracts.

* * *

New suburban houses, recently opened or about to be completed in Portland, Oregon, are: Mr. McCurtainn's new 650-seat house in the Irvington district. Mr. Uptegraph's new 650-seat house on the East side; Robert Marsden's Ideal on Nob Hill, and the Venitian.

* * *

After the first of the year plans will be announced for the Bellington Theatre Co.'s new modern theatre building. Fred Walton, manager of the company is in Los Angeles at present. He will look into various type of houses while there, gathering ideas for the new house.

* * *

Frank Edwards is resurfacing the Winter Garden' building front. The house, which is at Third Avenue and Pike Street, will be finished in white. Just across the street, John Danz' new Capitol theatre is rapidly nearing completion. Opening will be some time in November.

* * *

S. A. B. and Paul Hamilton will open a new theatre at Ballinger, Texas, about December 1, which will be modern and up-to-date.

* * *

G. W. Hunter has opened a new theatre at Boswell, Okla.

* * *

The Alton Theatre, Alton, Mo., has been closed. It will take several weeks to repair the damage done by the recent fire in the Grand Opera House in Alton, Ill.

* * *

The Yale Theatre, Shelbyville, Ill., was destroyed by fire recently according to advices received from that city.

* * *

Bids were opened on the new theatre Mrs. J. B. Deveto plans to erect at Yazoo City, Miss. The house was designed by T. C. Harvey, Greenville, Miss., architect, and will cost $75,000.

* * *

The A. H. Blank Enterprises plan to build a new theatre in Marshalltown, Iowa. Vorse, Kraetsch & Kraetsch, Des Moines, Iowa, architects, are preparing plans for the new house.

* * *

Julius Levy has discontinued work on his new theatre at Brady, Texas, on account of being unable to properly finance the proposition.

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SCHELL SCENIC STUDIO, 531-533 South High Street, Columhus, Ohio.

"MOTION PICTURE ELECTRICITY & PROJECTION," by Wesley Trout. This book is now being prepared and will be ready to go to press in about ninety days. Will be one of the best books ever written on projection and electricity. 600 pages, cloth bound. Contains Questions and Answers, practical ideas, electrical tables, wiring diagrams, etc. Price will be about $4. Watch for this publication. A projection hand book that will be "different." WESLEY TROUT, Consulting Projection Engineer, Exhibitors Trade Review, 45 West 45th Street, New York City, N. Y.

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—Frank Vreeland, N. Y. Telegram-Mail.

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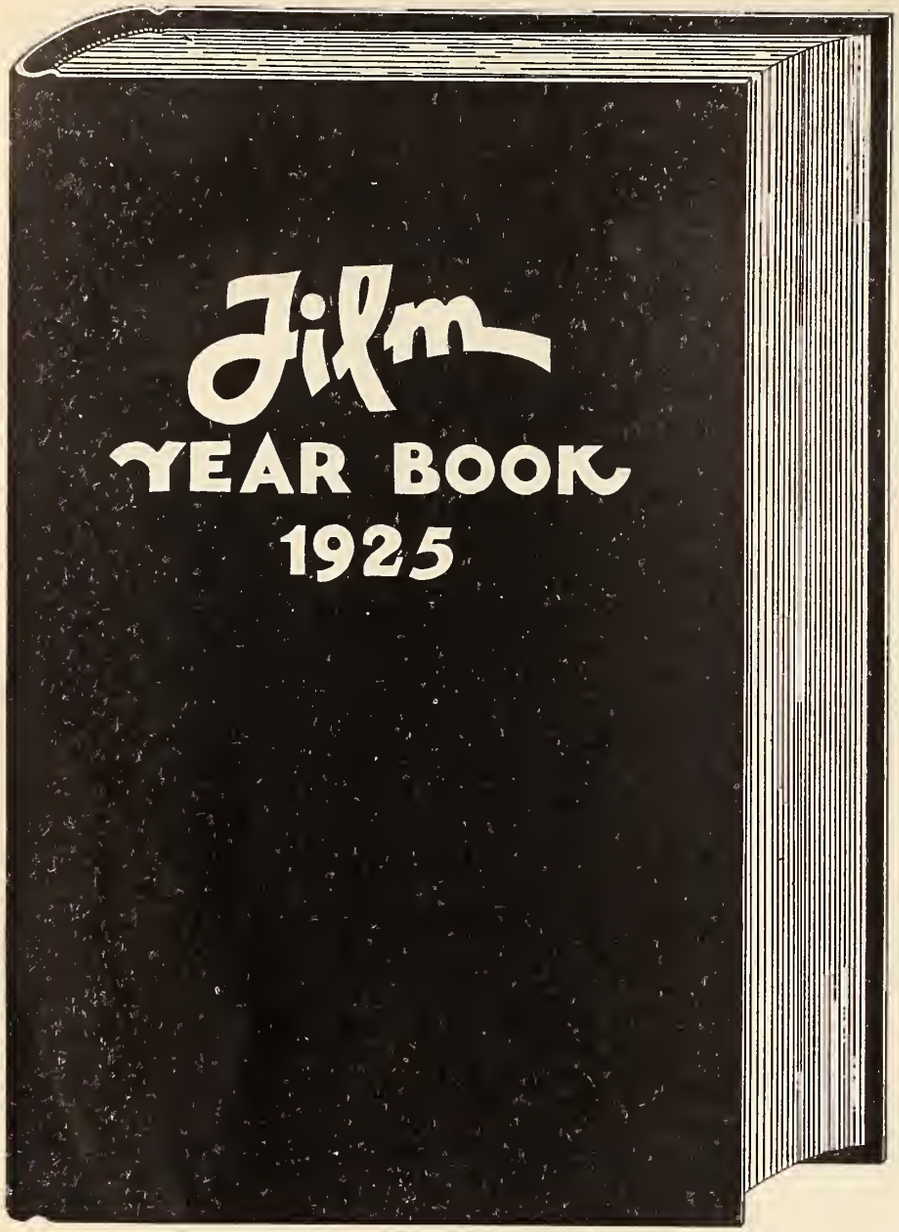

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—North American

Of sensational beauty.
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Notable in every respect.
—Record

It is well done.
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Detroit

Has much to recommend it to screen devotees.
—Free Press

A film thoroughly deserving the adjective sensational.
—Times

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—News

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The Business Paper of the Motion Picture Industry

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WEST COAST REPRESENTATIVE,
GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

WHY IS A SERIAL?

LET'S figure out the answer. To begin with, we are all in business to make money. And we are in the motion picture business because there is money to be made in it.

And the funny part is that in this business of ours everybody wants everyone else to make money. That's odd, but the answer is simple. We are all inter-dependent. Upon the prosperity of each depends the prosperity of all the others.

Consider the producer and his ways. He wants to make money through the sale of his product. Therefore he strains every nerve to deliver product to you from which you may make money. Because if you don't make money you go out of business, and there is no one for him to sell to.

So what has he done? He has expended much effort and lots of money to find out just what type of pictures will yield you the greatest revenue. And he has found the answer —*Serials!*

Everyone in the industry is doing his best to make the very finest sort of chapter plays. Pictures offering enthralling entertainment not only upon one occasion but over a lengthened period of time.

That is the answer to the question. And that also is the reason why you should play serials in deadly earnest. The chapter play idea is builded on a firm foundation. A foundation upon which you may in turn build bigger business for your theatre.

It will bring them back week after week. Just like folks waiting anxiously to finish reading the continued story in their favorite publication. They'll fight to read the next installment. And "by the same token" they'll line up at your theatre to see what will happen this week.

Don't overlook your opportunities. When you are presented with a proposition that will enable you to battle competition from any source—don't pass it up. Don't let this Serial idea get by you. It's too good.

And remember this: Next time you're working a cross-word puzzle and they want a six-letter word for a sure way to make money—the answer is *Serial*.

Here is the giant dinosaur who defies the volley of bullets fired at him in this remarkable and startling First National production "The Lost World" a gigantic photodrama.

"The Lost World" is said to be one of the most unusual films ever screened.

At the left the dinosaur walks through the streets of London. Bessie Love, Lewis Stone, Lloyd Hughes and Wallace Beery are the leading players in this novel film.

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EXHIBITORS
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The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Chartered with a capital of $5,000,000, the National Theatres of California, Inc., announce that it will immediately develop a chain of 50 theatres, principally in the northern part of the state. Many houses will be taken over to develop this string and others will be built.

* * *

Levis, Que., a town of 10,000 population just across the St. Lawrence River from Quebec, is striving hard to obtain a theatre but local ministers have pledged themselves to oppose the coming of any playhouse to the city.

* * *

In Elmira, N. Y., the Rev. John Fletcher Hall, pastor of the Southside Baptist church, has been elected to head a little theatre organization for the community. His duties will be to obtain and supervise the presentation of better screen productions, dramas, and features in the Steele Memorial Auditorium.

* * *

Will Hays left Saturday for the Pacific Coast where he will remain a month. While in Hollywood he will attend the annual meeting of the Association of Motion Picture Producers, Inc., when some of the big issues confronting producers will be threshed out.

* * *

Governor Pinchot of Pennsylvania urges the state legislature for an additional appropriation of $24,000, to enable him to enlarge the force of the State Board of Motion Picture Censors. This would make censorship cost the State $134,000 every two years, as the legislature meets biennially.

* * *

It is considered certain that a bill will be introduced in the Rhode Island House of Representatives this week legalizing Sunday pictures. The public is in favor of it and Governor Pothier and other leaders are willing to back the measure.

* * *

Executives of the International Alliance of Stage Employees and Moving Picture Operators of the United States and Canada have notified all members that no jobs exist in New York for men belonging to outside locals. The warning is issued to prevent men coming to New York and running into discouraging unemployment conditions.

Cecil de Mille finally joined the Producers Distributing Corporation practically along lines predicted by the *Exhibitors' Trade Review* two weeks ago. Contracts are being revised for signatures Saturday. Mr. de Mille will make ten pictures a year at the Thomas H. Ince studios at Culver City, Cal., control of which he secured. A number of prominent stars, under personal contract to him will appear in his new productions. The arrangement will give the Producers Dist. Corp. a powerful combination of stars, direction and studio equipment.

* * *

Warner Brothers are reported offering Gloria Swanson $17,500 weekly for a year's contract. A Los Angeles bank is guaranteeing the payment.

* * *

The Cosmopolitan deal reported as closed by the daily press, between William R. Hearst and Metro-Goldwyn-Mayer, whereby the Paramount producers would make six Hearst stories each year and release them as Cosmopolitan features is held up. Final arrangements have not been agreed upon.

* * *

Establishing its headquarters in Boston, picture theatre owners of New England have formed the New England Theatrical Owners' Chamber of Commerce. It is fashioned somewhat along the lines of the New York and New Jersey organizations of exhibitors.

* * *

Urging a Federal Censorship bill that would give the regulation of the motion picture industry to six commissioners of the Department of Commerce, is urged by Canon S. Chase of Brooklyn, N. Y. Mr. Chase wants the commissioners to draw $9,000 each and to be given absolute authority to censor all pictures shown in the United States.

* * *

Pictures dealing with gland rejuvenation were banned by the censors of Dallas, Texas, who recommended a similar procedure for the state censorship bureau, but the Board of Appeals overruled the decision.

* * *

Dispatches from Florida indicate unusual activity of visiting producers who are considering making Venice another film colony, even surpassing Hollywood, Cal., and establishing a string of studios.

* * *

The Indiana Legislature killed a proposed "blue" Sunday bill without debate and indefinitely postponed a measure introduced by Representative Hinkle for state censorship of screen productions.

The Upper Crust Comes Through Again

Prominent Persons from All Walks Tell What They Think About Us

Dramatic Realism Needed

Architect of 100 buildings in San Francisco after its great fire, designer of the Palace of Machinery at the Panama Pacific International Exposition, and an authority on art, Mr. Clarence R. Ward condemns the "impossible" scenes of many dramatic productions. He urges more realism, honest-to-life action, and historical subjects.

San Francisco, Dec. 30, 1924.

Exhibitors Trade Review,
Knickerbocker Bldg.,
42nd St. and Broadway, New York City,

Gentlemen:

Replying to yours of the 19th inst. in relation to your inquiry as to my opinion as to pictures, I will answer the questions categorically as follows:

No. 1—I am interested in motion pictures.

No. 2—I see pictures frequently.

No. 3—In the main I find them worthwhile entertainment.

No. 4—Generally speaking, the pictures now presented appeal to me. However, it must be remembered that I select the pictures that I go to. There may be many others that I do not see that would not appeal to me.

No. 5—Generally speaking, I would like to see more pictures of the educational brand. I am very much interested in travel pictures. especially those illustrating distant savage tribes and their ceremonies, also animal pictures, as well as scientific pictures.

I believe that there is too much gunplay exhibited in the present run of pictures and also too much exhibition of criminal work. I believe it has a bad effect upon the younger generation.

As for criticism of dramatic pictures, I would say that there are too many improbabilities in many of them. For instance, if the hero is fighting the villain in the presence of the heroine in order to save her, she lets the hero take an awful beating before he wins and sits back and chews her knuckles and howls, when any regular female would take a rock and knock the villain on the head.

I am also quite interested in hostorical and costume pictures.

Yours very truly,
CLARENCE R. WARD.

Pictures Exaggerate Wealth

Pointing to improbahle scenes such as fabulous wealth that never exists, Mr. David Wesson, inventor of the famous Wesson process of manufacturing cotton seed and other oils, also chief chemist for the N. K. Fairbanks Co., Chicago, Ill., sees improvement in screen productions and appreciates their possibilities, but regrets the showing of scenes that do not occur in real life.

New York, N. Y., Dec. 30, 1924.

Exhibitors Trade Review,
45 West 45th Street,
New York City,

Gentlemen:

Glad to have yours of December 19th asking for cooperation in the improvement of motion pictures. I am very fond of motion pictures myself, and always have been. I believe they are great educators, and have enormous possibilities. In our busy world today few of us have time to read as many hooks as we should. A motion picture can can give us the story far more vividly than we can get it out of the book.

I consider it important, however, that motion pictures should be correct not only photographically but historically. I have noticed a great improvement in this respect during the last year or so. I think the time has gone hy when the 16th century hero signs the death warrant with a fountain pen and the ladies show flapper slippers on their pretty feet. I think the movies can be greatly improved by cutting out a great many of the improbable incidents which you frequently see on the screen, unless they intend to be of the Harold Lloyd type. I believe if the sex and problem plays can he eliminated it would be much better for the community. I think also a great mistake is made in depicting on the screen scenes of fahulous wealth which never happens in real life.

As Others See Us

HERE are some opinion regarding motion pictures. They are interesting and worth while. There is a lesson for boh producers and exhibitors in each of them. You remember the questions asked. They were:

1. Are you interested in motion pictures?
2. Do you see pictures regularly or frequently?
3. Do you find them worthwhile entertainment?
4. What is your opinion of pictures as now presented? Do they appeal to you?
5. Outline your ideas for improvement and voice your criticisms.

Here are some answers.

Excuse this somewhat long and rambling letter, but I am talking on a subject which interests me.

Yours sincerely,
DAVID WESSON.

Not Worthwhile Entertainment

That producers are overlooking opportunities and merely creating "ocular demonstrations" of little value is opinion of President of the American Cotton Association, an ex-president of the South Carolina Bankers' Assoc., and director of Roosevelt Military Academy, West Englewood, N. J.

St. Matthews, S. C., Dec. 29, 1924

Exhibitors Trade Review,
New York City,

Gentleman:

Your letter, December 19th, and replying thereto:

1. "Are you interested in motion pictures?" Yes.

2. "Do you see pictures regularly or frequently?" Very seldom. Formerly saw pictures regularly but now seldom, as have become disappointed in same.

3. "Do you find them worthwhile entertainment?" No.

4. "What, in general, is your opinion of pictures as now presented? Do they appeal to you?" Moving pictures have a great opportunity to render a real service to our citizenship but have failed to grasp it. They are artificial—unreal. Cannot see that they render any material benefits aside from a form of amusement. They seem to entirely ignore the opportunity to emphasize the importance of worthwhile things; instead, it seems that the sole nurnose is to form some light amusement and if anything they emphasize the dross of life instead of the worthwhile things.

5. "Please be good enough to outline your ideas on the possible improvement of the pictures. with your criticisms of present methods and practice." Moving pictures could be made into a great educational medium. a medium which raises the standard of citizenship not only hy education hut by creating a higher sense of ideals. Nothing has a greater effect from an educational standpoint and otherwise than ocular demonstrations. Moving pictures are largely ocular demonstrations, then why not demonstrate hetter things of life? Why not concentrate every effort along this line instead of concentrating efforts for the purpose of light entertainment? If moving pictures were handled along this line they would become almost as great value to our citizenship as schools and colleges.

Opportunity has knocked at the door with a sledge hammer. They have failed to even crack it to permit her to enter.

Very respectfully,
J. S. WANAMAKER.

Class Distinction

Milwaukee, Wis., Nov. 20, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

I would state that I do not frequently attend motion pictures and therefore cannot say they have a strong appeal, so far as I am concerned. I think one of the reasons for this condition is that the average picture is sensational in character, often unsound from an economic point of view, and contains appeals to the masses, in an attempt to draw unjust distinctions between various classes of society.

This is the principal criticism I would care to offer to the average moving picture of the present day, but I would prefer that you do not use my name in connection with this statement.

Very truly yours,
Signed by an Internationally Prominent Manufacturer and Industrial leader.

Simply Disgusted

Shelboygan, Wis., No. 24, 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

I do not see motion pictures regularly or frequently. Some of the pictures, in fact most of the pictures that I have seen, in my opinion, are not good pictures to show. My disgust for some of the pictures I have seen, has kept my family and myself away from the motion picture theatres.

Yours very truly,
E. W. SHULTZ,
President.

This Is Encouraging

Seattle, Wash., Nov. 1924.

Exhibitors Trade Review;
45 W. 45th St., N. Y. City.

Gentlemen:

Your first question is, "Am I interested in moving pictures?" To this I will reply, yes. I believe there is a wonderful opportunity for entertainment and education in motion pictures when properly made and presented.

Your second question, as to whether we attend moving picture houses regularly or frequently: I will say that myself and the four other members of our family might be considered moving picture fans. We always attempt to see the best pictures.

Your third question as to whether or not we find them worth-while entertainment: I would say there are some pictures that are exceedingly disappointing and the producers make an effort to get by with titles and the name of some present or past star.

To your fourth question, I will say that I believe as a whole motion pictures are becoming better than was true several years ago. They are cleaner, and since Theda Bara and her type have gone into the discard we are having fewer sex appeals.

To your fifth question I would say, that I feel, if the people back of motion pictures would give more attention to the scentific side and its possibilities and also give us travelogues and pictures of foreign countries that a great deal could be done. I recall very clearly at the present moment seeing a picture in colors taken in Japan —people were shown coming down a series of rapids in the mountains of Japan. Pictures of this type are very instructive. I believe also that real sermons in morals and in citizenship can be delivered on the screen as well if not better than from the average pulpit. To my mind the finest sermons that have been presented to me have been through motion pictures.

The foregoing is more or less of a rambling presentation of my views as an American citizen, and I rust that you will find the suggestions of interest.

Sincerely yours.
GEO. WATKIN EVANS.

How About That Idea of Yours?

NOT so long ago, any editor or publisher was supposed to know everything. It was unprofessional to admit ignorance of any subject and the happy readers were supposed to look with awe, if not with reverence, on the fortunate possessor of a mysterious faculty which enabled the editor always to be right.

A few editors are still trying to sit on the throne of superwisdom, but the majority know that the old pose has lost its magic.

Consequently, most editors realize that their strength lies, to a large extent, in the cooperation they are able to get from their readers.

Whether the publication is a trade paper, a newspaper or a fiction magazine, it can succeed only when it is directed and shaped in accordance with the needs and wishes of those who are expected to read it.

In the motion picture business, there isn't enough cooperation of this sort as a means of making better trade publications.

There is plenty of negative criticism, directed at trade papers in general, but the people engaged in this business seemingly have not formed the habit, as have business men in many other lines, of getting into the harness and helping, with suggestions, ideas, advice, and the free interchange of views, to make better papers.

Perhaps these things have not come about because the trade press has assumed itself self-sufficient. I don't know whether that is true or not.

But I do know that the best trade paper the motion picture business can ever have will be one which is made with the friendly cooperation of the entire industry.

Such a trade paper quickly becomes a meeting place, a forum for the discussion and adjustment of the innumerable and varied problems of the business. An eliminator of business friction. An advance agent of business progress.

There is grave doubt whether any business field today has room for publications that operate on any other plan that this. Yet there are publishers—seemingly successful ones—who continue to hold the theory that they know what people ought to want and that it isn't their fault if people want something else.

In the motion picture business, it is the exhibitor who knows best the problems of theatre operation. It is the successful exhibitor who knows best how to solve those problems. It is the producer who is in close and constant touch with the difficulties that arise in connection with the making of pictures. It is the distributor who realizes, better than anyone else possibly can, the complication involved in serving a large and complex market.

Any editor who imagines he can sit on a pedestal and hand down judicial solutions of these questions, based on his own superior wisdom, ought to quit editing and go into the film business, where he can soon find out how good he really is.

On the other hand, any editor who makes his publication a clearing house for constructive ideas is doing a good job and performing the highest possible editorial function.

This motion picture business is remarkable for a lot of things, but for nothing more than for its ability to arrive at quick judgments that are sound. Quick thinking is very nearly the essence of the business. Which proves that in the trade's personnel there are a lot of people who use their heads rather effectively and who, habitually, know what they are driving at.

From such sources come the ideas that change industrial trends, that build great enterprises, that turn losses into profits, that accomplish most of the worthwhile things.

A good idea is a good idea, regardless of the size of the establishment it come out of. The smallest exhibitor is as apt to have it as the largest. It may come from any corner.

A good idea, moreover, is a priceless thing—but only when it has been put to work.

The motion picture business is quicker to generate ideas than to spread them so that they can be profitably developed and used.

Your ideas, the other fellow's ideas, ou[illegible] to aired.

In your trade paper you should h[illegible] expression to this particular end [illegible] should be passed along for the be[illegible] may profit by it and who, in turn [illegible] offer something you can use.

Believing thoroughly in [illegible] policy, EXHIBITORS TRADE [illegible] you, to the entire indu[illegible] every constructive th[illegible] may constitute a h[illegible] contribution [illegible] tice of the motion picture business.

Come on and [illegible] into the game. [illegible] the discussion of motion picture a[illegible] say. Say it constructively, of cou[illegible] things is, s[illegible]

There is a lot of genius in the [illegible] ness that will be revealed by [illegible] of the industry's affai[illegible] Let's [illegible] let's harness it.

Willa[illegible]

The S[illegible]

Next Week: Reverting to Film Adve[illegible]

Above, Philip Wrifrid begins to show the strain of editorial responsibility which causes his collapse, while, to the right Essie Bikra tries to calm the fears of the erstwhile writer. Below, Philip and his new sweetheart plan for the future which they hope holds happiness.

Above, Otis Harlan, as Cuddlebox, the philosophic tramp with whom Philip hoboes through England, is embarrassed by the unexpected entry of the owner. Below, Cuddlebox proves that innocence is bliss. He gazes into the house where he had nursed Philip back to health.

"The Clean Heart"

·ring Vitagraph Photodrama Telling a Tale of Romantic Interest That Has Universal Appeal

TRUE TALK

By John B. Rock
General Manager, Vitagraph, Inc.

February 14—

Exhibitors:

If you are independent prove it!

TAKE A TIP!

BOOK VITAGRAPH PICTURES — name play dates now! Start with "Captain Blood" AND PLAY THEM ALL — Clean, wholesome, actionful, audience thrillers!

"Pampered Youth," the latest, with the greatest fire scene ever filmed—a wonderful exploitation picture—is ready now.

Nazimova is the envy of every woman in America in her loveable, youthful characterization of the Apache girl in "The Redeeming Sin."

Delight Evans in February's Screenland says about "The Beloved Brute":

"I recommend that you do not fail to see 'The Beloved Brute'...it's fresh and vivid ....the hero loves to fight ....as played by Victor McLaglen he is an old darling, even if he is a brute."

John B. Rock

Here's an exploitation stunt for exhibitors to "Light up" with. The Paramount division of publicity has arranged for theatre managers to get book matches at less than wholesale cost to give away and boost Paramount features.

BOOK MATCHES TO BOOST FEATURES

Exhibitors can now advertise with book matches. Leon J. Bamberger, assistant manager of the Paramount Division of Exploitation, through an arrangement with the Lion Match Company, has made it possible for exhibitors to get quantities of book matches at figures much under what they would have to pay if "Bam" had not effected a special price with the Lion Match people.

Paramount, for the benefit of theatres playing Paramount pictures, has had an unlimited quantity printed with a "Paramount Pictures" jacket, allowing plenty of room for the name of the theatre to be surprinted. When ordered by the theatre the theatre name is printed on the jacket and the cost for this extra printing is included in the price quoted for lots of these matches. The color scheme is orange, black and white, and the space allowed for theatre surprinting will permit using the name of the theatre and the name of the town, or the name of the theatre and the street address.

The prices quoted are: 2,500 books (minimum allowable, $11; 5,000 books for $20, and 10,000 books for $35. From there on the price continues at the rate of $3.50 per thousand books.

* * *

MURRAY GARSSON WRITES TO HAYS

Another letter added to interesting correspondence:

February 5, 1925.

Hon. Will H. Hays, President,
Motion Picture Producers and Distributors of America.
469 Fifth Avenue, New York City.

Dear Sir—Your letter of January 26th in reply to my communication to you of January 21st has been received. You say that "all such problems are having and will have that consideration by the Associaion which their importance warrants. But you utterly ignored my request for an expression from you as to what has been done or what will be done by you or your organization to put an end to the unfair methods of the Big Three and their subsidiaries, whose tactics to-day are throttling independent production of meritorious films.

Surely, in fairness to the independent producers and the independent exhibitors of this country, there is no problem just now which is more deserving of the most serious consideration by you and your associates. Does the resignation of the Vitagraph Company from your association mean that they have failed to find the redress against trust methods that one would naturally expect from an impartial head of the motion picture industry? It would seem so to an outsider.

In spite of the fact that you are so noncommittal as to your attitude on this most vital problem, it would seem that the independent exhibitors themselves are thoroughly alive to it as evidenced by the fact that during the last ten days I have received upward of two hundred letters from exhibitors throughout the country, agreeing with me that an immediate and radical remedy is imperatively necessary to again open the gates of fair competition.

In order to thrash this matter out fully and in the open. I shall in the near future extend a call for a meeting here in New York of independent producers, distributors and exhibitors throughout the country, where the entire facts will be aired, a course of action outlined looking into a solution of this matter ,and to further present the facts to the proper branches of the government for an investigation of this monopoly and for the enactment of such laws that will protect the independent producers, the independent exhibitors, and the motion picture-going public.

As an independent producer I am not alone in my encounter with this unfair competition that is being exercised by the big producer-distributor-exhibitor companies. Almost every other independent producer in the field to-day is feeling the result of these unfair business methods to an extent where all incentive for the production of really worthwhile independent pictures is being crushed out. I am confident that as a result of the meeting we shall call, some constructive plan will be decided upon to rid this industry of a condition which is daily tightening its grip.

I can prove that in a tremendous number of instances independent exhibitors who desired to play my productions were prevented from doing so by the coercion of the motion picture trust, which is monopolizing their playing time to the exclusion of all such independent pictures. I shall certainly not submit to this condition without a fight.

If your association has any serious intention of considering this problem, I shall be glad to lay all the facts before you.

Very truly yours,

MURRAY W. GARSSON.

Lower left Viola Dana coldly ignores the advances of her fiance Raymond Griffith, whom she wrongfully suspects as master mind of the villains who have conspired to ruin her brother. Right, Anna May Wong, oriental vamp, and Cyril Chadwick, the villainous attorney plot to gain their nefarious ends in Paramount's "Forty Winks."

In Paramount's "Forty Winks," Viola Dana plays the role of a self-sacrificing heroine who agrees to marry the villain because of the dereliction of her young brother from his duties as a naval officer. Here she is surprised in her boudoir by the news that her fiance is also in the plot. However, he turns out to be a British Intelligence Officer.

Below, Raymond Griffith, debonair as ever, seems to be caught red-handed before a rifled safe. His chief accuser is the man who is really guilty, and in the end the nonchalant Raymond establishes the innocence of himself and the brother of the girl he loves and marries.

Raymond Griffith coolly supervises a Jimmy Valentine act in order to secure from the safe certain papers which control the destiny of his fiancee, Viola Dana. Ray gets in all sorts of complications, but smiles through and wins in the end as heroes always do.

"Forty Winks"

A Paramount comedy that is replete with laughs and thrills

The cast includes five Popular Stars

Big Producers Are Life of Industry

Saunders Tells A.M.P.A. How Bankers View Financial Stability of Large Interests

AT a recent meeting of the A. M. P. A., R. W. Saunders, comptroller of Famous Players, pointed out how bankers have come to regard the motion picture industry in a more favorable light. He explained that big producers are considered the life of the industry, although independents are also necessary to stimulate greater growth for all.

Mr. Saunders said the production of pictures is now in close conformity to certain standardized banking practices and that is why bankers are rating the industry as firm financially. The big producers, he emphasized, are able to forecast with more or less certainty the total loans, costs and profits for each current year, and only the big producers can withstand the strain of heavy losses. These losses are made up by outstanding successes and this condition alone has placed the industry as a whole on a firm financial footing, being stabilized according to banking standards, he said:

"Famous makes it an inflexible rule," explained Mr. Saunders, "to make every picture bring in three times its negative cost, and this is the only sane basis for estimating the expenditure of any picture. This ratio of 3 to 1 is the only barometer in production.

"In this way the big producers have stabilized their financial position and making allowances for ample costs, they can withstand losses better. They are also enabled from time to time to make pictures for their artistic value solely, not banking on making money from such productions. 'Peter Ibbetson' and 'Sentimental Tommy' are examples of this. They were made as a contribution to the public and to art. The small producer, with equally loftly ideals, could not weather such storms."

Mr. Saunders also told how the Hays' organization is doing splendid work weeding out the fly-by-nights who are engaged in gouging money from the public and how centralization is being developed, thus making for permanent stability in all branches of the industry.

"But it is the big producers," concluded Mr. Saunders, "who contribute more to making the industry sound and firm from the bankers' viewpoint. This helps the little fellows all along the line and elevates the standing of the motion picture business as a whole. For it's the system of the larger producers that is eliminating the risk that bankers find in it when loans are requested. This condition is rapidly changing as is evidenced by the new attitude of bankers everywhere."

News Reel Beats Death

The news reel has finally beat an Alaskan dog race. Kinogram announces that its Reel No. 5052 scooped everything. This release shows the much-heralded dog race, bearing dyptheria serum to Nome, the stricken city. The film pictures dogs leaving Nenana, the last outpost, over 650 miles of ice and snow, to save a plague-infected community. It pictures scenes showing how raging blizzards failed to halt the dash of the gallant dogs in the race with death.

Bert Lytell, master of ceremonies of Wampas Frolic on Feb. 5, an honor heretofore reserved for Fred Niblo, who just sailed abroad.

WAMPAS FROLIC TO MAKE HOLLYWOOD GAY

Every press agent in Los Angeles is working to put over the Wampas Frolic and Ball which will be held at the Ambassador Auditorium on Thursday evening, February 5th. The array of publicity talent which is concentrating on putting over this affair insures its tremendous success and already there is every indication, from the ticket sale, that the huge Auditorium will be crowded to overflowing.

The Wampas Ball is the one event of the year when all filmland unites in a glorious celebration in honor of the thirteen young actresses whom The Wampas selects as the Stars of Tomorrow. Every celebrity among the producers, directors, stars and writers will be there and most of the leading figures in other industries and other walks of life. The list of box holders reads like a blue book of society, industry, stage and screen.

Exhibitors Attack New Copyright Bill

New Jersey Theatre Owners Join With National Organization to Defeat Perkins Measure

STATE Exhibitors' organizations, backed up by the M. P. T. O. A., have started a yigorous fight to oppose the Perkins' Copyright bill, now in the hands of the Patents committee of the national House of Representatives. The American Society of Composers, Authors and Publishers are pushing the wheels of legislation to make the measure a law, but picture exhibitors unanimously condemn it on the grounds it will work undue hardships upon theatre owners. To protect their interests, the exhibitors' organization are doing their utmost to defeat the bill.

During a recent hearing on the bill at Washington, President M. J. O'Toole, of the national association of theatre owners, personally protested before the committee. Mr. O'Toole questioned the right of copyright owners to control public performances of their work. He objected to the provisions making wilful infringement a misdemeanor. He also protested the entrance of the United States into the International Copyright union and emphatically stated that the act should forbid copyright owners to form a combination for the enforcement of their rights under copyright. He also pointed out that through the screen the picture theatre owners reached 15,000,000 persons daily upon whom would be thrust a hardship by reason of the drastic law.

If the law is adopted theatre owners would have to pay a larger license fee for use of copyrighted music and the tax in most instances would not only be unfair but would ultimately be charged to admission fees, Mr. O'Toole explained.

The Motion Picture Theatre Owners Association, of New Jersey, through its executive board adopted a resolution opposing the Perkins' amendment. It was sent to Representative Randolph Perkins, of the Sixth New Jersey District, and read: "Motion picture theatre owners, of New Jersey, protest against the passage of the Perkins' Copyright bill now before the patents committee, of Congress. Proposed law imposes special hardships upon theatre owners and fails to give them the relief they need from the unfair music license tax."

RADIO ARTISTS FORM UNION TO HELP MOVIE ATTENDANCE

ADMITTING that radio has injured the of the legitimate stage as well as the picture theatre, a new union of radio artists has organized for the purpose of remedying the evil, helping attendance and incidentally protect their own interests. The organization is known as the Radio Artists' Association of America, with temporary headquarters at 220 West 42 Street, New York.

The wheels of activity have been set in motion this week for establishing branches in the principal cities and co-operate with theatre owners for the purpose of definitely ascertaining to what extent radio is injuring their business. It is proposed that radio broadcasting can be regulated by the union and thus give theatre owners an opportunity to pull a bigger patronage. The union will strive to form all broadcasting artists into one national union. In this way broadcasting hours can be regulated if noted artists are to be featured. It is the latter, principally, that draw heavily upon theatre attendance, announce the artists.

An advisory committee of six has been appointed to work out details of the proposed activity. They are May S. Breen, "Jimmy" Clark, Nat Martin, Henrietta Turner, Kay Macrae, and Elmer Grosso. The board of directors elected to handle the executive end of the organization includes Austin T. Rogers, Herry A. Bruno, Richard Blythe. Don Short was elected corresponding secretary.

The artists' organization also plans to work with phonograph and music publishing houses, as well as with other outside interests that have suffered since radio entered the field.

From the trenches to the gold fields we follow Monte Blue in Warner Brothers' latest big production "Recompense." It is a sequel to "Simon Called Peter" which created such a furore in all circles of society. To the right the young chaplain looks in on an amusing scene, while below he risks his life to save a tortured black.

Below Monte Blue dares the wrath of the villainous overseer who holds sway over the black workers by dint of his prowess with the terrible blacksnake whip. In "Recompense" Warner Brothers have filmed a wonderful story of the struggle of good against evil, and in the end right triumphs—but not without a fierce fight.

"Are we downhearted? No!" says Chaplain Monte Blue to the disheartened troops who are almost ready to throw up the sponge.

Here indeed is "Recompense." The hero suffers—but in the end he receives his reward as pictured below. We envy Monte.

"Recompense"

Warner Brothers have filmed another "Classic of the Screen" with Monte Blue as leading man

Compare!

Compare the actual performance of

PATHE NEWS

with the claims and the performance of any other.

Compare the quality of every number with the quality of any other.

Remember the numbers of times when you've had it in the Pathe News *days and weeks* before it was in any other. In one instance a "scoop" was claimed by another news reel *six months after it was shown in the Pathe News!*

Perfcrmance is the only thing that counts; performance day after day, week after week, month after month.
Compare! That's all!

AILEEN PRINGLE TO STAR IN "WILDFIRE"

Aileen Pringle is to play the principal role in Vitagraph's picturization of "Wildfire," the part which Lillian Russell made famous in the stage presentation of the stirring race track melodrama.

Definite announcement that he had engaged Miss Pringle was made this week by Henry M. Hobart, president of Distinctive Pictures, Inc., which will produce this photoplay. Production work, which is to be carried on at Vitagraph's studios in Brooklyn, will start almost immediately, with T. Hayes Hunter directing.

Aileen Pringle is one of the most popular artistes and her prestige, already at a high point, has been heightened by her work in recent productions. One of these was Metro-Goldwyn's "The Wife of the Centaur," in which she played the part of the flashing, dashing Inez Martin, the temptress. Another was "A Thief in Paradise," while she has an important role also in First National's "One Year to Live," which has just been finished.

Before starting on her picture career Miss Pringle played for two years in London with George Arliss in his memorable production of "The Green Goddess."

* * *

OREGON TO HAVE NEW EGYPTIAN THEATRE

Because the Egyptian theatre in Portland, Oregon has created so much favorable comment along the Pacific coast, the Goos Bay Amusement Company has decided to build another Egyptian theatre in Marshfield, Oregon. Work has started on this new type of playhouse and will be p ushed hard for an early opening. The theatre will seat 1,200 and will be the third theatre built by this corporation.

U. S. Financiers Bringing French Picture to America

Committee of Prominent Business Leaders Sponsor American Showing of "The Miracle of The Wolves" At Criterion

THE coming of "The Miracle of the Wolves" to the Criterion theatre, New York, where it will follow the long run of "The Ten Commandments" is watched with considerable interest by American producers and exhibitors. This French epic romance of the 15th century holds the distinction of being the first screen production to be shown at the Grand Opera House, Paris, where it is now playing. It is being brought to the United States under the auspices of a committee composed of Barron Collier, chairman; Rodman Wanamaker; Cornelius Vanderbilt, Jr.; Ambassador Myron T. Herrick; William Wrigley, Jr.; William Ziegler, Jr.; R. A. C. Smith, and General Coleman du Pont.

These men of affairs in American life first saw the presentation of "The Miracle of the Wolves" in Paris where it instantly won their appeal. And being intimately acquainted with the French producers of the production, the suggestion of bringing it to America followed with the organization of a special committee to sponsor the idea. For that reason American producers and exhibitors are keenly interested to learn all about the production which American financiers and men in high places so enthusiastically endorsed for American audiences, as to interest themselves personally and bring it to the United States.

The picture takes its name from an incident which occurred when Jeanne Fouquet (immortalized in French History as Jeanne of the Axe) was carrying a message from King Louis XI to the citizens of Liege. An unscrupulous follower of Charles the Bold gave pursuit, killed her father, and chased her across the country. In her attempt to escape Jeanne crossed a frozen river, only to find herself surrounded by a pack of ravening wolves, which, to her surprise, fawned on her, but attacked her pursuers. There follows what has been characterized as the greatest thousand feet of film in existence. The battle between six stalwart men at arms and a pack of real Siberian wolves.

There are many unusual features about the "Miracle of the Wolves" which should contribute to its popularity with lovers of the artistic. The essential properties used are originals in every case. For example, the armor which is worn by M. Vanni Marcoux, who takes the part of Charles the Bold, is the identical armor which Charles the Bold wore at the siege of Beauvaise in 1463. The chessmen used in the Castle of Pontaise were the property of Louis XI. The tapestries and hangings in the court of Philip the Good were taken from the Museum of Cluny and were actually used as represented in the picture.

Editorial

Serial Pictures—A Powerful Competitive Weapon

THE serial picture has provided a host of good showmen with violent prejudices based on mistaken ideas.

Chiefly, perhaps, the blame for this condition rests on concerns that in the distant past of the industry manufactured serial product of low and often offensive quality.

There can be no disputing the belief that the public, as a whole, resents any product which is notoriously crude in its inception and in its execution.

It isn't safe to indulge in everlasting violation of the probabilities, nor does the public relish the sort of open reflection on its intelligence that was too common, altogether, back in the hey-day of serials.

But serial pictures, having been run into the ground by men who had no appreciation whatever of their possible merit and value, ought not to have been generally condemned because, for the time being, they were being badly done. There are a good many competent judges who feel that "Nick Carter" is poor literature, but they don't condemn literature as a whole because they can't endorse certain phases of it.

Serial pictures reached a stage, eventually, where they had to get better or quit. And a good many supposedly competent judges of motion picture values concluded they must quit.

Those judges were wrong—altogether wrong.

The evidence that they were wrong appears conclusively in the records of the motion picture concerns that have continued to provide serial product.

There has been vast improvement in this product, improvement that has grown out of a sincere belief in the basic soundness of the serial idea. That belief is well reflected in material presented in this issue.

To a very considerable extent, exhibitors ought to be genuinely grateful to the handful of men who have kept the serial idea alive and who, thereby, have paved the way for a revival of serial product at a time when it is sorely needed to meet a serious selling problem that involves the entire industry.

Serial productions, without question, are going to develop on the basis of feature quality, which does not mean to shape themselves along the lines of some of our insipid and plotless picture "drama." That sort of serial product would fail before it started.

The public, however, likes action. The percentage of people who can take keen interest in the abstract problem devoid of action is very small. Luridity, moreover, is no part of normal action. We like to think of Theodore Roosevelt as a distinctly American type to be emulated and we base this thought, very largely, on the fact that above everything else he was a man of action. Yet no one can term his life lurid in any sense.

Serial product, obviously, can be replete with life, emotion, action, suspense, without in any way departing from the realm of probability, without in the slightest arousing the resentment normal people feel when their intelligence is slapped, even inferentially.

Producers who have sufficient confidence in their own judgment, in their own ability to sense the public's attitude, may well give serious attention to this phase of the business. It holds great possibilities.

Stories which never can be told adequately and well in six, eight or ten reels, can be well done in serial form. Barriers that stand in the way of handling much good material in feature form disappear entirely when it is considered as the basis for serial product. It is in order to think these things over.

And the exhibitor, who is suffering from unwarranted prejudice based on past experience, should clear his mind and make a real endeavor to help in the shaping of this class of product on whatever basis he believes will insure the widest possible popular appeal, at the same time furnishing as far as he can the necessary support and encouragement which will enable producers to develop a substantially better product.

The Pessimist's Window

THE subject before the house this week is Serials. Being a serial subject, it isn't altogether likely that we shall finish with it in this episode. But there are a few things to be said, while the producers are getting rigged up to make serials containing more plot and less blood.

* * *

It isn't very difficult to get an expression from almost any exhibitor on Serials, but a little digging usually reveals the fact that the exhibitors who are opposed to this class of product arrived at their present views a long time ago. It's a case of, "That is my story and I am going to stick to it."

* * *

The old-timers think of Serials in terms of missing papers and lost jewels, along with a few other varieties of hokum that was once deemed orthodox. And they maintain stoutly that the public won't stand for such stuff.

* * *

Which, obviously, it won't. But there has been quite a change in the last couple of years. Some of the old stuff is out, and occasionally a new idea drifts in to lend real interest to an episode.

* * *

To put him in his proper place, on the defensive, we told a serial manager the other day that his pictures—which we had not seen—were rotten. He replied that it wasn't any novelty to him to hear people express opinions based on dense ignorance of the product they were talking about. The following day he called us on the telephone and cordially invited us to see some of his product. Not seeing any graceful means of escape, we went. We saw it. And we had to admit that our original remark was altogether out of order. Which didn't bother us any, since we suspected as much in the first place.

* * *

There has been much real improvement in the quality of these pictures, but that shouldn't be deemed a reason for hearty congratulations—not just yet. There's room for a lot more. And its coming will depend, largely, on whether producers can be made to see the need of treating Serials, at least those made for exhibition in houses of the better class, as ranking with features in importance.

* * *

The whole matter of quality is inevitably linked up with the personnel engaged in Serial production. Turn a few of our more distinguished directors loose on the job—assuming that they could stand the shock of the suggestion—and it would be but a short time until we would have available for any theatre pictures that would set new standards and that would do some new tricks at the box-office.

* * *

Maybe all this will happen. Let's hope it will. But whether it does or not, for the rank and file of exhibitors who are suffering from two or three blank nights a week, the serial pictures now on the market offer something that is a lot better than nothing in the way of relief. It is true that there are not enough of them, but that is chiefly the exhibitors' fault. When the demand makes itself known, the product always comes through.

* * *

One thing a good many exhibitors are overlooking. The kids don't get much entertainment out of our problem plays, our sex dramas, our super-spectacles. They want action because it is the thing they understand. When we give it to them they are our most dependable customers. When we don't, when we show them stuff that is over their heads, they quickly loose their interest, particularly if Dad has a radio set at home that will provide the latest dance music on a minute's notice.

* * *

As a general proposition, motion picture programs put too many eggs in a single basket. Short product helps a lot to overcome this weakness, but much of it lacks the elements that sustain interest from week to week, which Serials will provide.

* * *

Any exhibitor who can start every week's advertising and exploitation with the assurance that half his house is sold out has but half a house to fill. In other words his efforts are twice as likely to prove successful as if he had the whole house to fill.

* * *

From the standpoint of those engaged in making and selling Serial pictures, one of the difficulties that loom large on the horizon is the feeling that exhibitors will not pay even a reasonable price for better stuff. And when sales departments are firmly convinced that such an attitude exists, only a vociferous demand will overcome their belief.

* * *

The future of this department of the business is largely in the hands of the exhibitors. What they want they can have, if they are not too modest in making their wants known. They can come close to writing their own ticket.

* * *

But with Serials, as with all other varieties of pictures, the exhibitor ought to be more liberal with his ideas in advance and less disposed to pan the product after it is made and delivered. There isn't a producer or distributor in the business that can afford to go contrary to the exhibitors' plainly expressed wishes in the shaping of future product.

* * *

So with this matter of Serials, it's a case of voicing your opinion. If you make enough noise, you will get action.

Theatres Mobilized to Defend Nation

M. J. O'Toole Says Country Is Safeguarded by Screen and Press

THAT the press in all its divisions was ever on the alert to safeguard our national interests and was made constitutionally free for that purpose, National President M. J. O'Toole, of the Motion Picture Theatre Owners of America, told the members of the Kiwanis Club at the Eagle Hotel in Concord, N. H., Monday, that the motion picture screen, as the screen press, would be ever loyal, patriotic and true on every occasion.

He called attention to the embattled and embittered state of the old world, with stable government almost entirely lacking, and declared that this presented a problem for this nation which the wisdom of its people would solve. He said that every form of American life, economic, commercial and social, was based on national security and that theatre-owners, as the custodians of this great screen press which spoke directly to millions of Americans daily in the universal language of the eye, could and would convey the safeguarding message of Kiwanians and others to the world.

Mr. O'Toole said he was no alarmist, but just a plain, observing citizen who believed he saw potential danger for the American people in the fires of hate and discord which were now flaming in open revolt in many lands and smoldering beneath a dangerously thin crust of security in others.

In conclusion he called up on Kiwanians to consider well our national security and not close their eyes to menacing influences. He said the motion picture theatre screen was one of America's greatest instrumentalities of expression and through the Motion Picture Theatre Owners of America, of which he was president and Dave Adams of Concord, national executive board member, the motion picture theatres were now solidly mobilized for our national defense and advancement. He urged all Kiwanians to cooperate with the theatre owners in helping to develop every necessary community program.

Paul Bern, to whom was assigned direction of one of Paramount's pretentious "forty" in the "Dressmaker from Paris," a real fashion film.

"A BIG BOX-OFFICE WINNER."—M. P. World

C. C. BURR, *presents*

JOHNNY HINES IN

The EARLY BIRD

Coming—"The Crackerjack"

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* * *

BENNY ZEIDMAN JOINS WARNER BROS. STAFF

Benny Ziedman, former independent producer, and for several months past assistant to Julius Bernheim, general manager of Universal City, has joined the forces of Warner Bros. and hereafter will be located in the company's Hollywood studio as assistant to Jack Warner in charge of production, according to word from the Warner Bros.' office.

Zeidman was formerly associated with Mary Pickford and Douglas Fairbanks in an executive capacity, and left their organization to produce for himself. He joined the executive staff at Universal City last spring and resigned to go with Warner Bros.

* * *

5000 FANS JAM HOUSE TO SEE STARS

Celebrities of the screen who were brought to Philadelphia by First National Pictures, as representatives of the calibre of stars appearing in these productions, drew such throngs to the Metropolitan Opera House that the management had difficulty in handling the crowd. More than 5,000 fans jammed the house.

Among those introduced and appearing were: Ben Lyon, Dorothy Mackaill, Viola Dana, Gladys Brockwell, Hobart Bosworth, Ben Alexander, Jacqueline Logan, Myrtle Stedman, John Bowers and Marguerite de la Motte.

MARY PICKFORD WILL NOT GET BEAUDINE

Warner Bros. denied that William Beaudine, whom they placed recently under a long term contract, had been loaned to Mary Pickford to direct her next picture, as has been published in a local trade paper dispatch from Los Angeles. The Warners state that there was such a deal pending but they were compelled to call it off, as their program for next season is so big they do not intend to loan any of their directors this year. Each man with the Warner company will have all he can do to keep up with their own production, states Abe Warner.

* * *

PORTLAND T.M.A. ELECTS NEW OFFICERS

Portland Lodge, No. 36, Theatrical Mutual Association, has installed the following officers for 1925: President, R. C. Skelton; past president, A. D. Wellman; vice-president, James R. Forsyth; recording and financial secretary, F. E. Neuberger; treasurer, J. S. Hughey; sergeant-at-arms, J. J. Cunlisk; marshall, Fred Knott; chaplain, William Boreham; physician, Dr. Archie Van Cleve; trustees, James Gleason, Fred Knott and James Forsyth; relief committee, Mayor George L. Baker, R. C. Shelton and J. S. Haughey. A. D. Wellman was presented with a lodge pin in recognition of his services as president last year.

* * *

NEW BUILDING FOR VITAGRAPH BRANCH

Vitagraph's branch office in Dallas, Tex., will soon be housed in a building which promises to be the last word in film exchange construction. It is being erected at 302-4 Jefferson street, in the heart of the film exchange district, and just between the Fox and Famous Players-Lasky branch offices. It will be two stories, 30 x 90 feet, of reinforced concrete, with an ornamental brick front.

It is the boast of Vitagraph that in all of the twenty-eight years of its existence a fire has never started in any of its exchanges, and the new building will be more than ever an insurance against disaster. It will be equipped with a complete sprinkler system and have large vaults for the storage of films. Long & Witchel, architects, who drew the plans, not only were careful to observe every regulation governing the construction of film exchanges but went even farther, incorporating all the most modern appliances known to fire prevention experts.

The building is being constructed under Vitagraph's direction by Elihu A. Eanger and M. M. Crane, Dallas capitalists who own the property. Vitagraph expects to move in about April 1st.

* * *

"CROSSED WORDS" TO STAR ROBERT AGNEW

A report from Renaud Hoffman at the Hollywood Studios officially states that Robert Agnew will appear in the leading role opposite Gladys Hulette in "Crossed Words" instead of William Collier Jr., as previously announced.

Hoffman also announces the addition of nine players to the supporting cast. These include such well-known artists as Mildred Harris, Betty Francisco, Arthur Hoyt, J. Frank Glendon, Charlie Sellon, Frank Coffyn, Willis Marks, Hardee Kirkland and David Butler.

"Crossed Words" will be Hoffman's second 1925 release on the Producers Distributing Corporation program. The picture is now in active production and is scheduled for release on April 20th.

PRODUCTION HIGHLIGHTS

FIRST NATIONAL PICTURES has assigned "The Desert Flower," the current Broadway stage success, written by Don Mullally, the screen rights to which it recently bought, to Colleen Moore as her third starring vehicle for the corporation, "So Big" having been the first and "Sally," now in production, the second.

* * *

DON RYAN, well known columnist and feature writer on the *Los Angeles Record,* has become a movie actor, and is playing in Eric von Stroheim's Metro-Goldwyn-Mayer production of "The Merry Widow," in which Mae Murray and John Gilbert head a star cast. Ryan's role is that of an officer in the Montenegrin army.

* * *

GERALD BEAUMONT, author of the popular magazine story, "Dixie," which Reginald Barker has picturized for Metro-Goldwyn-Mayer under the title "The Dixie Handicap," has proved an exception to the rule that authors are invariably displeased with the treatment accorded their work upon the screen. Beaumont, who made a hurried trip from the East to see the picture before its release, is elated with the result.

* * *

PATSY RUTH MILLER has signed to remain at the Universal studio for another feature upon completion of the feminine lead in House Peter's present vehicle, "Overboard." In the coming production, she will be featured with Norman Kerry in "Lorraine of the Lions" to be directed by Edward Sedgewick.

* * *

FLORENCE VIDOR has returned to the familiar scenes of her first triumphs on the screen. Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, has confirmed rumors that he had signed Miss Vidor to a long-term contract to play featured leads in Paramount pictures.

* * *

AN ANNOUNCEMENT from the offices of Joseph M. Schenck states that Constance Talmadge's next First National release, "The Man She Bought," by Pearl Doles Bell, will go into production on February 15.

* * *

RIN-TIN-TIN, whom recent news dispatches reported killed, sends word to his masters, Warner Brothers, that he is very much alive in the making of their new dog picture "Tracked in the Snow Country" near Truckee, where the January snow fall offered wonderful locations.

* * *

BRANDON HURST, original creator of the part of "Charley" in "Charley's Aunt" witnessed a preview of the screen production recently and says "It's funnier than the stage play ever was."

* * *

GLORIA SWANSON'S new name, Marquise de la Falaise, is bringing the Paramount Long Island studio many inquiries as to its correct pronunciation.

Richard Dix seems to enjoy being target for Basque knife throwers in his star role of "Too Many Kisses," Paramount's feature.

According to Forrest Halsey, who wrote the scenario of "Madame Sans Gene" and spent six months in Paris with the Swanson filming unit, the correct way to pronounce it is "Falaze"—with the last syllable not too broad."

* * *

AILEEN PRINGLE, who is being featured in "A Kiss in the Dark" made a hasty exit for a tonsorial parlor and had her hair bobbed, saying she was tired of seeing herself with long hair.

* * *

"MY LADY'S LIPS," by John Goodrich, is to be the next Schulberg release as soon as "The Mansion of Aching Hearts" is finished.

* * *

RONALD COLMAN who plays the leading male role in the latest Goldwyn-Fitzmaurice production "His Supreme Moment" was injured by a falling door in a big fight scene yesterday. The injury, while not serious, will keep Colman out of the studio for at least a week.

Francis X. Bushman, who is playing the role of Messala, the Roman heavy, in the colossal Metro-Goldwyn-Mayer screen production of "Ben Hur," is photographed with one of the enormous oxen used in the big mob scenes of the great picture.

WILLIAM SEITER, who has completed "Dangerous Innocence," at Universal is preparing to start work on "The Teaser," which Universal will make from the stage play of the same name. The stage play was written by Martha Stanley and Adelaide Matthews. The picture has not been cast.

* * *

B. P. SCHULBERG is now cutting the film "The Mansion of Aching Hearts," which Director James P. Hogan adapted to the screen from Harry von Tilzer's and Arthur J. Lamb's song of the same name, of which over a million copies were sold. Many storm effects are featured in the production with its background a fishing village on the coast of Maine.

* * *

"RECOMPENSE" the sequel story to "Simon Called Peter" being filmed for Warner Bros. by Harry Beaumont with Marie Prevost and Monte Blue will be finished in the next few days. "Recompense" was written by Robert Keable soon after "Simon Called Peter," the book that was such a sensation both in this country and Europe.

* * *

WARNER BROS. announce another important addition to their studio staff this week in the appointment of Harry Edwards for many years in charge of production of the Christie Comedies. According to word brought from the coast by H. M. Warner, Mr. Edwards is to be in charge of production during the approaching season.

* * *

TRIXIE FRIGANZA, she of the embonpoint and jolly lovable personality who has long been a fixture of the song stage, has finally "succumbed to the lure of the movies," as the well-known phrase has it. Miss Friganza will play one of the leading roles, that of Mrs. McKee," in King Vidor's next Metro-Goldwyn-Mayer production of "Proud Flesh," from Lawrence Rising's novel.

* * *

"DANCE MADNESS," an original screen script by S. Jay Kaufman, feature writer of the New York *Evening Telegram and Mail,* has been purchased by Metro-Goldwyn-Mayer. It is Kaufman's first contribution to motion picture literature, and is said to be material which is splendid for film purposes.

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"THE BOOMERANG," a novelized version of David Belasco's play, is now in publication by A. L. Burt and will be ready when this Preferred Picture is released for the screen. The book will be profusely illustrated with scenes from the screen production.

* * *

CAPITAL PUNISHMENT evidently offers Clara Bow wide scope for expression, as the screen critic of the *London Daily Chronicle* editorially proclaims her "one of the most charming youthful personalities the cinema has ever discovered."

International Newsreel Photo got this corking shot of a group of photometrists, observers and recorders getting ready for the eclipse just before totality.

Priscilla Dean, appearing in the Producers Dist. Co.'s "A Cafe in Cairo," is on a tour of seventeen principal cities for a personal appearance. This is the setting for the prolog.

The charming Anna May Wong, starring in the Paramount features, as shown at the left strikes a natural pose for the benefit of her numerous fan admirers.

Molly Malone, starring in Associated's "Battling Bunyan" is evidently trying to revive the thrills she used to get when she was a regular visitor on the "extras" bench. Molly is the second from the left, trying to look as scared as she possibly can.

Helene Chadwick, who made the success "The Easiest Road" for Warner Brothers, opens up her new "nest" at Beverly Hills.

Peter Himself, the dog star in Metro's "The Silent Accuser," in which he proves conclusively that dogs can "register."

News of Exhibitor Activities

Making Theatres Community Centers

Sydney Cohen Advocates More Public Service by Exhibitors

A STRIKING and practical example of Public Service in the Motion Picture Theatre has been demonstrated in New York City on two occasions through the example of Sydney S. Cohen, former president of the Motion Picture Theatre Owners of America, in the use of his North Star Theatre at 106th Street and Fifth Avenue, New York, by two of the city's public schools for the holding of their graduation exercises.

On January 27th the Andrew S. Draper School held their exercises at the theatre. On January 28th the Patrick Henry Junior High School conducted graduation program there. Mr. Cohen addressed the pupils of the school and their guests, and spoke on "Service."

He stressed the fact that education is one of the greatest elements of service conveyed to the people of the United States by our Government. That the Government is, in itself, a service institution, and that all people in the Nation are bound together to be of service to the Government so that the Government in turn can be of the greatest service to them. He said that the screen which visualizes the events of the world is not only a wonderful source of entertainment but also a great educating medium and that the screens of the motion picture theatre owners of the country are at the disposal of the educational forces of this Nation, and that its great demonstration power has been rededicated to every cause represented in our American system of government.

Mr. Cohen has always been an exponent and firm advocate of public service and his theatres throughout the city are always at the disposal of public institutions, officials and neighborhood organizations in the furtherance of any worthy program. In this way his theatres have become community centers and his earnest desire to be of service has communicated itself to his employees, who do all they can to assist also.

PUBLIC TO PICK STAR FOR PREMIUM PICTURE

A Portland, Oregon, girl will be chosen during the next month by patrons of the Liberty Theatre of that city, to star in an eight-reel melodrama to be filmed in the grand Oregon canyons by the Premium Pictures Corporation, directed by J. J. Fleming and Al Ferguson. Manager Paul Noble, of the Liberty, has arranged the contest, in which the new star will be selected by popular vote of Liberty audiences. While the contest lasts, each ticket to the theatre will have a voting slip attached, and votes will be cast at each performance. For the first two weeks, elimination contests will be held, and only the five leading contestants will compete for final honors.

The girl to be chosen must be a blonde, the producers have stipulated, she must also be about 5 feet 7 inches tall, and weigh about 135 pounds. She need have no previous stage or screen experience, but must be able to ride horseback, as the Premium Pictures Corporation, which has offered stardom to the Liberty patrons' choice, makes a speciality of mounted police and western melodramas.

Ramon Novarro who just arrived from Italy where he finished leading role in the Metro-Goldwyn-Mayer production "Ben Hur," takes time to feed his pet.

MARYLAND EXHIBITORS TO SEE NAKED TRUTH

The Maryland Theatre Owners are sending to New York a committee headed by J. L. Rome of Baltimore to attend the annual Naked Truth dinner-dance of the Associated Motion Picture Advertisers, to be held in the Gold Room of the Hotel Astor Saturday night, February 7. The announced purpose of the committee is to observe with a view to learning how such entertainments can be smoothly staged with the brilliant success that has always attended past A. M. P. A. functions.

The Maryland Theatre Owners are going to put on a dinner-dance in April in Baltimore and they are anxious to make their affair the last word of its kind in the way of regional functions.

The committee will include several prominent Maryland exhibitors and they hope to win for their affair some of the starring talent that will be a feature of the Naked Truth Dinner.

Special reservations at a prominent table at the Astor have been made by S. Charles Einfeld in charge of tickets for the Baltimore delegation.

NEW HOLLYWOOD SOON

Construction has commenced on what will be one of the most elaborate theatres in Miami, Florida, to be completed by the end of February, owned by A. R. Enos and to be called The Hollywood. It is located on Hollywood Boulevard between Second and Third streets, will be a two-story structure of concrete and tile, 50 by 100 feet. Two rooms on the front of each about 20 by 32 feet will be used for stores. Eight offices are located on the second floor. The seating capacity to begin with will be 600 but arrangements are made for the addition of an additional gallery later.

Florida is keeping pace with the rest of the country in building activity. Many plans are being made for new theatres in 1925. The last new playhouse to open is the Vero Theatre, in Vero, Fla., which was built by Willliam Atkin, vice-president of the Vero Corporation. It takes the place of the old Strand.

Jersey Exhibitors Will Honor Worker

Banquet for Ex-President Who Bettered Conditions for Theatre Owners

A BANQUET will be tendered to R. F Woodhull, former president of the Motion Picture Theatre Owners of New Jersey, at the Hotel Robert Treat, Newark, N. J., March 4th, 1925. Mr. Woodhull was for three years president of the New Jersey exhibitors and upon retiring from that office early last year he became a member of the board of directors of the Motion Picture Theatre Owners of America, representing his state in the national organization. Coincident with the dinner will be the grand ball in honor of Hon. Frederick C. Breidenbach, Mayor of Newark.

The banquet is under the auspices of the New Jersey theatre owners. The ball, following the banquet, is given by the Essex County Theatre Owners affiliated with the state body.

During his three-year tenure in office, Mr. Woodhull worked tirelessly in behalf of his fellow exhibitors. Some of the most important, forward steps toward the betterment of conditions among showmen in New Jersey were brought about by Mr. Woodhull. When he was succeeded in June last by Joseph M. Seider, the new president, the board of directors of the M. P. T. O. of N. J. decided upon the dinner as a mark of respect to Woodhull.

At a meeting held last week, Henry P. Nelson, of Elizabeth, secretary of the M. P. T. O. of N. J., was unanimously chosen to be the chairman of the general committee in charge of the banquet. Leon Rosenblatt was appointed chairman of the committee on tickets. Louis Rosenthal was named treasurer. Sidney Samuelson heads the committee on invited guests and Moe Kridel and Law-Lawrence A. Urbach were resignated to take charge of the publicity.

The national theatre owners' organization and many state organizations will be represented at the Woodhull banquet.

NEW $60,000 FIRM FOR PACIFIC COAST

Articles of incorporation were filed in Longview, Wash., by the Columbia Theatre Company, as an operating company for Columbus Amusements, Inc. The firm is capitalized for $60,000 with 600 shares of common stock at $100 par. The incorporators are: Wesley Vandercook, J. H. Secrest, and George B. Purvis.

GIVING "BABY" AWAY DREW BIG THRONGS

Robert Wagner, of the Gateway Theatre, Little Falls, N. Y., recently advertised that he would give away a baby on the following Wednesday night. The public instantly started its round of talk. Many sought the advertised lucky coupons and others crowded the theatre to witness the event.

On the night in question, the manager gave away a "baby" pig.

SCHOOL NAMES FILMS

Portland, Ore., school board delegated its superintendent to censor and name all worthy screen productions to the pupils and warn them against unclean pictures.

Jack Warner Arrives in N. Y. With Two New Feature Prints

"Recompense" and "My Wife and I" Loom Up as Record-Breaking Productions of Warner Bros. Year

HAVING set the cameras grinding on the final of this season's program last week at the Warner Bros.' Hollywood studio, Jack Warner, in charge of the firm's production on the west coast, boarded a train for New York on his first trip east in two years and arrived at the home office on Tuesday.

Mr. Warner made the trip for two purposes. He is here to confer with H. M. and Abe Warner on final plans for next season—S. L. Warner being on the coast for the time being—and he also personally conducted to New York the prints of "Recompense," a sequel to "Simon Called Peter" by Robert Keable, directed by Harry Beaumont, one of the Warners biggest pictures of the year with Marie Prevost and Monte Blue, and "My Wife and I," the Harriet Beecher Stowe novel directed by Millard Webb featuring Irene Rich.

Mr. Warner made two statements of interest. He said that within the next few days, Warner Bros. would make an announcement concerning their plans for next season that would be of importance to all exhibitors.

"Big things are just ahead for Warner Bros." he stated. "I am sorry I cannot say something more direct today, but probably within three days we will be ready to make a complete announcement of our plans which have been pending for sometime, and which are just about concluded."

His other statement was that after previewing "Recompense" at the Florence Theatre in Pasadena, he was so enthusiastic about it as a box-office attraction that he was willing to wager it would prove an outstanding attraction of the year.

Marie Prevost in the role of Julie Gamelyn, he said, does absolutely the best work of her career, and the same goes for Monte Blue who plays the Rev. Peter Graham.

"We have here an entirely new type of picture," he said. "While a part of it is in the war locale, it is not a war picture. It deals almost entirely with the South African trading post country, a country about which we have heard much but seen little even on the screen."

George Siegman as Stenhouse, William C. Davidson as Colonel Donovon, John Roche, John Patrick and Virginia Brown Faire, he also lauded for their work, and praised Harry Beaumont for his splendid direction and Dorothy Farnum for her intelligent adaptation.

"The manager of the Florence Theatre," he stated, "has said of 'Recompense' that it is 'the finest picture he ever has shown in his house,' and the audience gave it a wonderful reception."

Mr. Warner said he left the studio one of the busiest spots in Hollywood with everyone actively engaged cleaning up this season's program and getting ready for the new season.

In work when he left were "Eve's Lover," from the novel by Mrs. W. K. Clifford, directed by Roy del Ruth, featuring Irene Rich and Bert Lytell; "The Woman Hater," an adaptation of "The Eleventh Virgin," by Dorothy Day, directed by James Flood, featuring Helene Chadwick, Clive Brooke and William (Buster) Collier: "How Baxter Butted In" directed by William Beaudine from Julien Josephson's adaptation of the old play, featuring Matt Moore, Dorothy Devore, Cameo, the dog and pups, and the Lubitsch production the title of which will be decided on within a week.

Mr. Warner also said that " Tracked In The Snow Country," the new picture Herman Raymaker is making with Rin-Tin-Tin, was finished just before he left Hollywood. This, he said, is an ideal summer picture as it is an "all-snow" production with not a foot of film taken on dry ground. He predicted that this picture would find more favor with the public than either "Where The North Begins" or "The Lighthouse by the Sea."

"I am glad to get back in New York for a visit after two years," Mr. Warner stated, "but the man who wrote 'California Here I Come,' made a big hit with me, and I intend to go back just as soon as important, pending negotiations are completed and get down to work on the new program.

"And—Watch Warner Bros. this coming season."

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FIRST NATIONAL STARS BROADCAST VIEWS

First National Pictures' stars and executives staged a production of their own last Saturday night with countless thousands for an audience. Broadcasting over the radio from WIP station, Gimbel Brothers, in Phi'adelphia, they established a precedent whose success was proved beyond dispute after a count of the evening disclosed more than four thousand telegrams at the station from interested fans who had heard the microphone talks and had sent wires of inquiry and congratulations. On the basis of the four thousand wires—which took no accounting of the telegrams from distant points that did not begin to arrive until Sunday—it was estimated that at least 5,000,000 radio fans heard the talks.

From a publicity standpoint the innovation proved a striking success, but it was even more effective from the standpoint of sound, constructive good will building for the entire industry. The wires that came in from points as far away as Labrador and Kansas breathed messages of renewed support for the aims and purposes of the screen leaders, coupled with a new realization, born of the closer contact of the radio, born of the ideals behind motion picture production.

RADIO LOCATES GEESE FOR "THE GOOSE WOMAN"

Clarence Brown, star director of Universal Jewels, instituted an innovation in Hollywood when he resorted to the radio to locate fifty white geese which are needed for his coming production "The Goose Woman," in which Louise Dresser will assume the title role.

A search for geese netted only half the required number as Southern California seemingly specializes in grey geese which do no pick up sharply enough before the camera. Newspaper ads failed to bring the needed props. Finally a message was broadcast and an isolated mountain spot revealed the needed geese.

ECLIPSE INSPIRED "A KISS IN THE DARK"

Now that Frank Tuttle has finished his third Paramount picture, "A Kiss in the Dark," featuring Adolph Menjou, Lillian Rich and Aileen Pringle, it became known that the recent eclipse of the sun really inspired the big idea. The "kiss" incident was appropriately synchronized during the period of darkness, the Paramount studio at Long Island being in the zone of totality.

The new feature was partly filmed in Cuba, the directory taking a company of nineteen players and studio technicians on location in Havana, where they secured many tropical backgrounds. The interiors were made in Long Island.

The story is based on Frederick Lonsdale's stage hit, "Aren't We All?" in which Cyril Maud scored a tremendous success on Broadway last year. The screen adaptation was written by Townsend Martin, who also prepared the script for Bebe Daniels.

Chief in the supportng cast of "A Kiss in the Dark" is Kenneth MacKenna, Ann Pennington of the Follies and Kitty Kelly, besides Herbert Marx of the Four Marx Brothers of "I'll Say She Is," Eden Gray of "The Firebrand," Dorothy Knapp of the Follies and a score of Broadway's prettiest show girls.

Here's why Pathe News had such interesting eclipse pictures. Their staff photographers actually brought the sun down to earth.

What Are We Going to Do About This Radio Thing?

JOHN," says Mrs. John, after angling for a suitable opening, "can you keep awake long enough to take us to the movies tonight?"

"But, my dear," is the comeback, "do you realize that I got San Francisco on the loudspeaker last night? And I believe I had Copenhagen, too. Wish I could understand Danish. And there's going to be an unusual program from XYZ tonight. Can't you postpone going to the pictures until some night next week?"

And Mrs. John yields, for the sake of peace.

She knows perfectly well that she won't hear the unusual program to come from XYZ. No, indeed. Because John is a confirmed knob-twirler. That being the name—one of the more printable names—for the folks who have been bitten by the distance bug. As such John has no particular interest in *what* he hears. Where the noise originates is the all-important thing. And in the search for the most elusive, because the most distant, broadcasting stations, John feels that it is a waste of time to listen to anything longer than is necessary to identify the sender.

In all the wide world there isn't anything more difficult to account for than this disease. And the number of people who have it is prodigious.

'Way back in the distant days of '23, a friend invited me to listen to the returns of the Dempsey-Firpo fight. The party included eight or ten people and the receiving set was a fairly good one. We were taken on a tour of the country, occasionally returning to New York to listen to a few snatches of the preliminaries, hearing a little of this and a little of that, but nothing much of anything. And then the big fight began. The roar of the crowd was tremendous. The announcer's work was splendid. We could shut our eyes and we were at the ringside. And the battle was on.

Our excitement was keying higher and higher as the minutes passed. The announcer couldn't keep up with the action, but he was painting a vivid picture that had us enthralled. When he told us that Dempsey had been knocked through the ropes we were all so tense that the strain was terrific. And then, as we were agonizing in the suspense, waiting for the count, our friend at the set went hunting for Havana. We didn't kill him. But we had the will to do it, for the moment. And we had to go into some detail to convince him that we had come to listen to a fight, not to take a tour of the air.

That's fairly illustrative of the hold this radio thing has on its fans. It holds an unexplainable fascination for thousands are finding in it a source of real entertainment.

Who Goes There?

Friend or Enemy? Which is this Radio Thing to the Motion Picture Industry? If a foe let us prepare for the battle of the century! If a friend let us seek its cooperation in making the business in which we all are interested the most stupendous enterprise of all time! Let us know what you think about it—and what you are doing.

If you doubt the fascination of the distance factor, imagine for a moment that the American Telephone & Telegraph Company has given you the freedom of its wires, to use them without charge day and night. You are sitting in your home, listening to the howling of a February blizzard. What more pleasant than to call up Miami and hear someone talk of the balmy breezes? Or to talk with Los Angeles and hear the local news and chat? If you can't go there, you can do the next best thing, listen to what is going on there and your imagination will do the rest.

A good many years ago I spent an entire night sitting at a long distance telephone exchange switchboard, as the guest of an official of the telephone company. I heard a string orchestra's concert, at 3 o'clock in the morning. And the instruments composing that orchestra were located in Boston, New York, Pittsburgh, Cleveland, Louisville, Chicago, St. Louis, Omaha and Denver. But the resulting music, as it came over the linked-up wires, was the playing of a well-trained orchestra. It was fascinating not because of the character of the performance, for anyone listening at the switchboard would have assumed that the players were all in one room, but *because of the idea back of it.*

THAT is the basis on which radio is commanding the attention of a tremendous and frowing population. And it is going to take a long time for the fascination to wear itself out, even though it is an outgrowth of pure novelty.

It must be remembered that mechanically, electrically, radio is still in the experimental stage. Someone is going to do in the radio field what Henry Ford did in the automobile business, produce an outfit that meets the largest possible popular demand and that will sell at a very low price. Then, too, radio is in its infancy in the matter of its possible uses. It is going to be developed to a large extent as a medium of education.

Already we learn of the establishing of a "radio university," that will broadcast college training to the masses. Radio affords a new and practical means of teaching foreign languages on a wholesale basis, providing the auditory helps that never can be put in books. And the possibilities, entertainment, education, information, are virtually endless.

So it isn't safe to put the radio problem aside as inconsequental. It is with us regardless of any attitude we may assume. Morever, radio is a factor in racial progress and there isn't any use trying to stop things that spell progress. It can't be done.

So it seems that the motion picture business may well devote a little attention to the radio problem on a constructive basis, first of all endeavoring to determine what radio has done to other industries and how the others have met the situation.

The first industry to feel the real danger of radio competition, obviously, was the telephone and its ally the telegraph. If this new device could be used to talk through space without wires, what might happen to the tremendous investment in equipment owned and controlled by the Bell system?

You know the answer. The men control the telegraph and telephone business of this country are men of large vision. They have no occasion to fear any sort of competition, because they meet competition on an aggressive basis. So they stepped in and took what comes pretty close to being control of the radio business. They capitalized it as a new department and a new asset in their own business. They went to work to make it pay. And

they are succeeding. As an example, station WEAF, New York, operated by the American Telephone & Telegraph Company, broadcasts "advertising entertainment," charging its customers at the rate of $10 per minute for the privilege of transmitting their talks, their musical features, etc. Consider the hook-up between the Radio Corporation and the A. T. & T. and the other innumerable ways in which the telephone people have developed their control over this new business. Then you will see, readily enough, that they have met the situation on a basis that is thoroughly practical and that insures definitely against the possibility that radio will ever interfere with their interests.

ANOTHER group that felt the pinch soon after the broadcasting era began was engaged in manufacturing phonographs and phonograph records.

In the phonograph field business has been none too good for several years, anyway. The phonograph was a device that nearly everyone wanted, at some stage or other, and, theoretically, the sale of a sufficient number of phonographs was sure to build a permanently profitable business in records. But the trouble with the phonograph was that it did not continue to sell itself. The man who has brought a safety razor is usually a life customer for razor blades. But that is chiefly because he feels compelled to shave. If shaving were entirely optional, if there were no likelihood that his friends would make caustic remarks when he grew a set of flapping whiskers, Mr. Average Man sooner or later might stop buying razor blades. And the safety razor folks would have hard times.

But the phonograph is silent and unobtrusive when no one uses it. As a piece of furniture it is more or less ornamental. It generally isn't in the way. Its idleness raises no protest. And it developed, after a number of years, that hundreds of thousands of phonograph owners were simply forgetting to use their instruments. So, of course, they were buying no records. One of the large manufacturers was forced into bankruptcy as a natural result. Then, to complicate the situation, patents were expiring and new comers invaded the field, making phonographs and records, competing actively for a business which was already declining.

Thus the phonograph industry, with many millions of dollars invested in plants and equipment, was showing substantial symptoms of a decline. And then along came radio.

People not in the know naturally thought the end had come for the phonograph business. Some of the phonograph people, themselves, suspected it. But here, again, the intelligence and ingenuity of big business came into play. Men who did a little thinking before attempting conclusions said, "Here is something that will give our hundreds of thousands of instruments that have fallen into disuse new life, that will provide them with the very voice they need to come back. We can take our artists and put them on the air with programs that will reach millions. And then we can tell those millions that the only possible way of hearing John McCormack repeat his radio performance is by buying a Victor record.

Did it work? According to published reports, 150,000 copies of one particular record were sold within a short time after one of the first of these radio concerts.

And the phonograph people were wise enough, also, to realize that it was good business to produce instruments that would combine in a single cabinet the radio and the phonogrph. Such a combination instrument was definite insurance, for a long time, against the disuse that had cursed the phonograph business in recent years. Moreover, the combination radio-phonograph set, like a revolutionary new model in the automobile field, rendered all the old phonographs obsolete and the public jumped in cheerfully to buy the new models, bringing a tremendous revival in the cabinet business.

That, if you please, is capitalizing competition.

And that is sometimes the only profitable way of meeting competition. Probably the only way that can be ultimately successful in connection with motion pictures.

WHAT can the pictures business do by way of utilizing radio?

It has been suggested that any broadcasting of motion picture matter inevitably injures the motion picture theatres because people have to stay away from the theatres to receive the broadcast material.

The answer to that objection, obviously, is that matter broadcast in relation to pictures should seldom, if ever, be advertised in advance in an endeavor to keep people at home to listen. It should be aimed chiefly at the people who are at home and who are there because, for the time being, they prefer to be there. It should be designed, as far as possible, to arouse their interest in coming pictures, as a logical means of exploitation that will drag them out of their homes when perhaps no other means of exploitation would accomplish that end. It should be utilized to bring crowds to the motion theatres on occasions when, by virtue of the increasing continuity of picture programs, theatre-goers will find real incentive to return.

THE radio should be employed in this way by distributors and by large exhibitors who can secure the necessary broadcasting facilities. But it may profitably be employed as purely exploitation material by the small exhibitor anywhere. The maintenance of a receiving set in the theatre lobby or at the entrance, providing loud-speaker reception at times when there is no program within, is always feasible as a means of drawing attention. The use of receiving equipment in connection with the programs of the small house is bound to come, also.

The radio number will probably become as profitable a part of the program as the news reel and there is no valid reason why the makers of news reels should not soon begin the advance broadcasting of news that is to be featured in their subsequent releases. Thus they can bring the news reel down to the very minute that proves generally suitable for the broadcasting of such a feature.

Other possibilities are bound to develop as radio possibilities are studied. The subject is too new for anyone to attempt a final word on it today. But one point is settled: The radio must be used far as possible to build business for the motion picture; otherwise it will continue to take business away as it has been doing.

The thing to do is to make an ally of it, and among the showmanship brains of this country there must be some feasible ideas on how the miracle may be accomplished. It is time for a long pull, a strong pull and a pull altogether. Let us know *your* thought on the subject: Let us know what *you* would do—what *you* have done to thwart the advances of this rival to that fickle sweetheart—the public.

Wolf!

You know the story. The boy called "Wolf! Wolf!" and there was much excitement—but no wolf. Then when the wolf did come—no one paid any attention to the calls for help.

Let us make sure that there is a wolf before we put up the well-known cry. Let us see whether or not this radio-wolf is a real one, or whether it is a nice friendly collie pup trying to have some fun with us.

Serial Pictures Will Help to Stabilize Your Attendance—Give Them a Chance

PLAYING Ostrich is a great game. If something disagreeable is headed your way, shut your eyes, hide your head and hope for the best.

That's what some exhibitors are doing right now with reference to radio competition.

Some of them are opining that it doesn't mean anything. Chiefly these are exhibitors located in communities that, under normal conditions, could stand considerably more seating capacity than they now have. When business is really good, these houses are turning people away. When business is merely fair, they are still well filled. And they don't notice the difference until competition is planted across the street.

Other exhibitors imagine that radio is going to wear itself out in a little while. These belong in the same category with the people who, when the automobile came along, said it was merely a fad and would wear itself out as the bicycle had previously.

There there is a sizable group of exhibitors who are considerably excited about the situation, but doing little or nothing to correct it.

And there are a few who realize that this is going to be a man's size battle and who are working tooth and nail to meet the situation.

The facts are:

That theatre attendance is decided and increasingly unstable.

That pictures which ought to go over in a big way are in many cases flopping unexpectedly and badly.

That exhibitors who are keeping a close watch on the situation are able to prove conclusively the inroads of radio on their business.

That, in many instances, exhibitors who have failed to diagnose the trouble accurately are blaming good pictures for flops that are in no way blamable on the pictures.

This isn't a particularly happy situation, but it isn't going to get better unless something is done about it and the faster the action is the earlier will improvement be felt.

Obviously, the outstanding weakness of the motion picture theatre as at present conducted is the lack of continuity in what it is selling.

The sale of entertainment on the screen is very much like the sale of entertainment in any other form. If the purchaser is left to follow his own inclination he is apt to be a very flighty customer.

Down to Earth

There have been a lot of kicks about business. Some places its "not so good." But what has been done to alter the situation?

Here is a concrete idea on how the attendance at your theatre may be stabilized. The idea will work. Are you going to keep on kicking? Or are you going to take a tip?

When continuity is injected into what you offer him, however, it becomes an altogether different story.

A lot of people in this country, people who can get around without canes to support their tottering steps, can remember the days when a magazine that had a hundred thousand readers was something of a magazine, if not almost a miracle.

Today we talk of consumer circulation in terms of millions, and the whole tremendous circulation edifice is built on a foundation of continuity.

The whole plan of magazine publishing as conducted today is, if you please, revolutionized by the discovery that the "continued story" will deliver circulation when no other influence under the sun will get it.

This discovery was made generations back, but it wasn't intelligently applied, because publishers of magazines misunderstood the psychology of the crowd.

They knew that people, theoretically, do not want "continued stories." Most magazine readers are fairly set in this view. They will tell you readily enough that fiction presented in instalments is a nuisance, an annoyance and a lot of other disagreeable things. But, these same people buy the *Saturday Evening Post* week after week and the *Cosmopolitan* or the *Women's Home Companion* month after month, and faithfully read the serial stories to which they object to vigorously. And they are always so deeply entangled in something that won't be finished for another month or two that they can't quit.

This, the serial story has been the principal builder and stabilizer of business for the fiction magazines. And the principle has been carried far beyond the realm of fiction. The *Saturday Evening Post,* for example, manages to tuck into every issue one or two or three non-fiction articles that run in serial form. Well over 50 percent of the text matter of many issues has some sort of serial character. And the result is a circulation beyond the wildest dreams of the circulation experts of twenty years ago.

In the motion picture business we have had exactly the same problem to face as had the publishers of American fiction magazines.

And while the publishers have been building tremendous business—and well stabilized business, which is equally as important—on the foundation of continuity, we have been largely ignoring it in motion picture programs, making every show complete in itself and depending on our own resourcefulness to bring the crowd back tomorrow.

It's about time to wake up!

The serial picture is just as sound a factor in the picture program as the serial story is in the magazine contents. And it is the best means thus far devised to insure that the people who are with us tonight will be with us a week from tonight, regardless of the weather or the radio.

Serial pictures have been condemned because some of them were bad. If that were a good reason for abandoning any type of picture who would be showing features today?

Showmen, good showmen, have cut out the serials on the ground that motion picture fans object to them. Of course they do. Just as fiction readers generally object to them. But this happens to be one of the rare cases where it is good business to give the public something it says it doesn't want.

Figures show, conclusively, that the children constitute a very substantial part of the attendance at our picture houses. And anyone who has ever been inside a picture theatre knows that much of the feature product shown today is over the heads of the children. But good serials are not. The kids revel in them. And they come back for more, always.

The opinion is widely expressed that serial product, as at present handled, is not suitable for presentation to discriminating audiences. On this point there is room for considerable disagreement, but if the allegation is true it merely serves as evidence that we ought to get to work on the improvement of this class of pictures. If they can be greatly improved, so much the better. But it is a perfectly safe gamble that a num-

ber of serials released in the last eighteen months could have been utilized to tremendous profit with the most discriminating audiences, if exhibitors had not been obsessed with mistaken ideas as to the real attitude of the public.

It may illuminate the subject somewhat to state that some of the publishers had the same obsession about serial fiction. There have been numerous experiments conducted to determine the actual effect on magazine circulation of eliminating the serial material, cutting the continuity between issues. And it has been demonstrated, beyond possible question, that the great circulations of today could not be maintained without that material.

The serial picture may not have relatively the same business-building power for the exhibitor that the serial story has for the publisher, but it has a lot. It has enough so that, in this period when we are facing a new variety of competition, one that is making heavy inroads on the daily receipts of the business, we ought to put it to work.

From the standpoint of this business, an empty seat is an economic loss. The exhibitor who has no empty seats is in position to have and to utter any opinion he pleases about serial pictures. But he isn't numerous enough, right now, to make a very loud noise.

Continuity in programs is the most important issue before the rank and file of exhibitors today. Continuity of a sort that will bring the public back, and back again. And serial product is the likeliest present means of getting that continuity.

It is altogether probable that present ideas and practice with regard to serials will have to be substantially revised. Episodes may have to be lengthened and reduced in number. We may, eventually, see some sort of chapter feature, comparable with the two and three-part stories that are featured in some of the leading publications. Substantial improvement may come about in the technique of serial production. Unquestionably there can be great improvement in the methods now in vogue for exploitation of programs carrying initial episodes. These things, anything, in fact, that will spell improvement in the making of chapter plays will merit the most serious consideration of the entire trade.

But, for the time being, the important point for most exhibitors to consider, particularly exhibitors who have relatively little transient business, is that serial product as now available offers a great force in the direction of stabilized attendance. Generally it is much better than those who are out of touch with it suppose. And it does hit a very large part of the motion-picture public with a forceful appeal that means money at the box-office.

Distributors of Serials Promise Quality Product

HOWEVER great may be the possibilities of serial pictures, as an aid to meeting competition that is cutting attendance throughout the country, the attitude of the producers and distributors of serials with regard to future product is of outstanding importance.

Pictures of this sort have been permitted to fall into an almost inconsequential position. A revival can come only with definite assurance that future production will provide more and better product and that the men who are in position to provide it will take a genuine interest in this branch of the business.

As a means of determining their attitude, I have asked three men who can speak with authority for definite statements of their views and facts about their plans for future production. The statements here presented from Carl Laemmle, Elmer Pearson and Ray Johnson tell their own story and provide substantial pledges for the future, subject only to the demands of the country's exhibitors.

WILLARD C. HOWE.

Here's Carl Laemmle's Pledge of Better Serials

(By wire) Universal City, Calif., Feb. 2, 1925

Editor, Exhibitors Trade Review:

Biographers say Woodrow Wilson and other great men loved dime novels of the past, featuring Diamond Dick and Old Sleuth. Serials today are to the motion picture screen what dime novels yesterday were to literature.

Universal was first to inaugurate the policy of greater serials of higher standard. Retaining that love of adventure natural to juveniles and others, Universal incorporated in "Winners of the West" and "Days of Buffalo Bill" colorful pioneer days with careful and strict attention given to historic correctness, teaching the youngster the love of the country and respect for historic leaders who by self-sacrifice and daring, shaped a great domain.

If expenditure of money for story, cast, direction and production counts, future Universal serials will be flattering.

We are working on greater serials, which, while educating juveniles, will entertain.

Plan to release serials of Jewel quality intended to teach lessons while not neglecting the love of romantic color and thrills inherent in us all. "The Great Circus Mystery," with Joe Bonomo and Louise Lorraine, is a colorful romance of the American wagon show, the small boy watering the elephant, 'n everything. "The Ace of Spades," presenting thrilling land rushes of Oklahoma, featuring William Desmond; "Dangers of the Deep," a story with the tang of the sea—these are forthcoming examples of Universal serials to raise the standard to superquality.

(Signed) CARL LAEMMLE.

Why They Come Back—

An Expert Talks of Audiences and Chapter Plays.

By ELMER PEARSON
Vice President & General Manager, Pathe Exchange, Inc.

THE wholehearted recognition on the part of the trade press generally of Pathe's earnest and successful attempt to improve the quality of serial attractions is very welcome indeed.

The path of the pioneer is usually understood to be tough sledding, but right from the start of our plan to give the public and the exhibitor a grade of "greater and better" serials we have met with gratifying and encouraging response.

It is over two years since we sensed the need for a radical change in the make-up of serials. Up to that time the blood-curdling "thriller" was the vogue in episodic offerings. It didn't matter much about the logic of the story as long as there was plenty of action, thrills, hair-breadth escapes, gunplay, and so forth.

And the serial pattern became stereotyped to such an extent that no matter who the author, or the star, or the producer, they all had such a family likeness that the public was beginning to tire of their sameness and similarity. The audience was able to outguess the author, nine times out of ten, and so the very foundation of the serial idea—the ability to bring the same audience back week after week—was losing ground.

We surveyed the field of fiction serials. We found that every weekly or monthly periodical with any claim to an enormous circulation was holding on to its clientele of readers by the regular use of fiction serials.

But these magazine fiction serials were not all of a sameness. The experienced publisher gave his readers an infinite variety, backed up by the names of internationally famous authors.

We ascertained that some publishers had been deluged by requests from regular readers, urging that serials be dropped either temporarily or permanently. In one notable instance the publisher complied with the request and announced a non-serial policy. The circulation of his magazine immediately dropped to less than fifty percent of what it had maintained under the serial policy. It took that astute publisher just about five seconds to rescind his former instructions, when he had seen the circulation figures.

He realized that it was always the malcontents who indulged in letter writing. So it is with theatre audiences. Not one in a thousand theatre patrons will register satisfaction other than by a perfunctory handclap. Too often, however, the exhibitor is misled by the one "grouch" per thousand, frequently to the financial detriment of his investment and goodwill.

WE felt therefore that it was strictly up to Pathe, as the acknowledged leader in the serial field to formulate an entirely new serial policy.

An immediate start was made, with the result that on Jan. 20th, 1924, we were able to very proudly present to our customers and the public the first of the "greatest and better" Patheserials, "The Way of a Man," from the story of the same name written by Emerson Hough, whose "Covered Wagon" was just beginning to make motion picture history.

The pioneer path was not beset with difficulties. As a matter of fact our figures show us that "The Way of a Man" at one year from release date has played more theatres than any serial ever before released, while in addition to the distribution of the serial version we have secured an exceedingly splendid number of bookings on a specially produced feature version of the same story.

We followed that by a chapter play edition of James Fenimore Cooper's "Leatherstocking Tales" under the one generic title of "Leatherstocking." This, too, has received exceptionally good distribution.

Next came an innovation with the "The Fortieth Door," a story of Oriental intrigue in Egypt, based upon the story of the same name by Mary Hastings Bradley.

Followed the crowning success of the serial season, Police Commissioner Enright's thrilling story of New York life, "Into the Net," which bids fair to easily outrun "The Way of a Man" in the race for popularity and wide distribution.

Then a famous New York playwright was induced to try his hand at writing serials for Pathe—Phillip Barry contributed his original screen play, "Ten Scars Make a Man," a "Western" with a logical and skilfully conceived story.

To add an infinite variety our next offering was a story of the Kentucky race tracks, of the bluegrass country, of the blue-blooded aristocrats impoverished but proud, into which story was woven an enthrallingly interesting counterplot connected with the big oil interests and their acquisition of concessions in far away Smyrnistan.

Our current attraction, scheduled for release March 1st, is "Idaho!" a tale of the days when the West was young, when law and order was almost non-existent, when bands of "Vigilantes" were formed in order to combat the forces of evil which raged rampant through the wild gold mining camps of the former Idaho Territory.

In active production down in Florida is its successor, "Sunken Silver," based on Albert Payson Terhune's thrilling "best seller," "Black Caesar's Clan."

Not only have we reached out to acquire the best available stories, but we have backed up these stories by feature production and feature casts. From the lists of players recently appearing in Pathe serials we can mention Mahlon Hamilton, Johnny Walker, Allene Ray, Jack Mulhall, Constance Bennett, Frank Lackteen, Anna May Wong, among the headliners.

Our serial producers and directors include the names of C. W. Patton, George B. Seitz, Malcolm Strauss, and our serial scenarios have been skilfully prepared by Frank Leon Smith, Paul M. Bryan, and others.

Thus we are able to offer serial attractions which beyond question hold just as much interest for the patrons of high-class theatres as do the popular fiction serials of the million-circulation magazines, not by any manner of means overlooking the vast army of regular serial patrons to whom the "greater and better" serial in ten weekly chapters makes an infinitely greater appeal than did the old style "Hokum" serial of days gone by.

It surely speaks volumes for the new type of Pathe serial that such theatres as the Missouri, St. Louis; the Newman, Kansas City; the Southern Enterprises houses; the West Coast Theatres Circuit—to mention only these among the several hundred of the finest type of family theatres throughout the country— are now regularly booking our serial offerings.

The efforts of your journal in placing before the exhibitors of the country the manifest advantages of regularly playing good serial attractions are warmly appreciated by us of Pathe whose lifelong aim has been and still is to make and distribute the best in serials.

A Good Serial Is the Biggest Box Office Builder

Says W. RAY JOHNSTON
President of Rayart Pictures Corporation

ANY advertising man or any magazine publisher, knows the value of the serial story. Circulation in the magazine field is built up almost entirely on the serial or continued story. A person becomes interested in a certain story—he tells his friend the story, the friend buys the magazine and becomes interested in this particular story or in other features of the magazine and becomes a constant reader, hence the building up, slowly and steadily, of circulation.

The same situation holds true of the motion picture serial or chapterplay, provided, it is one that is consistent in plot and jammed with good, clean, fascinating action. One becomes interested in the story and tells others of it. This continues week to week until many become interested in following the adventures or hair-breadth escape of the stars, and so from week to week, business is built up.

So many exhibitors are not broad-minded enough to realize that the average picture fan would be as much interested in the serial film of the serial story, and for this reason they are failing to reap the benefit of this continued increase in patronage building. Far too many exhibitors simply adopt the attitude that the serial film is for the "kiddies." Did you ever hear of a child following a continued novel or story in the *Saturday Evening Post* or *Cosmopolitan?* Naturally not. Therefore it stands to reason that the serial film is for the grown up.

I agree that the serial is a great business builder from the juvenile standpoint as well, because the younger generation naturally are interested in action.

Mr. Exhibitor, you should make a survey of the market carefully and look over the serials that are available and select only those in which the action is not only fast but also thoroughly clean. Give the serial a tryout in your house and you are bound to build friends and patronage for your theatre.

We have just released within the last couple of weeks what we consider an ideal type of serial both for the adult and juvenile audience. For the adult we have watched carefully in the production to see that there is plenty of good action, that it is photographed on a par with the big features. It has been directed by Dell Henderson who has been directing stories by such big authors as James Oliver Curwood, and we have furnished him with an excellent acting cast including Franklyn Farnum and Helen Holmes. The story is by Robert Dillon, author of many of the most successful motion picture serials. For the juvenile audience we have inserted a child character, a freckled-faced kid in chaps and western togs, who can ride as well as the older actors and the cowboys and through his part we have built up an appeal that cannot help but bring in the children week after week. I refer to "Battling Brewster" our present fifteen episode serial.

A FIRM FOUNDATION

You are a builder of business for your theatre. That is what you think about most. Are you building on a firm foundation? Upon rock or upon shifting sands? Read what Ray Johnston has to say—then ask yourself that question. And answer it—honestly!

For our next production which we are temporarily calling "Secret Service Sanders" we are planning a fascinating series of episodes in the career of a secret service agent which will take the spectator first into the western country, and then through various thrilling city and sea episodes. By doing this we add a great variety of interest that will appeal to those who love western action, those who care for sea stories, and those who care for pictures with city atmosphere. We are now casting this serial and it will have in it two starring characters that will have box-office value.

The story, which is being prepared by Bob Dillon, will call for fast clean action, with bits of comedy-drama to relieve the usual tense melodrammatic action that necessarily follows in a serial.

Also for our 1925-26 program, that is starting in September, we will have listed again two serials of a popular type and built especially with the box-office angle in mind.

The live-wire showman who handles serials steadily, of course, knows the value of advertising, which means more on a serial even than on a feature. If you can pack your house for the first one or two episodes you can, of course, keep them coming back for fifteen consecutive weeks.

My idea is always to have a souvenir performance at the time of showing the opening episode, giving away some novelty such as the miniature aeroplane that we used on "Battling Brewster." Advertising that every child attending the opening engagement will receive from the house one of the miniature planes. For the adult fan we have miniature autographed photos of the stars suitable for pasting in a fan album.

Plaster the town with two or three hundred one-sheets. Use a half dozen twenty-four sheets in your immediate vicinity, hand out heralds for weeks in advance of the opening date in your theatre lobby, or mail them or distribute them to the homes. Use the banner and cut-out novelties that have been prepared. Use every advertising idea that the press agent has prepared for your use. These ideas and advertising campaigns have been worked out carefully by advertising experts. Also use a teaser campaign in your local newspaper and wind up with a big advertising smash.

Get right behind an honest-to-goodness serial with an advertising campaign that would do justice to a big special. You are not advertising for one week, but for ten or fifteen weeks' patronage. Once you have the serial underway you have only to count the dollars at the box-office, for you have the same patrons coming to your house week after week.

Don't overlook the serial. It is your biggest bet. If you are operating anything but a transient house.

Real "Universal" Entertainment in Big Chapter Plays

ALBERTINI STARS IN "THE IRON MAN."

Albertini, internationally famous king of Daredevils is the star. The supporting cast includes such popular names as Jack Dougherty, Joe Bonomo, Margaret Morris, Jean De Briac and Lola Todd. Each a star in his or her own right. Each worthy of big publicity. Each a box-office magnet.

Title Sells

The title is expressive, for none but an "Iron Man" would attempt the death-defying stunts with which Albertini thrills playgoers. It suggests numerous tie-ups with everything having to do with athletics or equipment necessary to body-building.

Gymnastic Contest

Take advantage of the widespread interest in athletic feats, contests, etc., by putting a contest on your stage for the opening episode of "The Iron Man." You can have chinning contests, weight lifting, rope climbing in which any number of contestants may participate. Get your local Y. M. C. A., or school physical director and arrange through him for wide publicity of the event. When the plan is completed, make a tie-up with the local athletic store for a good window display in which you can put "The Iron Man" cards and one sheets as well as painted cards announcing the contest and boosting the opening.

Daredevil Stunts

The amazing daredevil stunts of Albertini in "The Iron Man" offer a wonderful possibility for sensational display on your housefront. In the eight episode, there is a thrilling scene where the "Iron Man" and the heroine, in an attempt to escape, cross on a swinging footrope which the "Iron Man" cuts as soon as he is safely across, hurling his enemies down to the rocks below. Make a rope bridge with thin boards strung together on ropes. Suspend this from the top front of your house and it will attract great attention.

From the bridge suspend a dummy in the form of a man bearing a banner stating that "The Iron Man" is showing at your theatre.

"THE FAST EXPRESS"

A Wow of an Exploitation Picture!

This is the kind of a film that calls for real circus billing. Follow the showman's lead and plaster your town in advance of the opening with flashy heralds. Tell them it is the most spectacular serial ever screened, the biggest, the fastest, the most astounding.

Play up the name of the star,—William Duncan who is well known to the serial fans and Edith Johnson, his leading woman. Stress the melodramatic power of the story. Give it plenty of advance advertising so as to get them in for the first chapter, for this is a picture that will enable you to ring up the cash register not once but fifteen times!

Buy some mechanical toy trains and tracks and give the first ten kids who purchase tickets for the first episode. Made arrangements with the store from which you purchase the trains to install a special window display, using toy trains and description of the prizes with portraits and stills from the serial. The kids will go after this like a house afire! On the sides of the cars paint the words "The Fast Express."

Signal Flags and Lights

Get some railroad signal flags and lights to decorate your lobby for opening and coming episodes of the Universal serial "The Fast Express." This will convey the message of railroad life and the title to the public. Have these flags displayed for every episode and the patrons will then become acquainted with the fact that "The Fast Express" is playing on the day the flags are displayed.

Prizes

Give away throwaways in the form of commutation tickets that can be punched at the door when each episode is shown. This will make a big hit with the kids, because they look and sound official. Post a bulletin in your lobby telling the kids that persons holding these tickets must have been punched each time they see a chapter. Cards fully punched entitle holders to any prize you may see fit to award. Something like this will do the trick.

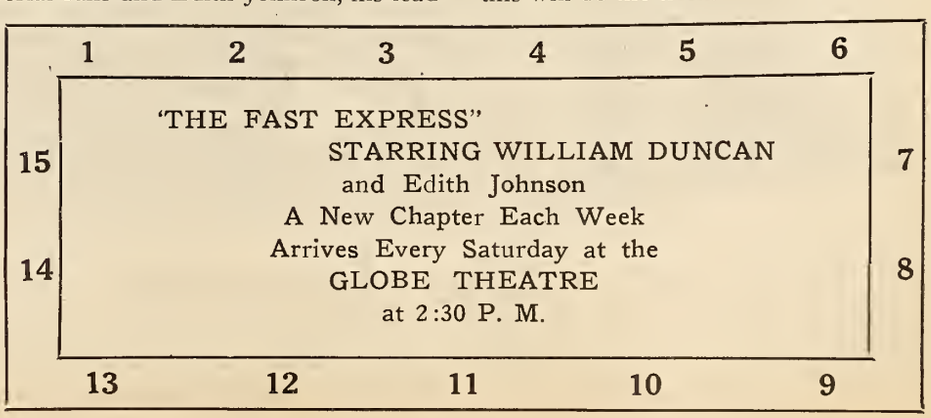
YOU play a feature picture at your theatre. Once projected on your screen it is dead so far as audience interest is concerned. If you show it again, it will be to empty seats.

Now consider the chapter play. It runs for ten or fifteen showings. And every episode brings back the crowd in greater numbers. With each successive chapter the prestige of the attraction increases. Those who have seen preceding sequences, tell their friends. The friends come and tell others.

In a word, the chapter play—the serial—is one of your theatre's greatest assets. But are you giving it the attention it so well merits? Are you taking full advantage of its enormous potentialities as a puller of patronage?

Exploitation is the heart and soul of showmanship. It is the life blood of your business. If you will combine exploitation and chapter-plays you will place yourself in the enviable position of being able to laugh at competition from any source whatever.

Consider, for instance, the exploitation of the big chapter plays put out by Universal.



Oval—William Desmond in "Beasts of Paradise." Top center, William Duncan in "The Iron Man," two of Universal's stirring serial plays.

Upper right — "The Steel Trail" with William Duncan and Edith Johnson in a romantic scene. Center a scene from "Beasts of Paradise" with Wm. Desmond.

Lower left—Pete Morrison in "The Ghost City." Center a dramatic moment in "The Fast Express" starring Wm. Duncan. Right a scene from "The Iron Man."

The Universal Serials

Action scenes from five representative serials that have made Universal famous

Big Go on the "Beasts of Paradise"

BEASTS OF PARADISE" offers the one big opportunity of the year to the showman to circus a picture. For your theatre front you can use a Zoo setting with animal cages containing either live or stuffed animals. Animal skins and a circus box-office may be used. In this event cover your own box-office with canvas to give the impression of the regular circus ticket wagon with a man in a high hat and a black mustache selling the tickets. See that plenty of sawdust is used around the main entrance. If possible stage a circus parade with animals or dogs as attention getters.

There are many ways of utilizing sporting goods materials in a window display. Usually sporting good stores have stuffed animal heads, and with these and fire arms you can make a wonderful display in which a card should be prominently featured reading: 'Beasts of Paradise' with William Desmond and Eileen Sedgwick, is coming to the City Theatre."

Go to your local toy dealer and arrange for a "Beasts of Paradise" display. Have them show the various kind of animal toys they have in stock and place a card in the window announcing the engagement of this thrilling serial photodrama.

Play up the cast to the limit for William Desmond and Eileen Sedgwick are very popular with the serial lovers.

Catchlines

William Desmond and Eileen Sedgwick—two great stars in a great picture—that's "Beasts of Paradise."

"Beasts of Paradise" will take you to a paradise of thrills, romance and adventure.

If you have been wanting something different—here it is—"Beast of Paradise"—you would regret missing it!

Scenes in the jungles—action from start to finish—a beautiful girl star and a real he-man hero—

Life as it is but as you don't see it—the thrills that come once in a life time!

To miss this picture would be to miss something in life—it is a thriller of the highest calibre!

Beasts of the jungle and a paradise of love and happiness with perils for a man and a woman.

"Beasts of Paradise" was made for you who want to see something different—you who want to get away from the routine of life.

Everything from tropical typhoons, beasts of the jungles and the tropical seas spread before you in "Beasts of Paradise."

Magnificent photography—wonderful scenes—a powerful story—a great cast—"Beasts of Paradise."

"The Steel Trail" a Winner

THE Universal serial "The Steel Trail" is another smashing live-wire railroad story with thrills, adventure and romance galore!

Play up the stars in this astounding fifteen chapter serial for they are well-known and have pulling power. William Duncan and Edith Johnson are known to all the fans wherever the chapter play is shown.

"The Steel Trail" has innumerable tie-up possibilities, any one of which will get you real money in the B. O. We offer a few here briefly, barely mentioning them in broad outline.

1. Get a window display from the clothing merchant that has the largest railroad men's trade.

2. Use posters, heralds and throwaways in and around your railroad yard.

3. If there is a local railroad men's union in your town, invite the members to attend the opening in a body.

There is a subject at the present time that is receiving a great deal of publicity in the newspapers: Private or Government Ownership of Railroads. Here is a splendid chance for a newspaper contest, get the people in your community interested in this and start a newspaper contest. Offer prizes for the best essay on the subject.

Place a "STOP! LOOK! LISTEN!" sign outside of your theatre such as is seen at railroad crossings and have the words written on the face of it: "Coming: 'THE STEEL TRAIL' to the City Theatre."

There is another angle of this picture that can be played up for the kids, that is construction, railroad building, laying tracks, etc. Offer prizes, either cash or free admission to the best constructed miniature railroad tracks, stations, signal towers and the many things that the kids would delight in making. You can tie up with your local paper; have the paper run pictures of the entries and their subjects.

Plaster the town with posters in flaming colors, run a parade with a band, any kind of a circus stunt before the opening that will pack them in. Remember the main thing is to get them there for the first episode; the others will take care of themselves.

Highlights

See the terrific fight on the transatlantic liner!

See the dizzying plunge of motor car and passengers down the cliff into the shimmering depths of the lake below!

See his desperate strugle in the depth of the lake to save the girl he loved!

See the frenzied swirling mob in the flame-swept meeting house!

"The Ghost City" a Thriller

THE GHOST CITY" is a timely chapter play in which there are aeroplanes, motorcycles, hair-breadth feats of daring, mystery and thrills galore. Remember in serials your best bet is the kids. Play up to the kids from every angle imaginable. Have cards printed which may be called luck cards. They will not cost much and will do wonders. A description of these cards is given here. They will work wonders. They explain themselves:

ARE YOU ONE OF THE LUCKY ONES?
WANT TO BE ADMITTED FREE
to see
PETE MORRISON in
"THE GHOST CITY"
A UNIVERSAL Chapter Play
Starting at the
CITY THEATRE
Next Sat. Mat. Only

Keep this ticket and be in front of the CITY THEATRE at 1:30 o'clock on next Saturday afternoon. A board will be placed in front of the theatre with the lucky numbers posted. Those winning a free pass must present their winning tickets at the box office before 2 o'clock. Be sure and be on hand. You may be one of the lucky ones.

Dress up the theatre attendants in real cowboy style. This may be arranged very simply by supplying them with broad-rimmed hats and colored bandana handkerchiefs for neck scarfs. Run a street ballyhoo, sending a man dressed up in Western fashion riding a motorcycle.

Play up the cast, especially Pete Morrison and the neck-breaking stunts which he performs. Plaster the town with gaily-colored posters, give away plenty of throwaways and run a parade if possible.

Catchlines

Pete Morrison and Margaret Morris—real stars of a real picture—"The Ghost City."

"The Ghost City" will take you to the Western plains—fill you with romance, adventure and thrills.

You have wanted something different—here it is—the West in a new light—"The Grost City."

A realistic cattle stampede—aeroplane thrills—thrills, thrills, moments of suspense that will hold you spellbound.

The West as you read it—not as you have seen it—all the thrills of a life-time—"The Ghost City."

"The Ghost City," just what it means—all the suspense of a ghost story—all the red blooded incidents of the romantic West.

You who know the routine of eastern life will love this ever changing West—the West of "The Ghost City."

Misty regions of sinister shadows—weed-grown streets with grim men of the night—rugged action that doesn't let up for a single minute.

$5,000

Real Money for

Serials of gripping action, of daring adventures, of startling thrills. There's a wallop in every scene, so stirring it keeps your patrons coming for every episode, and holds them until the final chapter!

If you're not playing one of these great serials now, get dates at your Universal Exchange and clean up in this big free prize opportunity!

READ THE CONDITIONS of this contest carefully! Prizes awarded and checks mailed each week! No one has a better chance than you have! Start now!

The weekly prizes, for exhibitors having the best exploitation campaigns on the serials listed on the opposite page, will be awarded as follows:

$100. *to the exhibitor having the most original exploitation campaign and proving that it brought the crowds to his theatre.*

$50. *to exhibitor having the second best campaign.*

$25. *to exhibitor having the third best campaign.*

$15. *to exhibitor having the fourth best campaign.*

$10. *each to six exhibitors receiving honorable mention.*

Exhibitors have a chance at ten cash prizes for twenty weeks.

Every exhibitor has an opportunity to receive a cash award for his efforts in putting over Universal Serials.

Contest starts January 12th and runs for 20 weeks, ending May 30th.

In case of ties, prizes will be duplicated.

PHOTOGRAPHS, clippings and all data relating to campaign submitted for consideration must be accompanied by a letter explaining each stunt in detail and must show proof that the various stunts were successful and brought crowds to the theatre. Mail all data to Short Subjects Manager, Universal Pictures Corporation, 730 Fifth Ave., New York, N. Y.

The judges will be:

Wm. A. Johnson, Editor, *Motion Picture News*; Joseph Dannenburg, Editor, *Film Daily*; Robert E. Welch, Editor, *Moving Picture World*; Martin Quigley, Editor, *Exhibitor's Herald*; *Willard* Howe, Editor, *Exhibitors Trade Review*; F. J. McConnell, Manager, Universal Short Subject Department.

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Read the Universal W

FREE Prizes to Motion Picture Exhibitors for Exploitation Campaigns on Five Adventure Serials!

Real Showmen!

$250 A WEEK FOR TWENTY WEEKS

for expoitation! A chance for every showman, whether his house is large or small, to get in on this prize money. Use the press books, use your own ideas, use the Universal Exploitation man! Everything you need to build a great serial exploitation campaign for your theatre! Get the crowds and get the prize money! Start now and clean up every week until May 30th!

It's easy to exploit serials like these:

"THE GHOST CITY"

Universal's Galloping Thriller. Starring Pete Morrison with Margaret Morris. Directed by Jay Marchant. Fifteen Episodes of Two Reels Each.

"THE STEEL TRAIL"

The Mightiest of All Thrillers. Starring William Duncan, supported by Edith Johnson and a Great Cast. Fifteen Episodes of Two Reels Each. Directed by William Duncan.

"BEASTS OF PARADISE"

An Absorbing Thriller of Savage Beasts and Brave Men. Starring William Desmond and Eileen Sedgwick. Directed by Wm. J. Craft. Fifteen Episodes of Two Reels Each.

"THE IRON MAN"

The International Serial Sensation. Featuring the Creator of Thrills —Albertini, supported by Margaret Morris, Jack Daugherty and Joe Bonomo. Directed by Jay Marchant. Fifteen Episodes of Two Reels Each.

"THE FAST EXPRESS"

Written by the famous Saturday Evening Post Writer—Courtney Ryley Cooper. Starring Wm. Duncan supported by Edith Johnson. Directed by Wm. Duncan. Fifteen Episodes of Two Reels Each.

If you have already played all these five serials you are entitled to enter your exploitation ideas on current releases. Write to Manager, State Subjects Dpt., at 730 Fifth Ave., N. Y. C. for full details.

If you are not receiving your free copy of the Universal Weekly regularly, write the Editor, 730 Fifth Avenue, N. Y.

WILLIAM DUNCAN

MARGARET MORRIS

WILLIAM DESMOND

EILEEN SEDGWICK

PETE MORRISON

ALBERTINI

At the left Mahlon Hamilton as the Express Rider and Vivian Rich as Beth Cameron cause a little excitement at Ike Rogers' dance hall when they line up all hands at the point of a revolver, in order to seek out the murderer of Beth's father. Below Boston Graham (Mahlon Hamilton) inquires after Beth and her father.

To the left is Mahlon Hamilton in the leading role of the Pathe serial "Idaho." a vivid portrayal of the settlers in the Idaho Territory during the gold rush. It is rich in atmosphere and character delineation.

To the right a dramatic moment from the stirring Patheserial "Idaho." Boston Graham, the Express Rider is shot after a thrilling fight in the Rogers dance hall.

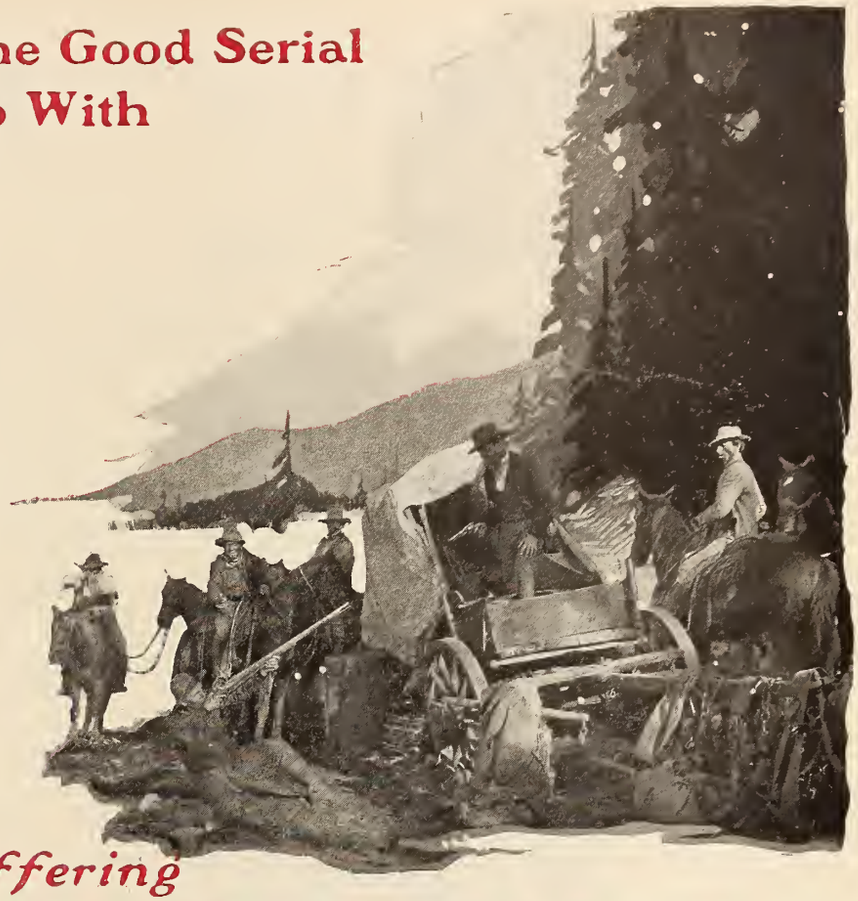
"Idaho"

Pathe's stirring serial drama

The Renaissance of the Good Serial Started One Year Ago With "The Way of a Man"

Representative of the class of house regularly booking the "greater and better" Patheserial, are the Missouri, St. Louis; the Newman, Kansas City; West Coast Theatres; T. & D. Jr. Circuit; Southern Enterprises, Inc.; Saenger Circuit; etc.

"THE WAY OF A MAN"
"LEATHERSTOCKING"
"THE FORTIETH DOOR"
"INTO THE NET"
"GALLOPING HOOFS"
"IDAHO!"
"SUNKEN SILVER"



Our Latest Proud Offering

"IDAHO!"

A Thrilling Drama of the Old Gold Rush Days

with

MAHLON HAMILTON

and

VIVIAN RICH

Scenario by
Frank Leon Smith

Produced by
C. W. Patton

From the novel by
Theodore Burrell

Pathéserial

TRADE MARK

"IDAHO" BLAZES

Epic Chapter Play a Showman's Joy

WHO EVER said "there is nothing new under the sun" had never seen the Patheserial "Idaho," of which the first three chapters have been released.

Here is a story on a theme heretofore untouched. It deals with new types of men; a different locale; and touches deftly on a thrilling bit of American history which up to this time has been entirely overlooked.

Never has there been a more entrancing tale depicted on the screen. It is a story of blood and gold, of bravery and banditry, of lawlessness and love. It is an epic picturization of the soul stirring struggles of pioneer empire builders, who, in their quest for yellow dust, incidentally added vast territory to our United States.

Move this still from Pathe's "Idaho" wherever you will, "Bad Sam" Kellerman's gun is always pointing at you. Make use of this fact in window and lobby displays, and use the one sheet showing this scene.

These were the days when the Civil War was raging. When the finest blood of both North and South was being spilled in futile conflict. Meantime there came a whisper of gold from Idaho. Immediately the wildest and most worthless crowd of law'ess men in all the land set out upon the great adventure, the search for sudden riches.

There was no law. The federal Government was too heavily engrossed in saving the Union to heed the troubles of a strip of wilderness, and the officials of Idaho Territory were held powerless by the desperadoes who ruled the land by might.

In the blue grass region of Kentucky where they raise fast horses and beautiful women, Dave Cameron received a letter from an old friend. It spoke of a cached million in dust, a country ruled by bandits, and urged Cameron to come, claim his share, and help get the gold away.

So it happened that the old man with his son and daughter travelled through the wilderness in a covered wagon containing all their possessions and drawn by four Kentucky thoroughbreds. Before the little caravan arrrived at its destination, the town of Carters Creek, the son had been killed in a battle with hostile Indians, and the father brutally murdered by bandits.

Thus Beth Cameron journeyed on alone knowing of nought else to do.

She had no friends, and her father had withheld the news he had received from his old friend. And the letter containing it was burned.

Beth was a Kentucky girl, not unused to firearms, and on her father's shallow grave she swore to be avenged upon his murderers. Boston Graham, the pony express rider from Virginia City met her on the trail to Carter's Creek. And it was at his suggestion that she assumed male attire before entering its lawless confines.

Knowing that it was useless to invoke the aid of the law, Beth and Boston determined to administer justice themselves. Together they started their campaign to round up the bandits, and at every turn they found themselves thwarted by the sinister power of the gang.

Then Boston Graham called together a group of men who comprised the decent element of the settlement. And thus the Vigilantes were formed. It was slow work, but in the end the law came to Carter's Creek. One by one the desperadoes were apprehended. One by one they were tried and convicted before a miner's jury. And one by one they paid the penalty of their crimes.

And then down from the hills came the old friend of Beth's father. He had been waiting patiently for his partner's arrival, and only heard of the death upon his arrival in Carter's Creek. He gladly turned over to Beth her share of the fortune as a wedding gift upon her marriage to Boston Graham.

Such is the tale of "Idaho." One need not have second sight to visualize the gripping sequences of the picture. Each chapter is literally packed with thrills. Each foot of film is such that it will never be forgotten. Every scene in each chapter will stamp itself indelibly upon the mind of your audience. And the word-of-mouth advertising will be an endless chain. Your first chapter patrons will tell their friends, and each succeeding week will find the box-office line longer.

A word of advice. In this Patheserial, "Idaho" you have a really big picture, one that will take its place in the sun of exhibitor joy. One that will set a box-office standard for all that follow. So take advantage of this opportunity. Get behind this picture with the full force of your showmanship skill. Tell the town your story—let them know what you are offering.

Do your part—the film will do the rest—and you will take as much gold out of "Idaho" as did those reckless pioneers of 1864.

Let us consider the exploitation possibilities of the picture. To begin with look over the cast. Mahlon Hamilton, the film favorite of a million fans plays the part of Boston Graham, the hero, and Vivian Rich, is the heroine.

Notice the old fashioned dress worn by Beth Cameron in Pathe's "Idaho" as she watches the villainous horse-thieves steal all her possessions and murder her father. A display of 1864 costumes will attract

A MONEY TRAIL

GOLD

There is a perpetual lure attached to gold. Bear this in mind when putting across your exploitation on "Idaho." There are many thrilling scenes showing the miners extracting the yellow nuggets from the soil, and there is a million dollars worth of gold dust that is prominently featured in the picture.

Little sacks of "gold" dust from Idaho will help to make folks talk about your show. Use the idea of having tickets covering the entire chapter play, punching it for each episode, and announce that the "gold" will be accepted at the box-office as the equivalent of admission price to one chapter in purchasing a ticket for the series.

Window and lobby displays of "gold" dug from the mines of Idaho, will attract attention. Don't just throw a few "nuggets" in a box. Arrange a shadow box, line it with black plush, have an electric light over it, and have your "gold" well stage set. Treat it as though it were real gold.

Try the idea of a letter to your mailing list reading as did the one Dave Cameron received from his friend in "Idaho." Enclose a few grains of "gold." The letter may be like this:

Dear friend:

Gold has been discovered in Idaho. To prove it I an enclosing some which you may keep. It was brought from Carter's Creek by Boston Graham and Beth Cameron. They had a hard time to get away from the diggings, as there is much lawlessness which the authorities are powerless to stop. You will be fascinated by their adventures and in seeing how the murder of Beth's father was avenged. Drop in at the City Theatre tonight and get your ticket for "Idaho." Incidentally this gold is redeemable at the box-office and will be accepted as part payment.

Sincerely,

_____

Manager

Remember this golden idea. It's a winner. Use it in as many ways as you can think of. Even to displays of picks, shovels, pans and other mining paraphernalia. Even toa ballyhoo of a miner with his pick on his shoulder and a placard saying that he is on his way to "Idaho" where gold has been discovered at the City Theatre.

IT'S ALIVE!

Yes, "Idaho" is alive with chances for coin-gathering exploitation! Every chapter offers new opportunities! No excuse for "repeats" or "bromides"! Brand new ideas on every sequence! Different action! Different scenes! New thrills! A never-ending series of action-ful situations that shift and change with kaleidoscopic brilliance and rapidity! There is more gold for you in "Idaho" than the miners ever thought of! Go get it!

IT'S ALIVE!

COSTUMES

It would be a fine thing if you could get the biggest store in town to dig up some costumes dating back to 1864. The apparel of that period was picturesque in the extreme—there has been nothing like it before or since. A comparison of the styles of that day with those of the present would stop crowds. And the tie-up with "Idaho" would bring them to your lobby.

Here is another chance for a unique bally. Remember that the costumes worn in Carter's Creek were vastly different from any others worn on the screen. They were not the usual habiliments of the West, but rather those of the buckskin scouts who, up to this time, have played a small part in the dramas of the screen.

A ballyhoo man attired as Boston Graham, and carrying an old fashioned rifle will bring folks to your theatre to see what it is all about.

INDIANS

The covered wagons that started over the trail for Idaho were at all times subjected to the attacks of the more or less noble redman. They appear in several of the sequences of your chapter play. Why not take advantage of this by distributing throwaways consisting merely of colored feathers bearing a tag regarding your showing of the picture. This would be an unusual idea, and anything that is unusual will cause your show to be impressed upon the minds of the public. You can put these feathers in small envelopes which may be printed with the news that this is one of the sort of feathers worn by the Indians who killed Dave Cameron's boy in "Idaho."

Don't overlook the juvenile trade. Get the youngsters on your side.

There couldn't be a better bally for Pathe's "Idaho" than a four-horse covered wagon parading the town with your theatre's announcement of when the next chapter of the photodrama will be shown and what it is entitled.

The West when it was new.
Life when each day saw new dangers.
Love when love meant facing death together—
A marvelous thrilling story of the Vigilantes and the coming of the
Law to the lawless West—

"IDA

with

MAHLON HAMILTON

and

VIVIAN RICH

Pathéserial

TRADE MARK

HO!"

GETTING *GOLD* FROM "IDAHO"!

Here's How to Do It!

Program Talk

A story of the old gold rush when a man's life was as good as the quickness of his finger on the gun trigger. A story of the men who made fortunes on a lucky strike only to lose them a few minutes later by an unfortunate stop at the little "red" ball. A story of men who lived only for the pleasure of living and for the excitement they could derive from it, and of women who helped them to live. A story of a land at a time when each man was the law, and enforced it according to his might.

That is the sort of matter you want to get into your program leaflets. It appeals to every red-blooded person who reads it—and so you must make sure that everybody in or near your community reads the programs. Distribute them by mail, or by boy. This latter method is a sure way of getting personal attention, especially if you give a free admission to each boy who gets a specified number of "receipts" for delivery.

The "Idaho" campaign book abounds in program fillers and catch line copy. Use both not only in your programs but in newspaper advertising, and in the announcements you send out to your mailing list. Phrases will stick in the memories of men and cause them to remember your attraction as well.

Something About the Serial

The title ..... "IDAHO"
The six episodes now available are:
1 "Road Agent" 2 "Hands Up"
3. "The Stampede" 4 "Forbidden Testimony"
5 "Lawless Laws" 6 "The Killer"

The adaptation for the screen was made by Frank Leon Smith from the story by Theodore Burrell, and produced by C. W. Patton. The direction is by Robert F. Hill. Released under the Pathe banner.

Accessories in "Idaho"
28-Page Campaign Book

Stock ..... 24 sh.	WINDOW CARD
Stock ..... 6 sh.	
Each Chap. .... 1 sh.	Shadow Box and Slides on each chapter — size 11x14.
Each Chap. .... 3 sh.	
Each Chap. Lobby of 8 11x14	2 1 col. Ad cuts & mats
Stock 22x28 1	2 2 col. Ad cuts & mats
Stock B & W 16	1 3 col. Ad cuts & mats
Slides—Stock 2	1 2 col. Slug ad cut & mat
Miniatures—16 to a set —stock—	1 2 col. Scene Cut.

THE CAST

BETH CAMERON ..... VIVIAN RICH
BOSTON GRAHAM ..... MAHLON HAMILTON
David Cameron ..... Frederick Vroom
Dr. Gibbs ..... Omar Whitehead
Ike Rogers ..... William J. Quinn
Tex Osborn ..... Frank Lackteen
Sam Kellerman ..... Fred De Silva
Yarrow ..... Robert Irwin
Alec McPherson ..... Nelson McDowell

Idaho "Types"

In the EXHIBITORS TRADE REVIEW, issue of February 7th, there appeared a page article and pictorial on Pathe types of "Idaho." Clip this page and mount it in a glass enclosed frame for lobby display. It is one of the most interesting stories on motion picture types that has ever appeared, and is sure to get the attention of all who read it. Get the stills that were used for the pictorial, and make some similar layout for your theatre. There is but little doubt that any newspaper will gladly reprint the article for the general interest that it carries to the movie fan, aside from the "Idaho" tie-up value. Interest some local amateur dramatic schools to endeavor to imitate these types, and perhaps use them for a prolog scene. To put on a comic prolog of youngsters, taking the parts of these "bad men" and judges and storekeepers, etc., shown in this article referred to, would prove most amusing to the elder folks, and will give you a patronage of these youngsters till the last of the ten episodes had been played.

The types portrayed in this actionful drama are totally different from any yet shown on the screen. Pathe has exercised the greatest care to make them true to life as it existed in Carter's Creek, Idaho, in the year 1864 when the rush for gold brought the flotsam and jetsam of the nation to weld together a State out of a lawless wilderness.

BIG PUBLICITY CHEAP

GET together with the newspapers and with the merchants on the idea of a double truck publicity smash for every episode of "Idaho." It will pull business for your show, and you may guarantee that it will pull business for every merchant who climbs on the band wagon.

Of course your theatre's ad must occupy the most prominent place, and every one of the advertisers must feature "Idaho" in his copy. This will not be difficult for there are so many and varied angles to the picture that every possible commodity may be tied up with your attraction.

For instance, the clothing store copy might read:

"In Idaho in '64 men wore clothing made of buckskin and were well dressed. But now-a-days the well dressed man buys his clothes at Smith's Store. See 'Idaho' at the City Theatre, and see our latest line of fashionable garments."

Suppose it is the bank's ad:

"Many men found gold in Idaho —but few kept it. Deposit your gold in the National Bank and it will bring you more. See 'Idaho' at the City Theatre and start a savings account here. Do both today."

Or perhaps the confectioner's ad: *"In Idaho during the gold rush men quenched their thirsts at Ike Rogers' bar, but that was because they did not know of the refreshing beverages served at our soda fountain. 'Idaho' is playing at the City Theatre. Visit our fountain before and after the show."*

The insurance agency's ad may read:

"Fifty years ago in Idaho life was an uncertain quantity. It is as uncertain in Smithtown today. Are your loved ones protected? Insure your life and then see 'Idaho' at the City Theatre— the thrills may make your heart stop beating."

And so on with any type of advertiser who is smart enough to get a double page smash for trivial cost. Also remember that every merchant who advertises with your show at once becomes interested in the picture. He will talk about it—boost it—become a salesman for your attraction. Incidentally, it will not be difficult to have tickets placed on sale in every shop with which you tie-up.

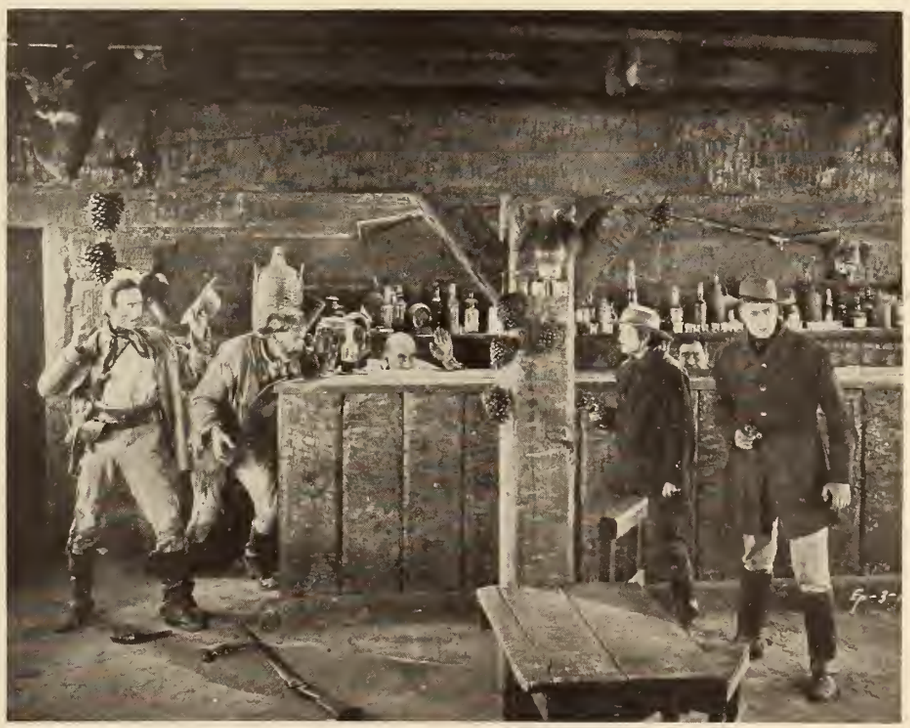
BANG!

That's the way "Idaho" will get across with your patrons— with a big *bang!* It marks a new era in the production of chapter-plays. And it will mark a new era in the matter of box-office receipts as well. Get behind the picture. Here is the ammunition—all you have to do is pull the trigger!

NEWS STORIES

The "Idaho" campaign book will provide you with really readable copy—the sort any editor will be glad to run because of its interest to his readers. But go a step further. Suggest to the editor of your paper that he dig up some of the pioneers of your town—some of the old timers who may remember the days of '64. The changes in your city will be of interest to all, and there may always be a tie-up with your attraction.

A series of stories regarding the various exciting episodes attendant upon every gold rush will make most interesting reading, and "Idaho" can be more fascinating than all the others because of the peculiar circumstances and conditions existing at the time. By all means get together with the newspaper boys. They will help you work up some novel ideas that will apply especially to your town and the local conditions existing.



This is the bar in Ike Rogers saloon as shown in the Patheserial "Idaho." Vivian Rich and Mahlon Hamilton have the bandits cornered. Notice the odd costumes, and take advantage of the scene to create an attractive lobby or prolog scene.

POSTERS

"Idaho" is simply teeming with action. And Pathe has taken advantage of the fact and its artists have executed some particularly fine paper. It is up to you to use it plentifully. From one to twenty-four-sheet these lithos have been designed to pull patronage for the picture. And if you will let folks see them, they will accomplish their purpose.

Use a little ingenuity in the matter. Don't be satisfied merely to put up a little paper in the lobby and plaster a bill-board or two. Get busy with the shears and cardboard. Make and mount cut-outs, use shadow boxes, get the larger sheets in store windows as backgrounds for displays. Arrange with shops having delivery wagons to carry your show paper on the sides of the wagons in exchange for a slide on the screen, a program ad or similar return. One thing more. Use fresh paper for every chapter. It will help increase and sustain the interest of patrons.

SCHOOLS

Along this line you can get in touch with the schools. Tell them the type of picture you are showing. Stress its importance from a historical viewpoint. Arrange for the teachers to tell the pupils about how Idaho was changed from a lawless wilderness into one of the Union's greatest states. Tell them that this chapter play will build more Americanism every week it is shown than all the cut-and-dried histories that were ever forced upon the nation's protesting youth. See to it that the parents are advised in advance when "Idaho" is showing so that they may have time to make arrangements to take the youngsters to see each chapter. Sell tickets in blocks if it can be arranged for the school teachers to attend special matinees with their entire classes.

The greatest story ever put into a serial!
You think you have seen Westerns, see this!

"IDAHO!"

Showing emphatically what Pathe means by saying "the new, bigger and better Patheserials."

If You Look You'll Book, No Matter What Your House

Pathéserial

TRADE MARK

Action! Action! Action!

"Battling Brewster" Is a K. O.

THE STORY

JACK BREWSTER, who because of his unusual prowess as an amateur boxer is called "Battling" Brewster, is preparing to be married to Margery Rand when he is called to the phone by Joe Curry, supposedly Tex Ricard's business manager to substitute in a bout for Tin Ear Smith, scheduled to fight Tornado Kelly. Jack reluctantly declines because of his marriage, and dashes away in his car to his fiancee's home. In his speed to reach her, he has a blowout and takes to his heels. In his flight over the housetops, a roof caves in and he finds himself in the center of the very ring where the fight is scheduled to take place.

He is introduced to the expectant audience, and a smashing battle is fought and new luster added to the already famous name of "Battling" Brewster. After the fight Jack rushes to the Rand home, only to find that she has departed with her father to far-off Lorainia on a diplomatic mission.

Airplane Dash

Being pressed for time, Margery drives her father across the country by airplane when his letter of sealed orders is blown to the ground. While they are endeavoring to recover them, Brewster, who has been giving chase in another plane, appears.

Airplane Crash

A band of outlaws, thinking that Margery's is a government plane and that the letters are valuable, seize them. A hot fight takes place between Jack and the leader of the gang. Brewster, pursued by another bandit empties the contents of his revolver into him. Margery circles low with her plane, lowers a rope to him and he climbs aboard. Margery is shot by one of the men, and the plane crashes to the ground. After binding up their wounds, they all start for the nearest ranch which is owned by George Wendell, the leader of the outlaw band which Jack has fought for the recovery of the papers.

Old Enemies Meet

In Wendell, Randall recognizes an old enemy. They are made prisoners by Wendell and Rand is precipitated through a trapdoor to the darkness below. Brewster forces Wendell to open the trapdoor, and the outlaw chief and several of his henchmen follow Brewster through the subterranean passage, where Brewster, attacked, puts up a wonderful fight, emerging from the end of the passage to a cabin on a bluff.

Thrilling Rescue

Margery, meantime escapes from the ranch and makes a desperate effort to reach Brewster to tell him that it means certain death to enter the cabin. She arrives too late, however, and Brewster entering the cabin feels its supports give away and dashes for the door of the shack just as it crashes over the precipice. Jack hangs suspended on the edge of the bluff and Margery manages to swing him back to safety. Together they start for town where they tell the sheriff of Wendell, his outlaw band and the disappearance of Margery's father.

A posse finally captures Wendell and his followers and after many thrilling and spectacular adventures "Battling" Brewster comes out on top. He also wins Margery and there is promise of peace and happiness in the fadeout.

CAST

BATTLING BREWSTER
FRANKLYN FARNUM

MARGERY RAND
HELEN HOLMES

Ronald Rand ....Layfayette McKee
Dempsey, the Kid ....Leon Holmes
George Wendell ....Robert Walker
Claire Mitchell .....Emily Barry
"Barbed Wire" Ryan
Jerome La Gasse

Produced and directed by Dell Henderson; Supervision by George Blaisdell; Story by Robert Dillon

A Rayart Picture

SOME PUNCH!

Some Punch!

HERE is a picture that fairly teems with thrilling melodramas, action and thrills. Never has more action and speed been packed into a serial. It is the kind of stuff that will sweep your audience off its feet, and leave them breathless, aghast as one thrilling spectacle follows another. It is a picture that was made primarily to entertain, to excite and to arouse. And no less was it made to exploit. It has every angle of exploitation possibility that was ever used and a few more besides.

Lobby Stunt

First of all there is the title. It carries *punch.* Arrange your lobby like a ring roped off in one corner. Take some stirring cut outs of "Battling" Brewster and his opponent and place them in the center of the ring. Play up the boxing angle for all it is worth, for it is worth a good deal.

Tie-up with your local sporting goods store for a display of boxing gloves. He can very easily secure pictures of the famous fighters of the day and place them in his show window with a large still of "Battling Brewster" in the center. A sign beneath might read something like this.

CATCHLINES FOR PROGRAMS

Romance Rides Riot in "Battling Brewster."

Action and Adventure and a real knockout are in "Battling Brewster," a reel knockout.

If you're in search of a thrill, search no farther; step in and see "Battling Brewster."

He pursued the Girl of his Dreams in a sky-going ship that sailed through the clouds.

The stupendous spectacle of a fearless sky pilot!

"Battling Brewster" will give your heart a wallop!

"Battling Brewster" beat his way to the Girl of his Heart.

Gripping, gigantic, graphic, a great story and a great cast.

Intense, suspense, immense will be your verdict when you see "Battling Brewster."

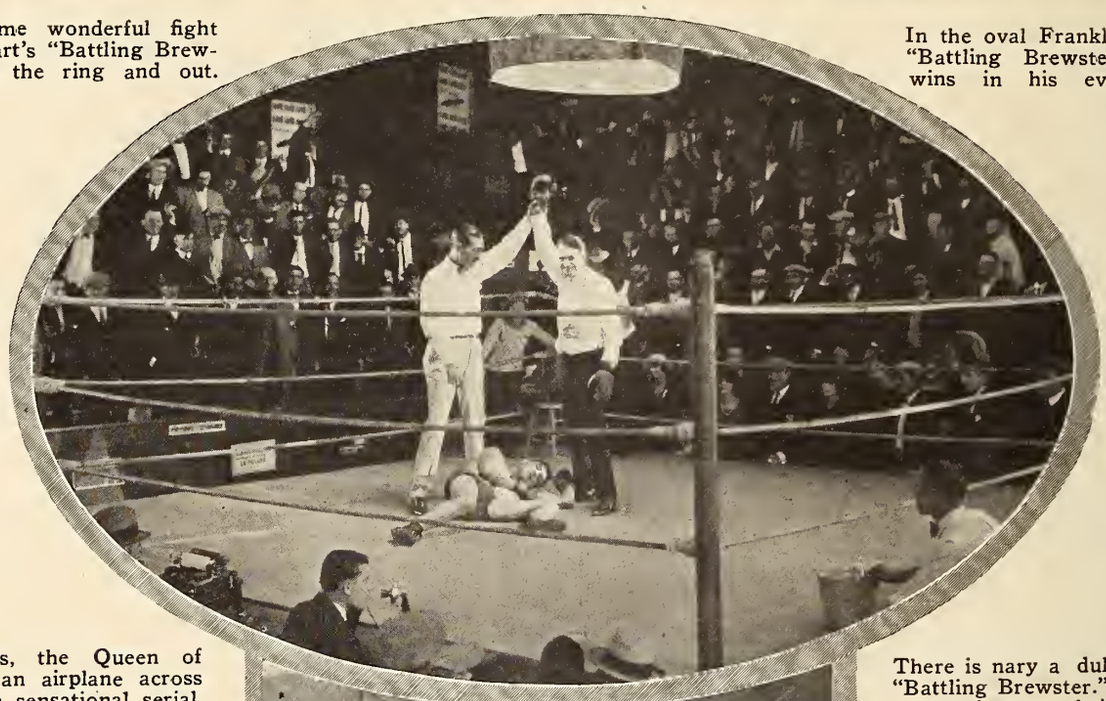
There is a gasp in every foot of "Battling Brewster."

Here's another thrill Victory for those two thrill artists—Franklyn Farnum and Helen Holmes.

If you like a fight and you like a fighter see "Battling Brewster" in the most exciting battle ever screened.

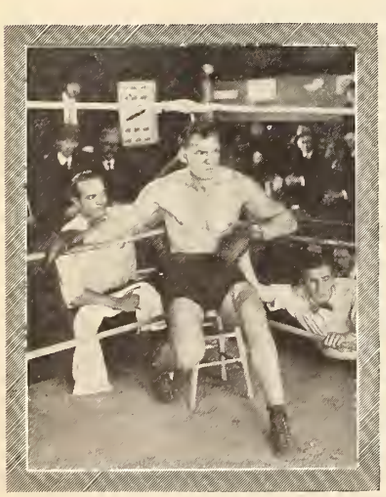
There are some wonderful fight scenes in Rayart's "Battling Brewster," both in the ring and out.

In the oval Franklyn Farnum as "Battling Brewster" fights and wins in his evening clothes.



Helen Holmes, the Queen of thrills, drives an airplane across country in this sensational serial

There is nary a dull moment in "Battling Brewster." It will keep them on their toes.



"Battling Brewster" Great Melodrama

Helen Holmes and Franklyn Farnum are starred in Rayart's chapter play of thrills, romance and adventure.

Action! Action! Action!

Play Up the Cast Play up the cast to the limit. Franklyn Farnum is well known to screen patrons for many years as a portrayer of virile and adventurous characters, while Helen Holmes, the Queen of the thrillers and daring deeds needs no introduction.

Airplane Thriller Use to the fullest extent the airplane angle and the thrilling stunts performed in the air. In all preliminary announcements state that on the opening night a toy airplane will be given away to every child that attends. This will bring in all the kids and once they see the opening chapter, they will insist on seeing the remaining episodes. Then there is a child actor in a comedy part that will make a big hit.

Campaign Buttons Distribute buttons with the name of the picture printed on the front. Have them form "Battling Brewster" clubs and attend the showing of each episode wearing a button. You will create a lot of interest in this way.

Window Displays Another good angle is to devote a window to airplane accessories, flying costumes, etc., as there is a thrilling airplane chase in "Battling Brewster." Arrange with the owner to have an airplane occupy the center position of the display,—the helmets, gloves and other flying equipment grouped about it. Use stills from the picture showing flying scenes and a card with heavy black lettering saying something like this: "Helen Holmes and Franklyn Farnum in the Rayart chapter play, 'Battling Brewster' wear togs like these in their thrilling flying scenes. You'll find we have the most complete line of flying togs and other sport apparel in town."

A similar tie-up may also be arranged with dealers in firearms.

The Rayart Picture Corporation has prepared a press book in connection with "Battling Brewster" that is a world beater. It is not only a guide to the exhibitor, but a book of instructions. With this in his hands, he has but to select the exploitation material that is best adapted to his particular patronage. It treats of the subject exhaustively and completely. When you book the serial make sure and procure a copy of this helpful press book which crowds more exploitation material into its eighteen pages than you will be able to utilize.

TRAILER SERVICE

Your screen is one of the cheapest and at the same time effective methods of advertising at your command.

In order that you may get the greatest benefit from any picture you show advertise it to the limit and this particularly is true of a serial. In addition to the regular stock and episode slides on "Battling Brewster" Rayart has prepared an advance punch reel or trailer that will be a wonderful business builder for you. It should be secured from your exchange as far in advance of the opening chapter as possible and run at all performances.

This trailer has been made for the express purpose of rousing interest in the serial and many of the high lights of the production are shown with the result that it is sure to get your patrons' attention from the start.

Gymnasiums The fitness of "Battling Brewster" despite his evening dress clothes when he is suddenly thrown into the ring, is a call to all gymnasiums to exploit the publicity value of the event.

Dress and Clothes 'Battling Brewster's" clothes have to stand for some very rough usage while he is scrapping away. A wide-awake department store or men's furnishing and clothing store will get up some good tie-up to show how "his" clothes also stand the gaff.

There are any number of stills and posters showing Franklyn Farnum as "Battling Brewster" immaculate in evening dress. Use them in connection with window displays of all sorts of things for evening wear.

HERE'S A TEASER CARD THAT TEASES

The idea represented in the teaser card below is not new by any means, but it is always sure to get the desired results;—attract attention. The cards are very simple for any printer to set up and no cuts are necessary, although Rayart has prepared itself for any contingency, and has one of these in their stock accessories.

IT'S A KNOCKOUT
BATTLING BREWSTER
IT'S A KNOCKOUT

This is one face of the card. On the reverse, of course, have your regular theatre ad, that is, the name, address and date of showing of the picture. You could tie this up with an airplane stunt if there happens to be some aviator going over the city by engaging him to distribute these cards while in flight.

ACCESSORIES:

POSTERS
- One 1-sheet
- One 3-sheet one each episode
- One 6-sheet
- Stock one sheet
- Stock 24-sheet

PHOTOGRAPHS
- 11x14 photos on each episode
- 8x10 black and white press photos

CUTS
- 4—1-column ad cuts and mats
- 4—2-column ad cuts and mats
- 3—1-column scene cuts and mats
- 3—2-column scene cuts and mats
- 2 Cut-outs and 2 Star Cuts

Heralds
1 Canvas Banner

SLIDES
- 1 slide on each episode
- Stock slide

NOVELTIES
- Miniature Photographs of Farnum and Holmes.
- Arrowplanes, Prize Fight number, Buttons, Novelty cuts, etc.

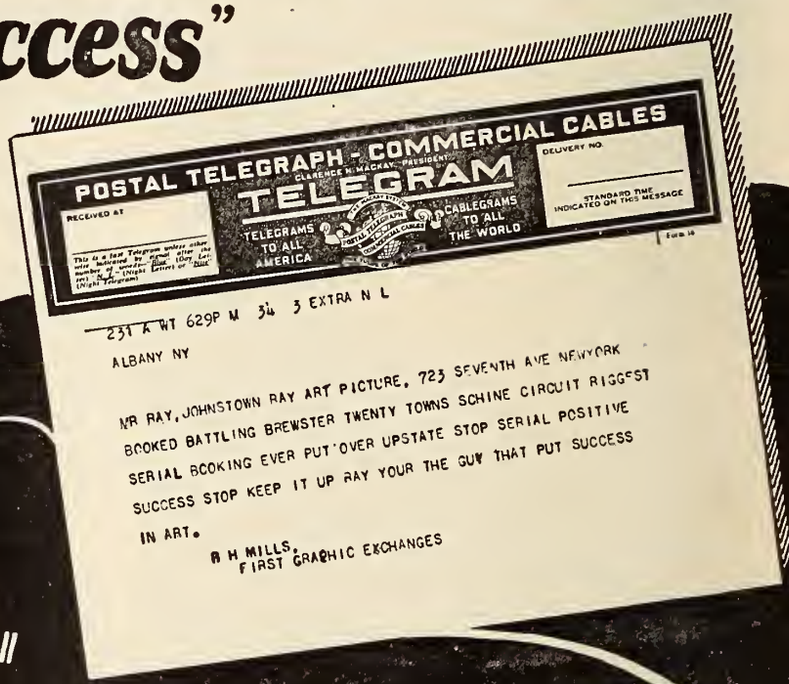
Battling Brewster Serial

RAYART PICTURES

"A Positive Success"

Book the Fastest Western Serial Ever Made

says B. H. Mills



POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

DELIVERY NO.

RECEIVED AT

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

STANDARD TIME INDICATED ON THIS MESSAGE

231 A WT 629P M 34 3 EXTRA N L

ALBANY NY

MR RAY, JOHNSTOWN RAY ART PICTURE, 723 SEVENTH AVE NEWYORK

BOOKED BATTLING BREWSTER TWENTY TOWNS SCHINE CIRCUIT BIGGEST

SERIAL BOOKING EVER PUT OVER UPSTATE STOP SERIAL POSITIVE

SUCCESS STOP KEEP IT UP RAY YOUR THE GUY THAT PUT SUCCESS

IN ART.

B H MILLS,
FIRST GRAPHIC EXCHANGES

"BATTLING BREWSTER"

Starring

Franklyn Farnum

(BY COURTESY OF JESSE J. GOLDBURG)

and

Helen Holmes

A DELL HENDERSON-SERIAL PRODUCTION

Story by Robert Dillon

ELTABRAN FILM COMPANY

THOS. A. BRANON, General Manager

INDEPENDENT PRODUCT — EFFICIENT SERVICE

ATLANTA, GA.

In this connection, I wish to say that so far, BATTLING BREWSTER is proving to be very popular, in fact, the mouth to mouth gossip on this serial has boosted it as one of the best serials on the market and I feel sure that we are going to put it over profitably.

Yours very truly,

ELTABRAN FILM COMPANY

T. A. Branon Mgr.

read what Tom Brannon says

RAYART PICTURES CORPORATION

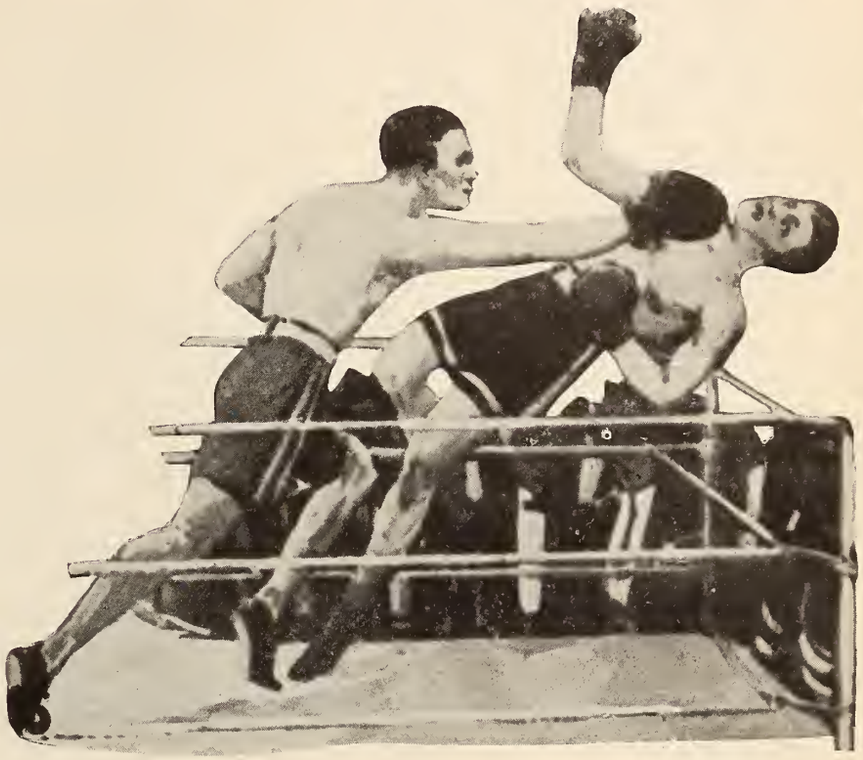
723 Seventh Ave. N.Y.C.

FOREIGN DISTRIBUTORS
RICHMOUNT PICTURES

Poster Cut-Outs on "Battling Brewster"

The Wonder Serial — Feature Them in Your Lobby

A THREE-SHEET CUT-OUT OF LEON HOLMES, KID STAR IN "BATTLING BREWSTER." EVERY CHILD IN YOUR NEIGHBORHOOD WILL WANT TO FOLLOW HIS ACTIVITIES FOR 15 THRILLING WEEKS



ACTION CUT-OUT FROM 24-SHEET

A STOCK ONE-SHEET THAT ATTRACTS

Available at these

Live Wire Exchanges:

MERIT FILM CORPORATION
NEW YORK

FIRST GRAPHIC EXCHANGES
BUFFALO
ALBANY

INDEPENDENT FILMS, INC.
BOSTON
NEW HAVEN

PROGRESS PICTURES CO.
CINCINNATI
CLEVELAND

ELTABRAN FILM CO.
CHARLOTTE
ATLANTA

LOUIS FILMS, INC.
NEW ORLEANS

DELUXE FILM COMPANY
PHILADELPHIA

S & S FILM & SUPPLY CO.
PITTSBURG

INDEPENDENT FILM CO.
DALLAS

NAT MAGNER FILM EXCH.
SAN FRANCISCO

EXCLUSIVE FILM COMPANY
DETROIT

Foreign Distributors:

RICHMOUNT PICTURES
NEW YORK

"Galloping Hoofs" a Winner

Pathe Serial Possesses Exploitation Possibilities That Pull Big

THE excitement that creeps into your blood—the thrill that crawls up and down your spine—the speed and romance of the steeplechase is all part of the great racing serial "Galloping Hoofs," which is told in ten chapters, each episode in two reels. It's melodrama! Melodrama with its thrills and stunts, its action, mystery and romance; its deep-dyed villain and daring hero; its pep, zip and speed!

Here is a picture with each chapter more exciting than its predecessor. It is a sure money maker, so get behind it with all you've got. Do your part and the picture will more than take care of itself.

Your exploitation campaign may begin with the front of your theatre. Arrange the box-office to resemble the ticket booth at the track with signs reading: "No Betting." Dress up the ushers to resemble jockeys and get out throwaways in the form of a horse's head. Arrange a miniature race track in your lobby and get a local merchant to do the same in his display window. Make generous use of cut outs of Allene Ray for theatre front and lobby decoration with a large horseshoe around her head.

This is a picture that will be a real joy to the kids. You know how they glory in wearing buttons and that sort of thing. Pass out novelty badges made of sturdy, unbreakable metal with a bright gold finish.

Offer a prize to anyone who can solve the final outcome of this mystifying serial and you will find that you will pack the house. This is a chance to ring up the cash register ten times, and don't fail to take advantage of the opportunity.

Play up the stars. Allene Ray was the star of the other Patheserials "The Fortieth Door" and "Ten Scars Make a Man" and don't neglect to mention this. Johnnie Walker won stardom for his performance in "Over the Hill" and other successes in which he has appeared were "Red Lights," "The Mailman," "The Third Alarm," "In the Name of the Law" and "The Spirit of the U. S. A." Write for the press book which Pathe has prepared in connection with this picture and all you will have to do is follow the suggestions contained therein. It is a knockout and don't fail to get one!

For ballyhoo you may utilize the idea of having one or two horsemen attired as jockeys ride through the town with placards that the big race in "Galloping Hoofs" may be seen at your theatre.

There are other angles which will also serve as ballys as there is a lot of action involving real exciting gunplay. Thus for some chapters a typical Western bally of cowboys and Indians may be employed.

Remember that each chapter of this serial should receive at least the same exploitation that you would accord a five reeler. The photoplay merits the best showmanship effort you can put behind it. And every ounce of energy you expend will bring its reward from the crowd that lines up the box-office.

There is nothing that will impress your show more deeply in the minds of the public than the use of catchlines in your ad copy. Make liberal use of them, first without naming the attraction, and then the day before opening repeat those you have run and feature the name of your attraction as prominently as possible.

Here are a few suggestions for catch lines and advertising copy which will suggest many more to you:

"Galloping Hoofs" A Soul-Stirring Drama of the Racetrack!

—an unscrupulous villain masquerading under the cloak of respectability, master of a band of arch-criminals!

—a famous race horse, crowds, color, romance!

You who love adventure, daring, mystery, romance and thrills that will make your spine tingle,—here it is.

Don't know who else is looking up at these guns, but we'll share in their feeling that it is none too pleasant. A scene from episode number three of Pathe's "Galloping Hoofs."

The Cast

CAROL PAGE .....ALLENE RAY
DAVID KIRBY.JOHNNIE WALKER
Richard Shaw .....J. Barney Sherry
Stephen Carrington ..Ernest Hilliard
Two Thugs .....{ Armand Cortez / William Nally
Emir of Smyrnistan George Nardelli
Abu Y'Souf .....Albert Roccardi

A George B. Seitz Production
Story by Frank Leon Smith
Produced by Malcolm Strauss
Patheserial in ten Chapters

One of the many stirring horse scenes in Pathe's "Galloping Hoofs." This one is taken from Episode 10—Chuck full of hair-raising stunts. It's melodrama with its action, mystery and intrigue, its pep, zip and speed.

Galloping Hoofs

with

Allene Ray and Johnny Walker

Scores of exhibitors who haven't played a serial in years, write that with "Galloping Hoofs" they have turned the dull days of the week into the brightest.

And a number of big first run houses are among them.

There's not a slow moment in it. The racing horses, the thrills, the romance, the speed of the picture, make it sure-fire audience stuff.

If you want to build your business, ask the nearest Pathe Exchange for a screening.

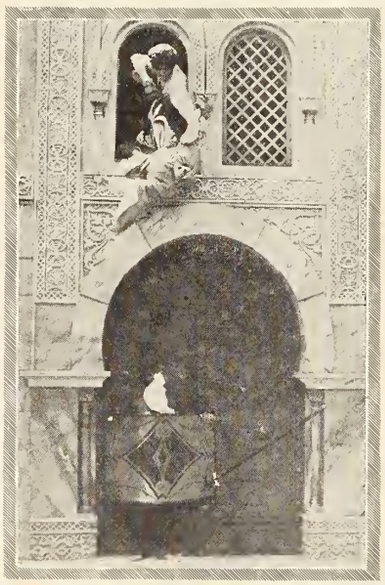
Directed by
GEORGE B. SEITZ

Produced by
MALCOLM STRAUSS

Scenario by
FRANK LEON SMITH

Pathéserial

TRADE MARK



"The Tales of a Thousand and One Nights" constitutes a veritable masterpiece. It has been prepared by M. Tourjansky and masterfully interpreted by Mlle. Nathalie Kovanko and M. Nicholas Rimsky. The scene is laid in the Orient and is said to be a true artistic achievement. Here are shown some of the colorful scenes in this sumptuous production. The film is distributed by the Davis Distributing Division, Inc.

"Tales of a Thousand and One Nights"

A Spectacular French Photoplay Released Through Davis Distributing Division, Inc.

With THE INDEPENDENT DISTRIBUTORS

THE MOTION PICTURE THEATRE OWNERS OF AMERICA, a national organization of 12,000 theatre owners, own the "brick and mortar"—the theatres. They have no connection with the Producers' and Distributors' Organization. Producers make pictures, Distributors distribute them and theatre owners exhibit them. Being free from control they point out future perils to exhibitors who ally themselves with the Big Group monopoly which they claim seeks their destruction. How to keep producers out of the exhibiting field is the big question facing exhibitors, says the M. P. T. O. A. in discussing the issue.

Exhibitors Warned Against Evils of Trust Monopoly

Theatre Owners Association Says Future Is in Peril If Producers Control Playhouses

THROUGH its national president, Mr. M. J. O'Toole, the Motion Picture Theatre Owners of America, views the recent statement of President Alfred Smith, of the Vitagraph Company, which withdrew from the Hays' organization, as a warning to independent distributors and exhibitors who do not free themselves from the monopolistic control of the Big Group of producers operating their own theatres.

"Two outstanding elements of vital concern to the motion picture industry feature Mr. Smith's statement," says Mr. O'Toole. "One is a clear and unmistakable declaration that the American public desires and should be supplied only with clean and wholesome pictures. The other is the very definite statement that the Producers and Distributors of pictures should remain out of the Exhibiting field and not compete with the buyers of their own product in the unethical ownership or direction of Theatres in open opposition to Theatre Owners and with the ultimate purpose in view of creating a huge monopoly of all divisions of the Motion Picture Industry.

"Through the Motion Picture Theatre Owners of America, the position of Theatre Owners on these questions has been made entirely clear for years. Theatre Owners desire only clean and wholesome pictures. From a purely business point of view, this measures up to the greatest advantage to them. Then their primary purpose is to live in peace and concord with their neighbors and through their business activities merit this official and public goodwill. The Motion Picture Theatre is a community institution and the Theatre Owner a leader in thought and action in his or her own locality. Through the wonderful demonstration powers of the Motion Picture Theatre Screen, helpful publicity is being given all of the time to community needs and the complete coordination of the public mind is thus brought about and directed along constructive and progressive lines. This is one of the highest purposes of Theatre Owners everywhere and can only be realized fully where the Exhibitor has some personal interest in the locality.

"It is therefore manifestly unfair to the public as well as contrary to every honorable American business process to have such important community institutions as Motion Picture Theatres owned or directed by Producers who live in New York and have no interest in the localities where these trust-

Estelle Taylor, star of Jans Productions in "Playthings of Desire" receives fifteen dolls from admirers in all parts of world.

operated Theatres are conducted. This impairs the community value of the Theatre.

"We congratulate President Smith and the Vitagraph Company of America on the position taken on these two vital phases of the Motion Picture business. Clean and wholesome pictures are entirely essential to the success of the business. Theatre Owner operation of Theatres, with the Producing and Distributing divisions performing the functions of making and serving pictures only, as is the case in other lines of American business, is the only honest and honorable line to pursue and will insure the full and complete community advantage of all theatres to the public.

"Large blocks of Theatres are now owned by Producing and Distributing companies. It is such a manufacturers' monopoly of what may be termed the retail division of the business which encourages the presentation of objectionable pictures. Such Theatre Managers, being the mere servants of the Producers and Distributors, owners, have no option but to present the picture given to them. They must take what their master offers. By thus securing a means of presenting these objectionable pictures in their own theatres in many of the larger American cities, they force the same pictures on the independent theatre owners or threaten them with the building of other Producer-owned theatres in their territories which will, if carried out, ruin the independent Exhibitor.

"Producer-owned Theatres use no independent picture product save in rare emergencies. Through this sinister control and their ability to terrorize and coerce Independent Theatre Owners, they force the latter to also refuse the product of Independent Producers, and thus through these unfair business methods force Independent Producers out of business, curtail the supply of independent pictures and fasten more securely on the Theatre Owners and the American public the products of the Trust studios at times so objectionable in character.

"Motion Picture Theatre Owners want only clean and wholesome pictures. They are operating against these unfair Trust produced and producer-owned theatre processes and are sincerely desirous of encouraging every form of independent production, where American art and genius will be entirely uncontrolled and unfettered and able to give to Americans and the world the very best our great cosmopolitan people can supply.

"At the coming fifth annual convention of the Motion Picture Theatre Owners of America in Milwaukee, Wisconsin, the week of May 11th, there will be a complete mobilization of all independent Motion Picture forces of the Nation. There we hope to determine definitely upon such new policies as will insure to the public the very best in the Motion Picture art and the complete community and general advantages of the independently owned and operated motion picture theatre and safeguard [redacted] the trustification of our [redacted]

Herman F. Jans

offers

The First Two of His New Series of Six Superior Attractions

"PLAYTHINGS *of* DESIRE"

By J. WESLEY PUTNAM

with

ESTELLE TAYLOR

MAHLON HAMILTON — DAGMAR GODOWSKY — EDMUND BREESE — MARY THURMAN — BRADLEY BARKER — LAWFORD DAVIDSON — WALTER MILLER

Directed by BURTON KING

The Screen Version of the Most Famous Divorce Case of the Age

"THE MAD DANCER"

By LOUISE WINTER in "YOUNG'S MAGAZINE"

with

ANN PENNINGTON — JOHNNIE WALKER — VINCENT LOPEZ and HIS BAND
(Courtesy Flo Ziegfeld)

Directed by BURTON KING

Paris! The Studios! The Models! New York and Washington Society! The Most Lavish and Stupendous Picture Ever Filmed

Most Complete Line of Accessories Ever Issued on Independent Features

WIRE NOW TO—

Jans Productions Inc.

1540 BROADWAY
NEW YORK

H. F. JANS, President

Foreign Distributors: Export and Import Co., 729 Seventh Ave., New York City. Cable Address: Eximfilm, New York

Announcing

THE MOST MARVELOUS PHOTOPLAY OF ALL TIME

F.H. ADAM
presents

"THE TALES OF A THOUSAND AND ONE NIGHTS"

A Production of Societé des Films Albatros

Distributed by

DAVIS DISTRIBUTING DIVISION

INCORPORATED

J. Charles Davis, 2nd
President

723 Seventh Ave.
New York

At the left Ann Pennington in the leading role of "The Mad Dancer," a Jans production, directed by Burton King. Johnnie Walker and Vincent Lopez are also in the cast. Below she is seen as a street dancer before winning success.

Ann Pennington and Jimmie Walker in some dramatic scenes from "The Mad Dancer," the lavish Jans photodrama.

"The Mad Dancer"

The Stupendous Jans Photoplay in Which Ann Pennington, Famous "Follies" Dancer, and Johnnie Walker Are Starred

Exhibitors Are Blazing Trail for Tyrant Rule

Able Leadership Is Needed to Keep Independent Doors Open

By JOE BRANDT
President C. B. C. Film Sales Co.

JOE BRANDT, who was in the front lines of firing in the old days when Carl Laemmle and the Independents fought the Patents Company, says the Independents need very able leadership. He points out that the new leader will have a big job ahead because he must undertake to show exhibitors that they are unconsciously blazing a trail for tyrant rule of the Big Group. "The exhibitors must be swung into line and follow the leadership if they do not want to be driven out of business," he explains.

"There is really no difference between the operations of the old Patents Company and the so-called menace of the industry today," Mr. Brandt announces. "In those days the producers were lined up just as strong as they are today. There were Biograph, Vitagraph, Kalem, Joseph Engel, Mark Dintenfoss, Selig and Lubin as the 'big boys,' and Laemmle, Powers, Ed Porter, Ad Kissel, Edwin Thannhauser, Charlie Bauman and a few others were on the other side of the fence, with the Independents.

"Reviewing their activities," continues Mr. Brandt, "we recall how the 'Big Boys' decided they could work a 'squeeze play' with the little fellows, so they organized the Patents Company. In one way the old group worked differently than the new group today. They issued licenses to control theatres. Today the 'Big Boys' are buying theatres everywhere and tying up circuits. It's just another squeeze play in a more polished form.

"The Independents of old had a big battle on hand. So they formed the Motion Picture Sales Company to present an organized, solid front. Today the Independents are associated to accomplish the same thing—to bust up the trust—and to keep Independent doors open by preventing the throttling of the industry.

"In those days the Independents did not realize the power of an octopus using his tentacles to crush the weak exhibitor. They do not realize it well enough today. But we of the old school who have felt its former squeeze until shouts became mere whispers, see grave danger in permitting the birth of another octopus getting entrenched in our midst.

"During the old Patents Company career, many exhibitors were foolish enough to create patronage for the trust and when it was established the 'Big Boys' dictated prices, named conditions under which they could get pictures, and dictated what the exhibitor must do to be saved. Exhibitors who do not appreciate this danger today are also blazing the trail for organized monopoly. Old exhibitors will recall how they frequently woke up to find their competitors running the trade-marked pictures they had created a demand for. The recent experience of a Toledo exhibitor is noteworthy. He created a patronage for a certain trade-marked picture and when the 'Big Boys' wanted to favor an opposition house, he was forced out of business. He forgot that he was building up his clientele with pictures and not with the prestige of his house or his personality.

"A prominent Providence exhibitor has just gone through the same bitter experience. But he wasn't put out of business because he was able to secure good Independent pictures. Today he is glad of the change because he claims the new pictures please his patrons better. What would he have done if there were no Independent pictures?

"The evils of today are merely a repetition of history. Independents need a leader who will make the exhibitors realize that united action is necessary if they do not want to be forced to the wall.

"De Mille has left the fold, Vitagraph has tired of tyrant rule and others will soon follow to join the Independent ranks. If they stick for their necessary principles they will keep the door of competition open and offer the Independent exhibitors a square deal all around."

* * *

HERMAN F. JANS GETS "MARRIED?"

Just before leaving for a trip to the key cities Herman F. Jans, president of Jans Productions, Inc., announced that he had purchased the screen rights to "Married?" by Marjorie Benton Cooke, published by A. L. Burt by arrangement with Doubleday, Page & Co.

It is a modern story with scenes laid both in New York City and the West, and is said to provide unusual material for screen presentation.

"Married?" will precede "Ermine and Rhinestones" on the Jans schedule, the last named picture to be the fourth on the list and the first two being "Playthings of Desire," with Estelle Taylor and Mahlon Hamilton featured, and "The Mad Dancer," with Ann Pennington, Johnnie Walker and Vincent Lopez and his band.

During his trip Mr. Jans will decide on the other two stories to complete his present schedule of six independent productions, and shortly after his return will assign a director and begin the casting of "Married?" The production, as have the other Jans features, will be made at an eastern studio.

CRANFIELD & CLARKE

Pictures—That please
That are different
That draw the crowd

FOR EXAMPLE

FLORA Le BRETON

IN A

SOUL'S AWAKENING'

IS A

RECORD BREAKER

Other Big Productions Coming

CRANFIELD & CLARKE, Inc.
729 Seventh Ave., New York

RAYART'S WONDER SERIAL

"Battling Brewster"

Breaking Serial Records Everywhere

(SEE OUR TWO PAGE ANNOUNCEMENT IN SPECIAL SERIAL SECTION OF THIS MAGAZINE)

RAYART PICTURES CORPORATION
723 Seventh Ave., N. Y.

Foreign Distributors:
RICHMOUNT PICTURES, INC.

RAYART CLOSES BIG WESTERN CONTRACTS

W. Ray Johnston, president of Rayart Pictures Corporation, closed several big Western contracts recently that give this firm of producers splendid representation in a bid for country-wide popularity. The Reed Howes Series for Michigan were obtained by the Rex Film Company of Detroit, and the six Rayart-Jack Perrin pictures for western Missouri and Kansas were sold to the Western Pictures Company of Kansas City, where Lee Balsly is manager.

In addition, the sale of the Reed Howes and George Larkin pictures for California, Arizona, Nevada and the Hawaiian Islands was made to the Hall Film Exchange, San Francisco.

C.B.C. PREPARING TO RELEASE NEW FEATURE

Advices from the west coast studios announce that C. B. C. are finishing their new picture under the title of "Fighting the Flames." It is to be the second action melodrama of the series, the first of which was "The Midnight Express."

Douglas Doty who heads the scenario department has given the final polishing to the continuity and various possibilities are being followed for a cast. The story itself is one of a fireman's life and is replete with action. The popularity gained by the recent release of "The Midnight Express" speaks well for the box-office possibilities of "Fighting The Flames," since it has been many times proven that the American public dearly loves clean-cut fast action.

The cast will be headed by Dorothy Devore now making "Who Cares" for C. B. C.

Join In The Chorus!

YES,—

* * *

WE HAVE no

* * *

BANANAS, to-day,

* * *

BUT, WE have

* * *

A NICE big

* * *

JUICY MELON to

* * *

SPLIT WITH you in

* * *

"THE MIDNIGHT GIRL"

* * *

STARRING LILA LEE.

* * *

THIS IS the

* * *

SIXTH AND biggest

* * *

ONE OF

The Chadwick 9

Some Nine!

729 Seventh Avenue New York City
J. E. Chadwick, President
Foreign Rights Controlled by Emanuel Film Enterprises, Inc.

Ben F. Schulberg, whose "Capital Punishment" has New York considering repeal of law that governs executions.

N. Y. Lawmakers View "Capital Punishment"

First Time Any Picture Is Given Official Recognition

THE unusual interest created by B. P. Schulberg's special production, "Capital Punishment," was evidenced again last Tuesday evening when the film received the distinction of being the first motion picture ever screened in a State legislature.

The special showing was given in the Assembly Chamber in the State Capitol at Albany. Two hundred senators and assemblymen were at their desks and their relatives and friends crowded the visitors' galleries, the audience aggregating some six hundred persons.

The honor guest of the occasion was Governor Alfred Smith who, with a party of twelve, took his place in a reserved section of the hall. This is the first time Governor Smith has left the chief executive's chair to occupy a seat on the floor of the legislature since the time he filled the office of assemblyman.

In the Governor's party were Mrs. Smith, Miss Emily Smith and a number of State officials including Secretary of State Florence Knapp, Lieutenant-Governor Seymour Lowman, State Tax Commissioner John F. Gilchrist and Deputy Comptroller George F. Reardon.

All previous attempts to exhibit motion pictures before legislative groups have failed, but in the case of Schulberg's "Capital Punishment," the film was of particular interest as it deals with a subject that is figuring prominent just now in the State Capitol where a bill for the abolition of the death penalty in New York is now up for consideration.

The Albany representatives of the New York dailies and members of the Associated Press filled the press section of the Assembly Chamber and later accounts of the showing were wired to newspapers throughout the country.

This showing which is one of the most unique tie-ups on any motion picture this year, was effected through the efforts of Al Selig, special exploiter for Renown Pictures releasing "Capital Punishment" in New York territory. Mr. Selig is putting over the current engagement of the picture at the Cameo Theatre in a big way.

Bad Omens Threaten "Czars" of Industry

Independents Should Protest Against Evils of Block Booking

By I. E. CHADWICK

President, Chadwick Pictures Corporation

WILD RUMORS concerning the Independent Motion Picture Producers and Distributors Association will not deter it from any step it proposes to take, nor cause any change of plans deliberately determined upon.

Never before in the history of the industry has there been any more vital need and necessity for Independents of every stamp to unite for their common good and self-defence. Today, when the voices of those in high places in our industry, which should be raised in outcry against the ever-encroaching evils of centralization, unfair competition and monopolistic design, are sealed, there remains the duty of the Independent to speak out in protest.

The news columns and the trade press are filled with the rumbling of uneasiness because of the purposes, the plans and the deeds of those few who are striving, not for the advancement of that which is for the good of the industry, but for the advancement of their selfish purposes of determination. These assemblings of discontent are the omens and signs of that deepening realization of injustices being heaped upon the Independent producer, and the Independent distributor, and these injustices *must* and *will stop*. It were better if those in high places gave heed to them, and it were ever so much better if those whose duty it is to speak in denunciation, spoke!

The preferential block-booking, an interchangeable booking scheme of the three large producer-exhibitors, is a strangling influence on this industry—it must be *removed*. May we not all hope that it be removed in a sensible way by those responsible for it, realizing the iniquity, the injustice of the stifling influence. If not so removed voluntarily, there must come a day of reckoning.

Scroll of Honor

W. F. DONOGHUE
IMPERIAL PICTURES
PHILADELPHIA

is distributing in Eastern Pennsylvania, So. New Jersey and Delaware.

"Unrestrained Youth"

FEATURING

Brandon Tynan

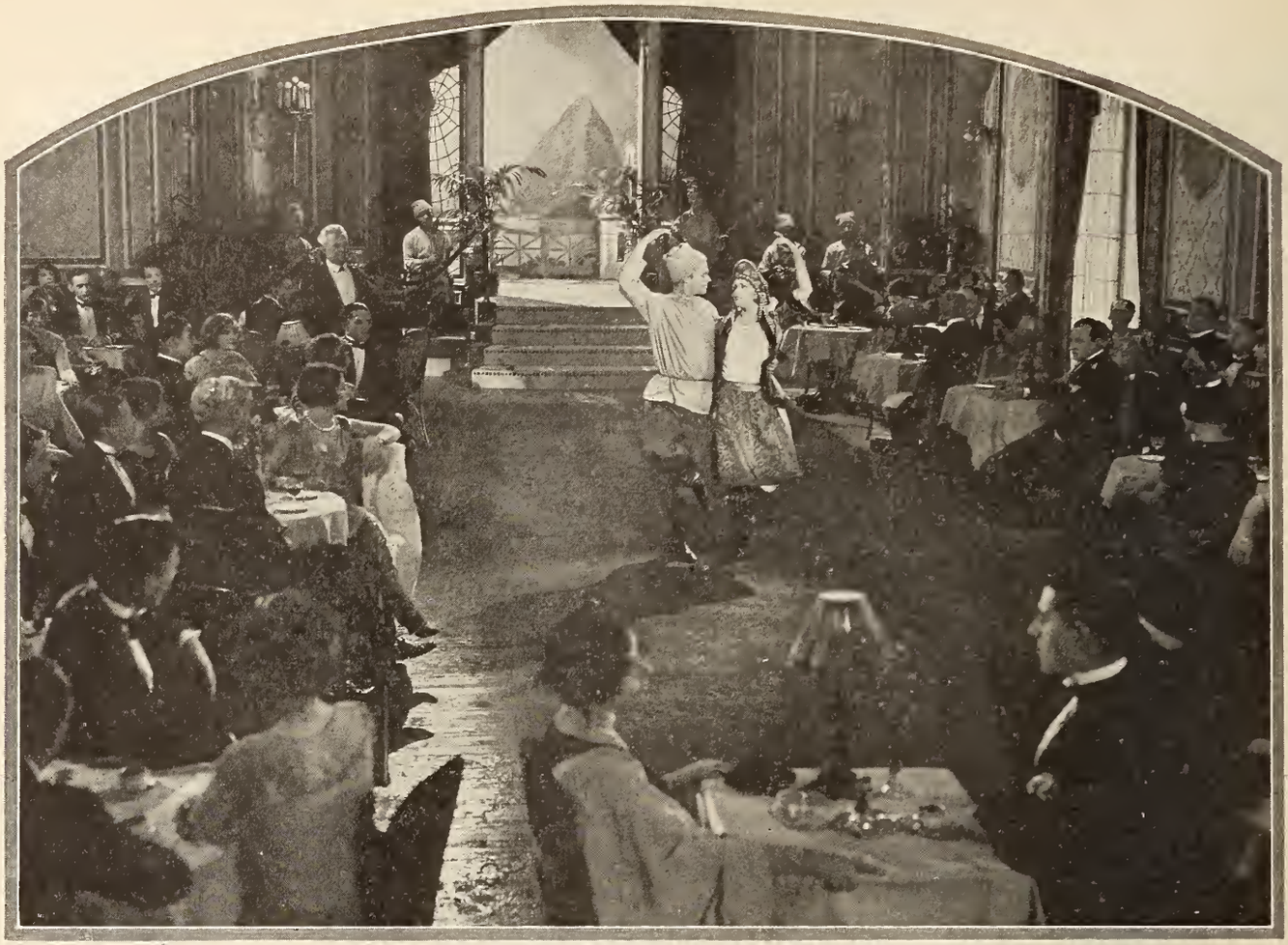
The Zeigfeld Follies Star

Presented by
LEE-BRADFORD CORPORATION
701 SEVENTH AVE. NEW YORK.

Above are seen Dorothy Dwan and Charlie Murray in a scene from "The Wizard of Oz," a Chadwick production. At the left is Larry Semon as the "Wiz." It was taken from the book by L. Frank Baum. In the cast supporting Semon are Dorothy Dwan, Mary Carr, Virginia Pearson, Bryant Washburn, Charlie Murray, Josef Swickard and Oliver Hardy. It is said to be one of the most elaborate comedy productions ever filmed.

"The Wizard of Oz"

A Film Adaptation of the Famous Novel Released Through Chadwick in Which Larry Semon is Starred



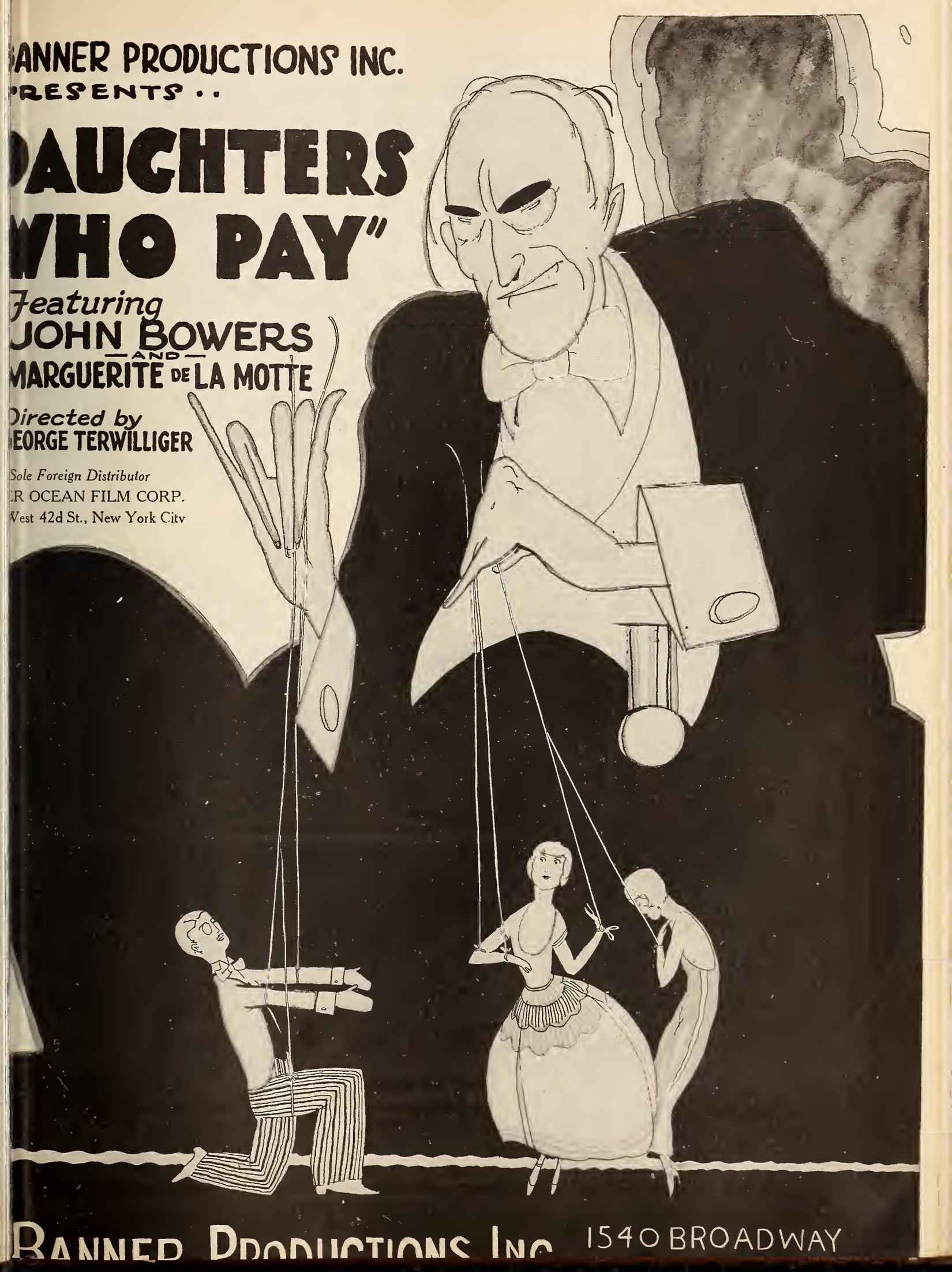
Above Sonia, the sensational cabaret dancer, entertains the elite while the secret service men wait outside to arrest her as a spy.

To the left a close-up of Marguerite de la Motte, who plays a dual role in Banner's "Daughters Who Pay," a thrilling romance.

To the left John Bowers, the millionaire hero, rushes off to rescue his sweetheart from the Bolsheviks who have her in their power. Right, Sonia vamps her sweetheart's father in order to secure immunity for her brother.

"Daughters Who Pay"

A Banner Production featuring two beautiful women and the villainies of Russian anarchists


BANNER PRODUCTIONS INC.
PRESENTS . .
DAUGHTERS
WHO PAY"
Featuring
JOHN BOWERS
— AND —
MARGUERITE DE LA MOTTE
Directed by
GEORGE TERWILLIGER
Sole Foreign Distributor
ER OCEAN FILM CORP.
West 42d St., New York City
BANNER PRODUCTIONS INC
1540 BROADWAY

Coming
another typical Chadwick winner

Lila Lee in

The MIDNIGHT GIRL

Supported by Gareth Hughes *and an All Star Cast*

Directed by
Wilfred Noy

See Your Exchange Now

ALBANY—First Graphic Exchanges, Inc.
ATLANTA—Southern States Film Co.
BOSTON—Independent Films, Inc.
BUFFALO—First Graphic Exchanges, Inc.
CHICAGO—Celebrated Players Film Corp.
CINCINNATI—Standard Film Service Co.
CLEVELAND—Standard Film Service Co.
DALLAS—Southern States Film Co.
DENVER—Mountain States Film Attractions
DETROIT—Standard Film Service Co.
INDIANAPOLIS—Celebrated Players Film Corp.
KANSAS CITY—Independent Film Co.
LOS ANGELES—All-Star Features Distributors, Inc.
MILWAUKEE—Celebrated Players Film Corp.
NEW ORLEANS—Southern States Film Co.
NEW YORK CITY—Commonwealth Film Corporation
OMAHA—Liberty Films, Inc.
PHILADELPHIA—Masterpiece Film Attractions
PITTSBURGH—Federated Film Exchange Co.
SAN FRANCISCO—All-Star Features Distributing, Inc.
ST. LOUIS—Columbia Pictures Corp.
SEATTLE—Western Film Corporation
WASHINGTON, D. C.—Trio Productions
TORONTO, CANADA—Premier Films, Inc.

CHADWICK PICTURES CORPORATION

729 Seventh Avenue, *New York City*

Foreign Rights Controlled by
Simmonds-Kann Enterprises, Inc.
220 West 42nd Street, N. Y. C.

A New Plan ! ! ! *For Exhibitors ! ! !* *And Exchangemen ! ! !*
County Rights For Live Showmen ! ! !

Rudolph Valentino

AND HIS 88 AMERICAN BEAUTIES

A Three Reel Box-Office Winner ! ! !
Prize Winner in Each Territory Available for Personal Appearances

This Is the Biggest Attraction Since "Mickey"!!!
(It is not a re-issue)

It Has Proven Itself at the Following Theatres:
KEITH'S HIPPODROME, BALTIMORE
DAVIS' GRAND, PITTSBURGH
ROWLAND & CLARK THEATRES, PITTSBURGH
MARCUS LOEW'S STATE, BOSTON

Communicate

CHESTERFIELD MOTION PICTURE CORP.

729 Seventh Avenue, New York City

Joe Klein Bryant 4616 Nat Levine

BIG PUBLICITY FOR VALENTINO BEAUTIES

The remarkable feature of Rudolph Valentino and his eighty-eight prize winning American Beauties, was in his original tour to find these girls, backed by the most unusual and gigantic adverising campaign ever devised and put into execution through the press.

Guaranteed by the William H. Rankin Agency, one of the largest companies of country-wide scope in existence, the advertising was written by Hector Fuller, now advertising manager of the National Cash Register Company.

Contracts of from fifteen to twenty thousand lines were placed in chains of newspapers extending throughout every state, and the contest, when started by a newspaper, was pledged to begin with a monster display on the front page. Photographs and extended space was given at the time, and followed each individual winner on her trip to New York.

This picture has a personal and local appeal, to the inhabitants of each state, as there exists such a natural feeling for a winner from the home locality. In this particular the picture, with its vivid movement, is unique.

Never before has a picture, in advance of any local presentation, had an exploitation that makes audiences, upon the mere announcement of its appearance, so eager to flock and see it. Valentino and his eighty-eight prize winning American Beauties is a super feature in a class by itself.

The personal appearances of all of the prize winning beauties are now being arranged by the Chesterfield Motion Picture Company of 729 7th Avenue and some exhibitors are already arranging for road shows and unusual exploitation campaigns.

Elfelt Rushes to Coast To Speed Up Production

CLIFFORD S. ELFELT is fast establishing a record for coast-to-coast traveling as this week he again made a flying trip to New York to take up many production and distribution matters of importance with J. Charles Davis, 2nd, who is the general sales manager of the Company. Mr. Elfelt was in New York for two days returning to the coast to actively supervise production of his various producing units and to start shooting on the first James Oliver Curwood picture "My Neighbor's Wife".

The Elfelt Company will be one of the largest producing and distributing organizations on the Independent market with thirty features being produced and released during the coming year. These will consist of four producing units as follows: Royal Productions producing a series of eight pictures starring Ken Maynard the new Cowboy 'find' who by his wonderful work in his first production "$50,000 Reward" has jumped into the front rank of western stars: Lawson Harris producing a series of five James Oliver Curwood productions, the first of which will be "My Neighbor's Wife", and one picture by Loise Zellner entitled "Law or Loyalty". All of the Curwood pictures will be from published works of this popular author; a series of eight features from the novels of General Charles King, all of which will be of the Frontier type for which this author is noted; a series of eight melodramas of the underworld of New York, London and Paris starring Mildred Harris, the first of which will be "The Siren of Montmarte," In keeping with the company's policy, all of these pictures will also be from published novels. The only producing unit using original stories will be the Ken Maynard company and all of these are written under contract by Frank Howard Clark especially for Maynard. This is said to be the first time in the history of the Independents that a schedule of this size has been announced in advance of release where a program is given to the trade with the names and release dates of every picture.

Contracts for territorial rights on the Elfelt products are being rapidly disposed of according to Davis and it is confidently expected that the entire territory will be closed before February 15, 1925.

* * *

LEE-BRADFORD FIRM EXPANDS OFFICES

Experiencing continued increase in business, the Lee-Bradford Corporation expanded its offices and has taken additional space on the ninth floor of the Columbia Theatre Building, 701 Seventh Avenue.

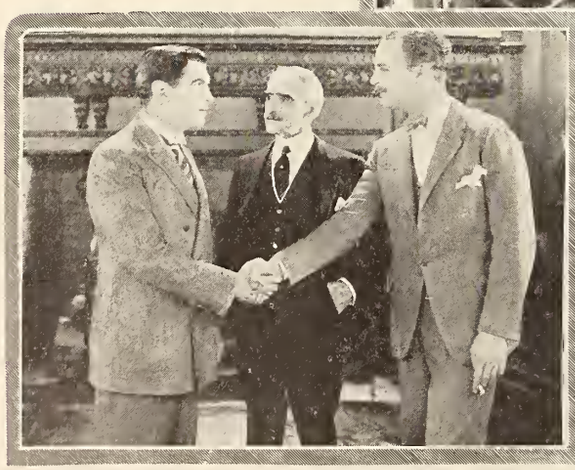
The new offices will accommodate a large working force found necessary to handle the growing business.

* * *

Preparations are going forward in the organization of the producing staff and the selection of players who will support Lionel Barrymore in his third special production for Chadwick Pictures Corporation.

At the lower left hand corner Kenneth McLain (Al Roscoe) has made seeming friends with Chester James (Freeman Wood), who does not know that the child Ken has adopted is his own. At the lower right Mary Stevens (Elaine Hammerstein) in order to make a sale puts on one of the gowns from the fashion shop.

Above Elaine Hammerstein is shown as Mary Stevens, a penniless girl who falls prostrate from hunger on Christmas Eve when the car of her lover, Kenneth McLain pulls up to the curb. In the center is charming Phyllis Haver as a society butterfly. "One Glorious Night" is a C. B. C. picture.



"One Glorious Night"

A Stirring C. B. C. Photoplay of High Society in Which Elaine Hammerstein is the Star.

THREE MARVELOUS

Box Office
Pictures
Featuring

THREE GREAT STARS

Part of the
Marvelous Series of
8 Columbia Pictures

One Glorious Night

a heart-rending drama featuring

ELAINE HAMMERSTEIN and AL. ROSCOE

Directed by SCOTT DUNLAP

GEORGE BARR McCUTCHEON'S
popular best seller

A Fool and His Money

featuring

MADGE BELLAMY and WILLIAM HAINES

Directed by DAVID KIRKLAND

COSMO HAMILTON'S
greatest drama

Who Cares

featuring

WILLIAM HAINES and DOROTHY DEVORE

Directed by ERLE C. KENTON

For early release

Fighting the Flames

the greatest fire picture ever made featuring

William Haines *and* Dorothy Devore

Now in production

After Business Hours

a gripping social drama with

Elaine Hammerstein *and* Lou Tellegen

NEW ORLEANS WANTS BIBLICAL FILM AGAIN

So successful was the ten-day run of "After Six Days," the massive Artclass Biblical feature, at the Tudor Theatre, New Orleans, La., early in January, that Manager J. Eugene Pearce has re-booked the attraction for a week's showing in April, barely two months after the orginal presentation, according to an announcement by Louis Weiss, executive head of Weiss Brothers' Artclass Pictures Corporation.

The picture opened to first class business on January 10th, an intensive advance exploitation campaign having been put on by Manager Pearce, who used more than two hundred twenty-four sheets alone in billing New Orleans and surrounding territory, and this steadily increased in volume right up to the last day.

Jans Denies Independents Fall Short on Exploitation Material

IN a recent issue of a theatrical weekly the statement was made that few, if any, of the independent producers supplied the proper accessories for the exploitation of their pictures.

Herman F. Jans, president of Jans Productions, Inc., rises to remark that in his case at least this is far from being true, inasmuch as both of the two pictures he has already completed in his series of six have just about everything that the exhibitor could possibly want to put them over.

On both "Playthings of Desire" and "The Mad Dancer" there are available twenty-four sheets, six-sheets, two three-sheets and two one-sheets. Hand painted lobby displays and framed come six in a set on each feature and there are sets of ten colored lobby displays on each production.

In the matter of cuts and mats there are a variety of one, two and three column star and scene layouts in screen suitable for newspaper use, as well as five advertising layouts for both pictures. In addition to this, each feature has a series of four teaser cuts.

National tie-ups have been arranged. On "Playthings of Desire" the publishers of the book have issued a photoplay edition, while on "The Mad Dancer" the manufacturers of the Ann Pennington Rosette Hose are co-operating on window displays, etc. Other tie-ups of equal values are being arranged from time to time.

Both "Playthings of Desire" and "The Mad Dancer" have the benefit of comprehensive press books, prepared by newspapermen and advertising experts, and in them are additional type set advertising layouts, exploitation ideas and stories, shorts and reviews.

* * *

Independent Flashes

Bill Cody's fourth "The Fighting Sheriff," has already been completed and it only remains for the film to be finally cut and titled for it to be ready for release.

* * *

Ewart Adamson has cast his fortunes and his typewriter with the C. B. C. contingent, according to Harry Cohn.

EDITH THORNTON

—in—

"ON PROBATION"

Has Been Acclaimed the New Year's Smartest Society Comedy Drama

A Most Convincing and Unusual Story of Fine Entertainment Value for the Masses.

Book It From the Franchise Holder in Your District

A

WILLIAM STEINER PRODUCTION

220-W. 42nd St., New York City

Where to Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Ctreet.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 14 Piedmont So.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 S. Wabash Av.
Chi—6 Security Pictures, 808 S. Wabash Ave.

CINCINNATI. Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Ent. (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods., Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Texas
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Ave.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St. Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mexico.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANOPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY. Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—1 Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist. Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 S. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.
Min—4 Advance Pictures, 306 Film Exch. Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—3 Dependable Pict. Corp., 729-7th Ave. N. Y.
NY—4 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine St.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service 1026 Forbes St.
Pit—4 Standard Film Exch. 1030 Forbes St.

SALT LAKE CITY. Utah
SLC— Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO. Cal.
SF—1 All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Av.

ST. LOUIS, Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.
SL—2 Sam Warner, United Film Exchange 3314 Lindel Blvd.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Avenue.

TORONTO, CAN.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprise, 220 W. 42nd St
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

A new and greater Barry in a new and greater picture—

WESLEY BARRY

in

BATTLING BUNYAN

Produced by
Crown Productions Inc.
WM. RUSSELL, President

From the Story by
Raymond Leslie Goldman

Associated Exhibitors

ARTHUR S. KANE, *President*

Physical Distributor
Pathe Exchange, Inc.

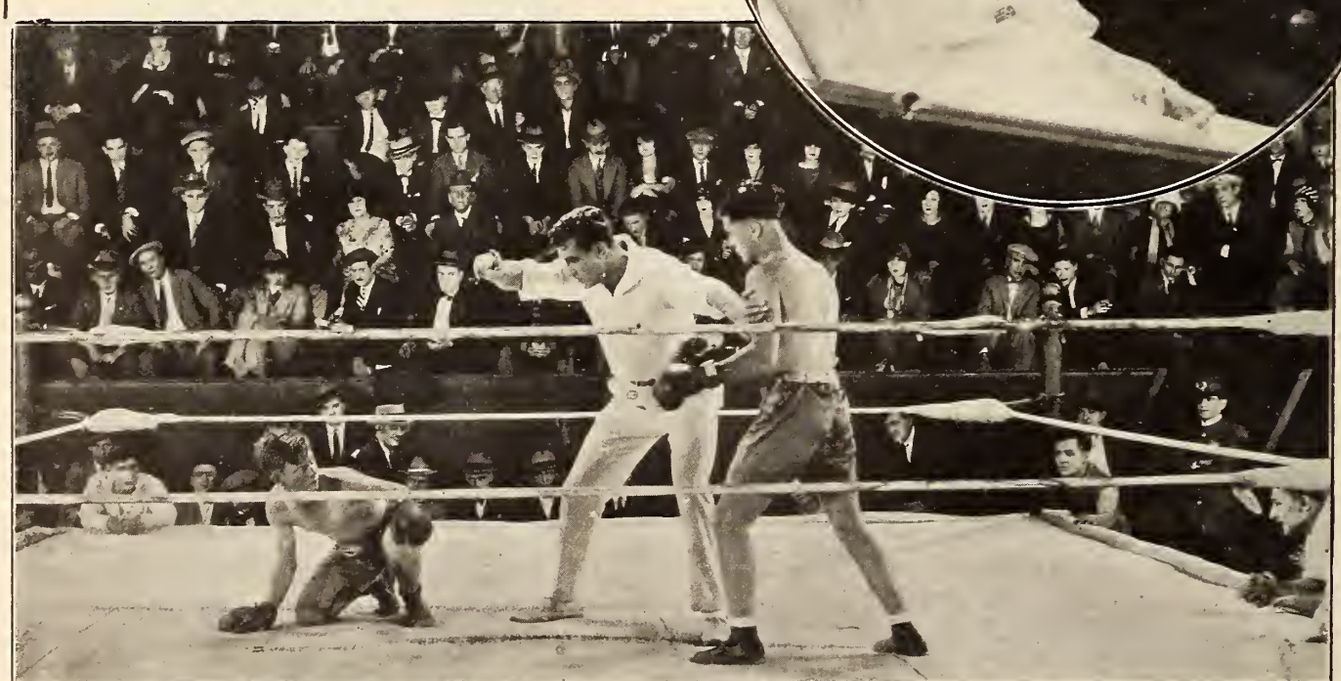
Encore Pictures

Foreign Representative
Sidney Garrett

To the left Wesley Barry as "Battling Bunyan" succeeds in convincing two fight promoters that he will be a big drawing card if signed up for a match with the champion at the rate of $200 for every round he lasts. Wesley takes an awful beating but finally wins the girl.

At the right is "Battling Bunyan," himself, with the girl of his choice. The role is played by Molly Malone in the Associated Exhibitors photodrama which is packed with fast-moving, smashing action. Note the many tie-ups with automobile companies, motor accessories, sporting goods and knitted wear.

This still from Associated Exhibitors' "Battling Bunyan" is used in lobby cards, displays, posters, slides, ad-mats and other exploitation aids provided in the exhibitors' campaign book. The book is full of showmanship hints that are effective, and inexpensive, and easy for any exhibitor to work out.



"Battling Bunyan"

Wesley Barry plays the part of a fighting clown of the prize ring in this Associated Exhibitors' box-office attraction.

NATIONAL Tie-Up SECTION

Score a Box-Office K. O. With "Battling Bunyan"

Wesley Barry's Thrilling Picture Packs Heavy Exploitation Wallop

"IN this corner, Johnny Prentiss, lightweight champion of the world," shouted the announcer, and the vicious-faced pug arose to acknowledge the plaudits of the fight fans.

Then, with a wink at the gang, the announcer turned to the other corner where a gangling kid with a freckle-splotched face and quivering muscles crouched on his stool.

"And in this corner we have Battlin' Red Achin' Bunion, the pride of Gasoline Alley!"

The crowd roared its merriment. Laughs and jeers. Then the sound of the gong, and with gaping grins they settled back to enjoy the slaughter.

They had paid to see gore. And they got their money's worth. What a beating "Battling Bunyan" took! And how the audience enjoyed it! Just a canvas-kissing clown, that's all he was. And all he got for his poor efforts was the raucous laughter of the ringside hyenas.

No, he got more than that. For each round he stayed with the champ his bankroll was increased by $200. And he needed to last five rounds to win the $1000 which meant an interest in the garage—and the hand of Molly Costigan, the girl he loved.

The crowd grew tired of counting the knockdowns. There were too many of them. But try as he might, the champ could not stretch the kid for the necessary ten count.

Finally, however, the police interfered. The "fight" was stopped and Battling Bunyan collapsed in his corner in the midst of a protest that he should be permitted to continue.

Al Kaufman as the referee in Associated Exhibitor's "Battling Bunyan" gives final instructions to Wesley Barry and Fankie Fields, Olympic champion. This is one of many fight stills that will attract patronage in window or lobby display.

That's the story of *one* of the fights in the photo-thriller called "Battling Bunyan." But there was another—with a different ending. No Queensberry rules. No witnesses. Just a desperate, enraged red-head battling with the heart of a lion to avenge the kiss that the champ had wrested from his girl.

This time he won. And it was a three-time victory. He won his battle, he won his girl, and he won the half interest in the garage.

These are merely two of the highlights in the picture. There are others. Not a foot of film but that contains a thrill, or a laugh, or a sigh. And they follow one after the other with such rapidity that the entire gamut of emotions is run with whirlwind speed.

Wesley Barry—"Freckles"—plays the role of "Battling Bunyan." In this one he has graduated from the kid parts he had made famous, and appears in his first long trousers—and his first love affair. That wistful face of his will draw crowds to your theatre. And the heart appeal with which he gets across his unique characterization will send folks out with memories of a well-spent evening. Memories that will bring them back to your playhouse every time they think of motion picture entertainment.

The rest of the cast measures up to the brilliance of the star. Molly Malone is the girl, and she is the sort of girl that everyone in the audience loves.

The picture itself is based on the *Saturday Evening Post* story by Raymond Leslie Goldman, and every *Saturday Evening Post* reader in your city will be anxious to see the film version of the tale that made such reading.

One of many stills (No. 8) from Associated Exhibitors' "Battling Bunyan" which are to be used in window tie-ups with automobile agencies and accessory dealers.

Automobile Tie-Ups The illustrations in this section are all taken from "stills" on "Battling Bunyan." They are reproduced to give an idea of what may be accomplished in using them in lobby display and in attractive window tie-ups.

There are, for instance, many photographs showing Wesley Barry at work in the garage which he subsequently owns. These will secure window space from dealers in automobile accessories, polishes, and motor car agencies.

Look over the stills at the exchange and you will be able to select a dozen or more that will afford a direct tie-up with products pertaining to motor cars.

Clothing Tie-Up Ben Weiner Company, 100 Fifth Avenue, New York, manufacture "Penrod" clothes. These garments were named especially for Wesley Barry in one of the roles he made famous. Now Wes is "Battling Bunyan," but there are lots of specially posed stills showing him in the product of Weiner Company. And there is a lot of fine display material available on this tie-up.

Weiner Company will forward posters and cut-outs in abundance, and the merchants handling their product will give you hundred per-cent cooperation.

Still No. 23 is a human interest bit from Associated Exhibitors' "Battling Bunyan" which will hold the gaze of passersby when used in displays or lobby.

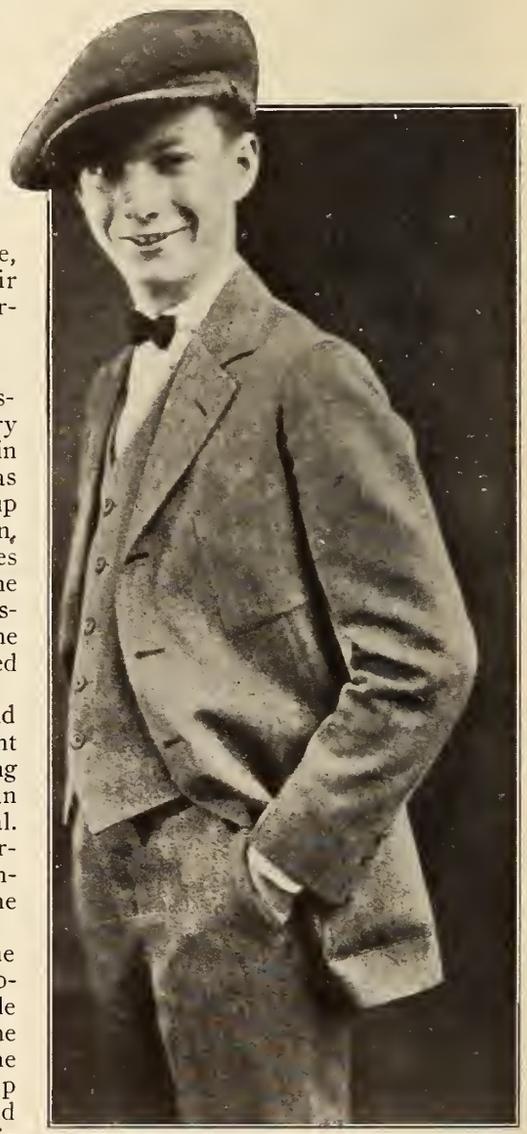
Action Stills It is not necessary that every still you use in window display be such as to afford a direct tie-up with the products shown. There are action pictures which will enhance the value of any window display regardless of the product which is featured in the window.

Such are Nos. 23 and 24. They depict the fight scenes from "Battling Bunyan," and they have an appeal which is universal. See that each window carries a few of these "highlight" pictures from the production.

Still No. 26 shows one of the many tense moments in "Bunyan's" battle with the champion. The battler is stretched on the canvas, the champ crouches over him, and Referee Al Kaufman is shown tolling off the fatal ten. Such pictures stimulate interest in your attraction, and of course, they may also be used in direct tie-ups with stores selling sporting goods, athletic clubs or gymnasiums.

Local Tie-Ups In addition to the cooperation of national manufacturers of nationally advertised articles, it is also highly important that you secure the help of the local merchants in staging a really big mutual publicity campaign for "Battling Bunyan."

In the following pages you will find suggestions along this line, and also additional suggestions for independent action in securing aid from other national concerns. There is also a layout for the split-a-page ad which will secure a big blast for your attraction and full page publicity for the merchants who tie-up with you. Just explain that they receive full page or double truck publicity at a small fraction of the usual cost, and you will have them clamoring to get aboard the band wagon.



A specially posed still of Wesley Barry in the name part of Associated Exhibitors "Battling Bunyan" which is valuable in arranging tie-ups with merchants selling clothing, hats, caps and other apparel

Here is "Battling Bunyan," pretty well battered up—yet triumphant in the biggest one of the series of fights he stages in the Associated Exhibitors' photodrama.

"Sure-Fit" Cap Tie-Up Fine and Levy, Inc., 696 Broadway, N. Y., will forward window display material for tie-ups with their product and your picture in shop windows where their merchandise is on sale.

There are numerous stills of Wesley Barry suitable for display in the shop windows of hatters, clothiers and haberdashers. In addition to tie-ups with merchants handling the product of national advertisers, these stills are also to be used in cooperative window publicity campaigns with local merchants.

National Glove Mfrs. Tie-Up What more appropriate tie-up with "Battling Bunyan" than one with the National Association of Leather Glove Manufacturers, 395 Broadway, New York?

This big national association will forward display material upon request, and tie-ups with merchants selling leather gloves will secure additional lobbies in store windows when you play this sure-fire photodrama.

Thermo Mills Tie-Up "Battling Bunyan" is a heart story of sporting life—fast moving motor cars, and faster moving fists. There are stills of the leading characters in the picture clad in the latest model sport coats. This is the product manufactured by Thermo Mills, Inc., 349 Broadway, New York.

Actionful stills from your attraction, coupled in window displays with the merchandise and display material that will be furnished by this concern will result in bigger business for your show and merchants with whom you tie-up.

Cigar Tie-Up When you book "Battling Bunyan" you tie-up with every store in town that sells Garcia Grande Cigars. Merchants carrying this product are supplied with window display material appropriate to the picture. If any of them are short, Julius Klorffein Co., 141 Fifth Ave., New York, will furnish new material.

Attractive windows featuring these popular, nationally-advertised smokes together with stills from your attraction will pull business to your box-office.

Pebeco Tie-Up Where there are smiles there is "Pebeco"—the nationally - known toothpaste manufactured by Lehn & Fink, Inc., 635 Greenwich Street, New York, and sold in every town in the country.

In "Battling Bunyan" there are smiles galore—both on the screen and on the faces of your audience. Stills of Wesley Barry, and his fascinating leading lady, Molly Malone, demonstrate the fact that they are members of the "Pebeco" army.

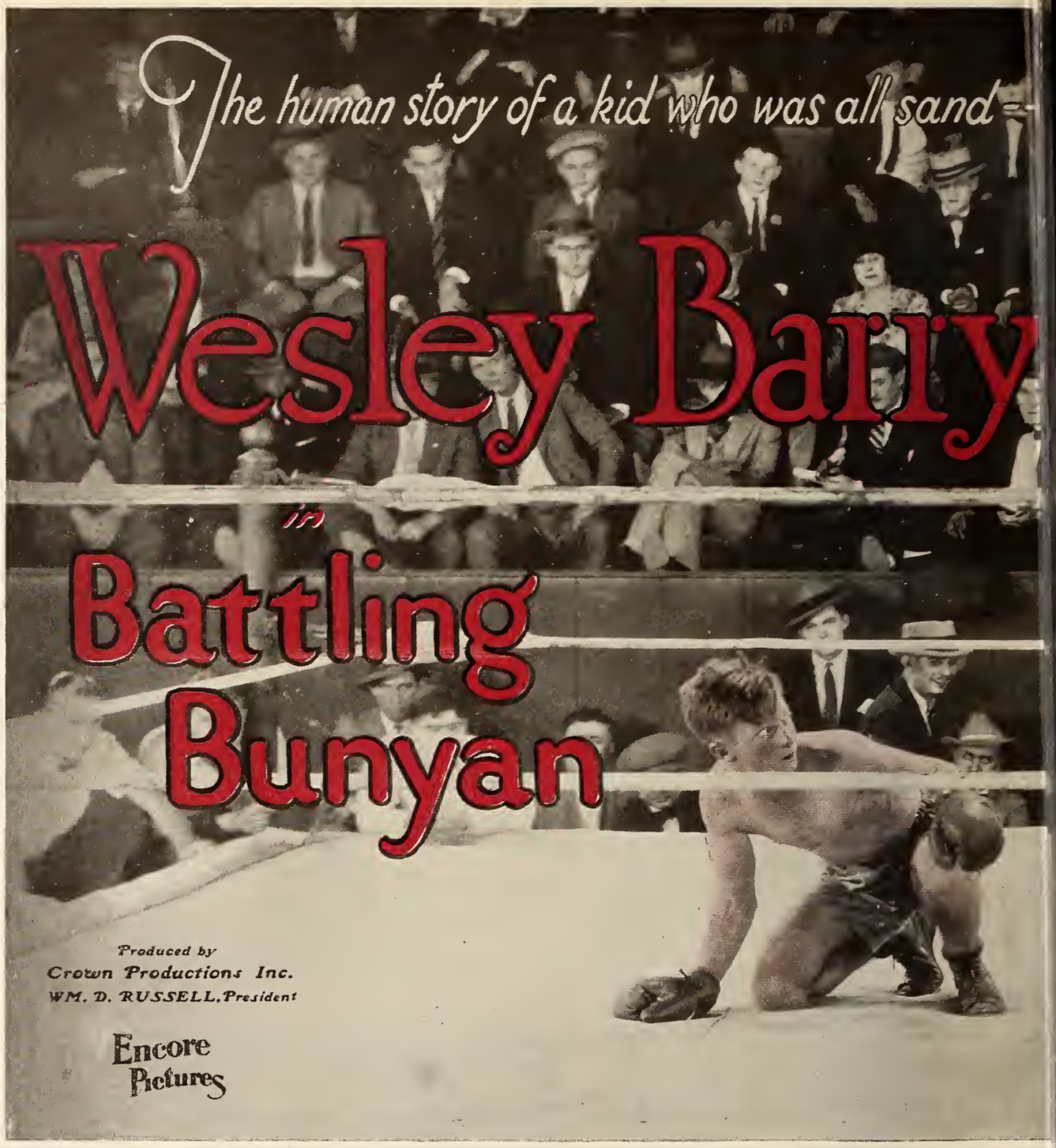
Play up this one in every available window. The display material is a winner, and the combination of a "Pebeco" display and stills from "Battling Bunyan" will prove irresistible.

Safety Razor Tie-Up It seems only yesterday that Wes Barry was playing kid parts—and here he is as "Battling Bunyan," a real two-fisted hero of the screen. In the picture he is shown in his first long trousers—and it goes without saying that his first shave was with an Auto-Strop Safety Razor.

The manufacturers of this product will forward special display material for window tie-ups on request. So when you book the picture get in prompt touch with them at 656 1st Ave., New York City.

Stills of Molly Malone in Associated Exhibitors' picture "Battling Bunyan" are to be used in displays featuring women's wearing apparel, cosmetics, toilet articles.

Another big scene from Associated Exhibitors' "Battling Bunyan" showing all the principals in the picture after the thrilling climax of the fight from which Wesley Barry emerges victorious. It should be featured in window displays and lobbies.



He had two ambitions; and one was a girl.

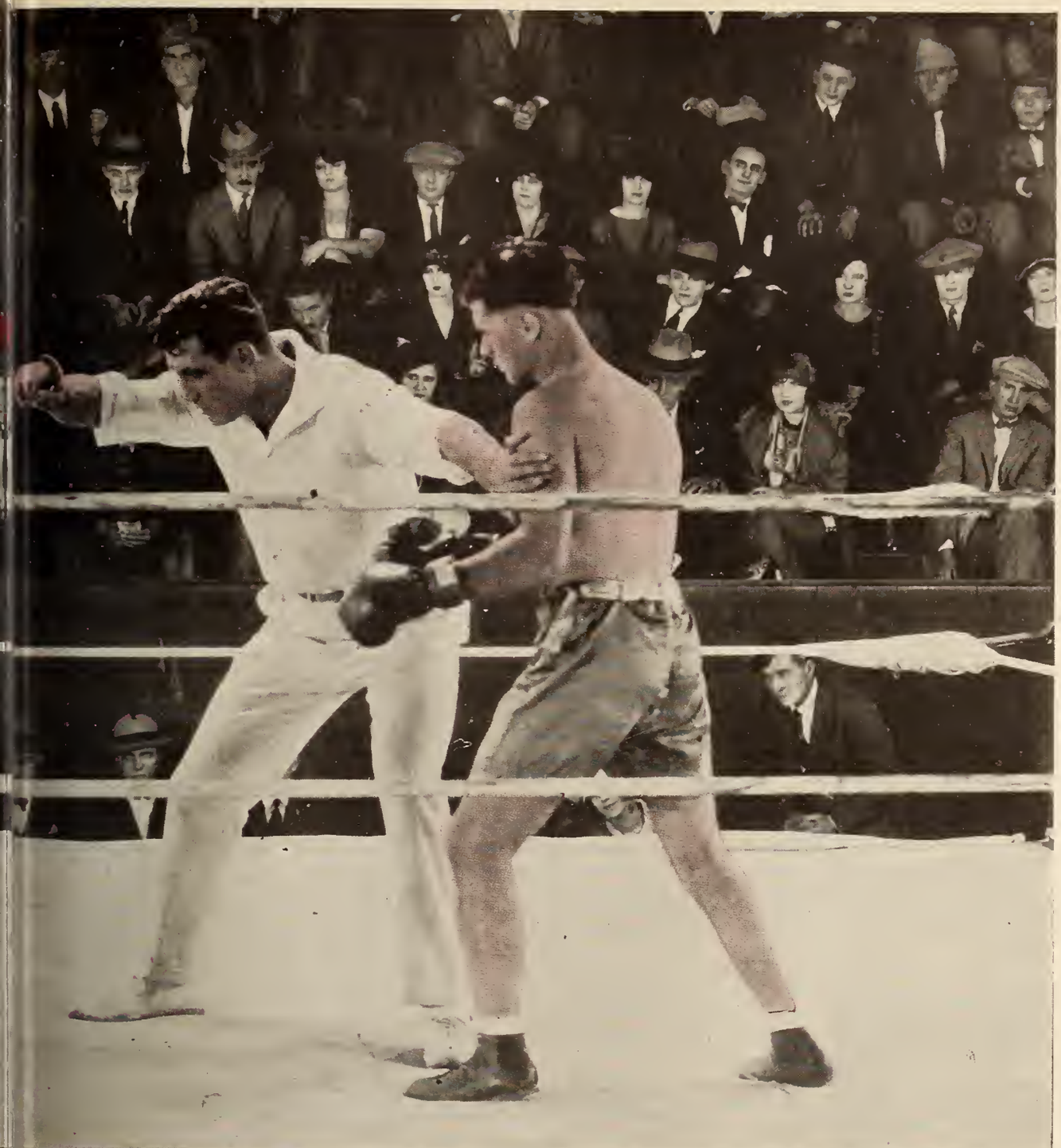
The other was buy an interest in a business.

To get the money he was willing to be the clown of the ring, and take a licking.

Associated

ARTHUR S. KANE,

Physical Distributor
Pathe Exchange, Inc.



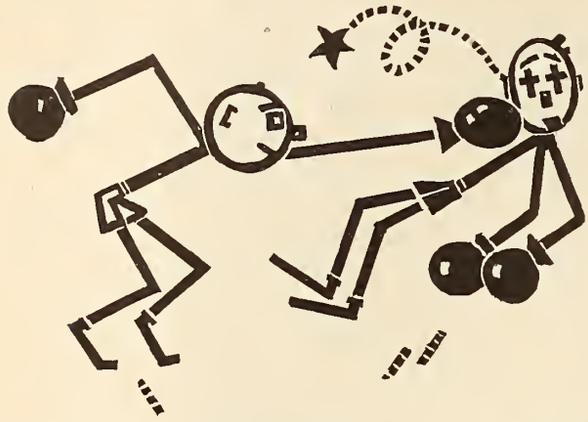
But when the Champion tried to steal his girl; when he tried to prevail over her innocence, then the kid ceased to be a clown and became a man,—all sand, all pluck, all fight. Boy, what a wallop this picture has!

Exhibitors

President

Foreign Representative
Sidney Garrett

Slam Across a Box-Office Knock-Out with *"Battling Bunyan"* Exploitation!



You are a Showman. Your Business is Showmanship. Showmanship is Exploitation. Therefore Exploitation is your Business. If you will attend to your business—you will be successful. Get behind "Battling Bunyan" with every ounce of publicity energy you possess. Shout your story to the town—and the town will line up at the box-office to see your show. Read every single word in this section. Then—*go to it!*

Accessories Available for "Battling Bunyan"

One Col. Adv. No. 1
One Col. Adv. No. 2
Two Col. Adv. No. 3
Two Col. Adv. No. 4
Three Col. Adv. No. 5
Four Col. Adv. No. 6
One Col. Wesley Barry No. "A"
One Col. Molly Malone No. "B"
Two Col. Scene No. "C"
Two Col. Scene No. "D"
Three Col. Scene No. "E"
One Sheet Style "A"
One Sheet Style "B"
Three Sheet Style "A"
Three Sheet Style "B"
Six Sheet
Twenty-four Sheet
11x14 Colored Lobby Displays (Set of 8)
8x10 Black and White Photos
22x28 Colored Lobby Photo, Style "A"
22x28 Colored Lobby Photo, Style "B"
Insert Card, colored, size 14x36
Window Cards
Trailer (National Screen Service)

A WORD about the Campaign Book that has been prepared on "Battling Bunyan" by the highly efficient Exploitation Department retained by Associated Exhibitors.

Here, indeed, is a showmanship course that will chase away the box-office blues and bring big smiles to the face of any exhibitor! Its fifteen pages contain sufficient material to merchandise a dozen photoplays against any kind of competition.

Attractive posters, newspaper advertisements, reviews, leaders, advance stories, program fillers, catch lines, suggestions for teaser ads and full page or double truck cooperative split-a-page publicity with the merchants; make the book a thing of life and energy.

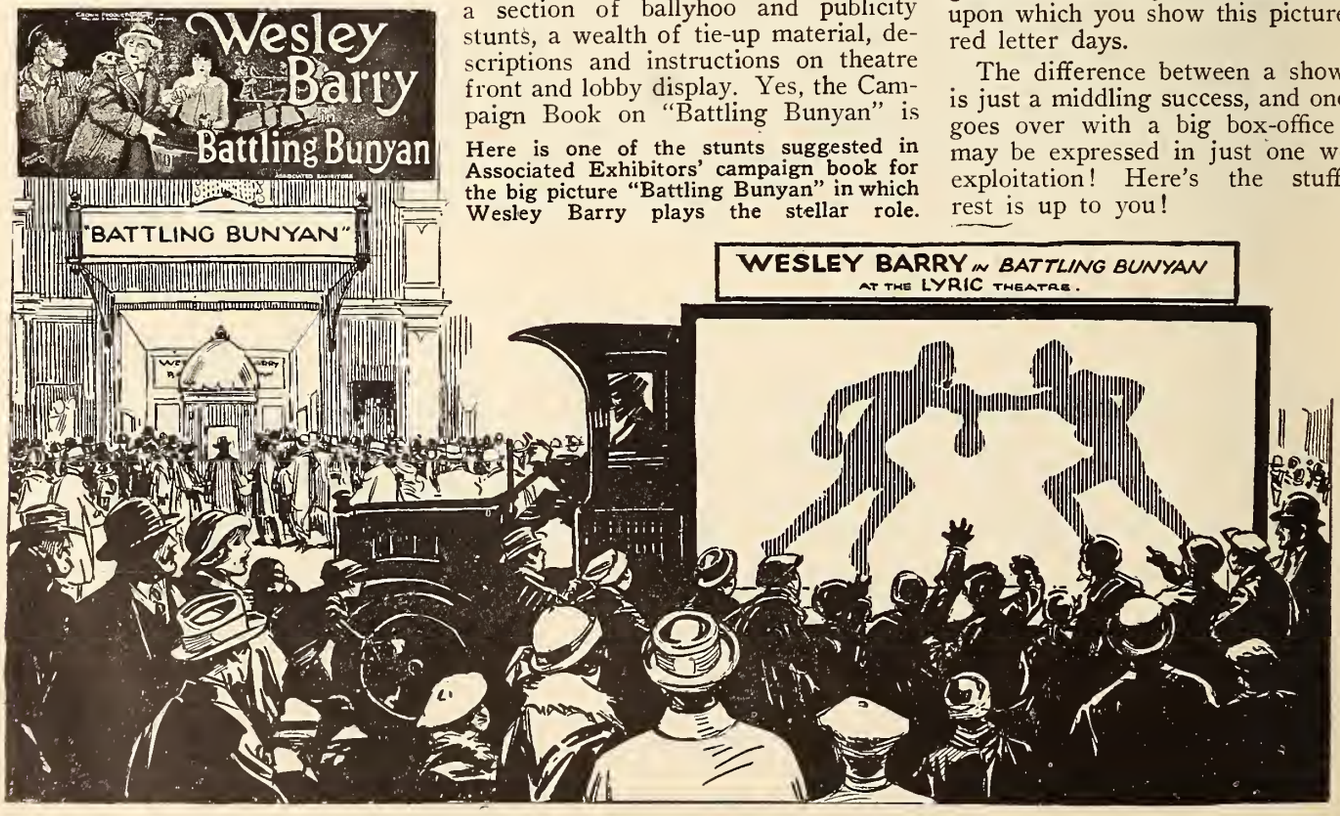
There are ad cuts and mats available, a section of ballyhoo and publicity stunts, a wealth of tie-up material, descriptions and instructions on theatre front and lobby display. Yes, the Campaign Book on "Battling Bunyan" is more than an exploitation guide to the exhibitor—it is a real publicity campaign manager. Not only does it suggest a host of ideas and supply a raft of material—but it actually works them out for you.

Remember that showmanship—exploitation—is your business. If you fail to take advantage of the material offered in the Campaign Book and in this section you are doing an injustice to yourself and to your theatre.

DON'T be an armchair showman. Let the town know what you are offering. Arouse interest in your show. Get them in. And "Battling Bunyan" will send them out happy.

In the campaign book, and in the following pages you will find all the suggestions necessary to make the days upon which you show this picture real red letter days.

The difference between a show that is just a middling success, and one that goes over with a big box-office bang may be expressed in just one word—exploitation! Here's the stuff—the rest is up to you!



Here is one of the stunts suggested in Associated Exhibitors' campaign book for the big picture "Battling Bunyan" in which Wesley Barry plays the stellar role.

They'll "Stop and Look" at These

ATTIRE a ballyhoo man in a clown suit and equip him with a pair of boxing gloves. Have him step along the streets shadow-boxing and going through clownish antics.

A sign on his back may read: "See 'Battling Bunyon' the fighting clown of the ring now at the City Theatre."

Dress a freckled face young man in a pair of overalls, and send him out with a sign: "See Wesley Barry as 'Battling Bunyan,' the pride of Gasoline Alley, now fighting for love at the City Theatre."

Or a "rube" in tight clothes and the old brown derby may carry a carpet bag about town inquiring the way to the theatre. The bag carries the sign: "B. B. on the way to the City Theatre to fight for the championship."

Arrange with a couple of athletic looking young men to run about town in sweaters and caps carrying signs "'Battling Bunyan now training for his fight with the champion at the City Theatre week of March 1st."

Tie-up with any automobile agency to stage a motor car parade which will publicize his cars and your show. If possible fill the cars with pretty girls. Banners may read "Battling Bunyan fought an up-hill battle—Blank Motor cars will climb any hill. Buy a Blank and see Battling Bunyan at the City Theatre." Thoughts for other banners will suggest themselves according to local conditions.

This still may be used for a tie-up with manufacturers of automobile accessories, particularly headlights and automobile polishes. Also men's and women's apparel shops.

Teaser Copy Excites Curiosity

Use the idea of "Battling Bunyan's" initials—"B. B." to excite curiosity in teaser ads with lines such as follow:

B B—He fought and won.

B B—The fighting clown—he's coming.

B B—A good game guy—he's on his way.

B B—A sparrow with a lion's heart. —watch for him.

B B—A kid with a fighting heart.

B B—He challenges the Champion.

Catch lines will cause people to remember your show:

"Battling Bunyan"—A Photodrama of immense, intense suspense.

"Battling Bunyan"—A heart-drama with a real wallop.

"Battling Bunyan"—A film of fearless fighting in five reels and a knockout.

"Battling Bunyan"—A clown to the world—but a hero to the girl he loved.

"Battling Bunyan"—A photodrama showing defeat turned into victory.

"Battling Bunyan"—A story as irresistable as Wesley Barry's smile.

And for newspaper ad copy:

He was the Pagliacco—the clown—of the prize-ring, the laughing stock of the fight fans. But he had a fighting heart and two ambitions. One was to win a girl's love—See how he did it in "Battling Bunyan" at the City Theatre.

A heartless fight mob jeered him! He was bruised and battered! They shouted for a knockout! But his girl was there and—see what happened to "Battling Bunyan" at the City Theatre.

Don't worry if you missed "The Battle of the Century." See the fight that Wesley Barry puts up in "Battling Bunyan" at the City Theatre.

The crowd laughed—but you'll almost cry when you see the losing fight of "Battling Bunyan" at the City Theatre. And yet in the end he won. See how he did it!

How can a loser win? "Battling Bunyan" took an awful licking from the lightweight champion—yet his ambition was fulfilled! How? Why? See the answer at the City Theatre.

Would you fight Dempsey for $1000? See what happened to "Battling Bunyan" when he fought the champion for nothing—but a girl's love. Wesley Barry in "Battling Bunyan" at the City Theatre now.

"Battle of the Century" Throwaways

Interesting throwaways may be made up in the form of "fight tickets" as shown below:

RINGSIDE
Section A-23
City Theatre

BIGGEST FIGHT OF THE YEAR

BATTLING BUNYAN, Challenger

-vs-

JOHNNY PRENTISS, Champ

On the reverse side:

Everyone loves a fighter
Everyone admires pluck
Everyone likes gameness
Everyone loves a lover

So get your ringside seats for the best fight ever made for the silver screen—a fight for love and glory. See WESLEY BARRY in "BATTLING BUNYAN" at the City Theatre now. It is the drama of a kid with a fighting heart.

These tickets should be numbered, and your advertisements state that the holders of certain winning numbers be entitled to free admission. The winning numbers are to be posted daily before your theatre, and the throwaways passed out at given advertised points each day.

Real Prologs for "Battling Bunyan"

A BOXING prolog will be in keeping with the theme of the picture, and may be very easily arranged. No actual boxing will be necessary. One way to do is to square off an area to represent the ring, have the boxers, seconds, and so on come on the scene.

One boxer might be a huge fellow, and the other "Battling Bunyan" a little frail chap who is anxious to sneak out of the ring once he sees his opponent. There can be a lot of good comedy business injected into such a scene, and the whole act may be done in pantomine.

After the preliminaries are staged, the seconds leave the ring, the gong rings, the fighters "put up their hands," and then lights out and shoot "Battling Bunyan" on the screen.

If you desire a song prolog, fix your set to represent a garage. A "No Smoking" sign, a few tools, an automobile tire or two, a gasoline sign, and a few advertising placards for skid-chains, etc., will create the atmosphere.

The garage men may be loafing about and unite in "close harmony." Remember that the old songs are always popular. If you have not too recently used some of the numbers so well liked yesterday, and still popular today, it is suggested that you give them preference in putting on this prolog.

Here's one for a "prolog in one," as suggested by this scrappy still from Associated's "Battling Bunyan." Get a freckled-face kid to recite the "Kid's Last Fight" and let the scene fade into the picture.

A prolog in two may consist merely of "Battling Bunyan," garbed as a garage mechanic, and "Molly," his cashier sweetheart. They may execute a few steps and also do a song number. While everything is progressing happily, you can add a third character in the form of "Prentiss," the fighter who takes Bunyan's girl away from him. This man has simply to make his entrance, take Molly by the arm and strut off stage, while Bunyan sinks dejectedly on a bench and watches them depart. Fade-out and title flash.

In staging prologs remember that if you can possibly enlist the assistance of local talent, your show will have just so much greater pulling power. There are good singers and dancers in your community, and the folks will come to see the local youngsters put on their acts. Contests similar to "amateur nights" in character will aid in locating the talent you require.

Tie-up with the local athletic club or Y. M. C. A. to run a series of boxing exhibitions in connection with your showing of "Battling Bunyan." One or two of these elimination contests may be staged at each evening performance. They must, of course, be strictly amateur bouts consisting, say, of three two-minute rounds.

The local sporting goods stores will be glad to donate a cup and lesser prizes such as medals, sets of gloves, boxing shoes, punching bags and other articles in exchange for the publicity and advertising received. And the newspaper men will see to it that the contests are well advertised in the news columns. In this way your show is bound to receive added attendance.

Lobbies That Will Sell the Show

These Displays Mean Additional Patronage For You

"FOR lobby display, or for the stands "out front" photographs of famous fighters will prove efficient. If you can secure some of the old timers—"John L.", Corbett and the others, they will be especially interesting. But if you cannot secure pictures of them, you will at least have no difficulty in securing likenesses of the present-day champs—Dempsey, Leonard and the rest.

America has always excelled in the sport of boxing, and recently the interest in boxers and their art has extended to the women of the country as well as to the men and boys.

This type of lobby display will cause crowds to gather. Of course, you will feature "Battling Bunyan" prominently among the other heroes of the roped arena.

Atmosphere

If your lobby is shaped properly for stores will enable you to secure gloves, punching bags, etc., all of which will add to the atmosphere.

If your lobby is shaped properly for the following type display, you will gain merchant cooperation, newspaper notice, and center attention on your theatre and its attraction.

The big action of "Battling Bunyan" takes place in the prize ring, and in the garage.

Arcade

Get in touch with the local sporting goods shops, automobile agencies and accessory dealers. Have them set up booths or show-cases in your lobby displaying appropriate merchandise.

This idea may be carried further by including all the merchants with whom you tie-up. This form of lobby display has proved successful

Garage

A front simulating the garage for which Bunyan battled would be novel and effective. The theatre front may be transformed by a sign or banner reading "Bunyan's Garage," and a few easily obtainable accessories will complete the "Gasoline Alley" aspect.

National Tie-ups on "Battling Bunyan"

WHEN you book "Battling Bunyan" call immediately on all merchants carrying the nationally known products listed below. They will all lend hearty cooperation in a mutual publicity campaign conducted through their windows. Then write EXHIBITORS TRADE REVIEW stating your playdates and the number of sets of window display material you require on each National Tie-Up. Your request for displays will be promptly cared for.

Thermo Mills, Inc.

349 Broadway, N. Y. C.

Product: **Sport Coats**

Display: **Cards**

Tie-Up: **Clothiers, Sport Wear**

Paul Westphal Co.

306 West 36 St., N. Y. C.

Product: **Auxiliator Hair Tonic**

Display: **Cards, Posters**

Tie-Up: **Druggists**

IN addition to the National Advertisers who are backing your campaign on "Battling Bunyan," get in immediate touch with the following concerns of their local representatives and arrange these appropriate tie-ups:

A. G. SPAULDING CO., SPORTING GOODS NEW YORK

HANOVER SHOE CO., FOOTWEAR HANOVER, PA.

U. S. RUBBER CO., AUTO TIRES NEW YORK

McKINNON CHAIN CO., TIRE CHAINS COLUMBUS, OHIO

EDMUNDS & JONES CO., HEADLIGHTS DETROIT, MICH.

GABRIEL MFG. CO., SNUBBERS CLEVELAND, OHIO

Julius Klorffein Co.

147 Fifth Ave., N. Y. C.

Product: **Garcia Grande Cigars**

Display: **Cut-outs, Posters**

Tie-Up: **Tobacco Shops**

Ben Weiner & Co.

100 Fifth Ave., N. Y. C.

Product: **"Penrod" Clothes**

Display: **Posters, Cards**

Tie-Up: **Clothiers**

National Glove Manufacturers

395 Broadway, N. Y. C.

Product: **Leather Gloves**

Display: **Posters, Cards**

Tie-Up: **Clothiers, Haberdashers**

Auto-Strop Safety Razor

656 First Ave., N. Y. C.

Product: **Auto Strop Razors**

Display: **Cards, Posters**

Tie-Up: **Druggists, Hardware**

Fine & Levy, Inc.

696 Broadway, N. Y. C.

Product: **"Sure-Fit" Caps**

Display: **Posters, Cut-outs**

Tie-Up: **Hatters, Clothiers**

THIS layout may be used for a split-a-page cooperative advertisement in your local papers on "Battling Bunyan." Your theatre's ad should occupy the central space and be surrounded with the advertisements of the merchants with whom you effect tie-ups.

Every ad should mention the name of your attraction in connection with the product which the merchant advertises. Make them remember that in split-a-page ads, they secure all the benefits of full page publicity for a fractional cost.

Lehn & Fink, Inc.

635 Greenwich St., N. Y. C.

Product: **"Pebeco" Toothpaste**

Display Material: **Cards, Cut-Outs**

Tie-Up: **Druggists**

WESLEY BARRY

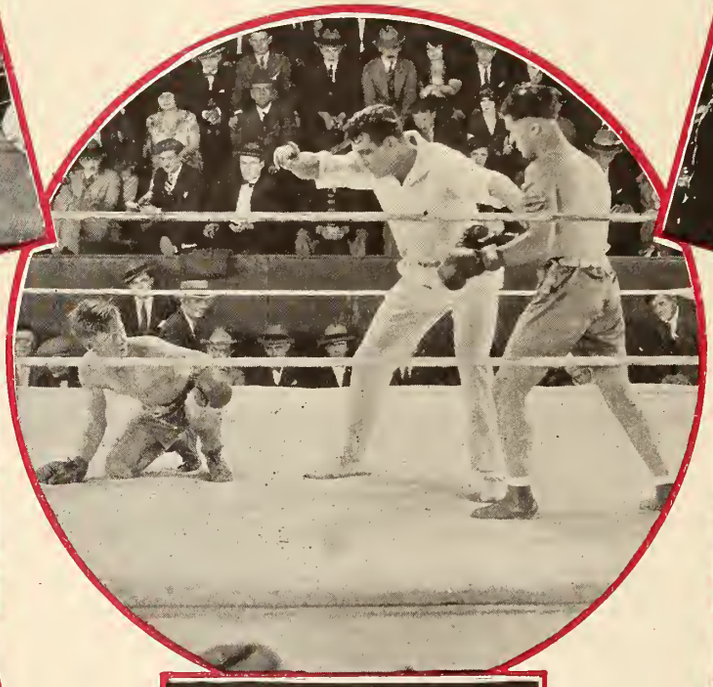
in

BATTLING BUNYAN

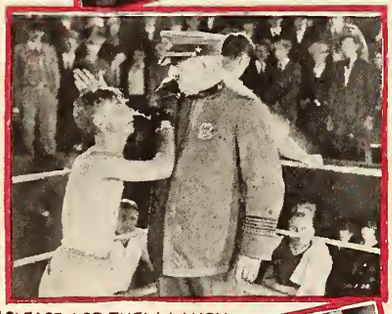
You saw, and you well remember, Wesley Barry, the freckled faced, inimitable kid.

See now a different Barry with the power and the talent to carry a real picture to real success, himself!

"TAKE IT BACK -- YOU ONE CYLINDER CAKE-EATER"



THE LIGHT-WEIGHT CHAMPION DOES A LITTLE ADVANCE WORK



"PLEASE LET THEM LAUGH AT ME FOR ONE MORE ROUND"

AFTER THE FIGHT "HE KISSED YOU MOLLY - BUT HE'LL NEVER DO IT AGAIN"

"BATTLING RED AIKEN BUNYAN -- CLOWN OF THE LEATHERPUSHERS"

"I DON'T BLAME YOU MOLLY -- THEY'LL RAZZ YOU FOR BEING WITH A SPECKLED EGG LIKE ME"

THE KID HAD TWO AMBITIONS AND ONE WAS MARY COSTIGAN.

Produced by Crown Productions Inc.
Wm. D. Russell, Pres.

Associated Exhibitors

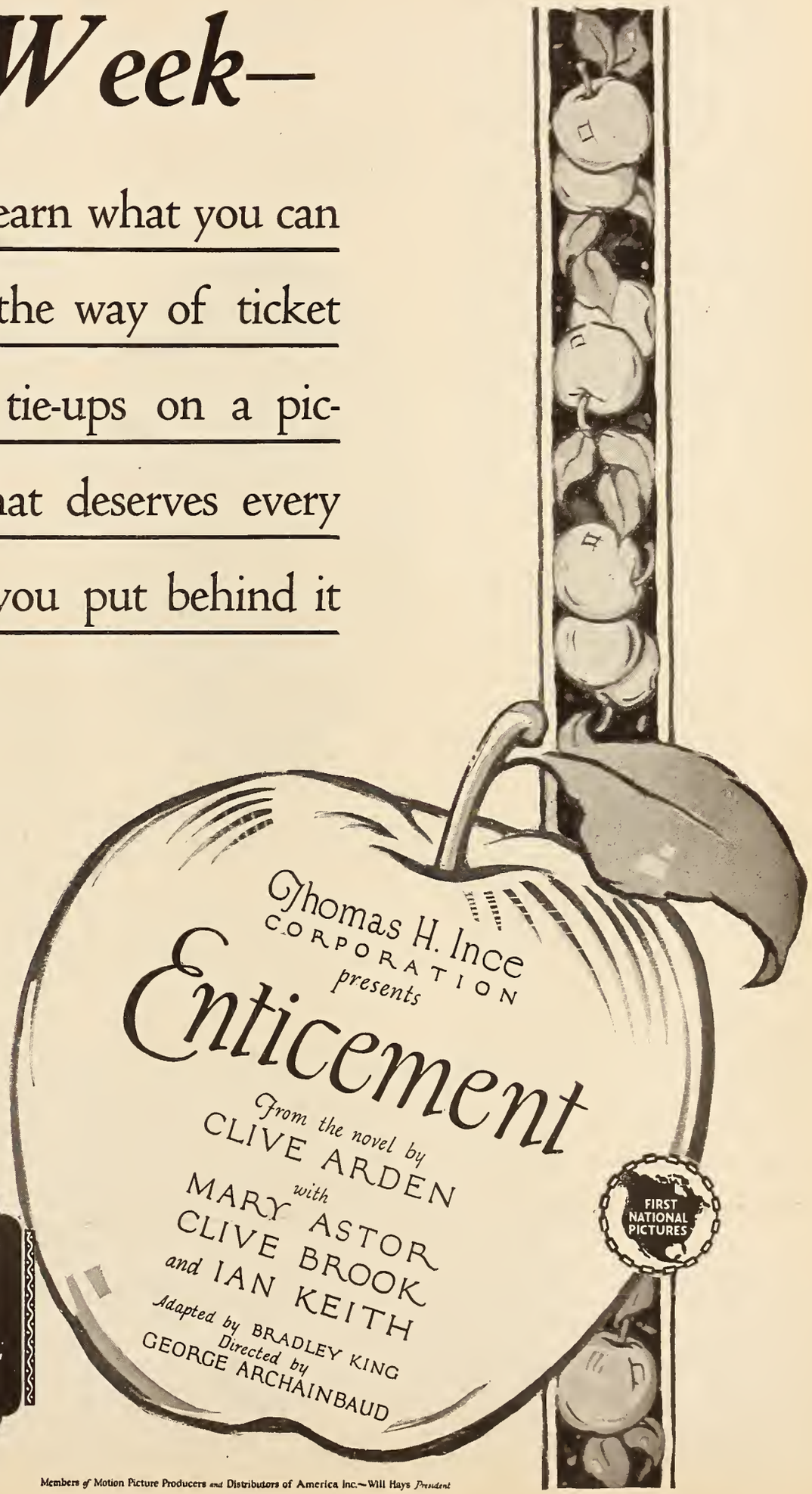
ARTHUR S. KANE, *President*

Pathe Exchange, Inc.
Physical Distributor

Foreign Representative
Sidney Garrett

Next Week—

you'll learn what you can do in the way of ticket selling tie-ups on a picture that deserves every effort you put behind it



Why, of course it's a FIRST NATIONAL PICTURE

Foreign Rights Controlled by First National Pictures Inc 383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

The Big Little Feature

"His Marriage Wow"

Pathe 2 reels

Harry Langdon as the bridegroom arrives late for his wedding, and from then on everything goes wrong. The whole family comes home to live with him and he has a perfectly terrible time of it.

Harry Langdon and Mack Sennett have done it again. These two veteran fun-makers have never done anything better than "His Marriage Wow." The idea itself is both new and amusing and provides Langdon with an excellent opportunity to do some of his best and most subtle comedy work. From beginning to end, the picture is one long howl. When he arrives for the wedding, the solemn face of Professor McGlumm, who is an expert in pessimism warns him against the marriage as a calamity, and with the professor's sorrowful eyes riveted on him throughout the ceremony, Harry decides that perhaps after all bachelorhood may be best. He sneaks out one door at the side of the altar, and moving very cautiously goes around in a circle, backing out through the other door and finds himself at the altar again. There is nothing to do but the gentlemanly thing and he goes through with it. But this is only the beginning of his troubles. What follows is some of the most uproarious comedy that has been seen in many a moon. We unhesitantingly recommend "His Marriage Wow" to any exhibitor. It is a sure exterminator for the blues.

* * *

"The Fighting Ranger"

Universal Serial 15 Chapters

A wealthy ranchman, a fugitive from justice is hiding in Mexico with his daughter. His foreman during his absence, runs the ranch. The foreman is the leader of a bandit gang who are after the ranch owner's money. A government ranger and an airplane are introduced into the action.

"The Fighting Ranger," judging from the first three episodes of this Universal serial upon which this review is based, is a picture that should hit the bull's eye wherever serial pictures are the vogue. There is action galore, thrills aplenty and well-sustained suspensive interest. The plot, for the most part is plausible and well developed. Some of the old stock gags that have proven popular before in the chapter films are introduced again. There are some hair-breadth and exciting aviation stunts that speed up the action and cause one to gasp because of the sheer daring with which they are executed. There are also some exceptionally fine long shots of the rolling cattle country, the photography throughout being unusually fine.

The cast is a capable one with the burden of work falling upon the shoulders of Jack Dougherty and Eileen Sedgwick, the two leading players. Al Wilson also does some good work, the remaining cast offering adequate support. The direction is intelligent and entirely satisfactory.

* * *

"Change the Needle"

Hal Roach-Pathe 2 reels

The prima-dona and her husband are wanted to make a duet record for a talking machine. The family jealousies which enter into this arrangement make things difficult for the regular staff to handle, but the porter gets the record made, only to have it wilt away in his hand as he warms up to some appreciation that is bestowed him.

Arthur Stone, as the man of all work around the talking machine studios strikes a thoroughly humorous note in this amusing comedy. He insists upon butting into the affairs of the executives at all times, much to their very evident disgust. He is batted around from pillar to post until he strikes upon an original idea of how to get the singing duo to do their stuff. First he tries to do this in a very elite way, by patching up their difficulties in the manner of a mediator. But he soon gives this up for more strenuous and efficient methods—and success is his. It is all new stuff that he pulls, for the theme of the story is rather a new one in the field. The last laugh he pulls is really a bloomer. After all the efforts made to get the master record, Stone, holding the record in his hands, succumbs to the 'loving' appreciation and thanks of one of the pretty directors. And the record just wilts away as he is 'succumbing."

Charming and petite Kathleen Myers is a feature player in Educational-Christie comedies that are gaining popularity.

* * *

"Wild Cat Willie"

Educational 2 reels

This Juvenile comedy is fairly entertaining. It has to do with a football classic staged in a back yard with the Red Hot Tigers against the Fighting Orang O'Tangs, two teams made up of the neighborhood kids. Needless to say most of the rules of the game are overlooked, the battle somewhat resembling a free for all. When a bunch of kids get together, there are bound to be a few good laughs and some of their antics in the exciting game staged in Skinny's back yard are genuinely funny. In one sequence, a colored lad catches the ball in his excess of trousers and runs the whole length of the field for a touchdown while the others are looking around for the pigskin. There is a rather futile attempt to provoke laughter in some of the subtitles, and to put it mildly, it is rather strained. All in all "Wild Cat Willie" is up to the standard of the average two reel comedy.

* * *

"High Hopes"

Educational-Cameo 1 reel

This has to do with the troubles of a salesman in putting a new kind of beauty cream on the market. Demonstrating on a capitalist the value of the preparation, he uses cement instead of clay.

There is nothing even mildly amusing about this Cameo comedy. It must be said that the idea is new, but it is so absurd that the whole thing is ridiculous rather than funny. There is a desperate striving for comedy effect in most of the titles without success. This is a fair example of the balderdash that is supposed to draw out the laughs in this one, one title reading: "The owner put permanent waves in Harry Lauder's cane." Slap stick comedy in the broadest sense of the word, "High Hopes" has very little to recommend it to any exhibitor. It may possibly set the children in hysterics but will cause the grown-ups to yawn with boredom.

* * *

"Judge's Crossword Puzzles"

Educational 1 reel

It was only to be expected that with the crossword puzzle craze at its height, the horizontal and vertical enigmas would finally find their way to the screen. It must be said that the film is entertaining for the definitions are humorous and carry subtitles that are amusing. The crossword puzzlers will find the solution comparatively easy, but then this gives the less expert and those not yet initiated into the intricacies of puzzledom a chance to try their hand at this newest American indoor sport. The novelty is particularly appropriate where a long feature picture is on the program.

* * *

Two Cranfield Pictures

Messrs. Cranfield & Clarke announce that they have sold the first of a series of twelve of the Peacock Comedies for New Zealand, which is named, "Meet My Lawyer," featuring Dedic Velde, who was with the Ringling Bros. Circus. The second and third of this series are now being cut and are named, "What's the Rush?" and "Dance Craze."

They have also purchased two 2 reel Witwer comedies named, "The Speaker Sex" and "Fools Rush Out."

* * *

Four Century Comedies

Abe Stern, vice-president of the Century Film Corporation, has just announced four Century Comedies for release through all Universal exchanges during the month of February. Three of them are star comedies.

The House of FEATURETTES

Presents "Ko-Ko in Toyland" at the Rivoli Theatre, N. Y., this week. It is Fleischer's latest "Inkwell" Cartoon, and probably his most entertaining. Other Red Seal Featurettes are presented regularly every week in Broadway picture houses. The program comprises 120 First Run novelties 1924-1925.

Red Seal Pictures Corp.

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

All ready for a plunge. This is a scene from the Educational-Mermaid comedy "Low Tide" in which Ned Sparks and Peggy O'Neill have the leading roles.

made with three of Century's quartet of comedy stars, Wanda Wiley, Edna Marian and Al Alt. The fourth is a Buddy Messinger comedy.

Wanda Wiley the young comedienne who had her first showing on Broadway in the Rialto Theatre last week, starts off the month of February for Century. On February 4th, her latest picture, "Nobody's Sweetheart" will be released. It was directed by William Watson. Harry McCoy plays the leading role opposite Miss Wiley.

The second Century release in February will be "My Baby Doll," a novelty comedy starring Miss Marian. She is supported by Arthur Lake, Larry Richardson and Jane Shirley. Edward I. Luddy directed this two-reeler, which, according to reports from a number of theatres which have shown it pre-release, is an unusually good comedy, and gets many laughs.

The following Century release will be "Dangerous Peach," starring Al Alt. This is a bright and snappy two-reeler directed by Jess Robbins, long noted as a comedy director. It is one of the best comedies ever turned out by Alt, who long has been a favorite in houses booking Century Comedies

The final Century of the month will be a Buddy Messinger picture entitled "Sailing Along," which takes place aboard ship showing Buddy, as a sailor, trying to make love to a pretty passenger, with one of the ship's officers as a rival. Harry McCoy is the rival and Stella Doyle the girl. The locale admits of many very funny situations. Charles Lamont directed.

* * *

Not All Comedy

A series of near disasters, two of which almost resulted in fatalities, has attended the making of "Great Guns," Bobby Vernon's latest two-reel Comedy for Educational distribution.

The picture was filmed at a power schooner, with director Harold Beau-Catalina Island and the company embarked in dine following in a runabout. During a fog he became separated from the larger vessel and became lost at sea, wandering about for twelve hours, in the vicinity of the island before he recovered his bearings. Just enough gasoline remained in the tank to enable him to make a beach on the opposite side of the island from his destination.

During the actual filming of the picture, the barge upon which the company was working sprang a leak and sank during the night, resulting in the loss of several valuable props and delaying the work of production until the barge could be raised.

Part of the picture called for scenes on the target range of the navy. Beaudine and his staff checked up carefully with the ordinance officers of the fleet to make sure that the Navy would not actually fire at the target on which they were working. However, they were within range of the coast defense guns and a tug, towing the red target for the guns crossed the range while the guns of the land forts fired at it repeatedly.

While several of the big shells flew uncomfortably close to the movie company, no one was hurt.

* * *

New Production Manager

Changes in the personnel of the Christie Studios have taken place, chief of which is that of Fred L. Porter, who, in addition to his duties as vice-president of the corporation, assumes charge of the production department, taking over the affairs formerly handled by Harry D. Edwards, who has gone with Warner Brothers as production manager.

Mr. Porter has just completed nine years of service with the Christie corporation, having been in the organization since its inception Jan. 6, 1916. He has finished ten years in the studio itself, since he was at that location as studio manager before Al Christie took it over and organized his own company nine years ago this month.

In his new and enlarged duties, Mr. Porter will be assisted by Miss Ethel La Blanche, who has been with the organization for six years and who is now made assistant production manager.

* * *

"Her Daily Dozen" Released

The Century Film Corporation has just released "Her Daily Dozen," a new Edna Marian two-reel comedy. This is Miss Marian's first release in 1925, and is the first Century Comedy starring her to be put out under the new 4-Star-Series plan of that company.

Supporting Miss Marian in "Her Daily Dozen" is Eddie Gordon, who, since the completion of this picture, has been elevated to stardom by Century and now is making 12 comedies of his own for 1925 Century release. Others in the cast of the Marian comedy are Hilliard Karr, Century's fat comedian, and the Century Follies girls.

Edward I. Luddy directed the two-reeler and is said to have made a laughable and snappy picture. Much of it takes place in a girl's gymnasium with the Century Follies girls and their trick gym and swimming suits much in evidence.

Billy Engle must have been lookout on a battleship judging from his advantageous position. He is appearing in Century comedies released through Universal.

* * *

Wanda Wiley Comedy Released

A new Wanda Wiley comedy is being released this week by the Century Film Corporation through all Universal Exchanges. It is "Nobody's Sweetheart" and was directed by William Watson, long-known as a comedy director.

This is reported to be the best Wiley comedy to date. It forms an important unit in the series of Wanda Wiley comedies projected this year by the Century company.

Harry McCoy is Miss Wiley's chief support in "Nobody's Sweetheart." Many others are in the cast, an unusually large aggregation of players having been necessary for the restaurant and cabaret scenes of the picture.

It is reported as a fast-moving comedy in which Wanda jumps from one predicament into another.

* * *

Comedy Girl Steps Up

One more well-known girl of the two-reel comedies is about to step out into the feature films. She is Vera Steadman, for several years a familiar figure in the Christie two-reelers, who has been assigned to a part in the next Al. Christie feature production "Stop Flirting."

Neal Burns and Vera Steadman are all packed up and rarin' to go. A scene from "Sea Legs," an Educational-Christie laugh-provoker.

TWO-REEL WESTERNS FOR STATES RIGHTS

The Hunt Miller Western Productions, (H. B. Miller president and A. G. Steen, treasurer) will release a series of 26 two reel western productions via the State Right market. Three of the series, "A New Sheriff," "The Smoke of a 45" and "A Mad Miner," have already been completed and are on view to buyers at the New York offices of the company, 1650 Broadway.

In the cast of the two reel series are such featured playrs as Tom Forman, formerly leading man with Louise Huff: Clairibel Campbell, leading woman in "Flaming Barriers" and well-known on the legitimate stage through having been with the original "Bluebeard" and "Bab" companies. G. Raymond Nye, long with William Farnum and Theda Bara in Fox Productions, will be the villain of the series.

A feature of the entire group will be "Platinum King" an educated high school horse and blue ribbon winner. This horse is owned by a California minister who recently refused $75,000 for the animal.

"Judging from many requests and sales for our product," said Mr. Miller in giving this annnouncement to the trade press, "I feel that the two reel westerns will be in great demand in the future. Already we have disposed of Pennsylvania, West Virginia and Kentucky. The Pennsylvania and Ohio Film Corp., has secured this territory. State right buyers can be assured of the best in advertising and cooperation with the various trade journals.

* * *

"MET BY ACCIDENT"

The Century Film Corporation reports that Edward I. Luddy, the comedy director, has completed "Her Lucky Leap," a forthcoming Wanda Wiley comedy and is now working on a new comedy starring the same comedienne. It is called "Met by Accident," and is promised as a mirth producer of exceptional qualities. Edward Clayton, Joe Bonner and Les Bates are in the cast. It will be one of Miss Wiley's twelve 1925 releases under the Century 4-star Plan.

News Reels in Brief

Kinograms No. 5051

Jersey City—Twenty-four hurt when trolley goes down embankment; Philadelphia—Penn track team trains out-of-doors despite snow; Boston—Steamer Yankton goes aground; Washington—Ambassador Jusserand says farewell to Coolidge; Berlin—Herr von Maltzahn appointed ambassador to America; Chicago—Bring necklace 75,000 years old to Chicago; New York—Silver fox and rabbits at poultry show; Oxford, Eng.—Crews do mid-winter rowing; Philadelphia—Frozen coal melted in monster Turkish bath. Racine, Wis.—New device prevents crossing accidents; Boston—Winter storm lashes New England.

Kinograms No. 5052

New York—Skaters race on Central Park lake; Hollywood—Mary Pickford gets biggest piece of candy; Los Angeles—Bathing beauties appear to open new swimming pool; New York—John W. Davis and other notables return from Europe; New Haven—Scientists photograph total eclipse; New York—Great crowds watch phenomenon; Washington—President and Mrs. Coolidge and W. J. Bryan peep at eclipse; Lakehurst, N. J.—Navy dirigible Los Angeles sets out to picture drama of the skies; Windsor, Conn.—Smith and Holyoke College girls gather to watch sky; Poughkeepsie—Most remarkable motion pictures ever made of an eclipse showing complete corona with giant telephoto lens.

JUDGE'S CROSSWORD PUZZLE

MOTION PICTURES

will bring in all the crossword puzzle fans and will soon have them watching your programs as they watch the newspapers for new brain-teasers.

Packed with humor and laughs by Judge's great staff of fun-makers.

To be released one a week.
First releases now available
at all Educational Exchanges.

Produced by

CROSSWORD FILM COMPANY

Educational Pictures
THE SPICE OF THE PROGRAM

International News No. 11

Above Long Island, N. Y.—(By Courtesy Mitchell Field, N. Y.)—Scientists study wondrous sky views of eclipse made aboard airship Los Angeles. 1. By far the most remarkable pictures of eclipse at various stages are obtained by the cameras aboard the giant dirigible 2. Scientists taking it easy after their epochal voyage. 3. Airplane views obtained by International News. 4. New Haven, Conn.—Observers at Yale obtained exceptionally fine views of the phenomenon by means of specially constructed cameras. 5. Washington, D. C.—President and Mrs. Coolidge joined the army of eclipse fans.

Longmire, Wash.—Rainier's beauties revealed on unique dog-sled ride. Alaska huskies take Tacoma explorers over steep mountain trails.

Interesting snapshots from the news of the day—Chicago, Ill.—Night polo proves thrilling sport as Cincinnati beats Chicago in first inter-city match. 1. New York City—John W. Davis (remember him?) returns with his wife from a vacation abroad entirely recovered from the effects of last November's battle. 2. New York City—M. Emile Daeschner, new Ambassador from France, arrives to take up his duties in Washington. 3. With his family and Gen. Dumont, military attache. 4. Brooklyn, N. Y.—A Brooklyn papa gets the surprise of his life when the doctor says "Four!"—and here they are.

Atlanta, Ga.—Science comes to the aid of injured baboon. Young Mr. Bimbo proves a good patient as doctor sets his broken arm. 1. "Ouch!" 2. A chew of tobacco restores Bimbo's nerve and his pulse goes back to normal.

Cairo, Egypt—Egyptian police quell school-boy uprisings. Cairo's natives riot corps answers hurry call and disperses students demonstrating against British rule. 1. Scattering the young "patriots"—the native authorities set firmly to prevent further clashes with the British.

Death Valley, Cal.—Death Valley conquered by daring army airmen. International News records first flight over world-famous desert.

Charlie Chase as the millionaire rat trap king condescends to pose for the camera men. A scene from "The Rat's Knuckles," a side-splitting Pathe comedy.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

"LEARNING TO LOVE" A SURE-FIRE HIT

Constance Talmadge Comedy Looks Like Big Box-Office Asset

"LEARNING TO LOVE" First National Photoplay. Authors, John Emerson and Anita Loos. Director, Sidney A. Franklin. Length, 6,099 Feet.

CAST AND SYNOPSIS

Patricia Stanhope .....Constance Talmadge
Scott Warner .....Antonio Moreno
Billy Carmichael .....Johnny Barron
Tom Morton .....Ray Hallor
Professor Bonnard .....Wallace MacDonald
Count Coo-coo .....Byron Munson

Pat Stanhope is a hopeless flirt who becomes entangled in affairs with a professor, college boy, young Chicago millionarie and French count. Her lawyer-guardian, Warner, fails to respond to Pat's allurements and consequently she falls in love with him. Engaged to four fiances at once, she starts a row which lands three of them in prison. Warner saves her from scandal. Pat hides in his room, and to preserve the girl's reputation he weds but refuses to live with her. Pat sails for Paris to get a divorce, but Warner, who is really in love with her, follows and they are reconciled.

LOOKS like a sure-fire hit from the box-office standpoint Constance Talmadge's many admirers are bound to like their favorite in this bright, breezy comedy, with a thread of romance neatly worked into its merry plot. Viewed from any angle it is hard to see how "Learning to Love" can fail to register a fat box-office score in any theatre.

The story swings into rapid action right off the bat, with Patricia Stanhope, known to her intimates as Pat, playing hob with the affections of four ardent admirers, leading each one a veritable dog's life, and finally staging a row whieh results in three of them being locked up. Her lawyer-guardian, Warner, gets Pat out of the tangle with the hapless "fianees," but gives her grim warning that she must marry the next chap she deludes into an engagement.

Dircetor Franklin shows mighty good judgment in the handling of these snappy incidents, which merge smoothly, sparkle with erisp comedy and get the laughs without any apparent straining for effect. The story's interest increases as it beeomes evident that Pat means to ensnare Warner by hook or crook, and one of the best scenes is that where she attains her objeet by hiding in his room, and making sure that a scandal sheet is given a hint of the escapade.

Though Warner marries her, he won't live with Pat and here a timely sentimental touch is administered, for it becomes clear that the little sehemer's heart has received a serious wound for the first time in her existenee. This is rendered all the more effective when we see Pat sailing for Paris to obtain a divorce, but, of course, the stern hubby relents, goes after his cast-off bride and the rest is sunshine.

Constance Talmadge is her old self in the role of Pat. She is natural at all times. vivaciously attractive, puts over a convincing bit of pathos where needed, and altogether scores as decisively as she has done in her best pietures. She is admirably supported. Antonio Moreno plays the severe husband in capable fashion, the work of Johnny Barron as Billy Carmiehael deserves unqualified praise Byron Munson is a seream as the count.

Exploit this as one of Constanee Talmadge's best, a comedy warranted to keep 'em all on the broad grin, with a good romantic twist.

"DRUG STORE COWBOY" OFFERS UNIQUE PLOT

Film Registers As Excellent Investment for State Rights Field

"THE DRUG STORE COWBOY." Independent Pictures Photoplay. Director, Park Frame. Length, 4,350 Feet.

CAST AND SYNOPSIS

Marmaduke Grandon .....Franklyn Farnum
Gentleman Jack .....Robert Walker
Jean .....Jean Arthur
Sheriff .....Dick Lareno
Director .....Ronald Goetz

Marmaduke Grandon, clerk in a drug store, has movie ambitions which are realized when the death of an actor gives him a chance to substitute in a villain role before the camera. Gentleman Jack, a bandit, compels Marmaduke to change garments with him and takes the latter's place. But Marmaduke butts in on a big scene, messes things up, but saves the heroine from the crook. A bank scene is filmed and Gentleman Jack sees his chance to rob the institution. Marmaduke again intervenes, ruining the picture, but capturing the outlaw and finally ties up with the leading lady in a life role.

THEY got a brand new idea in this one, whieh eombines with Western flavor a bit of inside movie life calculated to please the average fan. Its eomedy stuff is distinctly funny, the burlesque slant being relieved by a thrill or two and romantic seasoning.

Taken on the whole, "The Drug Store Cowboy registers as a rattling good buy for the state right field, and should roll up a deeent box-offiee reeord at the neighborhood and smaller houses.

A good many folks will bc in sympathy with hero Marmaduke Grandon's ambition to cut a figure before the movie picture eamera, and maybe pity him a little even when laughing at his first disastrous debut, when a big scene is shattered by his dash to save the heroine from a real bad man who forees him to agree to a change of clothing and makeup.

There is plenty of action right from the start, Director Park Frame showing eonsiderable ability in the line of fitting his situations together smoothly and keeping the interest alive at all stages. That an amateur should display such skill in handling a rope and executing riding stunts as Marmaduke is capable of, seems somewhat far-fetched, but this single direetorial lapse doesn't really hurt the story to any appreciable extent.

Patrons in general like a peep behind the scenes and the shots of the company on location, as well as those in which the genuine bank robbery oceurs, are sure to please the majority. There's a good melodramatic punch to the episode where Gentleman Jaek makes his band raid and is foiled and eaptured by the resoureeful Marmaduke. The latter puts the picture fairly "on the fritz" at this, its most exciting stage, but of eourse, when the truth comes out he not only wins universal approbation, but the love of the leading lady into the bargain, and a satisfaetory climax is thereby achieved.

Franklyn Farnum is at his best in the role of the erstwhile soda-jerker hero, making love and putting over strenuous athletic stunts with equal vigor. Jean Arthur is a very charming heroine, the bandit part is played with due energy by Robert Walker.

Feature Franklyn Farnum and Jean Arthur, both of whom are known favorably to the fans. Also make it plain that the story gives an inside view of the details of picture production, as this is something whieh never fails to interest the average patron.

"THE DEVIL'S CARGO" IS FULL OF ACTION

Pauline Starke at Her Best in Western Drama That Slaps Reformers

"THE DEVIL'S CARGO." Paramount Photoplay. Author, Charles E. Whittaker. Director, Victor Fleming. Length, 7,980 Feet.

CAST AND SYNOPSIS

Ben .....Wallace Beery
Faro Sampson .....Pauline Starke
John Joyce .....William Collier, Jr.
Martha Joyce .....Claire Adams
Jimmy .....''Spec'' O'Donnell
"Square Deal Sampson" .....Emmett C. King

Arriving in Sacramento, Calif., during the gold rush of 1850 to edit a newspaper, John Joyce finds it the worst town in the world. Agreeing with reform views of The Vigilantes, Joyce starts to rid the city of undesirables. Accidently, he meets Faro Sampson, daughter of a notorious gambler and falls in love with her. The Vigilantes decide to deport Faro, her father and other undesirables. During the round-up Joyce is found in Faro's room to which he had been unsuspectingly enticed. Found there, he is put on board the strange ocean liner with the deportees. During this trip Faro's father is shot.

THIS is an exeiting Western drama of unusual fire and action whieh should go big in any house, and it will particularly please audiences relishing Western scenes. The picture is a slap at radical reformers and unfolds a unique story of making a Puritanieal reformer taste his own medicine. The comedy of odd situations furnish abundant humor for ereating plenty of word-of-mouth publicity.

Many pietures may surpass "The Devil's Cargo" for scenery effeets and ultra-modern settings, but few will equal the impressions of its stirring aetivity. The story is based upon the gold rush to California, when Sacramento was considered the world's worst city of undesirables. Sacramento was reeking with gambling and the efforts of the Vigilantes to suppress it by forcing deportation of notorious charaeters diseloses the errors of reform without educational uplift.

Without a doubt the production means the making of a eareer for Pauline Starke, who displays exceptional ability for emotionalism, a talent hitherto undiscovered in her former lighter roles. The splendid direction of the pieture brings out rare qualities of expression with whieh Miss Starke fascinates the audienee.

The action of the final round-up when the undesirables are forcibly shuffled on board a strange vessel and the refusal of San Francisco Vigilantes to permit the unloading of her cargo, together with the blowing up of the ship's boiler when the deportees overpower the erew and assume eommand, later to drift helplessly to sea, supplies numberless seenes of rapid-fire surprises.

The militant policy of John Joyce, with his radieal editorial crusade, forcibly brings a climax to the results of drastic reform that is replete with thrills. The shooting of her father during the final round-up unfolds an emotional elimax when he is brought faee to face with the results of his reform eampaign, and is deported in shame, compelled to taste the fruits of his own folly.

The direction of the play is splendid and the cast is well ehosen. Willliam Collier, Jr., as John Joyee, proves equal to the many situations and Wallaee Beery, as "Ben," furnishes much of the humor.

Play up the round-up and the drifting of the strange cargo to sea.

"SUPERSPEED" LIVES UP TO ITS NAME

Reed Howes Scores in Good Audience Picture

"SUPERSPEED." A Rayart Photoplay. Authors, John W. Gray and Henry R Symonds. Director, Albert Rogell. Length, 5,117 Feet.

CAST AND SYNOPSIS

Pat O'Farrell	Reed Howes
Claire Knight	Mildred Harris
Warner Knight	Charles Clary
Stanton Wade	Sheldon Lewis
"Dad" Perkins	George Williams
"Zeke"	Martin Turner

Pat O'Farrell, a wealthy young man who is employed as a driver in his uncle's milk factory meets and falls in love with Claire Knight, the daughter of Warner Knight, owner of the Knight car. Pat is financing "Dad" Perkins, who is working on a "super-charger" with which he hopes to supply speed to the Knight car. "Dad" confides to Pat that he has loaned the device to Stanton Wade, an attorney and sends Pat to recover it. Wade refuses to give it up and Pat seizes it and leaps out of the window, pursued by two of the lawyer's henchmen, whom he manages to elude. The "supercharger" is installed on the car in time for the big race and Pat escapes from Wade's men just in time for the start. He wins the race, thereby saving Claire's father and his business from ruin, Wade having demanded payment on notes he is holding against Knight. He also wins the girl.

"SUPERSPEED" is a picture that possesses all the essential qualities of excellent screen entertainment — action, melodrama, comedy and heart interest. The action is fast and continuous, the melodrama is gripping and at the same time delicately shaded, and the comedy is ingenious, diverting and entertaining. "Superspeed" bears every indication of proving a winner at the box-office.

It cannot be said that the idea is new, but this really doesn't matter, for the story is handled with skill, originality and intelligence. That the scenarist and director have taken a somewhat ancient model and dressed it up in brand new clothes is no small achievement and they are to be congratulated upon their success.

The auto race is realistic and graphic enough to cause a flutter of excitement in the breasts of the most sophisticated, being replete with thrilling moments, riotous driving and just the necessary dash of suspensive interest. Nor can the remarkable feats of the star be passed over without a word of comment. They are noteworthy not only because of the agility and daring with which they are executed, but because they spring from the action of the story itself, and are not merely dragged in, as is so often the case, to supply the conventional melodramatic note.

But what pleased us particularly was the delightful comedy touch that was so neatly interwoven into the fabric of the story—the progress of the courtship between "Zeke," who naively describes himself as "a gentleman's gentleman," and the colored maid. This could readily have been overdone, but is merely given enough prominence to liven up the action, supplying at the same time a pleasing bit of humorous characterization.

Reed Howes, a newcomer to the screen, is a real "find." He is seen in the kind of a role that endeared the late Wallace Reid to the public, and Mr. Howes is ideally equipped to fill the bill. His personality is pleasing, he is easy to look upon and gives an altogether finished and sincere performance. Mildred Harris, with her fair charm and daintiness makes a charming heroine. Sheldon Lewis is sufficiently loathesome as the unscrupulous attorney, and Charles Clary gives a good performance as Claire's father. Martin Turner as "Zeke" furnishes a lifelike portrait of Pat's man Friday.

Advertise this as a fast-moving, gripping story with plenty of romantic interest, make the most of the big auto race and feature Reed Howes and Mildred Harris. Also play up the excellent comedy.

"SALVATION HUNTERS" RATHER DEPRESSING

Symbolic Feature Lacking in Dramatic Force and Direct Action

"THE SALVATION HUNTERS." United Artists Corp. Photoplay. Author and Director, Josef von Sternberg. Length, 5,950 Feet.

CAST AND SYNOPSIS

The Boy	George K. Arthur
The Girl	Georgia Hale
The Child	Bruce Guerin
The Man	Otto Matiesen
The Woman	Nelly Bly Baker
The Brute	Olaf Hytten
The Gentleman	Stuart Holmes

Three victims of poverty live aboard a steam dredge on the water-front. They are a youth, girl and little boy. All fear the dredge master, who has a fancy for the girl. The youth believes there is a better day coming but his cowardice renders him useless as a defender for the other two. The three go to the city where they encounter a white slaver who lives with his mistress in the slums and gives them temporary shelter. The underworld cadet tries to make a streetwalker out of the girl and nearly succeeds. In furtherance of his plans he takes the trio into the country, makes approaches to the girl and is soundly thrashed by the youth. With conndence in himself the latter and his two companions face a new life hopefully.

THE drawing power of this production seems to rest chiefly on the fact that it was stamped O. K. by Mary Pickford, Douglas Fairbanks and Charlie Chaplin, as an attraction made at remarkably small cost, but warranted to create a tremendous sensation.

Viewed from a strictly commercial standpoint there isn't much to be said in support of its entertainment values. For "The Salvation Hunters" registers as a mere study in characterizations outlined against a drab background of mud and human misery, dramatic punch is altogether missing, the story begins vaguely and gets nowhere, moves slowly and is depressing until the finale, when the hero asserts his awakened manhood by thrashing the white slaver who tries to make a prostitute out of the girl in the case.

This gleam of light is supposed to brighten forever the lives of the three young derelicts, who, as the subtitle informs us, are now "children of the sun," toward which they walk with new confidence in a happy future. Yet excepting for a change to rustic surroundings they don't seem to be a lot better off than when muddling around the slimy dredge, the problem of earning a livlihood being left unsolved.

The fans certainly want something more practical than this and we fear that they will fail to appreciate director Josef von Sternberg's flight into idealism and symbolic methods of treatment. Simplicity is the keynote of the production, this is surely attained, but not particularly convincing nevertheless. For instance, why should the party described in the cast as The Gentleman, wander into the stews and slums of a big city in search of feminine prey? Folks of his calibre don't hang around among the down-and-outs.

You may sympathize with the girl and little boy, but it is impossible to become agitated over the ill fortune of the slouching, lethargic hero, who wins redemption in the end, as various other screen heroes have done in the past, by showing a streak of fighting valor.

The cast as a whole is capable, Georgia Hale makes a good impression as the girl and George Arthur, as the hero, Olaf Hytten, as the underworld cadet, give satisfactory performances.

The photography throughout is excellent, interiors and exteriors well filmed.

Outside of Stuart Holmes, who has very little to do, the players are unknown to the fans. Your best exploitation bet is to dwell on the picture's endorsement by Pickford, Fairbanks and Chaplin.

"DICK TURPIN" WINS IN GALLOPING STLYE

Tom Mix's Latest Vehicle Great Attraction for Any House

"DICK TURPIN." Fox Photoplay. Authors, Charles Kenyon and Don Lee. Director, J. G. Blystone. Length, 6,500 Feet.

CAST AND SYNOPSIS

Dick Turpin	Tom Mix
Alice Brookfield	Kathleen Meyers
Lord Churlton	Philo McCullough
Squire Crabstone	James Marcus
Sally	Lucille Hutton
Tom King	Alan Hale
Bully Boy	Bull Montana
Bristol Bully	Jack Herrick

Dick Turpin, highwayman, holds up and robs Lord Churlton. Later he stops a coach containing Alice Brookfield, uncle and maid Sally. Alice is being forced by the uncle to wed Churlton. At an inn Dick rescues Alice and takes her to London. Sought by the uncle and officers of the law he substitutes for a prizefighter, whips the Bristol Bully and makes a getaway. Pursued, he rides to the outskirts of York on his famous mare. Black Bess, outdistances the officers, but Bess is slain from a turnpike keeper's gun. Dick arrives at the house where Alice is held, shoots Churlton and escapes to France with Alice, where he settles down with his bride.

A GREAT box-office attraction, sure to pack em in at any theatre, large or small! The juveniles will enjoy this to the limit and it must be a hard-shell adult who would fail to thrill to the romantic adventures of gallant Dick Turpin and his faithful steed, the renowned Black Bess. The average costume play doesn't appeal much nowadays, but there is so much dash, color, sentimental appeal and dynamic action in this feature that it stands in a class by itself.

Also, it marks a new departure for Tom Mix, heretofore identified with stories of the Wild West and cowboy roles. But there's no fear that his numerous admirers will resent the star's transition from cowboy chaps to the silk, ruffles and lace of Turpin's day. It's a knockout triumph for Mr. Mix, as well as his player associates and director.

One hears that no expense was spared in making this film, a statement easy to credit after seeing it. The settings are elaborate in the extreme, the gorgeous costumes of the age reproduced with glowing effect and praiseworthy accuracy of detail. Considered solely as a spectacle, it registers as a delight to all lovers of screen artistry.

But its entertaining values lie in the clever manner in which sympathy is built up for the outlaw hero, whose generosity to the poor is only equalled by the suave facility with which he robs the rich, his deeds of valor and stunning feats of horsemanship. The irresistible Tony, the far-famed steed who has carried Tom Mix through many a rapid Westerner, fills the Black Bess role to perfection and shares his master's laurels. That ride to York is a great bit of melodramatic stuff and the death of Black Bess a pathetic incident warranted to start many a sympathetic spectator a-weeping.

The story positively vibrates with tremendous thrills interpolated with cunning, timely comedy touches. Space does not admit of detail, but among the high lights must be mentioned Dick's bare knuckle fight and defeat of the Bristol Bully, the stopping of the Bishop's coach, the flight from the inn, and pursuit by Bow Street runners when Turpin makes a getaway from the gallows.

Tom Mix plays the highwayman role with all his wonted vigor, looks the part, is a most convincing lover, and altogether scores a tremendous hit. Kathleen Meyers is a wistfully pretty heroine, Lucille Hutton an irresistible Sally and splendid support is accorded the principals by the other members of the cast.

You can't go wrong exploiting this to the limit. Feature Tom Mix in a new and spectacular role, play up the story's sentiment, romance, unabated thrills and don't forget to make a strong bid for the younger folk's trade.

"FOLLY OF VANITY" A STUDY IN NUDITY

Undraped Female Forms Main Lure of William Fox Production

"THE FOLLY OF VANITY." Fox Photoplay. Author, Charles Darnton. Directors, Maurice Elvey and Henry Otto. Length, 5,250 Feet.

CAST AND SYNOPSIS

Alice ..... Billie Dove
Robert ..... Jack Mulhall
Ridgeway ..... John Sainpolis
Mrs. Ridgeway ..... Betty Blythe
Banker ..... Fred Brecker
Neptune ..... Bob Klein
Siren ..... Edna Gregory
Witch ..... Lola Drovnar

Young husband and wife attend a convivial party given by a rich acquaintance. She accepts a gift of a necklace from a wealthy host and has a misunderstanding with her hubby in consequence. They join a yachting crowd where a good time is had by all. She dreams that the necklace donor is after her, jumps overboard and becomes mixed up in a variety of adventures in Neptune's realm underseas. After participating in the underwater carnival a witch throws her out. She awakens to find it a dream.

THIS picture is merely an excuse for making a frank exhibition of undraped feminine physical charms. The plot is thin to a starvation degree. Of course, there's an attempt to tack on a moral, as a frivolous young wife is supposed to be converted to a sense of better things by a dream in which she meets with a variety of weird adventures in Neptune's domain at the bottom of the sea. But that doesn't count for much. The main idea is an appeal to the baser emotions by a decidedly vulgar flaunting of the figures of nearly nude women. If you cater to the family trade keep clear of this one.

So far as the photography is concerned it must be admitted that the shots showing the underwater carnival have been exquisitely filmed. Henry Otto is responsible for this portion of the feature, while Maurice Elvey attended to the direction of the modern part of the story.

What might be termed a sort of prologue to the seance of near-nakedness occurs when the heroine is shown posing on the yacht's deck clad in night gear through which the moon rays shine alluringly, just prior to taking a header into the briny.

Then follows the wild doings in Father Neptune's kingdom, where female forms divine leave little to the imagination as they curve and twist voluptuously, engage in perpetual diving contests and have a heck of a time generally speaking until a fearsome witch clutches the poor little girl wife and chucks her back whence she came.

There are also several scenes depicting a series of orgies in supposed society circles, the sort of thing which so many directors fall back upon in an endeavor to "spice up" a production, but which so frequently proves merely wearisome, as in the present instance.

Not much can be said in praise of the acting. Betty Blythe makes the most of the little she has to do, Billie Dove performs creditably enough in a part not suited to her talents, John Sainpolis and Jack Mulhall stalk woodenly through their respective roles, and the diving gals splash about and pose with energy worthy of a better cause.

You can't find anything to exploit in this film outside of the pretty photography in the water scenes. It's a purely physical lure feature and you know best whether it will please your patrons or not. As we stated previously, there's danger in offering it to the family trade. Billie Dove, Jack Mulhall, John Sainpolis and Betty Blythe are the names with advertising value.

"MIDNIGHT MOLLY" FAIR PROGRAM ATTRACTION

Underworld Drama Starts Slowly But Speeds Into Exciting Finish

"MIDNIGHT MOLLY." F. B. O. Photoplay. Author, Frederick K. Myton. Director, Lloyd Ingraham. Length, 5,400 Feet.

CAST AND SYNOPSIS

Margaret Warren ..... Evelyn Brent
Daley ..... John Dillon
Fogerty ..... John Gough
Calvin ..... Leon Barry
Warren ..... Bruce Gordon

Escaping from detectives Midnight Molly, girl crook, is injured by an auto and taken to a hospital. She bears a strong resemblance to Margaret, wife of district attorney Warren, who elopes with Calvin an admirer, on the same night. Molly is mistaken for Margaret. Warren, who is running for Governor, to avert a political scandal, is willing to have Molly pose as his wife. She does so, and though Calvin tries blackmail, Molly outwits him. In the finale Calvin and Margaret are killed in an auto smashup and Warren weds Molly.

ALTHOUGH not by any means registering up to first-run standard for the big theatres "Midnight Molly" ought to pass muster as a fair program attraction, likely to do well enough in localities where stories of the underworld are much in favor.

Where a plot hinges on a case of dual identities it's no easy job to develop and preserve the necessary illusion and the mixup which results because of the resemblance between erring wife Margaret and girl-crook Molly isn't particularly convincing, to say the least. Also the action, which gets off to a smart start, sags badly toward the close of the opening reel and matters move with exasperating slowness until the last sequence is reached.

But this last situation saves the picture. It treats of the villain's attempt at blackmail when he discovers that Molly is posing as the wife of the man running for Governor, he having eloped with the real spouse. Detective Daley is also suspicious and resolves to trap Molly by her fingerprints. But she gets runaway Margaret to visit Warren's house and undergo the fingerprint ordeal instead of herself, thereby baffling the conspirators who hope to kill off Warren politically.

This episode is easily the big dramatic hit of the film, crowded with suspense extremely well staged and leading up to a happy climax. A crook heroine is somehow always sure of a good deal of sympathy from movie audiences, so long as she swings into the reform trail, and Molly's self-sacrifice and consequent triumph at the close are quite in accordance with accepted screen tradition.

Automobile accidents figure in the beginning and windup of the film, for a recklessly driven machine first bumps Molly into the hospital, whereby the tangle takes place which confuses her identity with that of Warren's wife, and another goes headlong to smash, killing the latter and her paramour, and making the future sweet for hero and heroine.

Evelyn Brent does as well as could be expected in the difficult dual role. It is not the star's fault that at times the spectators find it hard to distinguish "t'other from which," but rather due to poor direction in failing to emphasize the difference between the two women. Bruce Gordon gives a clean-cut, energetic performance as hero Warren, Leon Barry is impressive as the villainous Calvin and the support is satisfactory.

The photography includes a number of good interiors, deep sets being utilized to capital advantage, the exteriors are pleasing and lighting effects excellent.

You can exploit this as an underworld melodrama with considerable heart interest, play up the fingerprinting scene, feature Evelyn Brent and mention Leon Barry and John Dillon.

"THE RANGE TERROR" AVERAGE WESTERN

Bob Custer Starred in F. B. O. Melodrama

"THE RANGE TERROR." F. B. O. Photoplay. Author, James Oromont. Director, William James Craft, 5 Reels.

CAST AND SYNOPSIS

"Speed" Meredith ..... Bob Custer
Virginia Allen ..... Thais Valdemar
Reagan ..... Henry J. Herbert
Teresa ..... Claire de Lorez
Bud Allen ..... Boris Bullock
Sims ..... Bob Mack
Burke ..... Tom Sharkey

Bud Allen is robbed and mortally wounded by a stranger when the two, lost in a storm bunk in a cabin for the night. Bud sends his dog "Alaska" for help and Speed Meredith of the Texas Rangers comes to his aid. "Speed" finds a letter from his sister, in which she plans to meet him in Goldville. The stage coach is held up on its way to Goldville and "Speed" comes to the rescue. One of the passengers turns out to be Bud's sister, and telling her of her brother's death, they swear to run down the murderer. They finally trace the guilt to one Reagan, the proprietor of the local dance hall and a professional gambler. A fight takes place between Bud and Reagan, and the dance palace burns down, and finally the entire town. Reagan is pursued by the dog, "Alaska" who was a witness to the crime and torn to pieces. There is promise of happiness for "Bud" and Virginia in the fadeout.

HERE is melodrama of the wild and woolly sort with enough thrills and gun play and fast riding to satisfy those who like their drama plentifully sprinkled with blood and thunder. As is usual in pictures of this kind, plausibility is sacrificed for action and blood curdling melodrama, with the result that the film will prove a strain on the intelligence of the most credulous observer. It seems that every stunt ever performed in Westerners has been crammed into the five reels of "The Range Terror."

There is a hold up, several gripping fistic encounters, plenty of trick riding, a spectacular fire in which an entire town is completely demolished, some wholesale slaughter and, in a word, everything to delight the lover of this particular kind of wild melodrama. The only thing that the author overlooked was the development of a logical plot. Where the patrons like Western thrillers without probability, this film may prove satisfactory, but there is very little chance of its success in a first run house.

The picture starts off well enough with two men caught in a storm, both seeking refuge in a deserted cabin in the wilderness. One of the men, a prospector, has a money belt with him containing the profits of a successful expedition, and the other has evil designs on this small fortune. In the dead of night the thief attempts to carry out his sinister plan, but he reckons without the prospector's dog, Alaska, whose barking wakes up his master. The two men grapple and in the scuffle the thief kills the other, the dog tied to the bedstead howling even above the fury of the storm. This particular situation is well done and carries conviction.

But as the story progresses the story becomes rather involved and falls into the sheerest kind of melodrama. One of the stunts performed by Bob Custer as the athletic hero is worthy of comment, for it is a piece of daring bravado well calculated to set the spectator on the end of his chair. The driver of the stage coach has been wounded and Custer rides alongside on his steed, and jumping off swings on to the backs of the two horses, standing in an upright position and straddling the two animals.

In the leading role Bob Custer makes a robust and handsome hero and performs some neck-breaking feats with real vigor and gusto. Thais Valdemar makes an engaging heroine and the remainder of the cast is adequate.

Feature Bob Custer and advertise it as a rip roaring Western melo with plenty of thrills. Play up the astounding feats performed by the star and tell them that it is a story of the Texas Rangers.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

Theatre Marquise

A marquise over the entrance to a theatre has a double advantage. It adds materially to the attractive and distinctive tone of your theatre, and an artistic exterior is just as necessary to the success as the right film inside the house. Secondly it is the most effective means of advertising your program, the star and the name of the theatre. The Moeschl-Edwards Corrugating Co., of Cincinnati, Ohio, have made a special study of the theatre marquise and their product the "Mecco" Marquise has met with favor with exhibitors throughout the country. There is no better investment for your house than a marquise.

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Interior Decoration

It is the little artistic touch that will give your theatre an attractive tone and an air of refinement. Sometimes a theatre is beautifully decorated and handsomely equipped, but it seems bare. What is lacking is some item that will give it the necessary "comfy" atmosphere. It must be remembered that a theatre requires furnishing and dressing just the same as your home. This deficiency may be supplied by artifical flowers in your foyer or lobby, flower baskets or artificial plants on either side of the screen. Frank Netschert, Inc., New York City, manufactures an item which will lend just such an atmosphere to the house. The Ruscus Tree is an imitation bush such as you have seen outside of apartment houses and private dwellings, and if placed on either side of the screen will give a very artistic touch to the interior.

* * *

Your Lens

The throw of your picture entirely depends on the quality of your lens. In subsequent briefs are mentioned the names of several companies noted for their splendid lenses.

The Projection Products Company, of Rochester, N. Y., have issued a catalog with a chart giving the film throw according to footage. This booklet is helpful to exhibitors.

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Scenic Effects

Scenic effects are part of one house and not part of another, and in the choosing of effects each theatre is governed differently. Some are too small, but for those theatres that find it necessary to use scenic effects, the United Scenic Studios of Chicago are known for their extensive study in this direction.

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Music

Music plays a very important part in the existence of theatres. The exhibitor who gives music all the attention it really deserves is bound to build up a patronage of high standing. Although every exhibitor is not in a position to engage an orchestra, still, pipe organs very nicely fill this void. In the theatre industry, the Wurlitzer organ stands out as a very fine instrument. Since the picture screen presents many moods ranging from the most sublime to the most ridiculous, the theatre organ must have a wide orchestral range. The Wurlitzer organ covers this wide range very nicely and has traps, bells, and other units that one finds in a complete orchestra.

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Film Safe

A very important article of equipment that is overlooked by many exhibitors is the film safe. Owing to the highly inflammable films the exhibitor owes it to himself and to his patrons to provide proper receptacles for the safe-keeping of films.

These pages are a real aid in keeping step with the new ideas and developments of the industry. Every necessary accessory and article of equipment is mentioned in this department at one time or another. We trust our readers will avail themselves of this fund of information. You will find many valuable and profitable suggestions. Send for catalogs either to the manufacturer direct or write to this department and we will be pleased to supply you with whatever information you desire.

The American Film Safe Corporation manufactures a safe that is a real proof against fires. It is ventilated and keeps the films in good condition. Individual compartments are provided for each roll of film and they are easily and quickly handled.

* * *

Stage Lighting

Edison Lamp Works have a bulletin of lighting data concerning stage lighting that covers the field in every detail, from switchboard and wiring, "effect" apparatus, production or colored light, footlights, border lights, bunch or flood lamps, spot lamps, to the effect of color on appearance of objects. To make your atmospheric prologues a complete success it would be well to read what they have to say concerning colors best reflecting light and lights best to use for said colors.

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Good Pencils

There are many kinds of pencils and many grades of pencils, but it seems as though year in and year out the Blaisdell Pencil Company of Philadelphia finds itself at the head of the list in practically all of the best houses. They feature besides the regular writing, China and Glass-Marking pencils which are especially adapted for making emergency slides. This is most splendid for the exhibitor who may hook pictures at the last moment as well as announceing prologues, special information and other phases of showmanship.

The Arab Pencil, incidentally, is one of their most popular brands.

Smooth Projection

The subject of smooth projection has always been one of wide discussion. Several fine projections are on the market and each one fits into its place very well. Each one is noted for its smooth projection, for its excellent service and its durability. Such a projector is the Superior Projector of New York.

* * *

Booth Shutters

Have some consideration for your cashier this winter. Do not force her to sit in a glass booth with a cold wind blowing through the ticket window.

There is a small arrangement on the market that is fastened over the hole in the window through which the tickets are ordered. It is a megaphone arrangement with the horn extending outward several inches. The inside is equipped with a small sliding door that swings out of the way at the slightest touch and when released flies back into position cutting off the outside air.

The United Theatres Equipment Company will send you a catalog showing this newest appliance.

* * *

Exit Signs

Fire Laws are about the same everywhere, so that every exhibitor, when building his theatre or dressing it, must give his utmost attention to exit signs. Semon, Bach & Co., of N. Y., have supplied many of the theatres with exit signs. They also manufacture Lantern Slides and one of their big features is the Maltese Brand Lens.

* * *

Comfortable Seating

Auditoriums, schools, churches, assemblies and theatres who look forward to a time when in an emergency they need extra chairs, have found portable chairs excellent taste and a helpful necessity in many cases. There are several fine companies who build chairs of this type which are comfortable, serviceable and extremely good looking. One of the fine ones in this field is the Mahoney Chair Company, of Gardner, Mass.

* * *

Equipment and Fire Protection

The careful exhibitor is one who looks after every phase of showmanship, not overlooking safety, which is of prime necessity.

The American Film-Safe Corporation of Baltimore, Md., produces film-safes for the storage of motion pictures. They offer absolute protection against extensive film fires, because small quantities of film are installed in insulated and isolated compartments covered with automatic closing doors which latch and engage with an effective fire stop. Each compartment has an automatic pressure relief valve leading to a duct or vent, which in turn leads to the outer air.

These Film-Safes are sufficiently well insulated to resist severe fires for at least thirty minutes, and because of the effective ventilating system employed, no smoke or flame can reach the room where the safes are located. Fire Prevention Authorities and Insurance Officials approve film-safe installations.

Fans

Often, even in the cooler weather, and quite naturally throughout spring and summer, a certain amount of artificial breeze is necessary. This is due to the fact, of course, that so many people are inhaling the pure air and because smokng is permitted in some parts of theatres. Fans play a big part in circularizing the stagnant air and among those which have found a place in theatres is the Typhoon Fan.

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Colored Lamps

A source of economy which has proved successful is the dyeing of used lamps so that they may be used over again. Often an exhibitor would like to change a light lamp into a dark one and vice versa. In this respect lamp dye is an excellent commodity to have on hand. Bachmeier & Company of New York City, specialize quite extensively in dyes for lamps.

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Cards and Posters

Stock lobby cards and posters are in demand more or less throughout the country by the smaller exhibitor who does not always like to depend on distant shipments. He fears they may be late or may not arrive on time; thus he depends on stock cards and posters. The Exhibitors Supply and Sign Exchange, of Pittsburgh, specializes in the large stock.

* * *

Fire Protection

Asbestos is considered an excellent fire preventative. We all strive to find the best and in looking around for fire preventatives, we choose in most cases nationally advertised products that will meet special requirements.

The Rockbestos Products Corporation, of New Haven, Conn., is famous for its heat resisting properties of rockbestos insulation, which is far superior to many brands of asbestos now on the market.

* * *

Disinfectant

"An ounce of prevention is better than a pound of cure" still holds true. The Chinese method of paying a doctor while you are well holds true in the disinfecting of public buildings where many people congregate. The showman always considers his patrons and protects them with more than an ounce of prevention. Disinfectants are excellent in this respect. The Rochester Germicide Company of Rochester devotes a good deal of their attention to sprayers and disinfectants.

* * *

Canopies

There are few theatres today that haven't marquises or canopies. Still, many of these could be very nicely changed for the good of the theatre. Moeschel-Edwards Corporation, Cincinnati, O., are noted for special attention in the erection of canopies and marquises.

National and Evans Film Laboratories in Merger

THE giant merger of the National Film Laboratories of Hudson Heights, New Jersey and the Evans Film Laboratories of New York has now been completed and the new combination settled into their new and enlarged quarters, formerly known as the Willat Laboratories at Fort Lee N. J.

The new organization, which represents an amalgamation of the resources and equipment of the three old plants, is now well established in the new plant.

The new corporation is known as the National-Evans M. P. Film Laboratories, Inc., of which Tom Evans is president and Mark M. Dintenfass vice-president and treasurer.

The combined facilities of the three plants, together with considerable additions of the latest models of laboratory equipment, gives to the new organization a capacity second to none in the eastern territory and will enable them to turn out a total of two million feet weekly.

Both Evans and Dintenfass are old timers in the industry and have a large clientele, which bespeaks success to the new organization from the very start.

Dintenfass has the distinction of starting the first commercial laboratory in the business and his connection with the film business dates back to its very inception. Evans is also a pioneer of the industry and during the war ran the laboratory for the government. He enlisted at the outset of the war and was retired as a major.

The National-Evans combination have large contracts with the leading distributors for their entire printing output. Both Evans and Dintenfass willl continue actively in the conduct of the business of the new corporation and serve their many friends and customers with the same individual and courteous attention that they have received in the past.

NEW ANCO SCREEN WELL RECEIVED

That the new Anco screen recently developed by the Panco Screen Co., Roanoke, Va., and advertised in a recent issue of the EXHIBITORS TRADE REVIEW, is attracting nation-wide attention among exhibitors, was forcibly illustrated by the avalanche of orders received from enterprising managers on the strength of that announcement. Orders from Salt Lake City, Denver, many Southern cities, from California, New York, Maine as well as from Toronto, Canada, and even Cuba, have already reached the manufacturers.

Like the Panco screen, the new Anco, although slightly lower in price, needs no special frames or equipment to install. Its prime feature lies in the self-adjusting and tightening device which automatically holds the screen taut at all times. And yet it can be washed with soap and water, dusted with a broom and given any rough treatment. It is made in both silver and gold finish, with rough or smooth surface and is recommended by eye specialists and health departments because it eliminates eye strain and produces a rich, clear picture that makes the front seat as desirable as the rear seat.

* * *

Stage Lighting

The proper attention to lighting stages is of utmost importance. More generally, your patrons are persons coming into your theatre seeking relaxation as well as entertainment. At such a time the tone of your lights plays a big part in sending that person out of the house contented and happy. Eye strain is something no one wishes to court, and the exhibitor who looks after his patrons in this respect is living up to the name of a showman. The Universal Electric Stage Lighting Co., of New York, has a very fine reputation for lighting apparatus and effects.

GETTING THE MOST OUT OF LOBBY DISPLAYS

The proper advertising of the current and forthcoming weeks' programs mean more toward filling your seats than any other individual method by which you can attempt to put your house "over." This is best accomplished through the proper display of your posters in your lobby.

Lobby display frames come in here as the most important element in the exploitation of your house and it is to your advantage to give it as much attention as possible.

Lobby display frames should in every way be in keeping with the general character of your decorations, and should be so arranged in your lobby as to be most noticeable. We cannot give too much emphasis to this method of advertising your theatre, and if you give more attention to this end of the presentation of your pictures, you will shortly see a real increase in your box office receipts.

There are many kinds of display frames for this purpose, and concerns who specialize in this paricular class of equipment are continuously making new and more attractive designs.

The Stanley Frame Company, who specialize in this work for theatre purposes, have developed many designs and types of display frames which are new and which will greatly help in putting over your house.

* * *

Beauty and Service

An eye for beauty as well as practicability for the music you present with your films is essential in every sense of the word. The smaller theatre is in no position to hire a pianist, one or two violinists, a cello player, a saxophonist and a drummer, but, when the exhibitor chooses an organ that takes the place of such an orchestra, he is not retarding the success of his theatre. Such an organ can be found in many various sizes made by the Austin Organ Company of Hartford, Conn.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE
THE ARCUS TICKET CO
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS
ROLL (RESERVED COUPON) FOLDED TICKETS
BEST FOR THE LEAST MONEY - QUICKEST DELIVERY CORRECTNESS GUARANTEED

Projection Hints

Optics, Practical Ideas and Electricity

By WESLEY TROUT

For the benefit of projectionists who have any difficulties dealing with electricity and projection technique, Mr. Wesley Trout, who conducts this department will be pleased to answer the same. Address all communications to Mr. Trout through EXHIBITORS TRADE REVIEW.

I MOST emphatically warn projectionists of the danger of judging too hastily when choosing a new screen surface. Don't accept any projection screen until you have thoroughly tried a *Large Sample* Along Side of Your Present Projection Screen. It doesn't pay to buy a poor screen from any point of view.

It surely is part of the duty of every projectionist to make a very careful study of various screens and screen surfaces. A projectionist should be able to advise the exhibitor regarding the correct screen surface to purchase for his theatre.

In any two motion picture theatres the brilliancy of light may vary to a great extent because of the difference in the amperage that may be used, and there also may be a difference in carbon setting, crater angle, size of carbons, etc. It can easily be seen that the selection of a screen depends upon what is best suited for your particular theatre and not by what another theatre may be using. Never attempt to project too large a picture. You can get a more brilliant and a more steady picture if you do not try and project too large a picture. 10 x 12 feet is considered to be standard.

The only and best way to make a screen surface test is to cover half the screen that you are now using with a sample of the screen you wish to purchase, and then project a picture, observing results from all parts of your theatre.

The projectionist should test his screen for any stray light occasionally. The best way to do this is when not projecting a picture, by darkening the theatre as it would be when projecting a picture. Then carefully scrutinizing the screen and stop any stray light that may strike it and hurt the brightness and clearness of the picture. No stray light should ever strike the picture screen while you are projecting pictures.

Screen Coatings

There is a good screen coating which is called "Da-Lite" screen coating that makes a very good coating for a home-made screen. It can be purchased by the can at very reasonable prices.

The Da-Lite Screen

The Da-Lite Pale Gold Screen is a very popular screen at a medium price. The basic material used in these screens is of the very best and is made especially for the purpose; it is closely woven and, therefore, very durable. Every foot of this screen is carefully finished by hand, insuring a surface that will not rub or peel off at any time. It can be cleaned or a new surface put on same without removing it from your theatre; this is more than you can do with most other screens on the market. It is really a very good screen and one that I sincerely recommend to the readers of my department.

The Gold King Screen

The Gold King Screen is made at Oklahoma City. It is a splendid screen and an exceptional value for the exhibitor who wishes a good screen at a very moderate price. The Gold King Screen forms a perfect background which produces a soft effect to the picture projected, and, therefore, does *Not* tire the eyes of your patrons. The Gold King Screen is sold on a ten day free trial. A very good screen for any high-class motion picture theatre.

Gardiner Velvet Gold Fibre Screen

This is one of the best projection screens that it has been my pleasure to see in a good many moons. It will actually save an exhibitor money in his light bills. I have seen many exhibitors cut their light bill down one-fourth after installing this screen. It has a wonderful reflecting surface, and is not too bright to hurt your patrons eyes. This screen is made by the Gardiner Screen Co., Columbus, Ohio.

* * *

Your Lens Question

In selecting the lens which will do its best work, the exhibitor is sometimes confronted with a very difficult problem. There are many fine lenses on the market, and among the organizations helping the exhibitor with his projection is Gundlack-Manhattan Optical Company of Rochester. They have issued an interesting folder about their Radiant Projection. L. Solomon & Son of New York also are noted for their fine lenses.

* * *

Screens Must Be Kept Clean

I have very often seen screens installed in a theatre and because it showed to such a good advantage when first installed it received no further attention. Screens become soiled and dusty and require cleaning at certain intervals. It is best for the projectionist and exhibitor to clean his screen with a REGULAR SCREEN BRUSH. Clean your screen at least once a month. You will note a great difference in light and projection in general.

* * *

Safety Switches

The theatre being built today overlooks no means of safeguarding the theatre itself and the patrons. Every known device of protection from fire and other dangers is resorted to. The Mutual Electric and Machine Co., of Detroit, have for many years, played a great part, with their safety switches. Incidentally they have won no little comment for their switchboard and cabinet.

Who turns "on" and "off" your lobby displays, electric signs, etc? Let *me* do it. I am a TORK CLOCK. I turn electric lights on and off *regularly*. Get description and prices by return mail.

TORK COMPANY
8 West 40th St., New York

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

At Liberty

ORGANIST—Experienced, wants permanent employment. Can cue pictures properly with any instrument—piano or organ. Mrs. Teel, 2000 College Ave., Ft. Worth, Texas.

MOTION PICTURE PROJECTIONIST wants position steady or relief. Phone Freund, Melrose 9013.

AT LIBERTY ACCOUNT ROAD MOVIE CLOSING. A-1 projectionist; married; sober; steady. Do sign painting, billposting, own repairing, any equipment. A trial is all I ask. Write or wire MACK, L., Box, 166, Lisbon, Iowa.

VIOLINIST LEADER, GENERAL BUSINESS, Excellent large library. Union. Married, family. Small place preferred if permanent. Years of experience; pictures special study. Absolutely reliable. E. S. EMERSON, Tribune Apts., Tipton, Indiana.

EXPERIENCED, competent, versatile organist desires theatre position. Read, memorize, transpose, compose, improvise. Pictures only. References. Union. Library: Classic, Modern, Operatic. Popular melodies. Go anywhere. Anna Hartwell Jones, 1311 Stanton Street, Bay City, Michigan.

VIOLIN LEADER Wants Change of Location. 15 years' experience all lines of theatre playing. Large comprehensive library. Union. C. B. Nash, 405 Leavenworth St., Manhattan, Kansas.

For Sale

ONLY THOSE WHO ARE DISGUSTED with junk need apply for our lists. Western Feature Films, 738 So. Wabash Ave., Chicago, Ill.

CAMERA, 200 FT. UNIVERSAL, ZEISS LENS, Tripod and two Cases. R. Wright 1025 Linn St., Cincinnati, Ohio.

FOR SALE—2 FULCO ARC CONTROLLERS used two months. Two hundred and twenty-five dollars will take the two. W. H. Heffley, Duncannon, Penna.

Miscellaneous

WANTED—Theatre and Traveling Motion Picture Outfit, Films and extra Heads. NATIONAL EQUIPMENT Co., 409 West Michigan St., Duluth, Minn.

SCHELL SCENIC STUDIO, 531-533 South High Street, Columbus, Ohio.

"MOTION PICTURE ELECTRICITY & PROJECTION," by Wesley Trout. This book is now being prepared and will be ready to go to press in about ninety days. Will be one of the best books ever written on projection and electricity. 600 pages, cloth bound. Contains Questions and Answers, practical ideas, electrical tables, wiring diagrams, etc. Price will be about $4. Watch for this publication. A projection hand book that will be "different." WESLEY TROUT, Consulting Projection Engineer, Exhibitors Trade Review, 45 West 45th Street, New York City, N. Y.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York

For Rent

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.

EASTMAN POSITIVE FILM

The identification "Eastman" and "Kodak" in black letters in the transparent margin leaves no room for doubt.

You don't *assume*, a glance *assures* you that you are projecting the film that carries quality from studio to screen—Eastman Film.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

HAL ROACH

presents

THE SPATS

in the Two-Reel Comedies

"Laugh That Off" and "Excuse My Glove"

In some families talking about the weather will start a fight. With them a scrap beats cross-word puzzles, a six-tube radio set or a baby's prattle, for fun.

Such a family is The Spats. They can get more kick out of a nice little private quarrel than a kid can get in exploring his Christmas stocking. They had sooner get into an argument than get out of paying the income tax.

Watch them fight through these two latest juggernauts of laughter.

Pathécomedy

TRADE MARK

National Tie-Ups for "Enticement"

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

BIG MEIGHAN SPECIAL!

ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

THOMAS MEIGHAN

IN

"Coming Through"

WITH

LILA LEE

From Jack Bethea's novel, "Bed Rock."
Screen play by PAUL SCHOFIELD.
Directed by EDWARD SUTHERLAND.

Thomas Meighan and Wallace Beery in thrilling fight scene

Part of the army of real Alabama coal miners who take part in "Coming Through"

One of the FAMOUS 40 Paramount Pictures

Price 20 cents

THIS ISSUE: 8,011 Copies

February 21, 1925

America's three premiere motion picture palaces book "CHARLEY'S AUNT"

with Syd Chaplin

for an indefinite run

B. S. MOSS'
New
COLONY
THEATRE
New York

AARON
JONES'
ORPHEUM
THEATRE
Chicago

GRAUMAN'S
MILLION DOLLAR
THEATRE
Los Angeles

THESE three premiere motion picture theatres, identified only with deluxe presentations of exceptional photoplay productions, have given their unqualified endorsement to this great super laugh special by booking it for an indefinite run. At B. S. Moss' COLONY Theatre, Broadway's newest and finest picture palace, "CHARLEY'S AUNT" has been selected to follow Norma Talmadge in "The Lady." At the ORPHEUM, Chicago, the Christie Special follows Douglas Fairbanks in "The Thief of Bagdad," and at Grauman's MILLION DOLLAR Theatre, Los Angeles, "CHARLEY'S AUNT" will be the feature attraction following Cecil B. DeMille's "The Golden Bed." Here is a triple endorsement from America's keenest showmen that stamps "CHARLEY'S AUNT" as a premiere box-office attraction.

Released by
Producers Distributing Corporation

F. C. MUNROE, President
RAYMOND PAWLEY, First V. Pres. & Treas.
PAUL C. MOONEY, Vice Pres.
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The Worlds Funniest Motion Picture

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The Third Group of 5 from associated exhibitors

"Bad Company"
(Conway Tearle and Madge Kennedy)

"Back to Life"
(Patsy Ruth Miller and David Powell)

"The Sky Raider"
(Jacqueline Logan and Capt. Nungesser)

"The Adventurous Sex"
(Clara Bow, Earle Williams, Herbert Rawlinson)

"Now or Never"
(Harold Lloyd)

Compare them with the best, independent or otherwise!

"Battling Bunyan"
"Barriers Burned Away"
"The Greatest Love of all"
"White Sheep"
"Is Love Everything?"
Second 5

"Never Say Die"
"The Price of a Party"
"East of Broadway"
"The Battling Orioles"
"Dynamite Smith"
first 5

Associated Exhibitors
ARTHUR S. KANE, *President*

Physical Distributor
Pathe Exchange, Inc.

Encore Pictures

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32 from associated exhibitors 1924-1925

Gilbert E. Gable
presents

"The SKY RAIDER"

with

JACQUELINE LOGAN

and

Capt. NUNGESSER

Jacqueline Logan, everyone's favorite.

And Capt. Nungesser! Ace of aces; Officer of the Legion of Honor; French Military Medal; Croix de Guerre, 30 citations, 2 stars; U. S. Distinguished Service Cross; British Military Cross; Knight of the Order of Leopold; Belgian Croix de Guerre with Silver Palm, etc., etc. Seventeen wounds; destroyer of 105 German War Planes!

The beauty and talent of the United States, allied with the greatest war hero of France, in a thrilling romantic melodrama, showing the renowned Nungesser as King of the Air!

From the story by Jack Lait. "The Great Air Mail Robbery"

A T. Hayes Hunter Production

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Howard Estabrook
presents

"The ADVENTUROUS SEX"

with
CLARA BOW, EARLE WILLIAMS, HERBERT RAWLINSON, HARRY MOREY *and* FLORA FINCH

HER BEAUTY A PREY TO THE DESIGNING

A fast-moving, realistic story of the spoiled girls of today,—those to whom the "Don'ts!" of father and mother no longer appeal.

Presenting the truth that those who venture too near the flames are apt to be scorched.

A cast with names that really count.

Directed by Charles Giblyn
From the Story by Hamilton Mannon

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Associated Exhibitors
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Harold Lloyd

in

"NOW or NEVER"

The First of The Popular Demand Series (Reissued)

Harold Lloyd is the greatest attraction in pictures today.

His name means crowded houses.

"Now or Never" is a feature attraction of the kind that you want and must have, full of laughs, with fun fast and furious.

Show it and you can't keep the crowds away!

Produced by Hal Roach

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"It's 100% Bigger than Any Zane Grey Picture So Far!"

THAT was the report from the Coast when Zane Grey's "The Thundering Herd" was in the making. Now we've seen the finished picture—and it's true!

We transported an army of players, Indians, buffalo, horses and wagons to the snowbound wastes of Montana to make this picture. Lucien Hubbard adapted the story under the personal supervision of the author. We set out to make a Zane Grey Super-Special—and we've done it!

"The Thundering Herd" is every bit as big and good as "North of 36." The wild stampede of 2,000 buffalo, the screaming attack of 1,500 full-blooded Indians, the thrilling escape of Lois Wilson over the frozen prairie behind fear-crazed mustangs, the heroism of Jack Holt, the comedy of Raymond Hatton, the villainy of Noah Beery—here are features audiences love!

And, to make "The Thundering Herd" even more of a gold mine, it's Zane Grey's very newest novel, a best seller all over the country!

Zane Grey's

"THE THUNDERING HERD"

is another proof that the Big Ones are all

Second Famous 40 *Paramount Pictures*

"SALVATION HUNTERS"

A **Josef von Sternberg** Production

THIS MEANS SOMETHING

When one of the country's most prominent exhibitors endorses a production for the first time in his life

This Means Something

That's precisely what Herbert L. Rothschild, of the California Theatre, San Francisco, did when he wired Hiram Abrams, President of United Artists, regarding the business "Salvation Hunters" did in his theatre.

This means something, this telegram—

"'Salvation Hunters' now playing our California Theatre, broke all records of seven years' standing on its two opening days. No picture of recent years has developed as much discussion as 'Salvation Hunters' and we anticipate extraordinary business."

THE ANSWER!

PICTURE WAS HELD OVER FOR A SECOND WEEK

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D W Griffith*
Hiram Abrams, President *Joseph M Schenck, Chairman Board of Directors*

DOUGLAS FAIRBANKS "in The THIEF of BAGDAD"

"THIS is one of the pictures you will want to see more than twice", says the critic for the Washington, D. C. Post, which coincides with the ideas of "The Moviegoer" in the N. Y. Evening Telegram, who says, "I have seen the picture three times and it has not yet grown tiresome".

THE MOVIE PUBLIC THINKS THE SAME

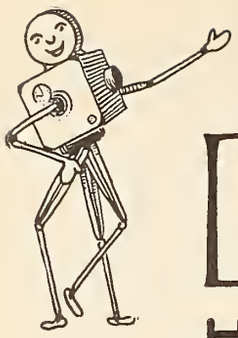
THAT IS REAL BOX-OFFICE TALK

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford Charles Chaplin
Douglas Fairbanks D.W. Griffith

Hiram Abrams, President. Joseph M. Schenck, Chairman, Board of Directors.



CLOSE-UP SAYS:-

BARBARA LA MARR

HAS REGISTERED A 100% KNOCKOUT IN "HEART OF A TEMPTRESS"

FROM THE BROADWAY STAGE SUCCESS
"HAIL AND FAREWELL"
by WILLIAM HURLBURT
ADAPTED BY FREDERICK AND FANNY HATTON

"HEART OF A TEMPTRESS"

A SAWYER-LUBIN PRODUCTION

DIRECTED BY
PHIL ROSEN

STARRING
BARBARA LA MARR
AND
CONWAY TEARLE

"HEART OF A TEMPTRESS" is a "bear."

You've got something coming that means money when you get this latest Barbara La Marr starring vehicle.

It's Phil Rosen's best effort since "Abraham Lincoln" put him in the class of great directors.

And what a story for Miss La Marr. She is again the fascinating personality which amazed and delighted audiences in "Trifling Women" and "The White Moth." You know what that means to you.

With a cast including Harry Morey, Clifton Webb, Arnold Daly, Ben Finney, Ida Darling, William Ricciardi, Florence Auer, Fiorence Billings and other big leaguers.

All Sawyer-Lubin Productions Under Supervision of Arthur H. Sawyer.

PHIL ROSEN IN ACTION

A FIRST NATIONAL PICTURE

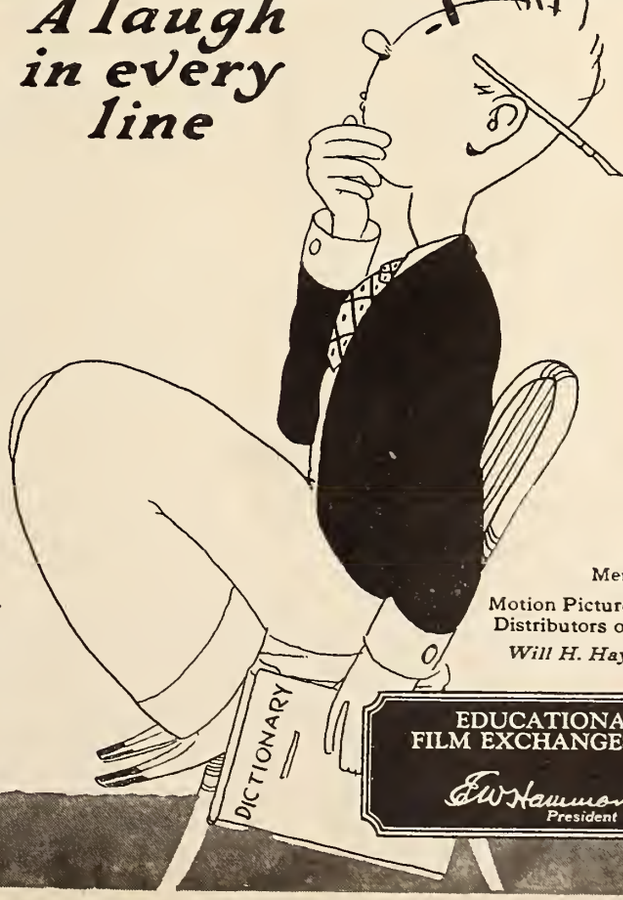
JUDGE'S CROSSWORD PUZZLE

Motion Pictures

"Here is something new that is bound to have a strong appeal for crossword fans everywhere Sure fire hit, this one."
-FILM DAILY

A ? "sure fire hit"

A laugh in every line



Already booked to Loew's New York Circuit, Loew Theatres all over the country, West Coast and Kunsky houses and representative theatres everywhere.

ONE A WEEK

Produced by **CROSSWORD FILM COMPANY**

Educational Pictures
"THE SPICE OF THE PROGRAM"

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Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

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

How the good news spreads!

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A fine story, fine cast, with work by the star and director that is both intelligent and straightforward, combine to make "The Lady" take equal rank with the greatest Talmadge efforts.

The production is elaborate and well handled, while Miss Talmadge does wonders with the title role. Of the cast, everyone in the long list performs well, and not a blunder is discernible.

From the exhibitor's angle there is this much—the picture itself is okay, and with the Talmadge draw "The Lady" is safe.

A week after the premiere at the Colony, New York, and the whole trade has heard it—"Norma Talmadge in 'The Lady' is sure fire"

JOSEPH M. SCHENCK
presents

NORMA TALMADGE

in

"The LADY"

By MARTIN BROWN
Screen version by FRANCES MARION
Based on the A.H. WOODS *play* "THE LADY"
A FRANK BORZAGE *production*

Foreign Rights Controlled by First National Pictures Inc 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

You're the big league theatre in your town if you have FIRST NATIONAL'S LEADERSHIP PICTURES

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EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

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WEST COAST REPRESENTATIVE,
GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

Front and Center

THAT'S where Exhibitors Trade Review stands. In front of all motion picture trade papers. And in the center of the industry. Right in the spotlight all the time.

That is why you cannot afford to miss reading every line of every issue of this *exhibitors'* paper which is being conducted for *exhibitors* and in furtherance of their interests.

There are editorial features with a punch to them. They appear every week and contain pertinent comment on the latest developments in our ever changing industry.

There is all the news—told with a kick. News that the other papers in the field will print the following week, and which Exhibitors Trade Review gives you right hot off the griddle.

There are the Box-Office Reviews. Expert estimations of the pay-box values of all releases. A real booking guide that will enable you to put more money in the bank.

Showmanship, the very heart's blood of the industry, is given special attention. New ideas are presented for your use, and exploitation ideas from your brother exhibitors are set forth with pictorial accompaniment.

The activities of the "Independent" element of filmdom are carefully watched, and in every issue you are told the entire facts regarding what is taking place in this increasingly important field.

Up to the minute information regarding the latest devices for the improvement of your theatre will be found in the Equipment Section, while the Modern Theatre Section tells and shows you what others are doing.

These are only a few of the *reasons why* Exhibitors Trade Review is "Front and Center." It is your paper, your business partner, interested solely in your welfare. Read it always. And give it your best co-operation.

The predicament that "Charlie's Aunt" finds "herself" in is astonishing to the college faculty. As prepared by the Producers Distributing Corporation, this new version of the Thomas comedy is scoring a big hit.

When "Charlie's Aunt" (left) gains confidences of his girl chums, and shares their private company (lower left), Charlie indignantly threatens exposure, (below), in a dramatic moment of Syd Chaplin's climax in the Producers Distributing Corporation's latest.

"Charlie's Aunt"

A rollicking version of the famous farce comedy, with Syd Chaplin in title role is scoring triumph for Producers Distributing Corporation

FEB 17 1925

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Senator James J. Walker, whom the Independents have been considring for their leader, has dcided to enter the picture producing field himself, it is reported. He is said to be forming an association with several prominent directors and intends to produce twelve first-run pictures a year.

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Rumors to the effect that Warner Brothers would join hands with Producers Distributing Corporation in a big merger to increase production of first run pictures and build and lease theatres throughout the country is flatly denied by both organizations.

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Exhibitors in Cuba, where reformers are also trying to legislate censorship, have voluntarily offered to exclude objectionable films, claiming 95 percent of their productions come from America and are clean, whereas objectionable pictures are foreign made.

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A new national organization was chartered in New York state to war against censorship. It is known as the National Council for the Protection of Literaure and the Arts. Plans have been formulated for enlisting the support of screen writers, artists, authors, motion picture producers, publishers and labor unions. In its first announcement the organization says "Censorship is un-American and against the principles of the Constitution."

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..English film exchanges in Nova Scotia, supplying eastern Canada with pictures, are going through a trying ordeal of inacticity, despite lower rentals to exhibitors. American films are preferred by Canadians.

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The worst snow storm in years affected seven theatres in Syracuse, N. Y., when two were wrecked, one undergoing construction collapsed, and four were forced to close.

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Being personally interested in abolishing film censorship, Governor Al Smith of New York refused to appoint a new member to fill the vacancy in the State Picture Censorship Commission. He says he will await the action of the Legislature on the recently-introduced bill to abolish censorship.

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Three of the largest theatres in Tampa, Florida, have added screen productions to their programs. They are the Victory, Strand and Grand theatres, all owned by the Consolidated Amusement Company.

Cecil de Mille and executive heads of Producers Distributing Corporation, including President F. C. Monroe, John Flinn, vice president, and Paul Mooney, are on their way to the coast, leaving Friday. De Mille was also accompanied by his personal staff. They will stop in Chicago where on Saturday afternoon De Mille will address the western convention of Producers Dist. Corp. before starting for the Ince studios where he will begin on his vast program of production.

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When R. V. Fletcher, an exhibitor of Hartington, Neb., discovered that a feature booked for his theatre would be objectionable to his patrons, he acted as his own censor and closed the theatre. As a result, letters from all parts of the state congratulated him upon his stand.

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Will Hays was tendered a reception in Los Angeles Wednesday night by the Motion Picture Theatre Directors' Association. Censorship seemed the principal topic. Mr. Hays urged elimination of censorable incidents in films at the source of production.

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Newspapers of Galveston, Texas, have ignored the demand of A. Martini, an exhibitor, to cease publishing reviews of pictures in his house. The dailies have commented upon gallery rowdyism which recently forced a vaudeville act to close and the exhibitor notified them to print nothing further about his theatre. Mr. Martini owns a chain of independent picture theatres and one vaudeville house.

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For the first time in years the motion picture theatres of New Orleans are to have electric display signs over their fronts. Contracts totalling $20,000 were given to the Federal Electric Company this week by Sobel, Richardson and Shears Enterprises, M. A. Jacobs theatres, United Enterprises, Arcade Amusement Company, Ed. Luhman & Ehrlich Enterprises and the Central Enterprises.

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Last month's survey reveals that 166 companies were chartered in the motion picture industry of United States and Canada during January with a total capitalization of $66,759,000. The increase over January 1924 is considerable. During that month 85 companies were chartered with a total capital of $6,877,000.

Are Pictures Encouraging a Crime Wave?

By EARNEST L. CRANDALL
President Visual Instruction Association of America

FROM the pulpit, from the press, and occasionally from the bench, comes a more or less sporadic, but also a more or less continuous outcry about the devastating effect of the motion picture. It continues to hold its place, along with the World War, and the Volstead Act, as a breeder of immorality, lawlessness and crime.

Some of the self-constituted custodians of civic righteousness are inclined to blame the World War for an alleged crime wave which is supposed to be sweeping over this country, if not over the entire world. Others, confining their vision to our own shores, lean to the opinion that the disregard for law incident to the inadequate if not impossible enforcement of prohibition has engendered other forms of lawlessness. There remains, however, a substantial contingent of those who would seek to trace the incidence of crime, particularly of juvenile crime, almost exclusively to the so-called glorification of crime and immorality, in the motion picture.

HOW are producers going to provide pictures that satisfy, that do not offend, and yet reveal the essence of real drama that has made Shakespeare's masterpieces the classics of literature?

Is it possible to depict crime and even immorality without demoralizing effects?

Is it true, as one Brooklyn jurist points out, that our pictures are "salacious and vicious and their effect entices the young to roads that lead to ruin"?

Here is a writer with original ideas on the subject. He tells how lurid depiction of crime on the screen can carry a wholesome tonic to the last degree. Read this article and let your critics read it if they again condemn any picture for demoralizing public conscience.

Data Is Missing

WHETHER this crime wave actually exists or is only a creation of the popular imagination is a question that I cannot answer. I have never seen conclusive data on the question. Certain it is there was almost as much talk of it before the World War and before the 18th Amendment as there has been since. Surely, if these latter events have really had the effect attributed to them, then this cannot be the same old crime wave that we were all talking of some years ago and that we were then already so inclined to attribute to the motion picture. Apparently we are either dealing with a succession of crime waves or with a constant condition. Personally I am inclined to the belief that we are dealing with a constant condition. I have not much patience with the crime wave theory. I have heard of crime waves ever since I can remember, attributed now to the dime novel, now to yellow journalism, now to the saloon, now to the motion picture, and now to something else. The fact would seem to be that a criminal tendency is latent in mankind, including youth, at all times, and that any agency capable of exercising a far-reaching psychological effect upon the minds of men may prove a momentary or a continuous stimulating cause.

Jurist Suggests Education

WHEN there come from a group of judges, however, such statements as the following by a Brooklyn county judge, we are compelled to consider and take notice:

> **Most of the moving pictures are salacious and vicious and their effect on the minds of the young can only be, and as a matter of fact is, to entice the young out to the road that leads to ruin. These pictures glorify crime or depict the rotten trail of sensuality. It is sought to justify their exhibition on the explanation that they point a moral. As sensible would it be to drag a child through flames, so that the child might later feel the soothing effect of some salve. Sear the mind of the child with the rottenness of sensuality and of glorified crime, and no moral will ever produce relief, much less a cure. The remedy against improper movies is not to be found in a censorship, but in the education of the public to take a stand against such movies.**

While the writer is not prepared to subscribe to the statement that most of our motion pictures, or indeed any very considerable proportion of them, are salacious and vicious, nevertheless we all must recognize that undesirable, contaminating and demoralizing elements do find their way all too frequently upon the screen. The difficulty of eliminating these goes far deeper than the average superficial observer can possibly conceive. Most of us would agree, I think, with the statement that censorship is not the remedy. Yet the quotation in question merely calls for the censorship of public opinion as opposed to official censorship. The question is how to guide such public opinion, how to reach it, how to influence it, how to give it voice. It cannot be done by preaching, whether oral or written. It can only be accomplished by gradually providing the motion picture public with a product that satisfies without offending.

Criticism too General

ONE trouble has always been that our condemnations have been too broad, too general, have rested on quite too wholesale a basis. A film does not glorify crime necessarily just because it depicts crime as an incident to its dramatic theme. A film does not necessarily encourage or breed immorality just because some of the chapters depicted are immoral. It is quite true that it is no justification to say that the picture points a moral when the entire film is vicious and prurient and the moral is so feeble and so palpably tacked on as an appendage that the only impression left on the mind is a recollection of the criminal or lewd incidents portrayed.

On the other hand I do not see how it is possible to produce drama, whether through the printed page, upon the speaking stage or on the screen, without reproducing the world-old conflict betwen right and wrong. This conflict furnishes the very essence of drama. Can there be dramas more packed with crime then the immortal productions of the Bard of Avon? Anyone of Shakespeare's masterpieces,—Hamlet, Othello, Macbeth, King Lear, Romeo and Juliet, Julius Caesar,—would furnish the skeleton for the most lurid melodrama ever conceived, and it is only their literary quality and the poet's

idealistic treatment of the theme that rescues them from the tawdriness and cheapness that characterizes all melodrama that is not nobly conceived and artistically executed.

We are traveling the wrong path if we hope to correct the evil which we acknowledge exists by emasculating the silent drama. The craving for the thrill,—the excitement if you will,—that is engendered by the dramatic struggle, no matter how depicted, is ingrained in human nature. It is this conflict in our own lives that alone makes life worth living and instinctively we recognize that a dramatic portrayal is vapid, inane and ineffectual when robbed of this element.

Is it possible then to depict crime and even immorality without demoralizing effects? Of course it is. Nor need we confine our illustrations to Shakespeare. There is much in the modern spoken drama and also in the productions of the screen that proves the same thing.

Let us consider a picture like "The Ten Commandments." There was never a more lurid depiction of crime and lechery, yet the ultimate moral effect of this picture is not only wholesome but tonic to the last degree. Over against this I am constrained to cite the ineffectiveness of many historic and literary films that have been attempted from an educational angle and that have partially failed in their mission simply because they neglected to take into account this vital dramatic element.

What Is the Remedy?

NOW, if we want an antidote, we should seek it in some form that will have a continuous and not a sporadic remedial effect. The answer to that need seems to me to lie in the reformation of the motion picture chapter-play serial. Possibly the serial was the first to fall under the taboo of the moralists simply because the necessity of sustained invention led to the production of creations so wild and bizarre that they tended to debase the intellect, if not to demoralize the conscience of their habitues. Nevertheless, the motion picture world must confront the fact that the chapter-play is one of the most valuable assets of the screen. With the growing competition of the radio, the serial has the immense advantage of continuity which naturally tends to keep the audiences, particularly the youthful audiences, coming. This same element of continuity fortunately affords the opportunity for injecting through this medium the right sort of remedial film material.

This fact was clearly recognized by Mr. Carl Laemmle of Universal, when he embarked some time ago upon the conscious project of reforming the motion picture chapter-play, particularly with the thought in mind of making it safe and wholesome for the children and youth. It would be quite too much to say that everything in the shape of a serial which has emanated from this source since has been all that one could wish. One thing is clear and that is that certain objectionable elements have been remorselessly ruled out in every instance. There is no running away with the other man's wife, there are no sex triangles, in any of them—nothing but pure thrilling adventure. Such a serial as "In the Day of Buffalo Bill" deserves to rank with "The Covered Wagon" as an attempt to combine the faithful depiction of great episodes in American History with legitimate adventure. Not all Universal serials have reached this high water mark, but such pictures as "Wolves of the North" and "The Fighting Ranger" portray actual phases, little known phases, of American life in a way that is as clean and wholesome as it is thrilling.

Pictures for Children

IT is a great responsibility to attempt in any degree to influence the selection of pictures of children, whether for educational or entertainment purposes. I realize this fully and I shrink from giving a blanket endorsement to any type of picture. I have mentioned this experiment in the improvement of the motion picture chapter-play simply because I have been in rather close touch with it from the beginning, having been brought into contact, both here and at the coast, with Mr. Laemmle himself and with Mr. Fred McConnell of Universal, who has exercised from the outset a powerful influence in the direction of making this particular type of product as clean as it can be made without destroying its virility or eliminating the punch that is essential to its continued success. Those who are familiar with the extensive *Saturday Evening Post* correspondence conducted by Mr. Laemmle, where thousands of people write in and give their views on the proper kind of pictures to be produced, will realize that he is at least trying to feel the public pulse and meet a public need.

Serials Offer Solution

TO sum up what I have said, I should say that at least one method of attacking this problem is to refrain from wholesale condemnation, to realize the vital importance of avoiding the emasculation of the film in our attempts to reform it, and to give our attention particularly to those films which, in their very nature, are calculated to appeal to childhood and youth, —a description which clearly places the serial or chapter-play very much to the fore. There can be no question that this type of picture plays much the same part in the life of our young people ,especially our boys, as the old wild west serial story used to play. It requires our attention, but our intervention must be intelligent and not meddlesome.

We shall fail utterly in our purpose if we insist on taking out all the thrills and leaving nothing but a namby-pamby, insipid string of colorless incidents. Boys will simply refuse to be nourished on this sort of pabulum. Our serial pictures, as well as all of our pictures, must be clean and wholesome, but if they are it is perfectly legitimate to make them as gripping and as thrilling as the boys are bound to have them.

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BUCKLEY BUYS TWO ALBANY THEATRES

One of the largest real estate transactions of 1925 is reported from Albany, N. Y., where C. H. Buckley secured the sole ownership of two of the oldest theatres, The Leland, and The Clinton Square houses. Mr. Buckley has been associated with Jacob E. Tarsches in the two theatres which are both centrally located and have enjoyed a profitable patronage for many years. For some time both have played to capacity audiences.

Oscar Perrin will be retained as manager.

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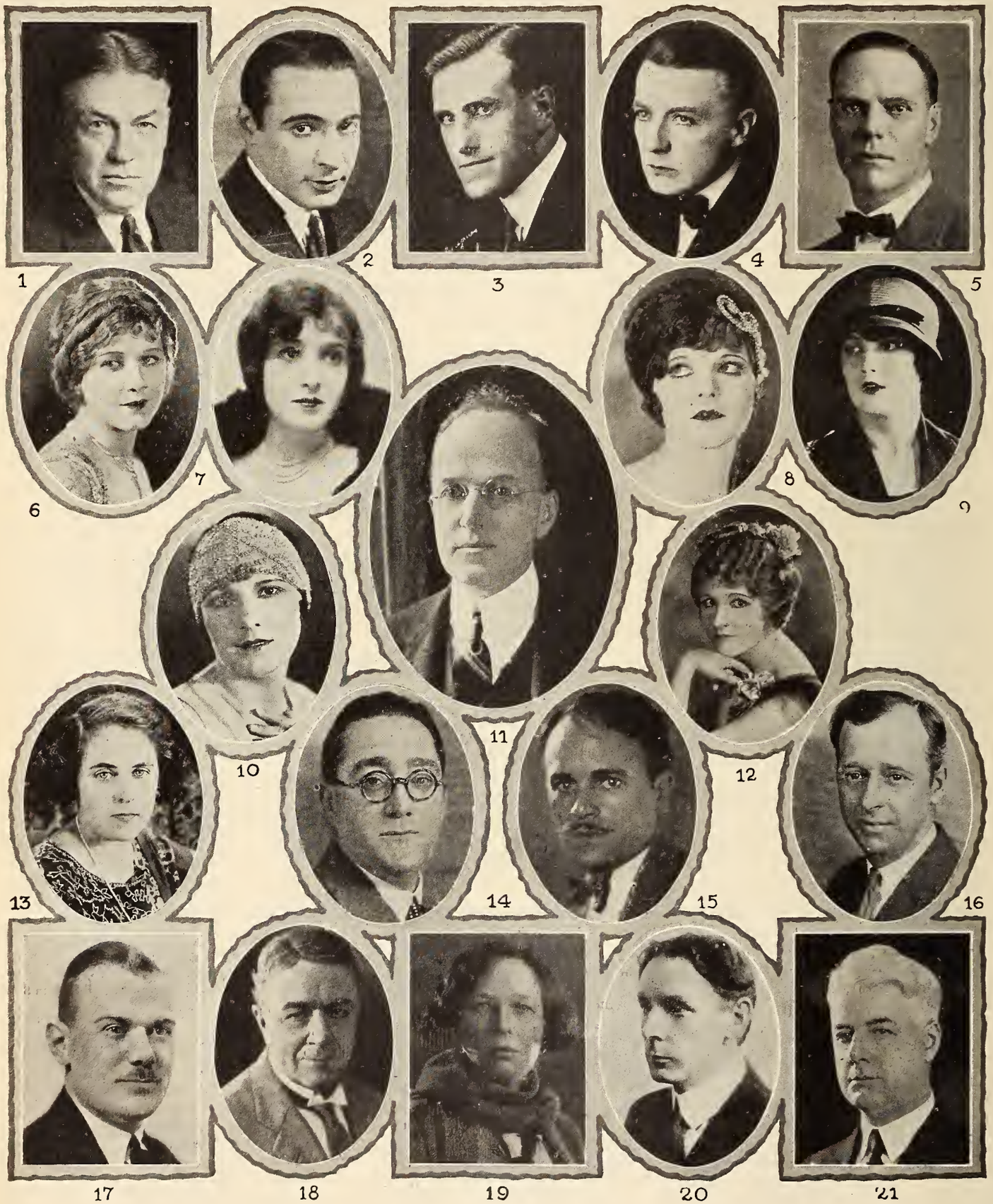
FOX SELLS DENVER HOUSE TO COLONIAL

The Fox Film Corporation sold the Strand Theatre of Denver, Colo., to the Colonial Amusement Company, who will operate it as a first-run picture house for independent productions. Mr. J. B. Melton, president of the Colonial and director of another Denver theatre of the same name, will manage the Strand. A Vitagraph feature, "The Beloved Brute" is announced as the opening attraction.

Film Merger Denied

New York has been buzzing with the news that the Producers Distributing Corporation would join hands with Warner Brothers and immediately start building and leasing theatres throughout the United States. The merger, it was reported, had for its chief aim the production of more first run pictures. It added that Jeremiah Milbank of Wall Street was back of the move.

Both offices of the two producing organizations flatly denied the report, explaining it was absolutely without foundation and no move had been made or considered to give rise to the report. Vice-president Flinn of the Producers Distributing Corporation mor as false.



Producers Distributing Corporation has been Somewhat revamped by its combine with C. B. DeMille. Here's how they line-up now.

1—Raymond Pawley, *1st V. P. and Treas.*; 2—Rod La Rocque; 3—Charles J. Giegerich, *Pub. Director*; 4-Clive Brook; 5—John C. Flinn, *V. P.*; 6—Lillian Rich; 7—Florence Vidor; 8—Vera Reynolds; 9—Barbara Bedford; 10—Leatrice Joy; 11—F. C. Munroe, *President*; 12—Julia Faye; 13—Bradley King; 14—Paul Iribe; 15—Bertram Millhauser; 16—Frank Urson; 17—Geo. W. Harvey, *Ad. Mgr.*; 18—Robert Edeson; 19—Beulah Marie Dix; 20—Joseph O'Sullivan; 21—Paul C. Mooney, *V. P.*

Some of the personal staff which Mr. De Mille brought with him to Producers Distributing Corporation. Left to right: Barrett C. Kiesling; L. M. Goodstadt; Jeanie MacPherson; Mitchell Leisen; Mrs. E. K. Adams. All of them have been associated with the director for years.

De Mille's New $10,000,000 Company A Big Addition to Industry

Affiliation With Producers Distributing Corporation Will Control Ince Studios and Stars

PERSISTENT rumors linking Cecil B. DeMille and Producers Distributing Corporation were finally set at rest Saturday when the biggest deal of the industry in years was concluded. The transaction disclosed the formation of a ten million dollar company, the affiliation of a long list of leading players, authors, directors and scenario writers, the taking over of the Thos. H. Ince Studios at Culver City and the linking of DeMille, with Producers Distributing Corporation on a scale that is writing a new chapter into the history of the Motion Picture industry.

The new corporation, with papers filed in Delaware, will be known as The Cinema Corporation of America with a capitalization of Ten Million Dollars. This company will acquire the DeMille producing organization with the big Thos. H. Ince Studio at Culver City, which will be known hereafter as the DeMille Studio, and will take over the property and interests of the Producers Distributing Corporation with its twenty-seven branches and foreign connections.

Pledges Independence

In announcing his affiliation with the Producers Distributing Corporation Mr. DeMille pledged independence to the industry. He said:

"Because I feel that absolutely untrammelled competition is necessary for the greatest future of motion pictures, I have gone into this new alliance pledged to keep the film field wide open;—pledged to give full and complete support to all independent thinkers whose efforts are not receiving proper presentation to the public under present conditions.

"In merging my production activities with a young, live, going company, I feel that I have entered a greater field of service to the public than any in which I have so far operated. Our plans contemplate making this organization a truly competitive factor, able to stand parallel, financially and artistically, and in every other way, with the biggest in the industry, and make definite advance towards the goal of better pictures."

Cecil B. De Mille, internationally known motion picture director, who recently deserted the Famous Players-Lasky organization and joined Producers Distributing.

Did We Guess Right?

EXHIBITORS TRADE REVIEW, in its issue of Jan. 31, 1925, was the first trade publication to make the following prediction:

Cecil De Mille will sign with P. D. C. for a series of ten pictures.

Two will be under his own direction.

The other eight will be under his own supervision.

Four of these will star Leatrice Joy, and the others Rod La Rocque.

De Mille will "buy in" on P. D. C.

P. D. C. and De Mille will purchase the old Thos. H. Ince studios.

Did we hit the nail on the head?

Famous Director Pledges Support to Independent Forces and Will Keep Film Field Open

Stars and Supporting Players

Mr. DeMille will start out in the new corporation with an excellent background of individual stellar attractions, foremost of which will be Leatrice Joy, Rod La Rocque and Florence Vidor. Miss Vidor has starred successfully for some time. Miss Joy and Mr. La Rocque are the latest DeMille players to graduate to stardom. Miss Joy in her initial starring pictures, "Changing Husbands" and "The Dressmaker from Paris," has more than redeemed the promise shown by her in such Cecil B. DeMille successes as "Manslaughter," "Triumph," "Saturday Night" and "The Ten Commandments."

Rod LaRocque, in "The Ten Commandments," established himself as a consumate artist and he has enlarged his hold on the public since that picture with splendid performances in

"Feet of Clay," "The Golden Bed," "The Code of the Sea" and "Forbidden Paradise."

The productions of the DeMille Studio will have the immediate services of a group of supporting artists including Vera Reynolds, Lillian Rich, Julia Faye, Clive Brook, Barbara Bedford and Robert Edeson, together with such eminent writers and directors as Jeanie MacPherson author of "The Ten Commandments," Beulah Marie Dix and Bertram Millhouser, Bradley King, scenarist of "Anna Christie," Olga Printzlau, Frank Urson, Paul Iribe and others of importance whose deals are approaching the point of signature.

Developing New Stars

Mr. DeMille announces that he will organize at once a stock company similar to the famous "Lasky stock" which he organized ten years ago and from which he developed such stars as Gloria Swanson, Thomas Meighan, the late Wallace Reid, Bebe Daniels, Agnes Ayres, Leatrice Joy and Rod La Rocque. This company will supply players for both the Cecil B. DeMille and Christie-Hollywood Studios, providing special opportunities for the development of young players.

Producing headquarters of the new corporation will be at Culver City, California. In addition to two or three pictures to be personally directed by Mr. DeMille each year, he will supervise between ten and twenty others. In addition to the DeMille productions, the company will continue to distribute the productions of Hunt Stromberg, whose stars are Priscilla Dean and Harry Carey;—Al and Charles Christie; producers of "Charley's Aunt" with Syd Chaplin, and other farce features; and the Belasco production "Friendly Enemies" starring Weber and Fields.

Independent Releases

Commenting on the future program, Mr. DeMille said: "We will shortly announce a number of productions from big independent players and producers who have been attracted by our plans but whose names cannot yet be announced. The soundness of the policy to encourage film independence has already been, and will continue to be, a magnet for those really big screen people who desire a more adequate outlet for new, interesting and startling ideas."

Strong Financial Backing

The officers of the Producers Distributing Corporation: F. C. Munroe, president; Raymond Pawley, vice-president and treasurer; Paul C. Mooney and John C, Flinn, vice-presidents, will continue in charge of the company augmented by Mr. DeMille and his associates, and the increased interest in the company's affairs by a strong financial group of which Jeremiah Milbank of New York is prominent.

The Motion Picture Capital Corporation, the finance corporation which is already financing the output of twenty or more independent producers for a half dozen different releasing organizations, has made contracts with the Cinema Corporation of America under which it will cooperate in the financing of a several million dollar program of pictures during the coming five years.

The Motion Picture Capital Corporation was organized in 1923 by Frank R. Wilson, now its president, who has associated in the enterprise a strong group of downtown capitalists.

Wide Open Competition

In behalf of Producers Corporation the following statement was made by F. C. Munroe, president:

"Since the present Producers Distributing Corporation was organized a year ago it has been our aim to gather to ourselves some outstanding figure of the industry who would attract capital and secure support for our desire to maintain for the theatre-owners of the world a healthy and normal condition of wide-open competition. Cecil De Mille exceeded our fondest hopes. He was not only willing to accept our original program but to carry it much further, to become an equal partner with us in building this idea and ideal into a thing which would benefit not only the commercial side of the industry, but more important, the artistic side;—the side which will make more valuable and uplifting to the adults and children of America the stories they see flashed on 20,000 screens."

Constructive Production Policy

That the new alliance will bring into being a number of strongly constructive production policies was stated by John C. Flinn, vice-president of Producers Distributing Corporation, who said:

"Cecil DeMille was the last thing we needed to lead the way in the vitally important struggle for a continuation of independent thought on the screen. With him we will be able to build for the future as well as adequately supply the present. No one exceeds in ability to pick and encourage talent than the man who developed as stars Gloria Swanson, Thomas Meighan, the late Wallace Reid, Agnes Ayres, Bebe Daniels, Jack Holt, Leatrice Joy and Rod La Rocque. His genius in that direction will have a special outlet through the medium of the stock company which will contract players for use by either the Cecil DeMille studios or the Hollywood-Christie studios. This stock company will be similar to the famous Lasky stock company which Cecil DeMille organized over ten years ago and which has been the source of more outstanding stars than have been developed through any other single channel. Through the two-studio stock company, we will be able to keep a fine group of real artists continuously busy exclusively in the productions we release."

Producers and Stars to Meet At Society Picture Carnival

Film Industry to Be Well Represented at Gala Event With Screen Celebrities as Guests of Honor

THE motion picture industry will be fully represented at the Second Annual Society Motion Picture Carnival which will be held at the Plaza Hotel Thursday, February 19th, under the auspices of the Film Bureau for the benefit of several charitable organizations. Not only will the honor guests comprise the leading motion picture stars of the industry now in the East but most of the prominent motion picture organizations are working hand in hand with well known society leaders in making the Carnival this year one of the most colorful and novel events of the season.

The stars of the screen who have accepted invitations to be guests at the Carnival are Gloria Swanson and her new husband, the Marquis de la Falaise, Lillian Gish, Thomas Meighan, Bebe Daniels, Tom Mix, Lewis Stone, Mary Hay, Richard Barthelmess, George Arliss, Holbrook Blinn, Milton Sills, Theodore Roberts, Glenn Hunter, Edith Wynn Matthison, Mrs. Mary Shaw and Mrs. Marguerite Harrison, the only white woman seen in the motion picture production "Grass," the remarkable Persian epic "Covered Wagon," which will officially open the Carnival at nine o'clock. These stars will be entertained preceding the Carnival at a dinner given in their honor in the private dining room of the Colony Club with prominent society men and women on the reception committee of the Carnival as their guests and hostesses.

Among the interesting features of the evening will be a tango dance exhibition in which popular debutantes and dancing men of the season will take part.

Among the motion picture companies who have purchased boxes for the affair are Mr. Jesse Lasky, of Famous Players-Lasky, and Mr. John C. Flinn, of the Producers Distributing Corporation. For the accommodation of those who have no boxes and desire to congregate between dances, tables for four, six or eight will be placed in the foyers and will be reserved at one dollar per person. Other motion picture companies cooperating with the Film Bureau for the Carnival are the Universal Picture Corp., Distinctive Pictures Corp., the Chronicles of America, Pathe, Goldwyn-Cosmopolitan, Associated Exhibitors and the Committee on Public Relations.

Reverting to Advertising

A PRODUCER—independent, of course—embarrassed me considerably one day last week by insisting on having an answer to a particularly difficult question:

"Why do independent producers continue to make pictures?"

A question like that doesn't call for a direct answer if a direct answer can be avoided.

"I have assumed," I evaded, "that some of them, at least, are in the business because they are making money."

"Tom Ince is dead," was the heated comeback. "He knew how to do it. A few others think they do. And the rest of us know we don't know. We keep on, but why?

"I'll tell you why. Because there are a lot of fellows in New York that know how to out-talk us, to out-sell us, to out-guess us. They come out where we are busy making pictures, thinking about our own troubles, and they turn a battery of commercial tricks loose on us, knowing perfectly well what rotten business men we are. They dine with us and play with us until we are sufficiently off our guard and then slip over a trick contract that looks as if it ought to make us a lot of money. And we go on making pictures, happy in the belief that we are getting rich, until we discover that the whole thing was comedy hokum and that money is the one thing we don't get. And then we go on, living on hope, until some other fellow comes along with a new line of talk and a new trick contract and we fall for the same thing again.

"As I see it, the whole rotten situation in which we find ourselves today is the result of one fact: The distributors are business men; we producers are not. I don't blame them. If I were in their place I would play the game the way they do, as long as the producers were willing to let me. But from my point of view as a producer it seems about time for us to commercialize a little, to quit dealing in rosy futures and get down to some sort of basis that will get our money back for us after we have invested it in production."

The day after this conversation occurred I had a chance to repeat it to another producer. His remarks were not entirely suitable for publication. What he said, in expurgated form, was this:

"It isn't a question of trick contracts at all. It isn't a question of out-sharping anybody. I can always hire a good lawyer to protect me on my contracts and to see that I don't have anything put over on me in an open trade. If anything is put over, it's my fault and I haven't any basis for a whine about it. My troubles as a producer are chargeable to just one thing: I have lost my voice. There was a time when I had a voice. I had it in that I had control over the advertising of my product to the exhibitor. When I permitted that control to be taken away from me—which was entirely my fault—I allowed myself to be disarmed. Along with the other producers, I permitted a trade practice to develop which has left me virtually defenseless. When I finish making a picture I lose control over it. I am in the position of the fruit-grower who ships his fruit to market on a consignment basis. Sometimes the money he gets for it is sufficient to pay the freight and sometimes it isn't.

"If I had retained control of the advertising of my pictures—not the imaginary control that I am sometimes supposed to have, but real control which would enable me to put some genuine force behind my pictures when they go out to market—I would not be a man without a voice today. I would be able to put on my productions the emphasis that would stamp them as mine. I would be a power in the business instead of the operator of an unknown picture factory. And my name would carry weight with the entire trade, whereas today it means nothing at all."

I asked a third producer's views.

"They are both right to a considerable extent," he said. "Personally I have no kick on the treatment I am receiving. But it is a fact that if I were deprived of my present arrangements for distribution, there are only two concerns with which I could hope to do business on a basis that would enable me to carry on. If neither of those two happened to be in position to take on my product it would be the part of wisdom to shut the studio down and quit. You must bear in mind the fact that I can't meet the competition of the under-a-hat fellows who have no overhead. I am running a manufacturing plant. I can not afford to indulge in gambling risks. I am getting a square deal, all right, but that's because I am dealing with people who are disposed to give me a square deal. not because I have the power to demand it. Yes, along with the rest of the independent producers, I have lost my voice."

These producers realize the power of trade advertising. They realize it the more keenly because they have been deprived of it. They know that tremendous sums of money which are being spent under the guise of "advertising," duly charged as such, are building them no good will.

The producer who is operating on such a basis has to face the disagreeable fact that every picture he makes is a separate and distinct business enterprise. No voice, no good will, no trade standing, no assurance of the future.

And in the face of this situation. many men in high places in the world of distribution are saying that their trade advertising is too costly, that they are spending too much money, that they don't need to tell the exhibitor so much about the product they are handling.

All of which, perhaps, proves nothing. Or, possibly, that this *is* a peculiar business, comparable with none other under the sun.

Yet there is one little thought that shines out rather clearly. The ultimate fate of this business and of everyone in it rests with the exhibitor. He writes the ultimate ticket. And no one is ever going to get him altogether under control. So the earning and holding of his good will is worth a considerable price, even if it does have to be charged to the advertising account.

Willard C. Howe

Next Week: Growing Big vs. Staying Big

The Pessimist's Window

THERE is one thing about the A. M. P. A. dinner which gives us a chill, rather than a thrill. That name, "Naked Truth." It seems to us that, in consideration of the extent to which Truth, in this world of sorrows, is mildly to grossly unpleasant, Truth should never be naked. In fact, if we had our way, we would insist that Truth always be clad in the latest Paris modes. And yet, on reference to a current issue of "La Vie Parisienne," that wouldn't do either. For it would be a matter of getting back to nakedness again.

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Our fears were groundless, however. If the truth came out at all, it was in very pleasant form. Harry Reichenbach saw to it. Harry knows that good exploitation must have a pleasant flavor.

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Everyone at the affair last Saturday night had a good time, seemingly. Even the Warner brothers. All of them. At least all who were present. Probably they weren't all there, since there were only 950 guests. And the "presentation" of a Warner picture, as arranged by the entertainment committee, made it appear that there were approximately that number of Warners.

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Will Hays wasn't present. So he missed seeing himself in action, cleaning up the business.

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There were enough stars to provide plenty of illumination. Some of them seemed a little diffident, for stars. But not all. Johnny Hines, for example, showed what a seasoned trouper can do, impromptu, and added considerably to his laurels.

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A picture was the feature of the entertainment. It had many points of appeal, although we could not endorse it as suitable for family trade in a high-grade neighborhood house. It contained many heartrending situations, relieved however, by brilliant bursts of comedy. Had it been properly exploited it would have grossed satisfactorily.

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Sid Grauman did not arrive to stage the show, which was unfortunate and disappointing. But there will be another year.

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Dr. Hugo Risenfeld's combined orchestras provided music worth going far to hear. Someone said there were 180 pieces. We counted until we got as far as the harp and someone distracted our attention. So the 180 will have to go unchallenged, although the aggregation looked twice that big.

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Altogether it was a good party and we hope to see 949 of the same people at next year's affair. The committee has our permission to forget the fellow who bawled "louder" at regular three-minute intervals during the show. Or to provide him with a suitable gag.

The long-awaited showing of "The Lost World", which opened at Tremont Temple, Boston, last week and in the Astor Theatre, New York, last Sunday evening, was one of the outstanding events of the season. This picture, based on the Conan Doyle story of an isolated plateau in South America tenanted by a select collection of prehistoric animals, is an outstanding novelty that ought to break box-office records in many theatres. It has been more than six years in the making. The problem of animating the prehistoric reptiles was one that called for a tremendous amount of patience and experiment. It has been done most effectively, for which credit is due Watterson Rothacker, and the result is enough to keep any normal audience on the edges of its seats. The picture does not rest merely on this novelty feature, however. It has been handled in such a way as to yield a well-balanced result with a full measure of thrills.

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"The Epic of Mount Everest," the film made during the course of the recent expedition which almost reached the summit of the highest mountain, was given its first showing in New York this week. After receiving much favorable comment abroad it is brought to this country by J. G. Wainwright, of London, who controls the North American rights.

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The Producers Distributing Corporation-De Mille deal gives rise to considerable talk about the problem of first runs. De Mille believes present conditions can be met without engaging in any extraordinary measures for the securing of first run time. It is not improbable, however, that the new lineup will smoke out some hitherto well-concealed facts as to the extent of theatre ownership and control by the nationals. There are some who scent a real battle in the offing.

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Many offerings heralded as big are keeping New York first-nighters busy. The Fox feature, "The Man Without a Country," based on Edward Everett Hale's story, opened at the Central Theatre this week. Next Sunday night First National will present a new version of "Quo Vadis," starring Emil Jannings, at the Apollo. This is a film produced by the Unione Cinematograph Italiana. The French picture, "The Miracle of the Wolves," is to open shortly at the Criterion, and "Grass," one of Paramount's much discussed importations, is to have its world premiere in connection with the Motion Picture Carnival under the auspices of the Film Mutual Benefit Bureau, at the Hotel Plaza, February 19. It's just one after another.

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Which reminds us that the Motion Picture Carnival is a distinctly important item on the calendar of film affairs. Its proceeds go to five co-operating charities, the Plant, Fruit and Flower Guild, the Orthopedic Ward of Post Graduate Hospital, the Travelers Aid Society, the Dug Out, the Girls' Friendly Society and the Film Mutual Benefit Bureau.

Editorial

Big Possibilities Here

THE outcome of the negotiations between Cecil B. De Mille and Producers Distributing Corporation, as told in detail in this issue, follows closely the lines exclusively predicted by Exhibitors Trade Review in its issue of January 31.

Other plans and projects were laid before De Mille during the time that elapsed between his resignation from Famous and the closing of the deal with P. D. C., but none of them looked so attractive to him as the one he settled on, the obvious reason being that with the studio and distributing facilities now at his disposal, plus adequate financial backing, he will be in a position to embark on a comprehensive program of production that should yield some characteristically outstanding pictures.

As is to be expected, in the present state of this business, Producers Distributing Corporation has been the subject of many and varied rumors, most of which have been obviously without foundation. Such, for example, as one that went the rounds this week providing the details of a contemplated corporative deal between P. D. C. and Warner Brothers to provide first-run outlets for the products of the two firms. This was promptly and forcefully denied. But there is a substantial basis for one rumor about P. D. C.—the rumor that it is going to be a steadily growing factor in the business.

Looking at the whole proposition from the sidelines and giving due weight to the point that a national distributing business is built chiefly on competent personnel backed by adequate capital, Producers Distributing Corporation, with De Mille affiliated, looks like a formidable contender. It has the men and the resources for the conduct of the commercial side of its business. Its executive staff has demonstrated itself as perfectly competent to meet any competitive conditions likely to develop in the market. And to this is now added a producing lineup that ought to assure product of maximum quality and box-office appeal. It is so strongly entrenched in other respects that it ought to be able to find a satisfactory solution of the first-run problem.

The combination has all the earmarks of a happy one with large possibilities.

The Picture's the Thing

IN THE face of the commonly accepted theory that this industry is completely dominated by combinations and throttled by prejudice, it is surprising, to say the least, that foreign product, normally viewed with a considerable degree of hostility predicated on sad experience, is able to come into this country and land squarely at the top.

This seemingly impossible thing has happened recently with a picture of German origin. With several other pictures of foreign origin about to be shown in this country, it may happen again. But, in any event, we have seen a German picture, which some of our best authorities said couldn't be put over in this country, simply because it was German, disprove the whole theory bodily.

Again, we have seen an American picture, made under most difficult conditions at a cost that would have been deemed impossibly low, even for the most modest state-right release, create a furore across the country, arousing that pronounced divergency of opinion that usually assures success.

And we have seen a number of large productions, made in accordance with all the approved formulas, carrying names that are supposed to be box-office magnets, go down to utter defeat.

However much we may devote ourselves to the building of artificial barriers against unwanted competition; however far we may go in the dissemination of theories and prejudices relating to what will and what will not "go over," it seems to be a fairly safe gamble, year in and year out, that anyone who has the right sort of picture, a picture with the commanding appeal, can make a success of it if he uses a little ordinary intelligence in the effort. It has happened, however, in a considerable number of cases that the product, even when possessing the requisite merit, has been very badly brought to market, in which case failure is almost inevitable.

There is a lesson here, not only for the motion picture people of Europe who are seeking to find a place in the American market, but also for some of the loudest complainants about the difficulties of a "closed market." The first step, after all, is to get a picture that is worth marketing.

Letters to the Editor

Vitagraph's Withdrawal from Hays Organization Brings Flood of Comment from Exhibitors and Others— Many Commend Company's Selling Policy

Hays Organization Beneficial

Walter Hays, President, M.P.T.O. of New York, Buffalo.—Undoubtedly the Hays organization has been an influence for good to the entire industry up to the present time. It has succeeded in moulding public opinion favorably toward the picture industry and was brought into existence when this same industry was on trial and when its case looked hopeless.

I do not think the interests of exhibitors will be better served by disorganization. From any point of view, it would be highly beneficial if the producers were solidly organized and the exhibitors likewise, with no producers interested directly or indirectly with the exhibition end of the business. Then we could settle our affairs across the table like business men, but that, at present, is too remote to be even thought of.

However, if the Hays organization develops into an aggregation of powerful producers, mostly controlling larger theatre circuits, the weaker numbers of the organization are foolish to continue to give their support to upbuilding a structure that would eventually crush and absorb them. That situation certainly would not be beneficial to the exhibitor body in general.

For the time being exhibitors would probably benefit by reason of a split among the producers' ranks, providing sufficient inroads were made in the present organization. The history of the picture industry to date, producers and exhibitors, records no permanent organization.

This condition of separate units fighting for existence or annihilation will continue until the day of judgment when by force of circumstances, due to shortsightedness, the absorption process will be complete.

The past year has witnessed a crystallization of these elements, and many more eliminations are under way at this writing, all of which indicates that future harmony is none too bright, and the smaller exhibitors, and many of the bigger ones, will have to look to the strong arm of the law for their protection, failing in which, they will have to be satisfied with the crumbs that are offered them.

M. P. P. D. A. Beneficial

Henry B. Varner, President M. P. T. O. of N. Carolina.—I am glad to say that in my opinion the Hays Organization has been beneficial to the Exhibitors of this Country.

Honorable Will H. Hays, President of the Motion Picture Producers and Distributors Organization, is working conscientiously for the best interest of the people who have employed him. His organization has nothing to do with the exhibitors of this country, except they produce and distribute pictures to the theatre owners. General Hays is a big broad-minded, American citizen, who has vision and clearly understands that "an injury to one, is an injury to all."

Therefore, he's working for the best interest as he sees it, of the entire industry, because he knows that when he is serving the industry best, he is serving the people who pay his salary best.

The condition that exists in the Motion Picture Industry is far from ideal, but I must say that since Mr. Hays became president of the Motion Picture Producers and Distributors of America, conditions have improved in every way beyond the expectations of the most optimistic, and I firmly believe that things would be in even better condition than they are today, if Mr. Hays had had his own way, but he has no doubt been handicapped. But he is making progress, and in my opinion, deserves the support of the well-wishers of the industry.

Will Hays is a good man, and a great leader, and if he doesn't reform this industry, and put it on the right kind of a basis, then I say may the Lord have mercy on it.!

I only wish that the theatre owners of the United States were organized a hundred percent, and had such a leader as General Will H. Hays.

EXHIBITORS here present varied and interesting comment on one of the most important of recent developments in motion picture circles. Their comment is important because, ultimately, the exhibitor's reactions dominate the business. They represent the industry's chief point of contact with the public.

This department provides a forum for the frank and friendly discussion of current developments in the business. If your views are different, put them on paper and send them in.

What do you think?

Echoes From "Crepe Town"

W. E. Tragsdorf, Owner and Mgr., Tragg Theatre, Neillsville, Wisc.—I am situated in what the Film Hounds call a "Crepe Town;" that is, I have the only theatre here, and, in order to place their product, they must offer same at somewhere near what it is worth. In other words, they can not gyp me more than $25.00 for a $7.50 picture.

I try to do business with every Producer, and believe I have showed the product of every producer whether he belonged to the Hay's Organization, or whether he was a Wild Cat State Righter.

My treatment from Vitagraph has been of the best; not only regarding the quality of their product I have shown, but also the price therefor. Furthermore, their price has been fair whether I bought one, five or ten pictures.

Vitagraph furnishes me, gratis, with a trailer on each feature I buy from them. When I sign a Paramount contract I know I am going to get nothing gratis but a good screwing, and they have never failed in that.

In conclusion, I wish to state that I will give Vitagraph every possible break, provided the quality of their pictures, their prices, and the square treatment continues as in the past.

Service Satisfactory

P. W. Quinlin, Ideal Theatre, Chateaugay, N. Y.—I have bought pictures from Vitagraph for a dozen years. I have always received the very best treatment. Their service has always been very satisfactory. Their prices for service have always been on the "Live and Let Live" order. Their features at the present time will compare favorably with any on the market.

More Power to Them!

Geo. Osborne, Prop., New Theatre, Westminster, Md.—Since the days of the Patents Company I have used Vitagraph product. They have in every incident given me the benefit of the doubt. They will hold up shows, switch dates, without question, in fact they have always tried to help the exhibitor make money with their product. The policy of the company has been "Fair Play."

Now as to the product: I will say that the prices have always been right, regardless of the class of the production. Here of late, in its entirety, it is the best on the market.

I am delighted to know there is one company who makes pictures good enough that they will sell on their merit, and will allow the exhibitor to select the pictures he wants, for his patrons, and that the Vitagraph Company does not find it necessary to have the Film Board of Trade force the exhibitor to use pictures that they know will lose him money. More power to Vitagraph.

Policy Builds Good Will

A. Kohn, Mgr., Pastime Theatre, Granville, N. Y.—I feel that if all producing organizations and distributors were anywhere near as fair as I have found Vitagraph to be during all the years I have done business with that concern, there would be considerably less friction and a good deal more harmony and good will existing between such producing and distributing organizations and exhibitors.

As regards Vitagraph's product I think that it averages better than that put out by most exchanges, and I have always been able to purchase same on a "Live and Let Live" basis.

I have nothing but praise for this concern, a thing which unfortunately I cannot say for some of the other exchanges, which are in the Hays organization.

Best Possible Treatment

George C. Starkey, Mgr., McKegs Opera House, Montour Falls, N. Y.—I cannot speak for Vitagraph, except pertaining to my dealings through the Buffalo exchange. Vitagraph, like all other companies, have some pictures which are not extra good while on the other hand they have many that are splendid. As to my treatment from this concern, it has been the best possible. Mr. Anthony is a very fair-minded man and in my dealings with him I have found that he was always willing to meet the exhibitor two-thirds of the way.

I have not played a large number of pictures but in each case the print has been O. K., received my print in plenty of time for showing and as to the price, it was very fair for a town the size of mine.

Exceptionally Courteous Treatment

Edith R. Lawrence, Mgr., Vogue Theatre, Vernal, Utah.—I can unhesitatingly say I was accorded very satisfactory service from the Vitagraph, Salt Lake City exchange, in fact exceptionally courteous treatment in all matters connected with my contract. Their policies were fair and equitable, prices of the "live and let live" variety, and their product a good average.

More Business Promised

J. R. Baxter, Jr., Mgr., Lyceum Theatre, Spring City, Utah.—Vitagraph has treated me fairly, in fact more so than most other exchanges. I will give Vitagraph more business and more consideration in the future. Vitagraph is to be congratulated.

Product Equals Any

J. C. Borden, Mgr. Palace Theatre, Lawrenceville, Ill.—I have dealt with Vitagraph several times, and have found them to be very honest and straightforward in all their dealings: I consider their pictures equal to the product of any company on the market.

In Sympathy

Whitman Bennett, 537 Riverdale ave., Yonkers, N. Y.—I am entirely in sympathy with the action taken by Mr. A. E. Smith.

His reasons seem to have been clearly stated, and I do not se how anybody can amplify them to advantage.

These reasons, moreover' are perfectly well-known to all independent producers and distributors and, in my opinion, it is only a question of time before the other independents now members of the organization retire.

The only wrong in the situation seems to be the fact that various independents, so-called, have thought it worth-while to pretend that they do not understand the actual state of affairs.

An Axe to Grind

F. Wymer Jones, Man. Director, UFA-Films.—Not being conversant with the activities of the Hays Organization, nor fully informed as to the aspiration of this body, I am unable to give a satisfactory opinion.

I am in accord with any organization that stands for the best in films, and any organization truly earnest in its endeavors to improve the status of the motion picture industry should be encouraged.

But the great difficulty seems that each unit making up the Hays Organization has its own axe to grind, and it would take a politician with a super amount of diplomacy to accomplish half what they expect. You cannot please them all.

No Complaint

Mr. H. J. Eagan, Mgr., American Theatre, Wantoma, Wisc.—I have not had very much dealing with Vitagraph but what I have had has been very satisfactory and I have no reason to make any complaint at all with their service.

Service Good

W. H. Hardman, Prop., Royal Theatre, Frankfort, Kansas, Regent Theatre, Blue Rapids, Kansas.—I do not buy very much from Vitagraph, but I have always found them very square. I have had very little trouble. On my last contract they have been fair and service good.

Can Speak Well

E. W. McClelland, Mgr. The Rex Theatre, Gilman City, Missouri.—We can speak well for them. They have always been fair with us, and treated us kindly. We consider Vitagraph O. K.

Many Friends in Indiana

John E. Dowling, Mgr., Ark Theatre, Logansport, Ind.—If all exchanges were as fair as the Vitagraph it would be a blessing to the exhibitor. I have been using their product for the last two years, and I have found out that their pictures pleased my patrons and their service is very prompt, and they were always willing to help you put a feature picture over in the way of furnishing printing, etc. Films always arrived on time from the Chicago exchange, prices very reasonable, and they never crowded you for dates. I have always found them fair in every respect, and I believe they have many friends among the exhibitors of Indiana.

Clean Bill

D. E. Knorr, Mgr., Pergola Theatre, Allentown, Pa.—The Vitagraph people have a clean bill with me, everything open and above board, rating A-1 as far as service is concerned.

Treated Well

R. M. Fletcher, Mgr., Lyric Theatre, Hartington, Neb.—I have always received very good treatment from Vitagraph. Their product is on a par with most companies and their service has been fair.

Prices Reasonable

E. C. Wendel, Mgr., Opera House, Smithland, Ia.—Vitagraph is O. K. Their prices are resonable, their pictures are good and film always in good condition.

Among Most Satisfactory

C. E. Johnson, Mgr., Paramount Theatre, Gibbon, Neb.—The undersigned has dealt with Vitagraph more or less regularly during the past three years, and have played about all of what we consider their best productions. We have found this company among the most satisfactory, as to business methods, (if not the most satisfactory) of the leading distributors, and we have done business with them all.

They have produced many big features during the past two years or so—more than most of the leading concerns. At least this seems to me to be true from the small-town theatre standpoint.

The policy of several other leading producers and distributors in owning "first-run" houses and road-showing their product, (when they have anything worth showing), does not make much of a hit with me, although it is a question whether or not it affects the small-town houses much or not.

You are at liberty to use this as you see fit. No company has any muzzle on us.

Always Treated Fairly

W. E. Elkin, Mgr., Temple Theatre, Aberdeen, Miss.—We have been doing business with Vitagraph for the past five years. I have always been treated very fair. Vitagraph's product for 1923-24 with just one or two exceptions was wonderful. We enjoyed a nice business with a majority of them. We start playing their 1925 product in March and from all reports it looks even better than their 1924's.

I am a strong believer in their policy "Live and Let Live." They have shown us that they don't want it all and we have reciprocated by not taking advantage of them and hammering the price down.

Business Deals Very Pleasant

Paul J. Durbin, Majestic Theatre, Perry, Ill.—Having done a little business with the Vitagraph people I can truthfully say that our business deals were very pleasant. Vitagraph is usually willing to do anything for the exhibitor that he asks of them. They were always anxious to please by giving you a picture you want when you want it. As far as I can find out they will always do their level best to meet you half way and try to be a real friend of the exhibitor.

Kind Treatment

F. N. Harris, Prop., Amuse Theatre, Hart, Mich.—Gents: in answer to yours of the 1-30, I will say that I have had dealings with the Vitagraph Film Exchange for several years and I have always found them square and fair in all dealings.

Vitagraph Policies are all O. K. Productions good. I wish all would get as good pictures.

Best Wishes to Them!

R. P. Barrett, Mgr., Cozy Theatre, Columbia, Mo.—I have had dealings with the Vitagraph exchanges for several years and have always found them to have a very fair and equitable policy of dealing with exhibitors. Their products have not been the best for some time but recent releases have proven that they are "coming back." Always their prices have been right. I mean by that that I have always found them willing to sell to me at a price which left me a chance to make some money. Their service has always been as good as any and better than that given by some other exchanges. My best wishes are with Vitagraph. May they continue to prosper.

Only Words of Praise

M. J. Craig, Prop., Majestic Theatre, Dresden, Ont.—I have nothing but words of praise for this company. I have been doing business with them through their Toronto office for a number of years, but will speak now of my experience during the past two years, as before that time I did very little business with them. I can frankly say they have given me the best service of any exchange I have ever dealt with, advertising always in good condition, shipped at proper time and always with films to save me extra express charges, but if not possible it was sent parcel post at very small cost. prints always O. K. and on time; always willing to change a date for me if I requested same, and the only exchange to supply me with trailers on their features without charge. Their product has been very good and their prices always fair; what more could I wish for? In conclusion I might say if all Vitagraph exchanges are as "square" as Toronto, no exhibitor should have any complaints about Vitagraph.

No Complaints

Wm. A. Clark, Jr., Mgr., Castle Theatre, Havana, Ill.—We will state that we have done a lot of business with the Vitagraph Company through their Chicago exchange and have yet to have a complaint to make. Their policies so far as we are concerned are just and it seems to us that they use every effort to get close to the exhibitor and meet the conditions that confront them. They haven't as yet come to us with a sales proposition that would cause us to close our house or whine our heads off for reductions in order to keep going. Some of the other large cmpanies have.

We often wonder if the New York end of the company knows what a picture is worth to a showhouse in Havana and how some of them so unjustly demand that you take the whole block of 40 to 60 pictures or none, when you know to a certainty that several of them won't suit your patronage. Wouldn't it be a funny wholesale dry-goods house that would say, "buy all this calico before you can have a bolt of silk"? Patronage and locality differ very materially in what a picture will do and a good showman should know or partially know the conditions. The fact that a picture costs a lot of money to produce doesn't necessarily make it a good picture for all showhouses. In fact, the cost of a picture doesn't necessarily give it public appeal. The public often goes wild over a very inexpensive picture.

We find that Vitagraph furnishes a good consistent product and leases it in such a way that you are not badly hurt if the picture doesn't go over with a bang. Then again, every Vitagraph office we have ever dealt with gives you service.

The above experience with the Vitagraph Company is what the exhibitor wants and necessarily their policies must be good.

Courteous and Obliging

Bcon and Prouska, Paramount Theatre, Winterset, Iowa.—Vitagraph, with all due consideration to other film companies, has treated us better than any other company. They are white and square dealing, courteous at all times and obliging.

Furthermore their product is coming to the front and their latest output has merit. Their prices for small towns on this product is right—a thing you cannot say for all film corporations.

Vitagraph has substituted or cancelled pictures contracted for which we thought later advisable not to run. They have proved themselves a worthy organization to us in many ways, even though we used a comparatively small amount of their product.

We have booked and are playing their latest product and are glad to recommend it.

Nothing But Best

W. T. Higgs, Mgr., Unique Theatre, Anita, Ia.—I have always found Vitagraph Inc., very nice in all my dealings with them, and can say nothing but the best for them.

Can Make Money

H. K. Allen, Mgr., American Legion Theatre, Broadlands, Ill.—My little eperience with Vitagraph has been very satisfactory. Their service is good, good prints, good pictures, and they will sell them so a small exhibitor can make money. I have a very friendly feeling for them.

It's Got Him Dizzy

C. C. Dunsmoor, Mgr., Legion Theatre, Marshalltown, Iowa.—You know this picture business has got me dizzy trying to figure out why and what for of all these rumors and changes, but I think that Vitagraph is very wise in taking this stand. Wait until the monopoly is solid enough and they start to set up on the screws then every man that has been in the business and all of his friends are going to start a yelp, and to get even they will start Government investigation laws, and soon get the reformers started and it will be like pushing a snow ball down-hill it will get so big, and government control or spite laws will smother the whole business.

I wish to ask you a question. If a wholesale grocer would start a retail store and under-sell you would you throw your business to him, certainly not, well that applies to the picture business. I am with Vitagraph for everything they make. The situation is quite bad in this state with some producers, who own pictures. The junk they force down some of the exhibitor's throats. And let me say there is a reason they don't want the exhibitor to make money they want to break him then break the next one that takes his place until they have built their Ideal circuit. It is absolutely a crime the number of great pictures produced by Independents that cannot get a first run. Certainly the owner of the house, who happens to be a producer have a perfect right to run their own pictures and break the Independent.

The talent some of those concerns hire could sell ice in Alaska and when these fellows get started you cannot stop them with a mountain.

So I say good luck to Vitagraph. Walk on your own feet quit feeding the trust. The only trouble is that there are not enough strong producers to give the majority of exhibitors confidence, in their being able to get along with out some of the others. I am getting along and intend to keep on getting along I have not run one of their pictures for seven months and never will run one of them.

Put down in blue ink that Vitagraph has always been very very fair and that they absolutely have got the best sixteen pictures ever made for one season by one company.

Optimistic

Sam'l J. Briskin, Banner Productions, Inc., 1540 Broadway, New York.— The position of the independent organizations (which word, incidentally should be changed to dependent), and by independent, we do not mean only the state right organizations, but national organizations who do not have their own theatres and who have not their their own alliances with exhibitors, is indeed precarious.

The writer has always adopted an optimistic mood, instead of the usual pessimistic attitude taken by the average state right and independent organizations. However, we feel that the time has come, to warn the exhibitor, that he must look before he leaps, for fear, that within a very short time, he will not have the opportunity of looking and leaping, for he will be shoved right off. By this statement, we do not mean to throw the entire burden on the exhibitor, but it must be apparent however, to everybody, that we must have assistance in our battle, and in view of the fact that we have, up to this date, and still are assisting the exhibitor, it seems that he is the logical man to look for, to come to our aid at the present time.

We are not asking him to give us something for nothing, but we are asking him to give us as much of a break as he possibly can give us, without injuring his own business. The product of the average independent has always compared favorably, and the prices asked have always been within reason, and it is apparent that unless the exhibitor gives contracts and play dates to the indepedent exchanges, and gives said contracts and play dates in a very short time, the condition of the independent excbange and producer will be a mighty tough one, and will eventually force them out of business, thereby leaving the exhibitor in the clutches of the Big Organizations, and we for one do not hesitate in saying that when that day comes, the exhibitor will pay, and pay heavily.

Many Good Pictures

Frederick C. Hinds, Mgr., The Cresco, Cresco, Iowa.—I am pleased to say that all our dealings with Vitagraph have been pleasant and that I have found them to be the fairest company with which we do business. Now that they are making so many good pictures we have found it possible to use the great majority of their product.

Booked All Product

H. M. Face & Sons, Mgrs., Elmac Theatre, Maple Rapids, Mich.—We are pleased to say that we have run nearly all of Vitagraph's output since we have been in business and have been satisfied.

We recently booked their entire 1925 product, and are not sorry that we did. They have always been very considerate of our welfare, reasonable in rentals and in all ways have demonstrated a disposition to deal fairly with us. This is far more than we could say of some of the exchanges that we have come in contact with. We think that, on the whole, their pictures will compare very favorably with those of any other producer.

We noted with a deal of interest, the step that they have taken in withdrawing from the Hays Organization. We have been wondering just the reason for it, but have faith enough in their ability and integrity to believe that they must have had good reasons for the move. In fact we wonder if such a move on their part does not show a disposition to attempt to right some of the abuses of the old system that appears to antagonize Distributor and Exhibitor. We think, along with hundreds of other Exhibitors, that there is not enough cooperation between these two branches of the business. Only the other day an agent told us to "put the screws to any Distributor any time that we got a chance, as they certainly would to us." That certainly is a wrong idea, and one that will ruin the business if not corrected.

Never Poor Picture

John G. Adams, Prop., Wa-Pa-Co. Theatre, Watervliet, Mich.—I have shown a number of Vitagraph pictures during the year 1924, and never had a poor picture sent me, and the prints were always in good condition, and the rental was always fair, and I made money on all Vitagraph pictures.

I am one-hundred percent for Vitagraph, they always answer my letters promt and my account is kept straight always. Whereas with other exchanges that I deal with I have all kinds of trouble. For instance I have a picture paid for two and three weeks in advance and its not unusual to have the picture come C. O. D. You can't imagine what writing it takes to get this kind of a muddle straightened out.

Again I never book over ten pictures at one time from any one exchange salesman, and that only after dickering with the salesman for an hour or two. The last Vitagraph salesman that came to see me went away within fifteen minutes after I saw him with a contract from me for twenty Vitagraph pictures.

It's a pleasure to deal with their Detroit exchange. Their advertising paper is the best I can buy, and everything is satisfactory.

Could Write Volume

H. D. McChesney, Mgr., Princess Theatre, Crandon, Wisc.—If I were a writer I would or rather could write you a whole volume regarding Vitagraph. Of the fine treatment and service that we have always received from them, they are without doubt the best firm that we have had the pleasure of doing business with, and from every angle from the salesman to the office. And I am only too glad to say a GOOD word for them. One only has to read the Exhibitors' reports in the various trade papers to see that this is a general feeling with the Exhibitors in regard to Vitagraph.

Never a Kick

R. K. Lattin, Strand Theatre, Valparaiso, Neb.—Sirs: Have been doing business with Vitagraph for several years and have never had a kick. They are in my estimation one of the best and squarest concerns we do business with. Their product very good.

Pleasant Experience

Wm. Hoefs, Mgr., Queen Theatre, Ft. Stockton, Texas.—Our experience has been most pleasant with them and we have done business with them for 20 years. We think they can stand on their own footing beyond a doubt, and our opinion is that any business should stand on its own merit, to eliminate tbis terrible graft.

O. K. For Nine Years

Mr. P. G. Held, Mgr., Sterling Theatre, Fairmont, Nebr.—Vitagraph has always treated me on the square, there must be some good reasons for this withdrawal. I have been doing business with Vitagraph 9 years, it always has been satisfactory.

Prints Excellent

H. J. Longacre, Mgr., Howard Theatre, Alexandria, Minn.—Vitagraph has always treated me fine, furnished prints in excelent shape, which many exchanges do not do, and satisfactory product at a reasonable rental.

I cannot say if it is a wise move for Vitagraph to withdraw from Hays Organization. Some serious editorials should be set up stating unless exchanges furnish better prints, the public will sour on attending motion picture theatres.

Lower Prices

W. J. Shoup, Mgr., DeLuxe Theatre, Spearville, Kansas.—The only dealings I have had with Vitagraph have been very satisfactory, not only in quality but also in prices, we have found that their prices have been below other distributors for the same class of features, we will say that we have never enjoyed doing business with any firm more than what business we have done with Vitagraph.

Now Enthusiastic

C. C. Burr., Managing Director, East Coast Films, Inc.—I have not read where Vitagraph has indicated its dissatisfaction with the Hays Association, but I should like very much to know what they said. We are not members of this organization, but I am very much in sympathy with it and in favor of it and believe that it has done a tremendous amount of good for the picture industry as a whole. While I was very skeptical at first, I am enthusiastic now.

Fine to Deal With

Mr. Frank Sabin, Mgr., Majestic Theatre, Films, Inc.—I have not read where Vitagraph pictures, most of them fairly good to extra good. Would use more if exchange were closer. Fine people to deal with, granting any favor one asks. I'm for Vitagraph 100 percent—more power to them.

Always Square

A. C. Betts, Mgr., Powers Theatre, Red Creek, N. Y.—We have found Vitagraph square in our dealings with them, prices fair, film in good condition, and pictures of good drawing power.

We think Vitagraph is working for and with the Exhibitor and we are with them if they continue in the same good will. What we would like to know is why Vitagraph has withdrawn from Hays. There must be a reason.

Highest Regard

I. R. Gavin, Mgr., Hammond Theatre, Hammond, Wisc.—I have only the highest regard for Vitagraph and its policy of fair treatment, as accorded to me from the Minneapolis Exchange. Their dealings are so fair, that if we have a 'friend' among Producers and Distributors, Vitagraph is it. We have booked their 1925 product.

Best of All

Miss Nettie M. Sinderson, Mystic Theatre, Albion, Ind.—Vitagraph's treatment of us has been the best of any exchange we have dealt with and the best pictures for the money. Adv. is only ¾ the price of other exchanges, will furnish a trailer for every picture. If they continue to do as they have been doing, I shall use all their features, have never used their comedies.

Better Than Most

W. I. Pflaum, Mgr., Doric Theatre, Hannah, N. D.—Have had some dealings with Vitagraph last summer and fall.

What I have had with them has been very satisfactory, in fact more so than some of the other companies I have dealt with.

The product I have shown from them has been good, in fact I have shown nothing from them except their big pictures such as "Ninety and Nine," "The Midnight Alarm" and some more such pictures, can't say anything about their program stuff.

Used Good Deal

J A. Housey, Mgr., Calhoun, Mo.—We have used a good deal of the Vitagraph service, and found it good. My dealings with Vitagraph have been very satisfactory.

Theatre Owners Ask For Tax-Free Music

M.P.T.O. Sends Letters to Producers Urging Cue - Sheet Makers to Lift Burdens

COMPLAINING because producers and distributors are unconsciously burdening theatre owners with taxable music, and seeking relief from the imposition of the American Society of Composers, Authors and Publishers, the Motion Picture Theatre Owners of America, sent an appeal to all producing and distributing organizations this week. The letter, signed by M. J. O'Toole, president, points out that there is abundance of tax-free music suited to every possible kind of a production and offers to indicate where this music can be obtained. He says:

"For some time, Motion Picture Theatre Owners have been unfairly burdened with a Music License Tax, imposed upon them through the agents of the American Society of Composers, Authors and Publishers and this situation has been aggravated by the indication of taxable music by the Producers and Distributors in the music cue-sheets accompanying the pictures leased to theatre owners.

"This obliges the Theatre Owners to readjust and rearrange the musical parts of the production, by substituting tax-free music, or suffer prosecution at the hands of the agents of the Music Society if the music arranged by the producer is used.

"There is an abundance of tax-free music suited to every possible kind of filmed production. The Producers and Distributors of pictures can easily adapt this music to the different productions. This will render the rearranging of the music on the part of the Theatre Owners unnecessary and because of the possible greater expertness of studio adjustment will bring the presentation up to a higher standard than would otherwise be the case.

"We feel that you desire to aid the Theatre Owner in this relation as it cannot but be of great advantage to any Producer because of the mutual helpfulness involved which Theatre Owners will fully understand and appreciate.

"Will you therefore instruct the musical directors in your studios to use only tax-free music in the application of musical numbers to pictures and in the preparation of music cue-sheets for the use of theatres. We will be pleased to indicate to you where this tax-free music can be obtained in the event that your musical directors require such information.

"We would appreciate an early reply from you in this connection so that a complete report along this line can be made to our National Board of Directors and all Theatre Owners previous to the holding of the coming annual convention of the Motion Picture Theatre Owners of America.

"Sincerely Yours,
(Signed) M. J. O'TOOLE,
President."

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PERSIAN EPIC TO OPEN SOCIETY CARNIVAL

The world premiere of "Grass," characterized as the Persian epic "Covered Wagon," will be held in the grand ballroom of the Plaza Hotel on Thursday, February 19, through the courtesy of Famous Players-Lasky Corp. The Broadway premiere of this remarkable production is scheduled to take place early in the Spring at the Criterion Theatre.

Prominent motion picture organizations are cooperating with Film Mutual Benefit Bureau, under whose auspices the carnival is held, in making the affair this year one of the most unique and picturesque events of the season. These companies include Metro-Goldwyn, Distinctive Pictures Corp., Universal Picture Corp., Fox Film Corp., the Chronicles of America, Pathe, Goldwyn-Cosmopolitan, Associated Exhibitors, and the Committee on Public Relations.

"QUO VADIS" TO HAVE PREMIERE SUNDAY

Joseph Plunkett, managing director of the Strand Theatre, whose presentation for First National of "The Lost World," at the Astor Theatre, met with enthusiasm, will handle the presentation for that company's "Quo Vadis," opening at the Apollo Theatre on Sunday night, February 15. He has arranged for a novel prologue and has arranged the musical score which will be played by an augmented orchestra.

The Apollo showing of "Quo Vadis" is the American premiere of this new big screen version of Sienkiewicz's novel, and is being preceded by an extensive billing and increased newspaper advertising campaign.

Emil Jannings, noted German character actor who has won new laurels for himself by his acting in "The Last Laugh," acts the part of Nero in "Quo Vadis," and is the featured player in the production.

"Quo Vadis," opens at the Metropolitan Theatre, Atlanta, and at the Roosevelt in Chicago on March 2, and at the Circle in Indianapolis on March 8th.

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DECLARES DIVIDENDS

At a meeting held Wednesday, the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable April 1st, 1925, to stockholders of record at the close of business on March 16th, 1925. The books will not close.

Fort Lee Film Plant Goes Up in Smoke

Distributors Suffer $100,000 Loss as National-Evans Laboratory at Fort Lee Burns

EXPLOSION of an ammonia tank Saturday caused a fire that totally destroyed the plant of the National-Evans Film Laboratories at Fort Lee, N. J., with a loss to distributors and film producers of approximately $100,000. The building was valued at $500,000, covered by insurance.

New York papers heralded the announcement that the loss to independent distributors would total two to three million dollars, but according to Mark M. Dintenfass, head of the plant, this was grossly exaggerated, the loss being suffered chiefly by his firm.

The fire did not prevent the National-Evans Film Laboratories from furnishing service, according to Mr. Dintenfass, as his firm "immediately secured a lease on the Urban plant in Irvington, N. J., and all customers are being served as in the past."

The laboratories represent the recent amalgamation of the Evans Film Manufacturing company and the Nationtl Laboratories owned by Mr. Distenfass. It had been transferred to the old Willett Laboratories' plant at Fort Lee.

Artists Question Radio As An Enemy to Theatre Attendance

New Broadcasters' Union Seeks Exhibitors' Viewpoint and Co-operation to Remedy Any Existing Evils

THE Radio Artists Association of America recently organized to cooperate with all interests affected by the so-called radio menace, seriously question broadcasting as an enemy to motion picture theatre attendance. In a statement to the EXHIBITORS TRADE REVIEW, Don Short, the organization's secretary, says that "at the present time it is the opinion of the executive directors that charges against the radio as hurting theatre attendance are not based on facts.

"There is nothing to actually prove that radio is the cause for the falling off in attendance," says Mr. Short, "if a decline in attendance is an actuality. We believe that the man or woman who sits at home now seven nights a week and listens to radio is the same person who stayed home every night and played the phonograph before radio made its appearance. Before the phonograph he sat before the fire place—and dreamed.

"It is just as absurd to think that people stay at home every night in the week and listen to radio as it is to believe that they went to the theatre every night before radio arrived. Radio will no more replace the motion picture as a means of entertainment than the motion picture has replaced the spoken play. Increased activities in the building of more theatres prove that.

"There is ample room for radio and there is no definite reason to believe that it will crowd out or materially affect other forms of entertainment which have been popular for years.

"However, this organization intends to investigate and attempt to learn first hand if radio is actually hurting picture theatre attendance. If we find the opposite of what we believe to be true, we will cooperate with exhibitors and devise some plan that will prove mutually beneficial to both organizations. There are many ways in which radio broadcasting may benefit and actually increase attendance for motion picture theatres. At least one of these plans is now basically definite, with the cooperation of the theatre owners it may be made to increase the business for exhibitors as well as for those vitally interested in radio.

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POLICE QUELLED "LOST WORLD" JAM

Police reserves had to be called to the Astor Theatre Sunday evening when "The Lost World" was first offered to New Yorkers. So great was the crowd seeking admittance that the lobby was jammed and the house forces could not sway the determination of hundreds wanting to get inside. The crowd outside blocked traffic and the management were compelled to call for the police to quell the near riot.

The lobby was emptied twice, the police ejecting everyone when the house was packed to capacity. Police were stationed at the entrance and prevented further congestion when thousands were attracted by the new attractive exploitation features of the great First National production.

Celebrities "Step Out" at "Naked Truth" Dinner-Ball

A.M.P.A. Stages Annual Number of "Greatest Show On Earth"

TAKE a tip and write in right now for your tickets to The Naked Truth Dinner in 1926. That is the only way to avoid being in the predicament of the frenzied persons who tried in vain to secure their passports at the last minute.

There were only 950 tickets sold for this "brains of the industry" ball which was held at the Hotel Astor on the evening of February 7—and the morning of February 8. However, a count of noses would have revealed 951 celebrities among those present—the odd one being Tammany Young, who crashed the gate disguised as one of the saxaphones in Doctor Reisenfeld's classical jazz orchestra.

Seven in the evening was the mystic hour of assembly. And at seven in the morning most of the crowd began to think about the milk and the newspapers lying outside the apartment door. During the intervening twelve hours every second was crowded with action.

For a starter there was food, and all the fixin's of a real banquet. And right off the reel the entertainment started. There were all sorts of acts and every one of them contained lots of laughs—mostly at the expense of those in the industry.

Harry Reichenbach, the "Silver King" of filmdom, acted as interlocutor of a minstrel show in which a host of "masked marvels" in the form of screen stars graced the stage. One after another they were introduced, removed their disguises, and "did their stuff." Johnny Hines proved himself a real cut-up, and incidentally demonstrated the fact that he will never need a double in a dance act. My, how that boy can step! He surely is "The Crackerjack!"

"Jacky Logan out-Gilda-ed Gilda Grey; Hope Hampton sang; Trini, of the Follies, put on her act—goodness how Spanish that girl is! Flo Brockwell whispered a story to Harry Reinchenbach, who in turn whispered it to the crowd; Clara Kimball Young told another; Richard Dix and Ben Loyn made some "nifties"; so did John Bowers and Dorothy Mackaill; little Ben Alexander explained that Jackie Coogan had stolen his sweetie—and so it went until the stage manager shooed them off stage to make way for other acts.

Then the screen—"The Naked Truth Presents"—and the annual "newsance" reel was projected. Then there was round after round of hilarity among those initiate in deep and devious intricacies of the industry. No one was spared, and there were some awfully "dirty digs" contained in the scrambled titles and the pictures that followed them.

After this, other acts came on, and then as if by magic, the tables were whisked away, carpets disappeared, an orchestra played, and the motion picture industtry stepped out upon the polished floor. Every one was there, and everyone called everyone else by his or her first name. It reminded one of the French *"Liberte, Egalite, Fraternite."*

Encore after encore kept successive orchestras busy, and then to give the laughing dancers a breathing spell, Doctor Reisenfeld, the *maestro,* was introduced with the biggest and greatest classical jazz band ever assembled. The Doctor was at his best and as the magic of his baton brought symphony from the aggregation, the crowd sat in spellbound silence. Just to show what can be done, the famous conductor took the theme of "Little Grey Home in the West," and had it played as it would have been rendered by the great music masters of all time—Lizst, Beethoven, Wagner, Puccini and the rest—ending with the red, white and blue style of music which has made John Philip Sousa famous.

They kept the Doctor working until he must have been actually arm-weary, and when he finally made his escape, other orchestras lined up and again it was a case of "on with the dance."

An interesting sidelight on the sporting spirit of the industry was provided by the presence of several producers whom that very day had sustained staggering losses in the disastrous film fire at Fort Lee. "Were they down-hearted?" Not so that you could notice it, anyway.

There they were gliding over the waxed floor with smiles like tooth-paste advertisements—yet they simply must have been heart-sick at the thought of the mean trick that Fate had played upon them.

And so till dawn—and after—the great ball room was alive with the hum of conversation and the shuffle of dancing feet. Then bit by bit the crowd thinned out. Only the old guard remained. They might die dancing—but they'd never quit. But in the end they too succumbed—and eventually the "brains of the industry" and their guests were presumably tucked away for the day—resting up for Monday morning and another year of toil in the interests of filmdom.

Yes, it was "the greatest show on earth"—bigger and better than ever before. You don't want to miss it next year. So you'd really better make your reservations right now.

* * *

GLEN HUNTER SIGNS WITH UNIVERSAL

Glen Hunter, stage and screen star, has been signed to make a picture for the Universal Pictures Corporation, it was announced this week at the Universal home office. The popular young star who created the title role of "Merton of the Movies," both on stage and screen, has been engaged to play the leading role in the picture Universal is to make in the East.

Contrary to previous announcements, it has been definitely learned that the picture is to be an adaptation of Hugh McNair Kahler's *Saturday Evening Post* story, "Once a Peddler." This name, however, is due to be changed.

Also, early reports that Universal would occupy space in the Cosmopolitan studios in New York City, have been superseded by the definite information that the Universal unit will do its work in the Fox Studios, Tenth Avenue and Fifty-fifth Street, New York City.

William Nigh will direct "Once a Peddler." So far, no further cast selections have been made. It was thought a week or so ago that Prince Youcca Troubetskoy, recently engaged by Universal for picture work, would be used in this picture, but it has developed that there is no suitable role in it for him. He is going to Universal City instead.

Niblo Denies Labor Troubles in Italy

Was Misquoted Says "Ben Hur" Director On Leaving For Coast

STATING that he was misquoted on his return last week from Rome, Fred Niblo, director-general in charge of Metro-Goldwyn-Mayer's "Ben Hur," the world's greatest motion picture, on leaving New York for California, two days after his return to New York on the Berengaria, emphatically denied that there had been any difficulty with the Fascisti government of Italy or any other political party, or that there had been labor troubles of any sort.

" The Italian government gave us every cooperation," Mr. Niblo said. "Even the King of Italy granted us the use of his villa Bobloi in Florence for certain scenes in 'Ben Hur.' That doesn't look as though there were any troube in that direction, does it?

"As a matter of fact, the statement attributed to me that difficulties with the political situation and labor troubles hindered our work on 'Ben Hur,' is quite the opposite of the true situation, and is an injustice to the government officials who gave us cooperation in every way and to the thousands of Italian artisans and extras who put their heart and soul into the picture.

"Without their whole-hearted cooperation, we could never have accomplished what we did. Naturally there were some difficulties that we ran up against in the eight months that we were in Rome, such as unfavorable weather conditions, and illness sometimes. But that is to be expected in producing any picture, much less the biggest motion picture undertaking that was ever attempted. Such things happen in Hollywood or New York or Rome, are bound to happen anywhere; they are anticipated.

"On the other hand, there is not another place in the world that we could have secured the 30,000 extras used in 'Ben Hur' as easily, and handled them as efficiently, as we succeeded in doing in Rome. It would have been an impossible task to get together a hundred galleys in New York or in Hollywood as economically, and without difficulty, as we got them in Rome."

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COLLEEN MOORE IS "WAMPAS" WINNER

At the annual Wampas frolic and ball held in Los Angeles, Thursday, Feb. 5, Colleen Moore was pronounced the "baby" star of the screen for having made the greatest record in art and popularity during the last four years. She was awarded the thousand dollar trophy as an honor considered the greatest in film circles.

Miss Moore is now engaged in the making of "The Desert Flower."

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UNIVERSAL DIRECTOR GETS 8-POUND "GIFT"

Julius Levy, one of three executive directors for Universal, in charge of the Eastern studios, received an eight-pound gift this week which, he says, "made a lifetime impression" upon him.

Studio attaches agreed the director was certainly "lucky."

And all, because his wife presented him with a bouncing baby girl. She weighed exactly eight pounds. "Doing nicely," announces Mr. Levy, "but too young to be interviewed for a while," he smiled.

"Don Q" to Surpass "Thief of Bagdad"

Douglas Fairbanks Elaborates His Plans and Will Make Spectacular Production

DOUGLAS FAIRBANKS has stepped from the land of fantasy back to the realm of realism for his new picture, "Don Q," which is based on the novel, "Don Q's Love Story," by K. and Hesketh Prichard. The new Fairbanks story has no relation whatever to Cervante's celebrated tale "Don Quixote," as many people are inclined to believe. "From the standpoint of costly production," says Mr. Fairbanks, "this picture is very apt to more than rival 'The Thief of Bagdad.' Whatever dissimilarity there is will lie in the type of story rather than the cost of production. Our interpretation of the Arabian Nights story was the visualization of our dreams—of that which never was and never could be true. This story, on the other hand, brings us back to the land of possibilities of things that are. We will present a very human story, one that we feel will be very picturesque and appealing. The Prichard novel which forms the basis of our story, has in it all the elements for the greatest romantic melodrama ever screened."

While "Don Q" will be less fantastic than Doug's last screen offering, it nevertheless will be just as spectacular and the production will be on fully as expensive and stupendous a scale as was "The Thief of Bagdad."

Doug performs many spectacular stunts in the new picture, and accomplishing no end of seemingly impossible feats with a muleteer's whip. This,in fact, is his chief weapon and with it he disarms and defeats his enemies.

Manuel de Los Rios, famous bull fighter of Seville, is teaching Doug the fine points of the famous Spanish sport, thus enabling him to overcome a bull which runs wild in the streets of the Andalusian town where much of the action of the play occurs. Arrangements are now being made to import two bulls from Mexico City. These animals have been bred especially for work in the bull ring at the Mexican capital, and will be shipped by train direct to Los Angeles.

All of the sets for the picture have been designed by Francisc Cugat of Barcelona, who holds an enviable reputation as one of Spain's foremost artists. If plans now under consideration are carried through, many of the exteriors will be made in Spain, especially in Madrid, and the picturesque province of Andalusia.

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NEW INDIANAPOLIS FILM BOARD ELECTED

Harry J. Bailey, manager of the office of the Fox Film Corporation, was elected president of the Indianapolis Film Board of Trade for 1925, succeeding W. W. Willman, of Metro-Goldwyn. Floyd Brown, of First National, was elected vice-president, and Williston, of Producers, treasurer. Miss Helen Brown was re-eected secretary for a third time.

The board of trade elected Mr. Willman, E. P. Pickler of Warner Bros., and William Esch of Universal, as members of the board of arbitration to represent the film exchanges. Exhibitors to serve on this board are chosen by the Motion Picture Theatre Owners of Indiana.

These men are interested in the success of Douglas Fairbanks' "Don Q," now in the making. From left to right they are, Tex Reed; Douglas Fairbanks; Director Donald Crisp; "Chuck" Lewis; Robert Fairbanks, a brother, and Edward M. Langley.

U. A. EXECUTIVES RETURN TO AMERICA

Joseph M. Schenck, recently elected Chairman of the Board of Directors of United Artists Corporation, and Arthur W. Kelly, second vice president of United Artists returned to the States on the Mauretania, Friday (Feb. 13) from Europe.

Mr. Schenck and Mr. Kelly, have been in Europe for more than two months, and have made a complete tour of Great Britain and Continental Europe, visiting all of the Branch offices controlled by United Artists Corporation.

While in Europe Mr. Schenck and Mr Kelly were royally entertained by numberless exhibitor organizations, and it gave these executives a first hand opportunity of telling the European exhibitors what policies United Artists would adhere to in the future.

Says Opposition Is Being Battered Down

C. C. PETTIJOHN, counsel of the Hays organization, while stopping in Kansas City on his way to New York from the coast, said to an EXHIBITORS TRADE REVIEW reporter:

"The former antagonism which existed toward the screen rapidly is disappearing. Now, it seems to be only a question of satisfying the public demand and everything will be harmonious enough. Take 'The Covered Wagon,' 'The Ten Commandments' and other big productions; those are the films which are battering down opposition. In religion, drama and comedy the public is being given what it wants in films. As a result, satisfaction is beginning to reign."

Censorship Repeal Slated for Defeat

New York Republicans Oppose Measure and Threaten Rigid Substitute

WHETHER or not the censorship repeal bill, introduced in the New York State Legislature last week by Assemblyman Frederick L. Hackenburg, is the one which will have the wholehearted endorsement of the Hays' national organization, as well as the New York State M. P. T. O., is a matter which is causing discussion at the State Capitol in Albany this week. When Walter Hays, of Buffalo, president of the New York State M. P. T. O., met with the Albany Zone Committee, some time ago, he made the assertion that whatever censorship repeal bill was introduced this year, it would first have the approval of both the national and the state associations and would be acceptable to exhibitors generally.

Lieutenant-Governor Seymour Lomwan, when asked the other day, for an expression on the probable chances of censorship being abolished in New York State, replied:

"The law was placed on the statute books by the Republicans, and under the circumstances, it is hardly likely we would become the instruments to take it off. If we do, we will surely pass the Davison bill, which would place in the penal law very rigid provisions regulating motion picture exhibits. I feel that the motion picture interests would prefer the present law to that."

Thus far, Assemblyman Davison has not introduced any censorship repeal bill, but it is a well known fact that he has already discussed the matter with party leaders and may do so almost any time.

The bill allowing unaccompanied children to visit motion picture theatres under certain prescribed regulations, is also to be introduced in the New York state Legislature, although up to the present time there have been no indications as to just exactly what this will provide or who will introduce it.

Vitagraph's Million Dollar "Fire" Reveals Old Wall Street Trick

A MILLION dollar bonfire was held at the Vitagraph studios in Brooklyn this week which was an echo of the advent of Benjamin M. Hampton, a former magazine publisher into motion pictures and a cancelled contract with Mary Pickford at a salary of $1,000 a day or $365,000 a year.

The announcement of the payment of this bond issue by Vitagraph follows on the heels of the withdrawal of Vitagraph from the Motion Picture Producers & Distributors of America, Inc., of which Will H. Hays, former Postmaster of the United States, is the head. Vitagraph in its withdrawal announced that it was not satisfied with the efforts of this organization to bring about justice for the independent producers and the public within the motion picture industry.

The celebration was held at the studios by President Albert E. Smith and his associates in Vitagraph, John B. Rock, A. Victor Smith and members of the Vitagraph sales force, in commemoration of the twenty-eighth anniversary of the formation of Vitagraph by Albert E. Smith, J. Stuart Blackton and the late William T. Rock, father of John B. Rock. When he had burned the million dollars in cancelled bonds, President Smith threw light for the first time on one of those amazing deals wherein Wall Street financiers have tried to gain control of the biggest legitimate motion picture business in the world with a contract for the services of Mary Pickford as the bait.

In 1916 Mr. Hampton proposed a financial scheme to Mr. Smith which involved a $50,000,000 capitalization for Vitagraph. Mr. Hampton named his financial backers who were prominent men in Wall Street banking circles and showed Mr. Smith a copy of a contract entered into between Mary Pickford and Hampton and his group of bankers by which Pickford was to appear for a year in their productions and which carried an option on her services for two years thereafter. Her salary was placed at $7,000 a week. Vitagraph, which in its twenty-eight years of picture producing had made most of the prominent stars of the screen of today, accepted the management of Mary Pickford, at that time the biggest money draw in pictures. When the tentative plans for the new corporation were signed and agreed to, Mr. Smith carried out his word and expanded production activities, literally burning up a million dollars in undertaking extensive contracts with motion picture directors and stars.

A short time later, out of the clear sky, came the notification by Mr. Hampton to Mr. Smith that the financial group had cancelled their contract with Mary Pickford. The reason for this was never given and has not been disclosed to this day, much to the regret of Albert E. Smith and Benjamin A. Smith the deal fell through.

Mr. Smith then began negotiations with Miss Pickford for her to come under his management and increased the offer in salary to $10,000 a week. This was the first half million dollar salary ever offered a motion picture star.

At that time Lottie Pickford was the proud mother of a baby girl and a boy had arrived in my family. Mrs. Albert E. Smith and Lottie Pickford were friends and each took pardonable pride in telling the other about the pranks of the two babies. When Mr. Smith and Mary Pickford met to discuss the new contract, Mary asked, before the contract was signed, "When am I to see that new boy of yours?" to which Mr. Smith, absent-mindedly replied, "Just as soon as we finish our business." Then said Mary, "I shall never see him."

Mary Pickford left and the president of Vitagraph and the most famous girl star never met again.

On the heels of this and already saddled with a $1,000,000 bond issue which Vitagraph had assumed in order to expand to carry on the expected capitalization of $50,000,000, Ben Hampton and his group of financiers withdrew.

New Pictures On Broadway

"THE LOST WORLD," a First National production, at Astor Theatre, with Bessie Loe, Lloyd Hughes and Wallace Beery.

"CHARLEY'S AUNT," Producers Distributing Corporation feature, with Sidney Chaplin, at the Colony.

"THE GREAT DIVIDE," a Metro feature, with Alice Terry, Conway Tearle and Wallace Beery, at the Capitol.

"AS MAN DESIRES," a First National production with Viola Dana and Milton Sills, at the Mark Strand.

"THE GOLDEN BED," Cecil de Mille's latest Paramount feature at The Broadway.

"CHU CHIN CHOW," an English picture at the Piccadilly, with Betty Blythe.

"PAMPERED YOUTH," a Vitagraph feature production at the Rialto, with Ben Alexander, Alice Calhoun and Charlotte Merriam.

"COMING THROUGH," a Paramount picture at the Rivoli, with Thomas Meighan and Lila Lee.

PETTIJOHN REPLIES TO K. C. QUERY

"What do I think of Vitagraph breaking away from the Motion Picture Producers and Distribtors of America, Inc.?" asked C. C. Pettijohn, general counsel of the Hays organization, who was in Kansas City to attend a meeting of the M. P. T. O. of Kansas-Missouri. "I have only this to say, nothing more: Vitagraph withdrew in 1922, but came back in. Now that organization has resigned for the second time. Our association started out with nine members. Now we have twenty-six. Only two members beside Vitagraph ever have withdrawn—Select and Preferred. Isn't that enough to say?"

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"SPEED" ARRIVES IN N.Y.

Messrs Davis and Briskin of Banner Productions, Inc., announce the completion of their sixth production on their independent schedule of eight, and the arrival of the print in New York City from the Coast where it was made by Director Ed. LeSaint. The title of the production is "Speed," from the story of the same name which appeared in the *Saturday Evening Post*. The author is Grace Sartwell Mason.

The picture has an all-star cast, consisting of Betty Blythe, Pauline Garon, Robert Ellis, William V. Mong, Arthur Rankin and Eddie Phillips. It is a Ben Verschieser production.

Exhibitors All Set for Newark "Hop"

Extensive Plans For Banquet Promise Big Time for Theatre Owners

THE dinner to R. F. Woodhull, former president of the Motion Picture Theatre owners of New Jersey, at the Robert Treat Hotel, Newark, N. J., on National Inauguration Day, is being advertised and exploited with all the lavishness accompanying a world premiere of a big motion picture creation.

One hundred foot trailers for motion picture theatres throughout the State also direct attention to the ball. The Newark newspapers will carry display ads and readers; theatres will use de luxe trailers; theatres of all types will contain advertising for the ball; thousands of windows will display half window cards while the billboards will be called upon to capacity to herald the dual event of March 4th. At a meeting of the Essex County Theatre Owners, held last week, reports were received from the heads of the various committees, indicating widespread enthusiasm.

The committee in charge of entertainment has provided exceptionally fine music for dancing; headline vaudeville acts from the big circuits, and stage and screen stars from Greater New York and Newark theatres, will be present. Seats for the banquet, limited to 200, have been over-subscribed many times. The committee in charge has explained that this is to be a one hundred percent theatre owner banquet, which distinguishes it from the public ball, open to 2,500. The Essex County Theatre Owners group has subscribed for 600 tickets to the ball.

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U. A. TO OPEN SALT LAKE BRANCH

United Artists will in the immediate future open an exchange in Salt Lake City, Utah, with Carl Stern, former manager of Metro-Goldwyn in Seattle, for its manager. This is but one step in the campaign for intensive distribution which has been launched by this organization. Heretofore, the territory which will now be served out of Salt Lake was supplied from such distances as to make a prohibitive charge to many small town exhibitors, thus limiting the distribution of the U. A. Productions. Under the new arrangement, every United Artists picture will be available for every town.

The territory will be arranged as follows: The Seattle offices will turn over all of Montana with the exception of three counties in the northwest part of the state. Denver relinquishes Idaho, and Utah will be served from its home center, whereas shipments have formerly been made out of Los Angeles. Mr. Stern left early in the week for San Francisco, driving down. He will meet District Manager Kenneth Hodkinson, going on to Los Angeles and returning to Salt Lake to open the new branch.

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MARJORIE DAW LEAVES

Marjorie Daw completed her lead in "Haunted Hands" and immediately boarded the "Twentieth Century Limited" for Hollywood.

Two days after returning to the U. S. she was working at the Vitagraph studios and then followed in "One Way Street" for the First National.

Miss Daw's hurried departure now is to accept tempting offers awaiting her in California.

PRODUCTION HIGHLIGHTS

FLORA FINCH, one of the most popular character players of the screen, has been added to the cast of "The Midnight Girl," Lila Lee's latest vehicle, which will be released as the sixth of the famous Chadwick Nine. Miss Finch's role is typical of the eccentric character parts for which she is noted, and it is said to provide this comedienne an unusual opportunity to display her varied talents.

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IRVIN WILLET and sixty members of the Paramount company engaged to take part in the making of "The Air Mail," arrived in Reno, Nevada. Many of the biggest scenes in "The Air Mail," both on land and in the air, will be shot at Reno, the Government cooperating in the use of the landing field and government airplane hangers located there.

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"BEYOND THE BORDER" the first picture in the new Harry Carey series being produced by Hunt Stromberg for release through Producers Distributing Corporation, was completed this week and casting of the second picture, "Silent Salverson" was started with the signing of Trilby Clark as Carey's newest leading lady.

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CHARLES VON EANGER, who is contract cameraman for Warner Bros., is turning the camera for Ernst Lubitsch's new Warner Bros.' picture now in production for which no title has been selected. Von Eanger has been off the Warner lot for sometime having been loaned to Universal for "The Phantom of the Opera" and to Lasky for "Forbidden Paradise" with Pola Negri.

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JOHN FRANCIS DILLON has just completed "One Way Street," at the Biograph Studios in New York City. In this picture Anna Q. Nillson and Ben Lyon are featured, while Marjorie Daw is seen in an important role. She is the Flapper while Ben is "He Who Gets Flapped." At least that is what John Dillon told us on our last visit to the studio. Rumor has it that Mr. Dillon will next direct "Uriah's Son," with Ben Lyon.

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ALAN CROSLAND, now under contract to Famous Players-Lasky and soon to become by choice a free-lance director, was one of the original motion picture press agents. He began his film career with the old Edison Film company as publicity representative, leaving a job as a reporter for the New York Globe. He reformed, however, and became casting director, and from that graduated to a full-fledged director.

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"BAD COMPANY" the St. Regis picture starring Madge Kennedy and Conway Tearle, will be released by Associated Exhibitors the week of January 15.

This is the initial production to be made by the new St. Regis organization, and it was directed by E. H. Griffith, the camera work being done by Marcel Picard and Walter Arthur. The script is the work of George V. Hobart and Arthur Hoerl.

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GEORGE WALSH, the new star of the Chadwick Pictures Corporation, arrived in California last week and is now busily engaged with preliminary arrangements for the making of "American Pluck," the first of a series of romantic, comedy dramas he will make for this company. "American Pluck" which is from an original story especially written for the star, will be similar in type to the kind of action pictures which first established him among the leading male stars of the screen. The cast, which will include several well-known players, will be announced shortly. Edmund Lawrence will direct "American Pluck."

Erich von Stroheim, who is directing "The Merry Widow" at the Metro-Goldwyn-Mayer studio, rehearsing sequence with Tully Marshall the new character actor.

ORVILLE CALDWELL has been signed to play the leading male role in "Sackcloth and Scarlet," Henry King's production of the George Gibb's story in which Alice Terry plays the female lead. His most recent screen production was "Daughters of the Night," an Elmer Clifton production.

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RUDOLPH VALENTINO added two more beauties to his cast for "Cobra," the first independent Ritz-Carlton starring vehicle. The latest two to join him are Eileen Percy and Lasky Winters.

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"DRUCILLA WITH A MILLION" is the title of Associated Art Corporation's second picture. The negative is completed and work on the third picture is to start this week.

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"IDAHO," the C. W. Patton new serial for Pathe release, starring Lilian Rich was finished and is now having the finishing touches added. Miss Rich will take a short rest at Del Monte before doing another picture.

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CORRINNE GRIFFITH PRODUCTIONS announce an agreement entered into whereby Al Santell will direct Miss Griffith in her forthcoming production "The National Anthem," a First National release.

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JAYDEE WILLIAMS, president of Ritz-Carlton Pictures, announced in Hollywood that he had signed Henry King, feature director, to produce two specials for the company. Mr. King will start in as soon as he completes the two pictures he is now making for Robert Kane for Paramount release.

Josef von Sternberg, who directed the recent production "Salvation Hunters" which United Artists is handling, enjoys his Packard car for viewing country scenery.

PAT O'MALLEY will be co-starred with Laura La Plante in "The Teaser" which will enter production shortly at Universal City, under the direction of William A. Seiter. Hedda Hopper will also have an important role in the cast.

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EDMUND LOWE, Fox star, has temporarily become a film cutter. He is aiding in the editing of his latest play, "Once in a Lifetime," which he recently completed. It is Lowe's fifth picture for Fox.

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"STOP FLIRTING," the new Al Christie feature comedy, went into production this week, directed by Scott Sidney who recently directed the big special "Charley's Aunt," which is now causing great talk on Broadway.

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JOHNNY HINES and his complete supporting cast, who have been in sunny Miami making "The Cracker Jack," threw a bomb into the unemployed situation last week, when the casting director requested the local Chamber of Commerce and Y. M. C. A. to furnish them with eleven hundred extras to appear in several scenes of "The Cracker Jack." These extras were used as the revolutionary peon army in the picture and did nobly. Both Miami organizations were under the impression that some insane person had put in the request, but after proper verification, the entire "army" was furnished.

* * *

WILFRED NOY has completed the cutting and editing of "The Fast Pace," which he recently made at the Jackson Studios in New York City for Howard Esterbrook. He has been made an offer to return to England to make a series of three pictures, but because of current offers here, he will not accept a foreign engagement.

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WARNER BROTHERS announce the title of their third Lubitsch production now well under way at Hollywood, is "Kiss Me Again." The scenes are laid in Paris and in it the director takes the eternal triangle and handles it in a humorous vein. Marie Prevost, who is playing the lead, is said to have an unusually fine part.

TOM BUCKINGHAM has completed "Forbidden Cargo," the fourth Evelyn Brent production for Film Booking Offices. It is a sea story by Fred Kennedy Myton and concerns the romance and adventures of a girl who captains a rum-running ship in the South Atlantic. The company recently returned from Balboa and other west coast resorts where the sea action was filmed. Others in the cast are Robert Ellis and Boris Karloff.

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"RE-CREATION OF BRIAN KENT," the third picture of the Harold Bell Wright series, arrived in New York, according to Irving M. Lesser of Principal Pictures Corporation. Prints have been delivered to all the exchanges. Sam Wood directed the picture which is headed by Kenneth Harlan and Helene Chadwick.

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NAZIMÓVA, opening a run at the California Theatre, Los Angeles, in "The Redeeming Sin," the J. Stuart Blackton production which is her first starring vehicle under the Vitagraph banner, was declared by Pacific coast newspaper critics as having attained heights of artistry she had never reached before.

* * *

"THE RAG MAN," a comedy written by Willard Mack, starring Jackie Coogan, has been booked for the Orpheum theatre, Chicago, for a run immeditely following Chicago, for a run immediately following offices announce. It is also reported that the Coogans have engaged Willard Mack to write Jackie's next picture.

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"THE COAST PATROL," produced by I. J. "Bud" Barsky, Independent producer and distributor, is now in the cutting room. It will star Kenneth McDonald.

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"MOCK MARRIAGES," C. Gardner Sullivan's second production for the F. B. O. Company, will have two more previews to complete the editing of the feature. Under Sullivan's system of editing, his productions are previewed three times in different theatres, and brought down in three editings from the original cut to the final number of reels.

"The Bridge of Sighs" which Warner Brothers hold out as one of their greatest feature productions, offers some rare scenes and surprising revelations in the elaborate settings which form the background of the play's many exciting moments.

ALAN CROSLAND has set the limit of two picture a year for himself. Upon the expiration of his contract with the Famous Players-Lasky, he plans to become a free lance director.

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FORREST STANLEY, who made an enviable mark for himself as Brandon, in "When Knighthood Was in Flower," has the leading role of Modoc Bill Robley, in "Beauty and the Bad Man," Frank Woods' screen version of Peter B. Kyne's magazine story, "Cornflower Cassie's Concert."

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JACK FORD, whose success, "The Iron Horse," is well-known, has been given the directorial megaphone for the production of "Once to Every Man," at the William Fox studios. George O'Brien has the lead.

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HOLMES HERBERT is portraying the character of Greenough, in the Metro-Goldwyn production, "A Man's World," under the direction of Frank Borzage. This character was one of the big hits in Zoe Atkin's stage version, "Daddy's Gone A-Hunting," from which the film was adapted. Other members of the cast include Alice Joyce, Percy Marmont, Helene D'Algy, Ford Sterling, Virginia Marshall and Martha Mattox.

Hollywood Close-Ups

Hollywood is asking: "Who will Wampas the next parade?"

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But New York shouts back: "Oh, 'Naked Truth' must prevail!"

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Zane Grey is possibly the most popular author in Hollywood just now in the point of number of his stories being filmed.

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Harry Beaumont, Warner Brothers' director, says that sex appeal titles are not necessary to success. He points out that the most successful pictures on record have been strongly lacking in suggestive titles and were sought by most producers.

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An entire city has been constructed at the California Studios, in Hollywood, complete from the city hall to the public library. The city contains a business street about the length of a city block, and is used for western border towns, and typical "Main Streets" with little transformation. The studio is rented to Jesse Goldburg, Harry J. Brown and others who specialize in "thrillers."

* * *

A confirmed bachelor is becoming Hollywood's greatest exponent of the comedy-drama of married life. He is Hobart Henley, not married, yet hailed by critics as the keenest director of plots which get their idea from differences of husbands and wives. "Sinners In Silk" started his series of this sort. Next came "So this is Marriage" and "Nothing to Wear."

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One of the interesting sidelights on the forthcoming hegira of the ten stars who leave Hollywood on February 15 for a tour of the principal cities of the United States, is the fact that the girls in the party will serve as Style Ambassadors for Hollywood. All the girls who are going on this trip are extending themselves in the acquisition of clothes they will wear. Kathryn McGuire, who will be among the number says that "after all, Paris no longer sets the styles, but Hollywood."

Floods Close Theatres

Business among exhibitors in Florida has taken a sudden drop. Not because pictures have ceased to draw, but because Florida is short of gondolas to bring patrons to the shows.

Recent floods have inundated the streets of many towns to such an extent that seats in several theatres were floating. As a result, many exhibitors have closed their doors until the water recedes.

At the Glades Theatre, Moore Haven, Fla., the manager was compelled to row a boat to his playhouse.

THEATRE DEBTS FORCE AUCTION

The magnificent State Theatre in Schenectady, N. Y., operated during the past two years by Farash Theatres, Inc., operating two other houses in that city, will be sold at public auction at the court house there on March 11. It is said that judgments against the house aggregate $315,000. The house was built about two years ago, and seats about 2,500 persons. It cost in the neighborhood of $500,000.

Milwaukee Convention to Air Motion Picture Industry

Plans Perfected to Make Event International Clearing House for Exchanging Ideas and Adjusting Disputes

PREPARATIONS for the coming sixth annual convention of the Motion Picture Theatre Owners of America in Milwaukee, Wis., May 12th, 13th and 14th, next, were given great impetus this week when the special committee on transportation was formed and held its first meeting in the National Headquarters in New York City.

Assurances have been received from the Passenger Associations that fare and one-half will give them first class passage to and from the convention and other considerations such as special cars attached to the Twentieth Century Limited and other equally acceptable trains east and west of Chicago will be included. This means that these trains will go direct to Milwaukee without change at Chicago.

The special cars will be so arranged that at convenient junction points these will be attached to the fast express trains in question making it entirely practicable for Theatre Owners to travel together over almost the entire route where they can discuss convention and trade problems as well as fraternize generally.

Several special cars have already been ordered to accommodate the New York City Theatre Owners and those at adjacent points going to the convention.

It was arranged to have representatives of all of the trunk line roads at the Auditorium in Milwaukee during the entire time of the convention so as to make every necessary arrangements for all Theatre Owners for the return trip, such as the validation of the half fare return coupons, pullman accommodations and other helpful moves.

THE Motion Picture Theatre Owners of Wisconsin and those in Milwaukee especially have made complete local transportation and other arrangements. These include trips of every conceivable form on land and water with associated entertainments.

The special National Transportation committee will hold regular meetings at National Headquarters and complete the details covering the entire Nation and Canada and the rates and other special information will be made available for all Theatre Owners in both countries within a short time.

The Motion Picture Theatre Owners of America, through its president, M. J. O'Toole, issued the following statements to exhibitors relative to the convention:

"So many important changes have occured in the Motion Picture Industry with others of even greater moment impending that the coming sixth annual convention of the Motion Picture Owners of America at Milwaukee, promises to become a big international clearing house where all the greater problems of the Industry will be discussed.

"In this way only, is it possible for the many diverging views and phases now so prevalent in the Producing and Distributing Divisions and of such real importance to the Exhibitor, to be fairly presented, the relative consequence of each indicated and conclusions reached which will entirely safeguard the interests of the Theatre Owners.

"Interest centers in the forced separation of the Producing and Distributing factors whose interests clashed because Producers owning theatres put the economic pressure against independent producers. While there were some questions still of common interest, these were rapidly becoming less apparent as the bigger drive for an absolute control of the business tended to inevitably force the independents out of the field. The latter found that mutual phases were disappearing and they were forced to part company with those whose obvious purpose was to crush them in a business way, go the route alone or seek new alliances which would guarantee more real protection.

"In every move of this character, the Theatre Owner has a vital interest. As the independent Producer is forced from the field, the Producer-owned Theatre circuits extend and enter into more direct and ruinous competition with the independent Theatre Owner.

"This makes the clearing house necessary and fortunately for the industry, the convention of the Motion Picture Theatre Owners of America in Milwaukee comes along at the opportune time to focus attention on these questions and enable all interested to arrive at conclusions which will prevent further injustice and if possible make future business affairs in the Industry mutual.

Southwest Exhibitors Battle To Abolish State Censorship

THE M. P. T. O., Kansas and Missouri no longer has the slightest doubt as to its attitude regarding the battle in Kansas to abolish the state censor board, as provided in a bill before the state legislature. C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, Inc., attended to that at a meeting of the exhibitors in Kansas City last week. Prior to Mr. Pettijohn's talk sentiment among theatre owners was split, many of them fearing probable city censor boards, which would follow in the wake of abolishing the state board.

"Don't let your own sentiment in the matter fool you," said Mr. Pettijohn. "You may think that an avalanche of city censor boards would be worse than the present state board, with which, I understand, you have been able to co-operate with to a certain extent. Mark my word, you will not be troubled by city censors. True enough, muncipalities legally could create censor boards by ordinances, but they would be vastly different and less harmful boards than the state body, due to the fact that the state boards are purely political organs and look at films through political eyes, to say nothing of the useless expense they represent.

"Let me tell you something; on February 1, two years ago, eighteen state legislators introduced censor bills, none of which passed. This year only one state has a censor bill pending—Oklahoma—while two states, New York and Kansas, have bills to abolish the censor boards. You can confer with a city censor board any day, but it takes an intermission of two years to confer with a state legislature. Don't let this chance slip away from you. As long as the public is given the kind of pictures it wants, as is being done more and more each month, how long will city censors last? You can answer that question yourself."

So, as a result of Mr. Pettijohn's talk, the association moved to battle to the last ditch for the removal of the board. Representatives of the association left Wednesday night for Topeka, Kas., the state capitol, in the interest of supporting the bill to repeal the board.

With Mr. Pettijohn, who is on his way back to New York from the West Coast, were B. T. Woodle, Australian representative for the producers, who is returning to America for a short time, and Bert New, Middle Western representative, with headquarters in Indianapolis. The party remained in Kansas City three days.

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"SPECIAL" DRAWS 1000 CHILDREN

Baltimore exhibitors have successfully demonstrated that performances given especially for children boost box-office receipts among grown-ups. At the Metropolitan Theatre recently a special attraction was given for children exclusively under the auspices of the Vassar club, and more than 1,000 youngsters crowded in to see Mary Pickford in "Pollyanna."

The show was given in the morning at a reduced price and the publicity the children gave it packed the theatre every evening.

"Class System" Is Urged by Exhibitor

Says Theatre Owners Should Be Classified According to Size of Houses

IRWIN MOELLER, an exhibitor of Creve Coeur, Mo., takes exception to one manager's recent statement in the EXHIBITORS TRADE REVIEW, and urges a class system for rating theatre owners according to the size of their theatres, admission price charged and attractions played. He writes:

"In the January 24, 1925 issue of the EXHIBITORS TRADE REVIEW, on page 14, was an account of an Exhibitor and Exhibitor Organizations. You solicited answers on whether he is right or wrong, and I am submitting my view.

"When "Bill" (the exhibitor as you named him) said that he was through with Exhibitor Organizations, he made a mistake. Instead, he should have advocated the class system, as was outlined in the January 24th issue, on page nine.

"Each of these classes will decide on matters which confront them in their class of business. These classes should hold their conventions separately. Exhibitors all over America, interested in organization, should be classed according to an agreed upon "classification table" which is to be based upon the size and seating capacity of a theatre, admission price charged, size of orchestra, and on the service rendered by that theatre with regard to receiving and entertaining the public with extra attractions, etc. Classes A, B, C and D, should be combined under a national organization, this to be effected by a board of nine men, two elected from each class by the vote of each class, and one to be chosen by the eight men representing the classes, from any of these classes. This man should serve as president of the Board.

"Each class having questions which must be solved and could not be solved by the district convention should send them to their representatives in the Board. If it is just a class question, the two men and the president of the board will decide the question. If it is a question concerning two or three classes, those classes and the President will decide, and if it concerns all the classes, the nine men will decide the question. Exhibitors will have to continue to hold district conventions;—but in classes.

"*Organization* and *cooperation,* two words so common, are the two words alone which will help the exhibitor to better entertain the pub.ic and to please them, and this will have a pleasing effect on the box-office receipts.

"The exhibitor who was disgusted with exhibitor organizations also said that it would take one good man away from his business. It will take more for a short time. Suppose the M. P. T. O. of A. would elect five competent men to draw up a table which will define the classes, and these men should be paid a certain amount for drawing up this table by the M. P. T. O. of A. Classes should then be organized and representatives elected. The nine men composing the National Board could be salared men, each class paying its own representatives, and the president of the board to be paid by all four classes contributing equal amounts to his salary. What do other exhibitors think of this?"

Sam Woods' daughter, Gloria, tells her Dad how she enjoyed Harold Bell Wright's story, "The Recreation of Brian Kent," which he directed for Principal.

When Marcus Loew visited the Metro-Goldwyn Pictures Studio, Graumann, Conrad Nagel, Irving Thalberg, Harry Rapf, John Gilbert, Robert Z. Leonard, Marguerite de la Motte and the two Jackie Coogans were there to give him the glad hands.

Bill Would Limit Front Row Seats

New Hampshire Introduces a Measure to Regulate Distance of Screen from Seats

IF A NEW bill just introduced into the New Hampshire legislature becomes a law, theatre managers must eliminate front row seats and place the first row back far enough so it will not injure their patrons' eyes.

The measure is sponsored by a legislator who says that "too many patrons of theatres are compelled to watch photoplays within a few feet of the screen, and this is bad for the eyes." It provides that screens must be placed so many feet ahead of front rows and must be maintained there at all times.

Exhibitors declare that if such a bill becomes effective they will be compelled to reduce their seating capacity and suffer a loss.

The theatre owners of the state are thinking of sending a delegation to the state capitol opposing the measure which appears certain of passage unless vigorously protested. The legislator who introduced the bill has the petitions of thousands of his constituents to show that the public wants its screens farther away from first row seats, many of them saying they gave up attending picture shows because only front row seats were available and they nearly ruined their eyes.

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EXHIBITORS START ST. JOSEPH "DRIVE"

St. Joseph, Mo., a city of 100,000 population, the third largest city in Missouri, was the first point of conquest on the schedule of C. E. Cook, business manager of the M. P. T. O. of Kansas and Missouri, in the membership drive now under way. As a result of hs efforts exhibitors of that city will meet, 100 percent strong, Tuesday night at the Robideaux hotel, St. Joseph, with President R. R. Biechele and vice president James W. Watson of the exhibitors' organization for the purpose of cementing exhibitors of that city with the interstate organization.

It also is expected that a city association may be formed in St. Joseph, to operate in conjunction with the parent body. St. Joseph long has been without organization. The exhibitors who will attend the meeting:

Barney Dubinsky, Tootle Theatre; E. H. Reinke, Colonial and Orpheum Theatres; M. W. William, Electric Theatre; Mrs. F. Wertenburger, Empress Theatre; M. F. Meade, Olive Theatre; John Egli, Hickory Theatre; G. E. Montrey, Park Theatre; Roy Spurlock, Star and Nickle Theatres; W. Lench, Jr., Savoy Theatre; Edward Peabody, Penn and Palace Theatres.

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NIAGARA HOUSE GOES TO MORITZ

Allan S. Moritz, former manager of the Buffalo Paramount exchange, and more recently associated with Preferred Pictures, Universal in New England, and Metro-Goldwyn in Buffalo, has leased the Lumberg Theatre in Niagara Falls for a term of years from A. M. Atlas. Mr. Moritz took possession February 1. Mr. Atlas bought the Lumberg Theatre property several years ago and his son, Marvin, has been managing the house. In addition to pictures, Mr. Moritz plans to offer high-class music acts. The first attraction under the Moritz regime was Rudolph Valentino in "A Sainted Devil," which was put on with an elaborate prologue.

Union Would Lower Theatre Wage Scale

New Organization Suggests Special Prices for Exhibitors Who Need It

A NEW national organization was incorporated last week under the laws of New York under the title, National Theatrical Federate Union, Inc., an amalgamation mainly of musicians, stage hands and picture operators. About 300 applications are before its board for membership. The new organization sets out with a determination to create a new wage scale that will meet with the approval with theatre owners in all parts of the country, and to make special rates to exhibitors who are having a hard time making ends meet by paying excessive wage scales to musicians and operators.

The idea back of the plan is to obtain temporary employment for men at a lower wage until a permanent position can be found for them. Another purpose of the organization is to avoid imposing fines upon members.

Officials of the new union announce that they consider it an imposition to compel picture theatre owners and others to pay large salaries when their business cannot afford it. It is to adjust this inequality, that the new organization seeks to find a receptive place among theatre owners.

On the other hand, the officials also state it is not their intention to slash wage scales, because a great many theatres of New York and other cities are paying prices below the scale anyway. In such cases it seeks to establish wage scales that such managers are actually paying and not endanger its members with fines for cutting prices.

Headquarters of the union have been established at 729 Knickerbocker Bldg., 152 West 42nd street, New York. The organization is making arrangements to make its activities national in scope.

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STATE FEARS TO PASS SALES TAX LAW

"The North Carolina legislature is afraid of a sales tax," declared one leading member of General Assembly recently, "and I don't believe there is a chance for any such measure getting serious consideration at this session."

He went on to explain that the public of his state would not stand for a sales tax, just a year after many of the obnoxious nuisance taxes had been lifted by the government. That other sources had to be tapped to take care of a large deficit in the state treasury.

So while such a measure will undoubtedly be introduced, theatre owners of the State do not believe it will travel very far, and that therefore, they are safe for another two years at least, against attempt to shoulder an administration tax on them similar to the ten percent tax in force in the sister state of South Carolina.

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EXHIBITORS VISIT K. C.

Among the out-of-town exhibitors in the Kansas City market last week were: Sam Blair, Majestic, Bellville, Kas.; Oscar Reinke, Orpheum, St. Joseph, Mo.; Willard Frazier, Paola, Kas.; C. E. Montrey, Park, St. Joseph, Mo.; Frank Long, Olive, St. Joseph, Mo.; R. B. Thompson, Auditorium, Excelsior Springs, Mo.; C. P. Rogers, Whiteway, Concordia, Kas.; F. G. Weary, Farris, Richmond, Mo.; S. C. Andrews, Gem, Olathe, Kas.; Charles Sears, Star, Nevada, Mo.

A spectacular scene from "Quo Vadis," a First National production, adapted from the famous novel of the same name. Emil Jannings has the leading role in this picture which opens next week at the Apollo Theatre, New York.

Albany Exchange Issues "Don'ts"

To Improve Service and Eliminate Misunderstanding, Exhibitors Are Given Suggestions

THE Albany Film Board of Trade has just come out with a series of excellent "don'ts" for the 400 or more exhibitors in northern and central New York, served by the exchanges of that city, but the rules are fully as applicable to all exhibitors. These "don'ts" as sent out during the past week, by the Film Board of Trade from Albany, follow:

"Don't fail to report to the exchange any film received in poor condition. It will prevent some other exhibitor from receiving the same sort of service. Do this by wire before your show and not after running same.

"Don't fail to report any film received with parts removed. The Albany Film Board of Trade desires to give exhibitors complete subjects.

"Don't hesitate to call the attention of the exchange to any way in which your service may be improved. Above everything else we desire to give you good service.

"Don't let a representative of any company promise you anything that is not a part of the written contract. If he can promise it, he can put it in the conract. Protect yourself. Your contract is the only thing that will hold in court or with th arbitraion board.

"Don't believe any manager of salesman who tells you otherwise. All contracts specifically state 'no verbal agreements,' or words to that effect.

"Don't hold over film without the consent of the exchange. You may cause some other exhibitor to miss out as well as to cause yourself considerable expense.

"Don't fail to have a separate contract for every run in every theatre provided you have more than one house. You will very often save yourself trouble by so doing.

"Don't fail to study the terms of the uniform contract. Ignorance is no excuse for violation."

Mary Philbin is indeed a charming and demure figure in "The Phantom of The Opera," one of the most ambitious and successful Universal pictures to date.

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FORMER TENT SHOW SOLD FOR $375,000

In May, 1906, following the San Francisco fire, The Wigwam tent show opened in the Mission District of the California city. Its business grew. In 1912 the cornerstone of a theatre to replace the tent was laid by Mayor Rolph. It opened as a theatre in July, 1913, by Joseph Bauer and his associates who saw a future for the playhouse that used a tent as a start.

Recently the same theatre was sold to a syndicate comprising the Golden State Theatre and Realty Corporation for $375,000.

The Wigwam will continue as a motion picture house as before, under the new management of Maurice Klein, one of the new owners.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

"LET WOMEN ALONE" THROBS WITH THRILLS

Lively Melo Good Attraction for Neighborhood and Smaller Houses

"LET WOMEN ALONE." Producers Distributing Corp. Photoplay. Adapted from Viola Brothers Shore's Story, "On the Shelf." Director, Paul Powell. Length, 5,620 Feet.

CAST AND SYNOPSIS

Tom Benham ..... Pat O'Malley
Beth Wylie ..... Wanda Hawley
Captain Bulliwinkle ..... Wallace Beery
Ma Benham ..... Ethel Wales
John Gordon ..... J. Farrell MacDonald
Jim Wylie ..... Harris Gordon
Jean Wylie ..... Betty Jane Snowden

The police are after Jim Wylie, who frames up a scheme whereby he is supposed to have died, his wife, Beth, believing in the imposition. Beth quarrels with her wealthy uncle, opens a decorating store and falls in love with Tom Benham. Tom's mother is mistaken by Beth for a woman she expects to employ and the old lady carries out the deception. Uncle Gordon determines to stop Beth's expected marriage to Tom and tries to blackmail Gordon, is defeated and kidnaps Beth. In the chase which follows Wylie is drowned and the lovers face a happy future together.

A LIVELY melodrama, liberally punctuated with thrills, "Let Women Alone" ought to give satisfaction as a program attraction for the neighborhood and smaller houses. The plot isn't particularly convincing, but the fast action and sensational incidents are likely to keep an audience on the keen edge of expectation, and those who respond freely to its excitement lure aren't apt to find fault with the demands made upon their credulity.

The long arm of coincidence is considerably stretched when the mother of heroine Beth's lover bumps into the girl, is mistaken by her for a party she was expecting to hire from an employment ageny, and accepts a job in Beth's decorating emporium, but the situation is pretty well handled at that, and the old lady cuts quite a figure in the yarn, helping her prospective daughter-in-law out financially and shooing away an interfering uncle who tries to make trouble for the ambitious young business woman.

Beth's rascal husband, supposed to be dead, but very much alive and wanted by the police, puts in his spare time smuggling Chinese into this land of the free and, of course, turns up just when his presence is least desired, makes an abortive attempt to blackmail the rich uncle, and when that scheme falls through kidnaps Beth.

This leads up to the big thrill stunt, a nautical chase in which two motor boats figure and a battle of gorgeous proportions when the pursuers catch the abductors on the high seas. This scene is a peach, fairly vibrating with dynamic action, skillfully filmed and sure to "get across" with any audience. It winds up with the drowning of black sheep Jim Wylie, leaving the lovers free to pursue the trail of happiness.

Pat O'Malley does extremely well as hero Tom Benham, so far as the serious side of the role is concerned, but his comedy stuff is forced and unconvincing. Wanda Hawley is an attractive heroine, Harris Gordon a hit in the part of the worthless hubby, Wallace Beery, as Captain Bulliwinkle, has little to do but does that little well.

Play up the thrills, melodramatic swing of the picture, its romance, and the fight at sea between the motor boats. Feature Pat O'Malley and Wanda Hawley and mention Wallace Beery and Harris Gordon.

"CHARLEY'S AUNT" A WILD FUN RIOT

Old Farce Comedy Laughing Success and Sure Drawing Card

"CHARLEY'S AUNT." Producers Distributing Corp. Adapted from Brandon Thomas' Stage Comedy. Director, Scott Sidney. Length, 7,500 Feet.

CAST AND SYNOPSIS

Sir Fancourt Babberley (Babbs) ..... Syd Chaplin
Ela Delahay ..... Ethel Shannon
Spettigue ..... James E. Page
Mr. Delahay ..... Alec B. Francis
Sir Francis Chesney ..... Phillips Smalley
Donna Lucia ..... Eulalie Jensen
Jack Chesney ..... David James
Charley Wykeham ..... Jimmy Harrison
Amy ..... Mary Akin
Kitty ..... Priscilla Bonner

Sir Fancourt Babberly, known to his intimates as "Babbs," quarrels with his sweetheart, Ela Delahay. At St. Olde's College, Oxford, Jack Chesney and Charley are trying to get a chance to propose to their girls, Kitty and Amy. The latter's guardian, Spettigue, opposes them. They invite the girls to lunch to meet Charley's aunt from Brazil, Donna Lucia. She fails to appear and Babbs impersonates her. Jack's father makes love to the supposed Donna. The real aunt comes, with Ela, but keeps the secret. Spettigue, anxious to win the rich widow, consents to the girls' marriages. All is finally explained, Jack's father wins Donna Lucia and everyone is happy.

THIS is delightful entertainment! As a stage attraction "Charley's Aunt" has held the boards all over the civilized world for thirty-three years and is utilized in stock right up to the present day. Director Scott Sidney and his associates have turned out an excellent screen version of the old reliable standby, it registers as a sure-fire farce comedy hit which should do a big business.

A few changes have been made in the plot, but for the most part the original story has been pretty closely followed and the net result is a credit to all concerned in the production. It is particularly strong in suspense, the hardest thing to develop and maintain in a comedy, you can never guess what is going to happen next, as the complications grow thicker and thicker; and not a single dragging moment mars the smooth rapid action.

From the instant when Babbs has a falling-out with has sweetheart, Ela Delahay, because she fancies he has framed her papa into losing a large sum at the gambling tables, the narrative gets off to a swift running start and increases in interest with the rapid march of events.

It would be futile to attempt to select the most amusing scenes in this riot of fun, although it may safely be said that the picture touches the high-water mark of laughter during the situations which arise while Babbs, disguised as the aunt, is endeavoring to keep up the deception, with two elderly suitors paying frantic court to him.

The shortest way out is to list the film as a perfect scream of mirth from start to finish and let it go at that. Seldom has a comedy been screened in which the players work in such refreshing unison. Syd Chaplin, already known to fame as a matchless comedian, has never appeared to as good advantage as while depicting the resourceful Babbs; Ethel Shannon as Ela, James Page as Spettigue and the remainder of an unusually fine cast give cracking good performances.

You can safely exploit this as a farce comedy that will please patrons, young and old Refer to the world-wide success of the stage play, feature Syd Chaplin and leading members of the cast.

"FORTY WINKS" WILL WALK IN WINNER

Screamingly Funny Farce a Likely Investment for Any Exhibitor

"FORTY WINKS." Paramount Photoplay. Adapted from David Belasco and Henry V. DeMille's Stage Play, "Lord Chumley." Directors, Frank Urson and Paul Iribe. Length, 6,293 Feet.

CAST AND SYNOPSIS

Eleanor Butterworth ..... Viola Dana
Lord Chumley ..... Raymond Griffith
Adam Butterworth ..... Theodore Roberts
Gasper Le Sage ..... Cyril Chadwick
Annabelle Wu ..... Anna May Wong
Lieutenant Butterworth ..... William Boyd

Gasper Le Sage is legal adviser to the Butterworths. Also, he intends to marry Eleanor Butterworth and enters into a conspiracy to obtain the U. S. naval coast defense plans. Gasper has for a confederate a half caste girl, Annabelle Wu. Her task is to fascinate young Lieutenant Butterworth, gain possession of his keys and steal the plans. This she does and Lord Chumley, of the British Secret Service is suspected as the thief. Gasper offers to regain the documents if Eleanor will marry him. But Chumley hunts down the crooks, finally gets the plans and wins Eleanor.

A PICTURE with unfailing audience appeal, "Forty Winks" stands out in bold relief as one of the most amusing farce comedies of this season. No exhibitor will make a mistake in booking it.

Adapted from the celebrated old stage success, "Lord Chumley," in which E. H. Sothern starred for years, the screen version is a model of first-class direction and brilliant acting by every member of its cast. At the outset theres a mad plunge into melodrama with darkly mysterious atmosphere to back it up, then suddenly the clouds clear away and one screamingly funny situation hurtles hard on the heels of another. Never a second of dragging, events swirl swiftly and smoothly along with interest constantly increasing until the climax is reached.

The film not only starts off at a swinging pace but keeps up the flying gait right to the close. Not one screen comedy in a hundred hits such a speed mark without slowing down at some stage, yet "Forty Winks" gallops to its goal like a thoroughbred racer. Not the least of the feature's attractive qualities is the dexterous mixing of pungent thrills with its irresistibly comic appeal. Whoever wrote the subtitles did an uncommonly good job. They are terse, to the point, helping the action amazingly. Hero and heroine win favor, Eleanor Butterworth because of her piquant charm, Lord Chumley, even when he appears to be simply a well-meaning ass, because he is such a cheerful cuss. A grand punch registers when a six-inch shell blows villain Le Sage to smithereens, an elegant stunt for disposing of a disagreeable character and entirely satisfactory to the spectators, for he surely needed elimination.

Raymond Griffith carries off the dramatic honors, playing Lord Chumley with just the exact shade of seriousness necessary to bring out the comedy effect. Dainty Viola Dana is bewitching and vivacious as Eleanor, Anna May Wong's fine adventuress portrayal deserves praise and capital performances are given by Theodore Roberts, Cyril Chadwick and William Boyd.

Exploit this as a brilliant farce comedy, ripe with thrills as well as laughter and seasoned with romantic lure. Feature Raymond Griffiths, Viola Dana and Theodore Roberts.

"ROARING ADVENTURE" BRISK WESTERNER

Should Satisfy Wherever Open Air Romances Are in Demand

"ROARING ADVENTURE" Universal Photoplay. Author, Jack Rollins. Director, Clifford Smith. Length, 4,800 Feet.

CAST AND SYNOPSIS

Duffy Burns	Jack Hoxie
Gloria Carpenter	Mary McAllister
Katherine Dodd	Marin Sais
Robert Carpenter	J. Gordon Russell
Brute Kilroy	Jack Pratt
Kitty Dodd (Aged Five)	Margaret Smith
Bennett Hardy	Francis Ford
Colonel Burns	Fancis Ford

The Burns cattle ranch is constantly raided by rustlers. Burn's son Duffy returns home from college. He resolves to run down the thieves, conceals his identity, goes to work on his father's ranch and falls in love with Gloria Carpenter, daughter of one of the rustlers. Gloria returns his affection, but is not pleased when Duffy seems too much attached to a widow, who is really aiding him in his quest. Finally Duffy and the cowboys round up the outlaws, Gloria's father forsakes his evil ways and her lover wins her.

WHEREVER Jack Hoxie is popular or Westerners are in demand "Roaring Adventure" should make a good box-office showing. It exhibits the star in an Eastern get-up of fancy riding boots and breeches instead of regulation cowboy garb, such being the disguise assumed by hero Duffy Burns when he takes a job on his father's ranch and conceals his identity, with the object of trailing certain cattle thieves who make free with the old man's stock.

But the Central Park attire doesn't detract in the slightest from Hoxie's skill in horse-breaking or any other equine stunts: he is still the dare-devil rider and his odd appearance merely serves to bring out a gingery contrast between him and the rough-and-ready sons of the plain.

Most pictures of this type run along conventional lines, but they've given the plot an original flavor in this instance by placing the hero in an unusual situation with detective duty to perform under an alias.

The idea is that Duffy Burns, just back from college, supposedly a tenderfoot, in reality "wise to all the ropes," stands an excellent chance of being able to mingle up with the ranch hands and find out just how and when his father's ranch is being deprived of some of its best cattle.

Duffy keeps his identity under cover, goes vigorously to work, and with the help of an accommodating widow finally strikes the trail he wants. Here some complications arise, for not only is the father of Gloria, the girl he loves, mixed up with the rustler's brigade, but she doesn't understand why Duffy should be in cahoots with the widow lady.

However, these difficulties are finally cleared up after Duffy and a cowboy band rout the outlaws. There's a windup scrap between the thieves and sheriff's posse that's a hummer, full of vigorous action and flying bullets, the sort of thing that all lovers of Westerners will like.

Jack Hoxie is as athletic and agile as ever, as likeable a lover as he is a fighter and sure to please his numerous admirers in the role of Duffy Burns. Mary McAllister registers as a very charming heroine. Marin Sais has an emotionally effective part as Katherine Dodd. Ford is particularly strong in a dual characterization and the support is excellent.

The outdoor scenery is exceedingly beautiful, the backgrounds are impressive, there are many striking long shots and clear lighting prevails.

Play up Jack Hoxie, Francis Ford, Mary McAllister and Marin Sais. The title is snappy and possesses considerable advertising value. Stress the lively action and romantic trend of the story.

"THE GREAT DIVIDE" ENTERTAINING FILM

Conway Tearle and Alice Terry Leading Players in Metro Film

"THE GREAT DIVIDE." A Metro-Goldwyn Photoplay. Author, William Vaughn Moody. Director, Reginald Barker. Length 7,811 feet.

CAST AND SYNOPSIS

Ruth Jordan	Alice Terry
Stephen Ghent	Conway Tearle
"Dutch"	Wallace Beery
Philip Jordan	Huntley Gordon
Dr. Winthrop Newbury	Allan Forrest
Shorty"	George Cooper
Polly Jordan	William Orlamond

Three drunken Westerners surprise Ruth Jordan in her wilderness home at a time when she happens to be alone and unprotected. They wrangle and barter over the girl until in desperation, she appeals to one of them, Stephen Ghent, promising to give herself to him if he saves her from the others. He buys off one of the men but is forced to fight it out with the other, a rascal known as "Dutch." Ghent wounds the bandit and according to the agreement, he is taken away by the third man bound to secrecy. The girl loathes Ghent for taking advantage of her, but he is obdurate and insists on marrying her. After a series of happenings in which Ghent proves himself a real man and worthy of her, the pair are finally reconciled.

THE GREAT DIVIDE," an adaptation of the famous stage play of a decade ago, has come to the screen with Alice Terry and Conway Tearle in the leading roles. With Reginald Barker at the megaphone, and a lavish production, it is to be expected that the film should prove satisfying entertainment. And yet the production is in no sense a great one, as one might be led to suspect from the array of talent that had a hand in its fashioning. This we attribute to the varying complexion of dramatic standards, for while "The Great Divide" may have caused a sensation fifteen years back, it appears quite obvious to the playgoer of today. However, it must be said in justice to all those concerned in its making, that they have done their best with "The Great Divide." That they have not made a great picture is in no degree their fault. Surely they cannot be blamed for the march of time, the sophisticated age in which we are living, and the progress in the drama.

With all this in mind, the fact remains that the film is good entertainment, far better in fact than some of the ultra-modern, jazzy films that are made to satisfy the insatiable taste of a jazz-mad age. It is rich in atmosphere, tells a story in a simple, straight-forward manner, provides some excellent dramatic suspense and is played by a cast that realizes all its possibilities. From the box-office angle, it will undoubtedly prove a satisfactory attraction.

There is one of the most realistic storm scenes ever made for the screen, with a cloudburst which we challenge even the most sophisticated to explain away by mechanical means. If this is studio trickery, there was no one in the audience at the opening performance at the Capitol Theatre, New York, who was aware of it, for the sequences depicting this torrential downpour are graphic and exciting in the extreme.

Alice Terry plays the part of Ruth Jordan with sympathy and sincerity. Her fair beauty and wistful charm are splendidly adapted to this exacting role. It is difficult to understand how any woman could loathe a man who proved his devotion even at the point of sacrificing his life for her, but this is the fault of the author rather than Miss Terry. Conway Tearle succeeds in arousing sympathy in a part far from sympathetic. In fact he makes the bad man almost likeable, which is no small achievement. Wallace Beery is seen in another of his sinster, revolting character parts and the support is excellent.

Advertise this as a story of the West, play up the sensational cloudburst and mention the fact that the film was taken from a popular stage success. Feature Alice Terry and Conway Tearle.

"CHEAPER TO MARRY" DOMESTIC COMEDY

Splendid Cast Scores Decidedly in Good Audience Attraction

"CHEAPER TO MARRY." A Metro-Goldwyn Photoplay. Adapted from play by Samuel Shipman. Directed by Robert Z. Leonard. Length 6,500 feet.

CAST AND SYNOPSIS

Dick	Conrad Nagel
Jim Knight	Lewis Stone
Evelyn	Paulette Duval
Doris	Marguerite de la Motte
Flora	Louise Fazenda
Riddle	Claude Gilingwater
Dal Whitney	Richard Wayne

Dick, the youthful partner of Jim Knight tries to convince him that it is cheaper to be married than to trifle with love. Knight is infatuated with a typical gold digger who is making lavish and unreasonable demands upon him. However he is satisfied and keeps meeting her every desire. His prodigality finally plunges the firm into bankruptcy and he turns to the woman to assist him in his necessity. She refuses and heartbroken, Knight kills himself. The young partner's wife on the contrary comes to Dick's assistance and he is enabled to save the firm. True to her kind, Knight's mistress soon finds another lover upon whom to spend her fortune.

CHEAPER TO MARRY," an adaptation of a Broadway play of a few seasons ago has been brought right up to the minute by Robert Z. Leonard, what with a number of titles that smack distinctly of the latest phrases along the Rialto, some amazing and ultra-modern sets, a swimming pool, and a dark vampire wearing revealing gowns. While it is the old triangle story revamped for the occasion, the director has had the wisdom to realize its limitations and has discreetly developed the action in a light comedy vein with the result that it is a lively and amusing comedy drama. "Cheaper To Marry" is a picture that was made with a keen eye to its box-office assets, and the good judgment of its producers will be justified in splendid financial success.

Mr. Leonard has spared neither money nor effort in adapting this play to the screen. The piece is handsomely mounted and happily cast with such accomplished artists as Lewis Stone, Claude Gillingwater and Louise Fazenda giving delightful performances. Mr. Stone is seen as a man who is the unfortunate victim of the whims and caprices of an extravagant woman, in spite of the sound and convincing argument of his partner that it is cheaper and more respectable to marry.

The director has refused to take the story seriously until the climax where the senior partner kills himself when he faces financial ruin and turns for aid to the woman responsible for his plight, to find himself flatly refused. Much of the comedy is furnished by Louise Fazenda in the role of a Broadway butterfly who has designs upon the purse-strings of an aged but doting banker.

As the story is unfolded the force of the title is brought out, the moral it teaches being expressed in the unfortunate plight of the man who found it inconvenient to become affiliated with any entangling marital alliances, as contrasted with the younger and more judicious chap who discovered that it was both cheaper and more honorable to take unto himself a wife. Hence the title comes into its full share of significance.

The piece could scarcely have been played in a happier key, and if ever a cast contributed towards the success of a picture, here is that cast. Louis Stone, Claude Gillingwater and Louise Fazenda give engaging and spirited performances in their respective roles, Conrad Nagel and Marguerite de la Motte are shining examples of the joy of connubial bliss and Paulette Duval wears some dazzling gowns with the assurance and disregard of our best musical comedy queens.

The above mentioned players are deserving of prominent place in your billing. Advertise this as a sparkling, vivacious comedy of domestic life and mention the fact that it is an adaptation of a Broadway success.

"BAD COMPANY" AN ORDINARY ATTRACTION

Feature Is Shy on Dramatic Interest and Poorly Directed

"BAD COMPANY." Associated Exhibitors Photoplay. Adapted from J. C. Brownell's Story, "The Ultimate Good." Director, E. H. Griffith. Length, 5,551 Feet.

CAST AND SYNOPSIS

Gloria Waring ..... Madge Kennedy
Peter Ewing ..... Bigelow Cooper
James Hamilton ..... Conway Tearle
Teddy Lamont ..... Lucille Lee Stewart
Dick Reynolds ..... Charles Emmett Mack

When Gloria Waring, actress, sees her brother about to wed adventuress Teddy Lamont, who is after the fortune left by his father, she steals the will, incidentally holding up Judge Ewing and his friend James Hamilton. Later Hamilton recognizes Gloria at a reception. She admits her identity. He offers help and he finds that Teddy is a girl with whom he was involved. Hamilton halts the wedding between Teddy and Gloria's brother by claiming the woman as his common law wife. Consequently Gloria breaks with Hamilton. But Judge Ewing informs Gloria that the fortune was left to her, also that Hamilton not only sacrificed himself, but that his affair with Teddy amounted to nothing. Gloria and Hamilton are united.

JUST an ordinary attraction, not likely to win favor with very critical audiences, but sufficiently entertaining to hold its own in the program field. For the most part the plot is composed of rather familiar material, about the only original twists recorded being Gloria Waring's burglarious exploit at the start and the surprise punch administered when hero James Hamilton halts the marriage of the heroine's deluded brother to adventuress Teddy Lamont by claiming the prospective bride as his common law wife.

The picture sags badly after the opening reel, due, it would seem, to poor direction. There is a decided lack of dramatic force and the interpolation of a convivial jazz party doesn't help matters any, for this festive episode makes an impression of having been dragged in to pad out the feature.

Gloria's entry into the lawyer's home in search of the will which she wants to secure in order to prevent her dead father's fortune from falling into the clutches of a vamp her brother intends to wed, is a well staged incident, replete with suspense. Dressed in humble attire, she enlists the sympathies of Judge Waring and James Hamilton, who extend aid to the supposedly unfortunate girl and are immensely disgusted when the young lady holds 'em up in most approved style and proceeds to clean out the safe.

After which the action slackens and the romance which develops between Gloria and Hamilton moves rather languidly until the latter springs his self-sacrifice stunt to save her brother. A scene in which a bevy of pretty chorus girls exhibit their charms is pleasing to the eye, but like the jazz party before referred to has little or nothing to do with the story and is plainly utilized to fill space.

Madge Kennedy, always an attractive personality, is piquant and winsome in the leading role of Gloria Waring. Somehow that usually reliable actor, Conway Tearle, fails to make a favorable impression as hero James Hamilton. His work is devoid of energy and suggests total indifference on his part. Outside of Charles Emmett Mark's clean cut portrayal of Dick Reynolds, not much can be said in praise of the support.

The photography is excellent and clear lighting prevails throughout the entire production.

The title possesses exploitation value. Madge, Kennedy, Conway Tearle and Charles Emmett Mack are good names to advertise but don't go too heavy on stressing the story's strength.

The best bet here is to play up the strong cast.

"THE LADY" A REAL BOX-OFFICE WINNER

Norma Talmadge's Latest Vehicle a Great Heart Interest Drama

"THE LADY." First National Photoplay. Adapted from Stage Play by Mertin Brown. Director, Frank Borzage. Length, 7,357 Feet.

CAST AND SYNOPSIS

Polly Pearl ..... Norma Talmadge
Leonard St. Aubyns ..... Wallace McDonald
St. Aubyns, Jr. ..... Brandon Hurst
Fanny LeClair ..... Dorris Lloyd
Mme. Blanche ..... Emily Fitzroy

Polly Pearl, London music hall performer, weds Leonard St. Aubyns, son of wealthy father, who disowns him. Leonard, a wastrel, dies abroad. To support herself and little son Polly becomes a singer in a sporting Marseilles cafe. Her father-in-law fails in an attempt to gain possession of the boy who is taken charge of by a clergyman and his wife. Five years later Polly becomes owner of the cafe. After the war two British soldirs, one drunk, get in a fight in the bar. The drunkard is shot and killed. Polly finds the other to be her son. She wants to assume the blame of the shooting, but he is too much of a gentleman to permit her. He is saved by a friend's intervention. Polly is happy because her boy turned out so well.

THIS picture is easily on a par with the best of Norma Talmadge's productions. It should prove a box-office winner for any theatre, first because of the star's popularity, secondly, because it offers a story of absorbing interest, handsomely photographed, well directed and cleverly acted by a thoroughly competent cast.

The subtitles are the only flaw in an otherwise one hundred per cent attraction. They are not in tune with the atmosphere, lack punch and utilize words and expressions altogether foreign to the English characters which figure in the narrative. But despite the handicap of careless titling the feature can scarcely fail to score a hit wherever it is shown.

A distinctly human touch pervades the picture at every stage, its finely graded sentiment reaches the heart and never degenerats into over-strained gush. Heroine Polly is seen at the start as a popular music hall star, the recipient of enthusiastic applause on the stage and numerous messages and boquets of flowers from ardent admirers in her dressing room. These are her golden days, followed by a descent into misery and darkness when she weds a wastrel, whose wealthy father disowns him, and subsequently dies, leaving Polly to face the world as best she may, with her baby boy.

She finds a friend in Madame Blanch, proprietor of a French cabaret of a decidedly shady sort, but the madame recognizes Polly's superiority to her other employees and limits her work to singing for the patrons. Her father-in-law attempts to take the boy away, but fails, and he becomes the ward of an honest couple, who promise to rear him as a gentleman.

The mother love angle is nicely stressed. You cannot help sympathizing with self-sacrificing Polly, and a whale of a climax is brought about when, in later years, the boy grown to manhood becomes involved in a shooting scrape in his mother's bar and refuses to allow her to bear the blame. So Polly has her wish, for the lad has a gentleman's instincts and her sufferings have not been in vain. A happy ending is attained.

Norma Talmadge is marvellously effective in the role of Polly Pearl, whether as the music hall star, cabaret entertainer or cafe proprietor, giving an excellent performance, and every member of the cast contributes in no small degree to the film's success.

The photography registers A1. Interiors and exteriors are splendidly filmed and the lighting is perfect.

Exploit this as a drama of unfailing heart interest and breathless suspense, one of Norma Talmadge's finest. Besides the star, Wallace McDonald, Brandon Hurst and Dorris Lloyd should be advertised.

"COMING THROUGH" IS APPEALING DRAMA

With Thomas Meighan's Popularity It Should Prove Box-Office Winner.

"COMING THROUGH." Paramount Photoplay. Adopted from Jack Bethea's "Bed Rock." Director, Edward Sutherland. Length, 6522 Feet.

CAST AND SYNOPSIS

Tom Blackford ..... Thomas Meighan
Alice Rand ..... Lila Lee
John Rand ..... John Miltern
Joe Lawler ..... Wallace Beery
Shackleton ..... Frank Campeau
Mrs. Rawls ..... Alice Knowland

From office clerk to a mine president's son-in-law is the rapid stride Tom Blackford makes, against the wishes of John Rand, mine owner. Learning of the marriage Rand attempts separation by discrediting Blackford in his daughter's eyes. To prove his contention, he appoints Blavkford superintendent of his toughest mining camp, instructing his other executives that promotion will come "if" Blackford cannot make good. Joe Lawler, as assistant foreman, takes the cue and places trying obstacles in Blackford's way with the result that a climax is reached, the conspiracy discovered, and a fight to the finish ensues. Blackford eventually wins out despite the many unfair methods.

THE popularity of Thomas Meighan and Wallace Beery alone will make this picture a box-office winner. The two favorites are pictured in a strong race for supremacy in trying to manage a coal mine. It's the story of an honest superintendent trying to overcome a villain's treachery. There is plenty of action that unfolds an intensely interesting plot. The production will go as big with the laboring classes, as it will with the elite, and will please the majority of patrons in any theatre.

From the very start the picture compels attention. The strange admission of Tom Blackford, after he marries a mine owner's daughter secretly, that only relatives of the president have a show with the company, and that, after all, he married her for money, starts the pulse beating with unlooked for rapidity. The test of Rand, imposing upon his son-in-law the management of the toughest coal colony he owns, to convince his daughter she made a mistake and must leave her worthless husband, is a thriller for fans who have come to admire Meighan's determination to forge ahead despite obstacles. As Blackford, Meighan is at his best.

And when Joe Lawler, assistant mine foreman, is tipped off by the owner that promotion is his if Blackford cannot make good, he instantly starts to unravel a counterplot of intrigue to discredit the son-in-law with the miners. A strike follows, accidents occur, terminating in final discovery, when a live battle takes place on top of the coal breaker, with hundreds of miners shouting below. The action is full of thrills and as the title indicates, Blackford "comes through" and makes good. Wallace Beery supplies a rare bit of heavy acting that will instantly appeal to any audience.

The picture is well directed but falls short on carrying through the climax to the end that theatre patrons usually expect to see. In picturing Blackford's triumph at the mines, it seems the story is cut off too abruptly. Fans would have enjoyed it better had Blackford's achievement been rewarded and his final acceptance into the Rand family been staged more impressively. However, the plot is a thriller, the story is fascinating. The final climax of the fight in midair springs a sensational thrill that strikes home effectively. The scene will force a riot of enthusiasm among admirers of both Meighan and Beery.

A lobby attraction with a miner in his garb, carbide lamp, etc., will arouse interest. Of course, advertise Meighan and Beery; they're favorites. Run a set of stories in the papers of famous men who "came through" despite obstacles. Tie-up with the schools, with "Bed Rock," the novel at bookdealers.

With THE INDEPENDENT DISTRIBUTORS

GREAT things loom ahead among Independents. Studios are speeding up production, famous stars are being signed up, new plays are being added and the best directors are taking charge. Sales records are reaching new levels and producers are working hard to give Exhibitors the biggest run for the money they ever had. The best publicity experts in the field are being rounded up to create exploitation material that pulls. Everywhere, the Independents are marking time and establishing a new era in winners. The entire program pulsates with activity to fill popular demand and increase box-office receipts. Therefore, Mr. Exhibitor, give the Independents the "once over" and note the strides they're making.

Independent Pictures Will Insure Liberty For Exhibitors

By W. E. SHALLENBERGER
President Arrow Pictures Corporation

THE Independent market in this day and time is beset on all sides by forces which are seeking covertly, but none the less determinedly, to destroy it. The will to wipe the Independents off the face of the earth is there, but the way is not so easy as some of the wilful men may think.

They are seeking to close the door to Independent productions for the sole purpose of placing their own pictures in all the theatres everywhere, whether they belong there by right of merit or not. They are, right now, seeking to drive the exhibitors into a position where their range of picture choice is confined to those that are made by them or controlled by them. To bring this about they stand ready to promise the exhibitor anything or to endeavor to scare him into thinking that he must depend on the pictures of the interlocking group or lose out entirely.

Industry Regarded as "Pie"

On paper this would seem easy enough to do. In secret conference it all appears so feasible. Just a matter of a big bank roll, a cinch grip on a few chains of theatres, a gentleman's agreement and then addition, division and silence. They have even gone so far as to regard the entire picture theatre field as one big pie and already have endeavored to cut it up into just enough slices to go three ways.

While this silent work is going on behind closed doors, out in the front is an organization controlled by the three big groups, and they in turn by one big group, and the public and the industry is fed on speeches and announcements about keeping the morals and the tone of pictures and picture people clean and sweet.

I take no issue with the efforts to keep the industry clean and I have no personalities to indulge in, but I am neither blind nor deaf and other Independents are neither blind nor deaf to the fact that when the ballyhoo is going on in front that inside, the work of closing in to strangle the legitimate competion of the Independents is going steadily forward.

Two factors in the situation will prove the salvation of the Independents and of the very business itself. The first is the fact that the Independents are going forward, spending their money, making their product and continuing on more important plans than before and the second and biggest element in the problem is the fact that the Independent productions are today and will be to-morrow of better entertainment quality than the great majority of the pictures turned out from the factories of the Big Three.

Weakness Will Bring Fall

The great fall down of the men who would monopolize the motion picture business is the weakness of their product. They are foisting on the market pictures that are so inferior that they drive customers away from the motion picture theatres and nothing could be more threatening to the entire business than the driving away of public patronage.

Talk a walk up Broadway any afternoon and see what pictures are being shown. Take the big group product and take a look at the patronage. Do the same thing in any of the fair-sized cities of the country. You'll get your answer immediately.

Only a week or two ago an Independent picture newly released and with no big group house or Broadway showing and in direct competition with "big" pictures that have been shouted about as box-office winners, went right forward absolutely smashing a fine house record and this in the face of almost impossible weather conditions.

Product Is Inferior

The regular product of the Group factories is, I repeat, inferior as entertainment and the "big" theatre managers, if they give you their confidence, will absolutely confirm this. The Independent productions to-day, picture for picture, are far better than the Group product. Step into the theatres and see for yourself and you won't have to take any salesman's word for it.

The Independents, for their own salvation and the saving of the entire business, are going forward, shoulder to shoulder, in a clean, competent and sincere manner, to give to the Independent exhibitors pictures that will yield them good box-office returns and encourage their patrons to continue to be customers of their houses. They are furnishing them at a price that gives the exhibitor a chance to make money and keep some of it himself. They are making it possible for the Independent exhibitor to be the boss of his own business and to continue to say what he shall run in his house and what he shall not.

If the Independent exhibitors, distributors and producers were to be eliminated through the closing in of the big groups, the picture business would write and sign its own death warrant.

Every Independent picture that an exhibitor plays in his house is just that much insurance against the encroachment of those who seek in the long run (and they plan it shall not be so long) to deprive him of his business liberty.

Not a Calamity Howler

I am not a calamity howler. I am an Independent distributor who always has been independent. I have built up my business by fair dealing and by presenting the best money yielding product that I could obtain. I am trying to speak of conditions as they actually are.

I see, and, along with the other Independents, I know what is going forward. I am aware of the arguments and the persuasions used to drive the Independents out but I have pinned my faith on the hard common sense of the Independent exhibitors who can see as well as I can see the absolute ruin for them if the Independents are not encouraged by the largest possible legitimate patronage to continue in business.

Never was the position of the Independents so beset as now and never in my belief has that position been so strong and so fully worthy of the confidence of the exhibitor as now. Our cause is their cause if they would own their own business and be able to stay in it.

500 Newspapers Will Seek Stars For "The Romance of An Actress"

Chadwick Pictures Corporation Contracts for Extensive Publicity That Will Offer New Talent a Place on Screen

CHADWICK Pictures Corporation has arranged with the Montgomery Circulation Service for a publicity and advertising campaign seldom equalled in the exploitation of pictures. The campaign calls for advertisements in more than five hundred daily and Sunday newpapers throughout the United States. The purpose is to seek new talent for the screen, with a contest conducted in all parts of the country. The first ten winners in the contest will be given roles in "The Romance of an Actress," seventh production of the Chadwick "Nine." The first two will be given guaranteed parts and the remaining eight will be given parts in this or other pictures.

The contest will run for several months and press agents are preparing a most elaborate campaign to give it wide publicity.

"The Romance of an Actress" is written by Langdon McCormack, who made "The Storm." It somewhat counteracts the screen craze of young girls who run away from home to seek fame on the stage.

With "The Midnight Girl" starring Lila Lee, sixth of the Chadwick "Nine" nearing completion at the Long Island studios, I. E. Chadwick, president of Chadwick Pictures Corp., is now preparing to complete production on the balance of his schedule for 1924-1925. The three remaining subjects of the Chadwick "Nine' are "The Romance of an Actress," "Sunshine of Paradise Alley," and the third Lionel Barrymore special.

"The Midnight Girl" is being directed by Wilfred Noy, producer of "The Fast Pace" and "The Lost Chord." Lila Lee, who recently completed a production for Famous Players, heads the cast, which includes Gareth Hughes, Dolores Cassinelli, Charlotte Walker and Frank Andrews.

"Sunshine of Paradise Alley," eighth of the Chadwick "Nine," is probably one of the greatest producions from a showman's angle of rccent years. It is from the famous play of the same name by Denman Thompson, author of one of the most popular of all American dramas, "The Old Homestead." This author's fame and following alone are enough to insure a production success.

"Sunshine of Paradise Allley" was played as a legitimate stage production more than one hundred thousand times, in practically every nook and corner of the world. It has been counted upon as a production which would bring the money into the box-office.

The ninth and last production on the Chadwick program will be the third Lionel Barrymore special, adapted from a famous stage play. The advent of Lionel Barrymore in a new picture is always a matter of interest and makes great newspaper copy.

GERSON READY FOR "GOING THE LIMIT"

B. Berger, general manager for Gerson Pictures, producing a series of Richard Holt Productions at their San Francisco Studios, announces the cast for the third of this series.

The production will be entitled "GOING THE LIMIT" and the following all-star cast has been assembled in support of the athletic Richard Holt: Ruth Dwyer as the heroine, Garry O'Dell, Miriam Fouche, Rubert Cosgriff, Hal Stephens.

"Going the Limit" is being made under the direction of Duke Worne and the photography is by Alfred Coaden.

This entire series of Richard Holt Productions is being franchised on the indcpendent market by Gerson Pictures.

Columbia Students Compete for Goldberg Prizes

Students in Mrs. Florence Taylor Patterson's classes in photoplay writing at Columbia University are reported to be showing great interest and enthusiasm in competing for the three cash prizes offered by Mr. Jesse J. Goldberg, President of Independent Pictures Corporation, for the best synopsis of a Western Story submitted within the next month.

Only members of the photoplay writing class at Columbia are eligible for the contest, according to Mr. Jesse J. Goldberg, President of the Company.

Mrs. Florence Taylor Patterson, a member of the faculty of Columbia University, and Jesse J. Goldberg are the judges. The winning stories will be used as bases for new pictures to be produced by Independent Pictures Corporation. An additional prize is being offered for the best continuity submitted after the winning synopses have been chosen.

STEINER RELEASES "WAS IT BIGAMY?"

William Steiner's third release of Edith Thorntons "Was It Bigamy?" is a feature society drama with Earl Williams, Tom Riketts, Charles Cruz, Natila Warfield, Natila La Supervia and other well known players.

Like "Virtue's Revolt" and "On Probation," the new feature possesses many dramati scenes with a social setting of colorful South American life.

* * *

THE SOUTH LIKES LEE-BRADFORD PICTURES

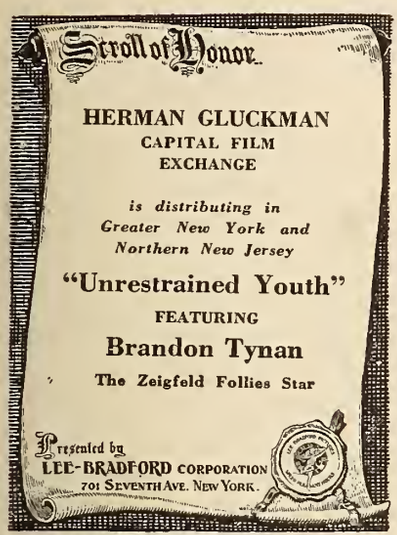
Lee-Bradford productions are proving popular in the South as is evidenced by the increasing business being signed up.

Another deal was just consummated by Mr. W. F. Barret, whereby the N. & W. Booking offices, of Shelby, North Carolina, are to handle the following Lee-Bradford productions: "Passion's Pathway," "The Pearl of Love," "For Woman's Favor," "The Lights of London," and the series of six "Lightning Comedies."

* * *

LOS ANGELES GETS "WIZARD OF OZ" FIRST

"The Wizard of Oz," starring Larry Semon, the first of the Chadwick Pictures Corporation's special productions for the coming season, will be shown for its world premiere on February 7th at the Forum Theatre in Los Angeles. Larry Semon and Dorothy Dwan, his leading woman, who have been in New York, left for the West Tuesday to be present at the opening. I. E. Chadwick, President of Chadwick Pictures Corporation and George Walsh, the company's newest star, both of whom are engaged in production on the West Coast, will also be present. The production will remain at the Forum Theatre indefinitely.



Schulberg's "New Find" Will Appear In Belasco's "Boomerang"

Producer Who Discovered Katherine MacDonald and Clara Bow Claims to Have Found Talented Juvenile

ANSWERING the demand for new screen faces, B. P. Schulberg lays claim to having discovered a youth who he says will be one of the sensational finds of the year. The boy's name is Donald Keith and Mr. Schulberg has substantiated his faith in the young actor's future by giving him a long term contract.

"The Boomerang," a film version of the famous David Belasco play, will serve as Donald Keith's introductory vehicle. In it he is now playing one of the leading roles in support of Anita Stewart and Bert Lytell. Director Gasnier shares the producer's enthusiasm for the quality of the boy's work.

Mr. Schulberg has brought forward several unknown players from obscurity to a place in the sun. He sponsored Katherine MacDonald's advent as a star and was responsible for the discovery of Clara Bow, who since her affiliation with the Schulberg organization has become one of the outstanding film artists of today.

He asserts, however, that in all his experience he has never been so confident of a player's latent ability as he is in that of young Keith. Keith is nineteen years old. He has been in pictures a little over a year. Mr. Schulberg first observed him enacting a minor role in another studio. He sent for him the following day and his new contract is the result. It is the producer's plan to feature him in several of the most ambitious Schulberg productions for next year. Camera work is now finished on "The Boomerang."

The production is now being edited and will be released March 1st. In its cast are Anita Stewart, Bert Lytell and Donald Keith, the recent screen find whom Schulberg is now featuring.

Gasnier, who directed "The Boomerang," is ready to begin work on Zona Gale's novel "Faint Perfume," which will constitute his next production for Mr. Schulberg. This book, listed for months among best sellers, has recently received additional exploitation by its syndication to fifty newspapers. Preliminary casting is now being done.

Another Schulberg production, "The Mansion of Aching Hearts," being directed by James P. Hogan, is nearing completion. Its featured players consist of Ethel Clayton, Cullen Landis, Barbara Bedford and Sam de Grasse.

* * *

C. B. C. RELEASE LAST OF BIG SERIES

The release of the eighth and last of the present series of Perfection pictures under the title of "The Fearless Lover" is announced by C. B. C. William Fairbanks plays the leading part, supported by Eva Novak, Lydia Knott, Tom Kennedy, Ruby Lafayette, Frankie Darrow and Arthur Rankin.

"THE LIGHTS OF LONDON"
Four interesting scenes from Lee-Bradford's great feature production starring Wanda Hawley and Nigel Barrie.

"FALL OF JERUSALEM" GETS SOUTHERN RUN

"The Fall of Jerusalem," Weiss Brothers' big historic spectacle film, has been booked for a week's run at the Tudor, one of New Orleans leading theatres, beginning Wednesday, February 25th, according to an announcement by Louis Weiss, Vice-President and Managing Executive of Artclass Pictures.

J. Eugene Pearce, manager and owner of the Tudor Theatre, plans to exploit this spectacular feature on a scale unusual even among the biggest attractions in the Gulf City. In addition to an intensive newspaper advertising campaign and special heralds and "stunts," he has ordered 2,000 one sheets, 300 threes and one hundred sixes for billing the feature.

The Tudor will also play a return booking on Weiss Brothers' big Biblical feature, "After Six Days" opening for an indefinite run on April 5th, after showing the picture in January for ten days to crowded houses.

* * *

NEW JANS PICTURE IN PHOTOPLAY EDITION

Arrangements are being made to publish a photoplay edition of "Married?" by Marjorie Benton Cooke, the screen rights to which were bought last week by Herman F. Jans.

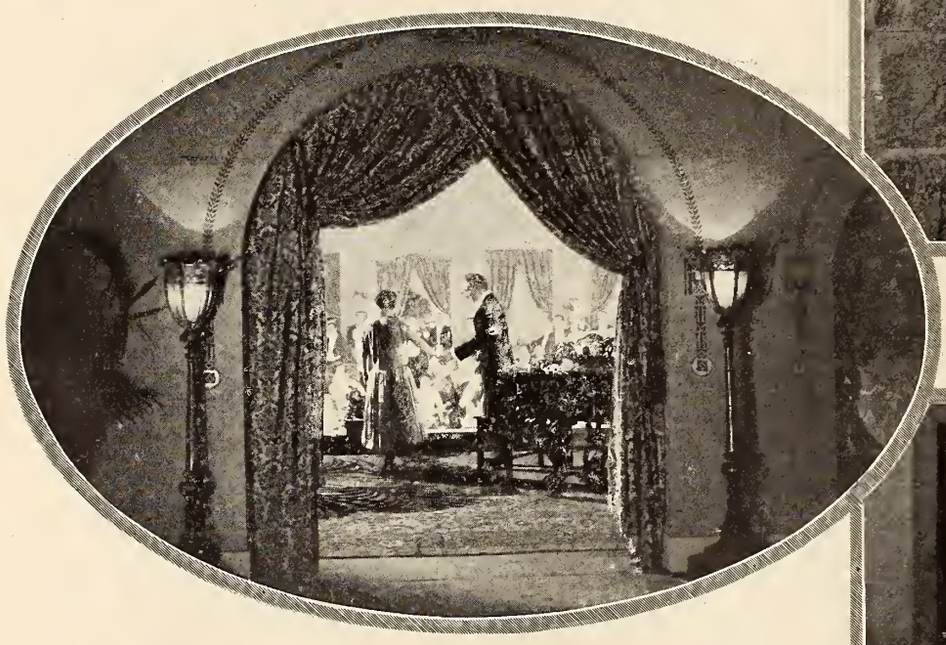
The publishers, A. L. Burt, through arrangement with Doubleday, Page & Co., will put out an edition illustrated with scenes from the photoplay which will be in the stores at the time the picture is released by Jans. Special efforts will be made to arrange displays in book shops, etc., during and before the run of the picture and both publishers and producer will give the exhibitor the closest sort of cooperation.

* * *

RIGHTS FOR OLD PLAY GO TO LUMAS

In line with his announced plans to produce nothing but well known stage plans and book stories for his two new series of Gotham Productions, Sam Sax, president and general manager of Lumas Film Corporation, announces that he has just closed contracts with Jay Packard for the screen rights to "A Little Girl in a Big City," the famous stage success by James Kyrle MacCurdy.

Here the heroine is shown as a debutante making her initial bow to society. Her subsequent life history is full of interest.



In the upper oblong is one of the beautiful convent sequences from Arrow Pictures Corporation's heart-throb photodrama "The Lost Chord," while in the lower illustration the villain demonstrates his ability to be a brutish cad.

From stage to convent every audience will follow the adventures of the heroine in Arrow Pictures Corporation's new release "The Lost Chord." The upper picture shows her in the habiliments of the cloister.

"The Lost Chord"

An Arrow Pictures Corporation production which is based on the immortal melody.

RUSSIA BUYS UP BILL CODY FILMS

Russian exchanges have been buying up Bill Cody's pictures at wholesale, announces Jesse J. Goldburg, president Independent Pictures Corporation. "This is because of his popularity among Russians," explains Mr. Goldburg. "They seem to glorify his clean American bravery and appreciate red-blooded acts of heroism."

Russian exchanges have written to the producer that Cody was well received in "Riders of Mystery," "Moccasins," "Border Justice," and "Cold Nerve" and many thrilling scenes which, the producers opine, are characteristic more or less of all foreign people.

"A good way for American exhibitors," says Mr. Goldburg, "to build up their patronage among foreign classes, is to let them know all about thrillers. They will respond."

* * *

William Steiner

Announces

Titles and names of principals appearing in

Edith Thornton

4—Productions—4

"Virtue's Revolt"
"On Probation"
"Was It Bigamy?"
"Fair Play"

The casts of which include

EARL WILLIAMS; LOU TELLEGEN; JOSEPH KILGOUR; WILFRED LUCAS; ROCKLIFF FELLOWS; GASTON GLASS; TOM RICKETTS; MELBOURNE McDOWELL; ROBERT ELLIS; HELEN LYNCH; BETTY FRANCISCO; EDDIE PHILLIPS; NALDIA LaSUPERVIA; DORIS DARE; LINCOLN STEADMAN; CHARLES CRUZ; CRAUFORD KENT; JEAN DIAN

and other well known artists.

Address all communications

WILLIAM STEINER

220 West 42nd St., New York

"Exhibitors' Anchor of Safety Is Independence," Says J. J. Fleming

Producer Starts on Pacific Coast Trip Warning Theatre Owners Against "Ball and Chain" of the Big Interests

LEAVING for Beaverton, Ore., where the studios of the J. J. Fleming Productions are located, Mr. Fleming, president, left a warning for exhibitors just before his departure. He said: "Every independent producer and distributor is an anchor of safety for the exhibitor. With the Independents out of the way, the 'interests' would quickly rivet the ball and chain on every theatre owner in the country.

"It would be a mighty sad day for the exhibitor if the independent producers and distributors were forced from the industry. It would bring back a situation similar to the Czar-like rule of the old General Film. It was the Independents of then years ago who broke the iron yoke of the G. F. and now conditions are being forced upon the Independents which, unless united action is taken, will force them to the wall through lack of an outlet for the productions. But the Independent action must be drastic. It must be united. No expense must be spared to break our present yoke and exhibitors who do not realize this are surely signing their own death warrants. It will be too late to complain once the big interests get much bigger hold. The time is now. It is urgent that immediate and severe activity on the part of the Independents should destroy the evil and save exhibitors from financial disaster.

"However," explained Mr. Fleming, "I am glad to see the various Independents coming into a closer community of interests to combat the combinations which are working night and day to eliminate them from the motion picture field.

"In quality of productions the Independents are well in the fore and are improving all the time. I certainly hope the Theatre Owners' Associations will begin to take action to counteract our greatest evil."

During his stay in the East, Mr. Fleming completed negotiations with J. Charles Davis, 2nd, for the release of a new Al. Ferguson series as well as purchasing the screen rights to several well known stories for his series starring F. Schumann-Heinck, son of the world famous operatic diva. He also spent considerable time in looking over the developments in the state right field.

* * *

CHADWICK "HEAVY" RETURNS TO STAGE

Bela Lugosi, who last week completed work in the leading heavy role in the Chadwick Pictures Corporation's "The Midnight Girl," starring Lila Lee, will return to the spoken drama next week. Before his debut in American motion pictures, Mr. Lugosi was among the most distinguished stars of the theatre, in his native Hungary. His play, "Hymen in Revolt," was directed by Mr. Lugosi who will be the star of the production. "Hymen in Revolt," will be played in Hungarian. "The Midnight Girl," Mr. Lugosi's newest picture, will be shown throughout the country shortly.

* * *

SIX INDEPENDENTS IN CALIFORNIA STUDIO

The California Studios, 1438 Gower street, is becoming one of the largest centers of Independent film production in Hollywood since its advent as a rental organization. Six large independent companies are now permanently located in the studios, with many more temporary production units. Some of the firms are making as many as four pictures at a time.

The permanent units at the studios now include: Harry J. Brown Productions,, Van Pelt Productions, Jesse J. Goldburg Pictures, Samuel Bischoff Productions, the Independent Pictures Corporation and Gold Medal Productions.

Ruby Blaine stars in "The Midnight Girl," the sixth Chadwick Picture Corporation feature in which famous Pony Boy numbers from Broadway plays were used.

VALENTINO MEDAL TO BE AWARDED SOON

Votes from the critics are now pouring in for the Rudolph Valentino Medal for Screen Acting, and announcement of the winner will be made soon. A suitable ceremony for the presentation of the medal will be arranged.

The medal itself has been designed by William Cameron Menzies, famous artist, who conceived the settings for "The Thief of Bagdad" and who is now on the Valentino staff for "Cobra."

Harry Carr, well-known Los Angeles critic, makes this interesting suggestion:

"Valentino's 'best-actor' contest offers a bully chance for some smart exhibitor. When the critics have finally decided by their votes which actors are to be considered among the immortals, let the exhibitor collect the best scenes from the career of each and show them for an evenings entertainment."

POPULAR STARS JOIN PICTURE CARAVAN

When the Motion Picture Special steams out of the Southern Pacific Depot in California next week it will have, in addition to Bryant Washburn, Wanda Hawley Anna May Wong, Cullen Landis and other famous stars, Ena Gregory, the 1925 Wampus baby star, and Helen Holmes.

These girls are both well known Independent Pictures Corporation stars, Ena Gregory having made a rapid-fire reputation for herself in "Cold Nerve," the last Independent Pictures Corporation release starring Bill Cody.

Helen Holmes, a great favorite of the fans having played leading roles in "Outwitted," "Barriers of the Law" and "Blood and Steel."

Only the most popular stars in Hollywood were regarded as proper selections for this expedition which is said to be the first of its kind ever arranged.

The actors and actresses will make personal appearances in all the cities visited by the Motion Picture Caravan.

* * *

With Lester F. Scott and William T. Lackey handling the production end and Richard Thorpe as the director, the fifth of the thrilling Buffalo Bill, Jr., series of eight pictures is now under way.

CRANFIELD & CLARKE
INCORPORATED

Release their features through the following Exchanges:

NEW YORK . . Aywon Film Exchange
PITTSBURGH Standard Film Ex.
PHILADELPHIA Imperial Pictures
BOSTON . . . . . Cosmopolitan Film Ex.
CHICAGO . . . . Security Pictures
ST. LOUIS . . . United Film Exchanges
MINNEAPOLIS Advance Film Ex.
DETROIT . . . . Rex Film Company

FEATURETTES

"Gems of the Screen"

Through

Red Seal Film Corp.

For Vacant Territory, get in quick

CRANFIELD & CLARKE
INCORPORATED

729 7th Ave., N. Y.

Foreign Distribution:
Offices:
Hi-Mark Film Sales Co.
220 W. 42nd St. N. Y.

W. RAY JOHNSTON
presents
"WINNING A WOMAN"

featuring
JACK PERRIN
with JOSEPHINE HILL, WM. H. TURNER AND TOMMY O'BRIEN
A HARRY WEBB PRODUCTION

RAYART PICTURES

723 Seventh Avenue
New York, N. Y.

Foreign Distributors:
RICHMOUNT PICTURES

Where to Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Ctreet.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 14 Piedmont So.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 S. Wabash Av.
Chi—6 Security Pictures, 808 S. Wabash Ave.

CINCINNATI. Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Ent. (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods., Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Texas
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Ave.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St. Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mexico.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANOPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY. Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—1 Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist. Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 S. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.
Min—4 Advance Pictures, 306 Film Exch. Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—3 Dependable Pict. Corp., 729-7th Ave. N. Y.
NY—4 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine St.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service 1026 Forbes St.
Pit—4 Standard Film Exch. 1030 Forbes St.

SALT LAKE CITY. Utah
SLC— Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF—1 All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Av.

ST. LOUIS. Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.
SL—2 Sam Warner, United Film Exchange 3314 Lindel Blvd.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Avenue.

TORONTO, CAN.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprise, 220 W. 42nd St
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

SHOWMANSHIP

Exploitation is Becoming a Practical Business

By PATRICK KEARNY
Universal Exploitation Staff

ONLY a few years ago press books used to have what was called "Exploitation Ideas," and they were something like this:

"Hire a dozen elephants and have them parade down the main street. This will attract attention."

"Get a local sculptor to make a life-sized statue of the star and put it in your lobby. People are sure to talk about this."

The only trouble with these ideas is that they wouldn't work. If they did, they'd be wonderful. An idea may sound great on paper but fall dead when it is applied in practise.

The Universal Exploitation department has worked out a practical and accurate system of supplying practical exploitation ideas to exhibitors through the men in the field. In this way the home office department acts as a clearing house for all the ideas which are germinated, passing on those that work and discarding those that don't.

All ideas which are tried out are immediately sent to the home office. If the test showed that they were practical, inexpensive, and efficient in securing business, they are broadcasted immediately to everyone in the field and to trade papers. If the test showed that something was wrong with the idea the other men are warned against it.

UNIVERSAL is now issuing a "Tried and Proved" broad side on every picture after it has been out for a while, similar to the Tried and Proved Section of the EXHIBITORS TRADE REVIEW. This contains descriptions and photographs of successful stunts, gags, etc., which other exhibitors have used, and also lists all the cities in which they have been tried out, so that the exhibitor knows he isn't being advised to try something foolish. This sheet is also encouraging many exhibitors to go in for exploitation by showing them that it is so enormously successful when properly done. Many exhibitors are prejudiced against exploitation at all, but when they see the simple things that can be done with little cost and effort which have broken records for others they are quick to follow.

An example of a simple exploitation idea which has caught on everywhere is the "Tornado" throwaway. This throwaway was merely an envelope which contained a nail, while the envelope carried the line "Nail down your roof—"the Tornado is coming" together with the date and place of showing. First tried in New York by Joe Weil, it has proven a sensation, and Buffalo, St. Louis and several other cities have already reported its effectiveness.

Two stunts described in the press book on "K—THE UNKNOWN" have taken like wildfire everywhere, and every day reports of their being used in new places arrive. One of these is the old "Raffles" stunt, which consists of tying up with a newspaper on a "Man-hunt." The paper runs photographs of "K—The Unknown" with his face masked or blocked out, and whoever finds him and touches him with a copy of the day's paper, saying "You are K—The Unknown of the Daily News," gets a prize of ten or twenty-five dollars. This stunt has been landing on the front page for periods from three to ten days in Kansas City, Youngstown, Augusta and many other places.

ANOTHER "K" stunt described in the press-book, consists of getting an open car from a local agency for the advertising and sending a masked man around town in it. The man stops at all the prominent stores and leaves a card reading "Meet me at the Capitol Theater tonight. K—The Unknown." The card carries a sign announcing the showing and also advertising the car. In Grand Rapids the Chevrolet was used, and the stunt was improved by the addition of a telephone and loud speaker, through which the masked man made his announcements. The Buick was used in Jamestown, N. Y., and other brands of cars in other cities where it has been tried.

Another of Universal's exploitation stunts which has been successfully tried out everywhere is the "Careful Drivers" contest. This is a stunt which was originally used on "The Hunchback of Notre Dame," but is equally good for any picture. A newspaper man works with the theatre on the stunt, and announces that the most careful driver who passes the theatre between certain hours will be given a pair of seats. He has to look in the want ad columns of the paper to find out if he has been chosen; his license number will be printed there. This costs nothing and newspapers have been willing to give it big space, since it acts as a powerful stimulus to read the want ad columns.

Double truck cooperative advertising is always good when a new idea is introduced into it. Universal is running these trucks now in many places on "The Hunchback of Notre Dame." Each merchant who advertises is given a number of free seats, and these are given as prizes for the person who can make lists of English words out of the letters forming the title of the picture. Two lists has to be taken personally to any one of the merchants, together with a clipping of his ad. The first three persons bringing in lists get tickets. The advantage of this to the merchant is that it not only makes people read his ad but also brings them into his store.

ONE more effective exploitation idea which is being worked everywhere after a try-out is the railroad tie-up on "The Signal Tower." In Harrisburg the tie-up was made locally and was so successful that the Pennsylvania railroad has issued blanket instructions to all its agents to cooperate with exhibitors showing it everywhere. In the cities where it has been tried the railroads have sent circular letters to all their employees urging them to see the picture, have put bulletins to the same effect on all boards in yards, factories and offices, and have also given window displays in ticket offices and agencies.

Cross-word puzzles, while their popularity lasts, are eagerly seized by the public, and Universal has taken advantage of that fact by supplying exhibitors with puzzles specially constructed around current productions. The one on "The Tornado" shown herewith is particularly effective. A series of six cross-word puzzles has been prepared for "The Phantom of the Opera."

The Colonial Theatre Richmond, Va., gets some real advertising value out of its marquis lights for Universal's Jewel "Oh, Doctor."

O. L. Meister, always on the lookout for poster values, hit upon this seller for "The Hunchback of Notre Dame" (Universal Jewel).

Lobbies Are Your Theatre Windows

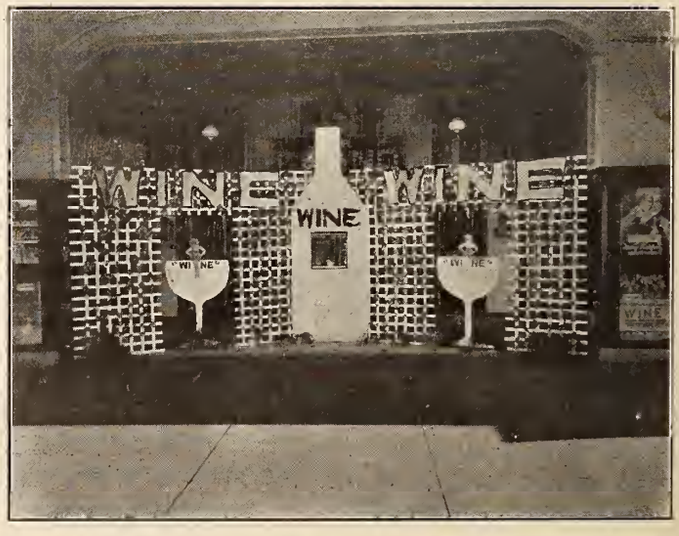
PICTURE theatres have no windows like stores to make their displays. But theatres do have lobbies to take the place of these display windows. There is an advantage—that which arises in not having any plate glass in between your display and the observer. Make the most of these displays.

They need not be expensive, or even elaborate, as can be seen from the pictures on this page. But they must contain real advertising value. Something different is the desired effect. Attract the attention of the passerby—and your showings will always be successes.

Cutouts and electric lights did the trick for Universal's "K, the Unknown" at the Capital Theatre, McKeesport, Penn.

The inhabitants of the city of Dallas were attracted by this shadow-box cut out set for the Universal Jewel "The Tornado."

Universal's "Secrets of the Night" got a good play out of these striking cut-outs in the Randolph, Chicago.



A full lobby front made a record breaker out of Universal's "Wine." The attractiveness and simplicity is not to be missed.

Enticing methods for promoting

ENTICEMENT

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.~Will Hays *President*

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue New York

A few things to know about ENTICEMENT

It is Clive Arden's best selling novel, not of yesterday—but of *today!* The book is still tremendously popular and sales are mounting.

Bobbs Merrill, the publishers, are putting a national advertising campaign behind this novel, which definitely ties up the book with the picture and which will create a tremendous potential audience for the film.

It is a love story that the women will go wild about.

It has the thrill of the most realistic avalanche scene ever screened.

It has a cast of box office names that few pictures can boast of.

FIRST NATIONAL PICTURES

A First National Picture

Mary Astor *in* ENTICEMENT

Thomas H. Ince CORPORATION *presents*

Enticement

From the novel by CLIVE ARDEN

with

MARY ASTOR CLIVE BROOK *and* IAN KEITH

Adapted by BRADLEY KING

Directed by GEORGE ARCHAINBAUD

NATIONAL Tie-Up SECTION

"ENTICEMENT"

A Big Box-Office Photodrama Possessing Exploitation Angles That Can't Lose

PERHAPS it was the silence of the high hills. Perhaps it was the sighing of the Northern winds through the tall pines that stretched straight upward to receive the kisses of the Alpine moon. Or perhaps it was the perfume of her hair, the sweet allurement of her upturned lips, the enticement of her eyes, as deep as dreams.

Whate'er the cause, there, in that tiny inn perched impudently on a mountain's pinnacle, he seized her in his arms and madly crushed her lips with burning kisses. And with those kisses friendship died, and love began. A wild, devastating love that claimed his life as forfeit!

They had been pals in France during the topsy-turvy years of the war. Conventionalities were forgotten then. Their friendship had seemed so beautiful. It was unmarred. Then the armistice. The vacation in Switzerland where they might play together. And then those kisses.

SHE left the inn alone that night and flew to Paris. Here Harry Wallis, an old sweetheart, called upon her, He loved her very much. And with the terror of that night still playing havoc with her soul, she married him. Thus it came that she returned with him to his ancestral home in England.

She had thought to find safety and protection in his arms. But new trials awaited her. "Yankee," sneered the servants, as her husband's friends and relatives scanned the hoydenish American through supercilious monocles and haughtily raised lorgnettes.

And worse. Scandal! A mole-minded couple in her husband's set, had seen her in Switzerland with Valryan. They lost little time in spreading this precious bit of scandal. It came to Harry's ears. He doubted her.

There was a scene. And scarcely had it passed, when Valryan himself stepped into her home. His wife, also, had heard of the Alpine escapade, and now she had been named as co-respondent in a divorce suit that would be the talk of two continents.

Valryan wished to talk to Harry—to explain. But she begged him to let her shoulder this task. He departed, and she attempted to tell her husband of this new predicament. Her futile words were swept aside by the raging passion of his denunciation. A door slammed and she was alone.

A Winning Cast

Leonora Bewlay	***Mary Astor***
Henry Wallis	***Clive Brook***
Richard Valryan	***Ian Keith***
Mrs. Samuel Murray	***Louise [Dresser***
William Blake	***Edgar Norton***
Mrs. Blake	***Vera Lewis***
Mrs. Edward Merley	***Lilian [Langdon***
Edward Merley	***Larrimore [Johnston***
Olive Merley	***Maxine Elliott [Hicks***
Mr. Kerry	***Fenwick Oliver***
Mrs. Kerry	***Florence Wix***
The Bishop	***George Bunny***
Bevington	***Roland Bottomley***
The Old Maid	***Aileen Manning***

HOT, blinding tears. A heart broken. A soul seared by scorn. What to do? Thoughts of Valryan. A hastily packed bag, and she fled sobbing to the man whose friendship had once meant so much. He would understand. He did.

Poor Valryan! He was an artist. An opera singer. The picayune ways of this sorry world were indeed a mystery to him. But when this weeping woman whom he loved came to him, he understood but one thing, and that was that she really loved her husband with the whole strength of her being.

And so he sent her back to him. All that night Valryan paced the floor seeking the way out. Searching for the manner in which the plans of his parasite wife might be thwarted; asking himself how Leo's reputation might remain bright in the eyes of the world; wondering what he could do to make well the hearts he had bruised through his visions of freedom.

The afternoon newspapers told the story in streamer heads:

Richard Valryan, Famous Operatic Star, Fatally Injured by Motor-Bus

"Val" had paid the price. They visited him at the hospital—Leo and Harry—and before death came "Val" knew his sacrifice had not been in vain.

Complete understanding at last—and a vista of long years to come that would find them always hand in hand—happy in the love that had complete possession of their hearts.

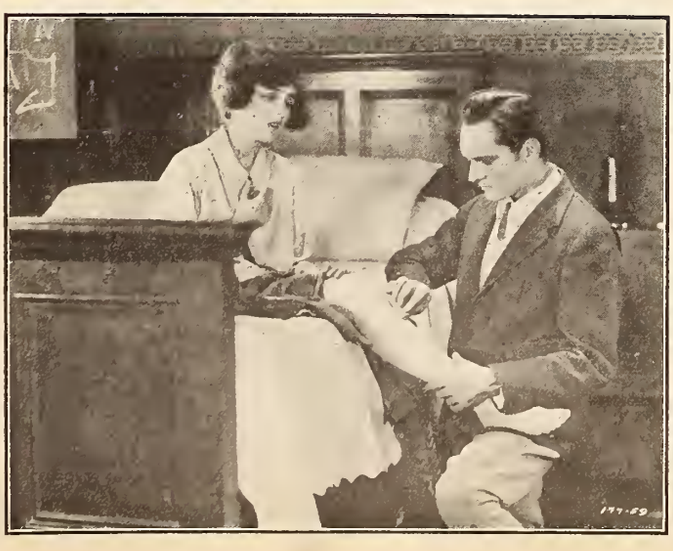
Below Mary Astor, the bright star of First National's "Enticement," is shown in one of the sport costumes which she wears in the Alpine sequences of the picture.

Here again is Mary Astor all equipped for the great out doors. Use these stills in arranging displays in the windows of sporting goods shops or stores.

Above Mary Astor appears a la girl scout in the apparel she wears as an ambulance driver in France, while below she tenders the symbolic apple of "Enticement" to Clive Brooks, the hero in this First National Picture.

Below is Still No. 59. Ian Keith is caring for Mary Astor's bruised leg which she has injured in a hair breadth escape from an Alpine avalanche. This still is suggested for use in a tie-up with any liniment or lotion the local druggist desires to feature in a merchandising window display.

There are many tie-up possibilities in still No. 126 shown below. It will serve for all sorts of women's wear from hats to hosiery, as well as for masculine attire. It is also a fine atmospheric picture and is well calculated to arouse interest in the First National photodrama.



Still No. 100 from First National's "Enticement" may be used as a tie-up for various types of apparel including bathing suits, capes, hats, etc., as well as to show the picture's action.

Here is one of the exploitation books. It is padlocked, and keys are distributed as throwaways. The card reads "Locked in this book are the secrets of three hearts." Use this idea.

This is the 24 sheet on First National's "Enticement." It should be used as a cut-out in lobby display and on the marquee as suggested in this section and may also be utilized as background for window displays of all sorts for this picture.

To the left, Still No. 77 which will secure the cooperation of florists in window displays on First National's "Enticement." Right, one of many stills, No. 89, that may be used with the shadow box idea. Cards on the boxes will ask "Is This 'Enticement'?" We think it is.

ENTICING TIE-UPS

Remember the merchant's show window is his best salesman. These National Tie-Ups enable you to secure this selling service for your show. And in return for his cooperation, the "Enticement" of motion pictures and their stars will draw the attention of the passing throng to the merchandise he displays in the window.

Perfume

WHAT finer tie-up for "Enticement" than one with the exquisite perfumes and toilet requisites manufactured by Fontanis, Inc., New York? These products breathe the "Enticement" of subtle scent, and what is more to the point from a showmanship angle, the manufacturer will provide display material that will make this window display a thing of art and beauty, And it will have that "Enticement" which will bring crowds to the box-office, and to the counters of the merchant. Feature stills of Mary Astor in "Enticement."

Hosiery

Surely there is "Enticement" in the sheer daintiness of "Vanity Fair" hosiery and underwear! These products manufactured by the Vanity Fair Silk Mills are nationally famous. The display material is exceptional, and will be furnished in whatever quantities you may desire. There are some stills in "Enticement" showing Mary Astor clad in these garments, and one especially appropriate for a hosiery window display. This is No. 59. Use it in your Vanity Fair Window.

Jewels

Perhaps there is nothing in the world that holds "Enticement" equal to that which radiates from the depths of jewels. There are dozens of tie-ups for jewelers windows in "Enticement," but the product that has been chosen for a National Tie-Up is that manufactured by Joseph H. Meyer Bros. Laboratories—"Richelieu" Pearls. The "Richelieu" display material is indeed a most valuable aid in preparing an attention-getting window. Give your best attention to this one and it will demonstrate its "Enticement" by gathering crowds in your lobby.

Cosmetics

After all, you must admit that cosmetics lend "Enticement" to complexions that might otherwise be "not so good." So here is a tie-up that will put a new complexion on your box-office receipts. It is with Conde, Ltd., the firm that advertises its popular products in a really big national way.

Stills of Mary Astor in her boudoir will help in arranging this window, as will also some of the pictures of her indulging in skiing, skating, etc. The card may tie-up the complexion bloom imparted by "Conde" products, with that coming from participation in these fascinating winter sports.

Toothpaste

If there is not "Enticement" in Mary Astor's smile—then we give up. And of course it is her perfect teeth that make that smile so perfect. And the teeth themselves are made beautiful by "Pebeco." "Pebeco" plus smiles surely equals "Enticement" and as this renowned Lehn & Fink product is on sale in dozens of shops in your town, this tie-up will gain you dozens of lobbies in merchants' windows. The display material is striking, and if the merchants are short, the manufacturers will forward plenty.

Swimming Suits

If you never beheld "Enticement" in a swimming suit, take a look at Mary Astor's boyish figure in the bathing sequences of the picture. Of course she shocked the prudish folk clad in that form fitting apparel—but—anyway, here is a National Tie-Up with the Jantzen Knitting Mills, manufacturers of modish water-wear worn wherever water-nympths plunge in. The display material is a knock-out, and besides there are those alluring diving girl pasters that will adorn every motor-car windshield in town telling folks about your show. And there are stills that will stop traffic.

Sport Wear

The locale of "Enticement" ranges from the bathing beach at Brighton to the heights of the Swiss Alps. In the mountain scenes, all sorts of winter sports are picturized, and in all of the stills men, women and children are shown clad in the knitted outerwear appropriate to outdoor sports. So the New York Knitting Mills, manufacturers of the nationally advertised "Nynit" products, will back your "Enticement" campaign by forwarding as much of their attractive window display material as you may require.

Out-of-Doors

Use some more of these mountain action scenes to show the "Enticement" of the great outdoors, and feature window displays to indicate just how much pleasure and comfort may be added to a camping trip if "Sterno" canned heat is included in the hiker's equipment. A large window may be arranged depicting a camping scene and boosting all sorts of sport wear and sporting equipment. Stills from "Enticement" will add to the attractiveness of the display, and will also sell tickets for your show. S. Sternau & Co., Inc., will send display material if the merchants handling the product have not enough on hand.

Local Tie-Ups

In addition to the National Tie-Ups that have been arranged for you in

Read the Book— See the Picture

Here is a tie-up with every book store and library in your town. It is on the brand new novel "Enticement" upon which this big photodrama is based. The publishers, Bobbs, Merrill & Co., are issuing a special photoplay edition profusely illustrated with stills from the picture. There will be a big national advertising campaign behind the book, and your theatre will benefit therefrom when you show the film. The author is Clive Arden.

FOR ENTICEMENT

This is just a sample of the material which is available for program matter or for use in your advertising. It is cut No. 3, and may be purchased for 25 cents. The characters are Mary Astor and Clive Brook. Miss Astor is surely registering sufficient "E n t i c e m e n t" to arouse interest in the First National attraction of that name.

connection with "Enticement," there are any number of patronage pulling window displays that may be made locally.

For instance, there are numerous stills showing Mary Astor, and other women in the cast clad in the very latest modes. These stills in a dressmaker's window will impress your picture on the minds of passing femininity, and will also attract attention to the gowns displayed.

Then there are stills that will tie-up well with the local shoe shops, as the characters in "Enticement" are depicted in many varieties of footwear ranging from dancing pumps to the knee boots of mountain climbers.

Take a look at a few of the stills and their tie-up value will become apparent at once. For displays in windows of women's sport wear shops use Nos. 22, A-4, A-9, A-3, A-5, A-6, A-2, 7 and 8. And for windows showing evening gowns Nos. A-22, A-23, 34, 78, 79, 80, 89 and 90 will be found just the thing. Nos. 115, 116, 117 show both Miss Astor and Clive Brook. They may be used in a men's clothing tie-up as well as in a gown window. A window card may point out that there is "Enticement" about a well groomed man or a beautifully gowned woman.

Endless Variety

You may even effect a tie-up with the druggists on any liniment which they care to display with such stills as No. 59. This portrays Clive Brook applying some lotion to Mary Astor's leg which was injured in the snow slide which almost buried them both.

No. 89 shows the heroine becomingly clad in a luxurious lounging robe, and there are others similar in type which will surely sell dressing gowns and negligees for your tie-up merchant and tickets for your show.

Tobacco

It will be easy to secure the co-operation of the local cigar store in window tie-ups of "Enticement." Clive Brook and other male characters in the film are shown puffing away on pipes. And there are several fine pictures of the hero meditating over a cigarette. The tie-up card may read to the effect that there is "Enticement" in a Blank cigarette—and that there is also "Enticement" at your theatre.

Ornaments

Beside the pearl tie-up there are others which will help when you call on the jewelers for window space. Stills Nos. 115, 117, 78, 79, 80, 89 and 90 show the heroine resplendent in diamond bracelet, rings, hair ornament and necklace. These stills should be mounted and nicely framed. They are beautiful and will enhance the value of the window a hundred percent. Another idea would be to mount a cut-out of Mary Astor's head and shoulders, place it in a draped shadow box, and adorn it with ropes of pearls or other jewelry. Make this window beautiful.

An Avalanche of Snow—and One of Kisses See Both in "Enticement."

A Kiss That Ended Friendship—See What it Started in "Enticement."

Is Platonic Love a Myth? See the Answer in "Enticement."

Since Eve Gave Adam the Apple There Has Been "Enticement."

A Moment's Madness Cost a Life— See Why in "Enticement."

Two Types of Love—Which holds More "Enticement?"

The Soul Secrets of Two Men and a Girl Bared in "Enticement."

TAKE advantage of the contest opportunities offered by "Enticement." They cannot fail to arouse and sustain interest in the picture, and this interest will be apparent at your box-office.

Use the prepared cross-word puzzle. Play up a scrambled letter contest. Arrange with your tie-up merchants for a hidden letter contest, each merchant to have one of the letters in "Enticement" hidden in his advertisement. Offer prizes of passes for the greatest number of words that may be spelled from the letters in "Enticement." Newspaper story contests on the relative "Enticement" of the old and new fashioned girl will cause comment, as will a contest for the best definition of "Enticement" as the word applies in the First National picture.

"Say it With—"

The florist's window surely breathes the breath of "Enticement," and fortunately there are several specially posed stills of Miss Astor which seem to have been made to order for a floral display.

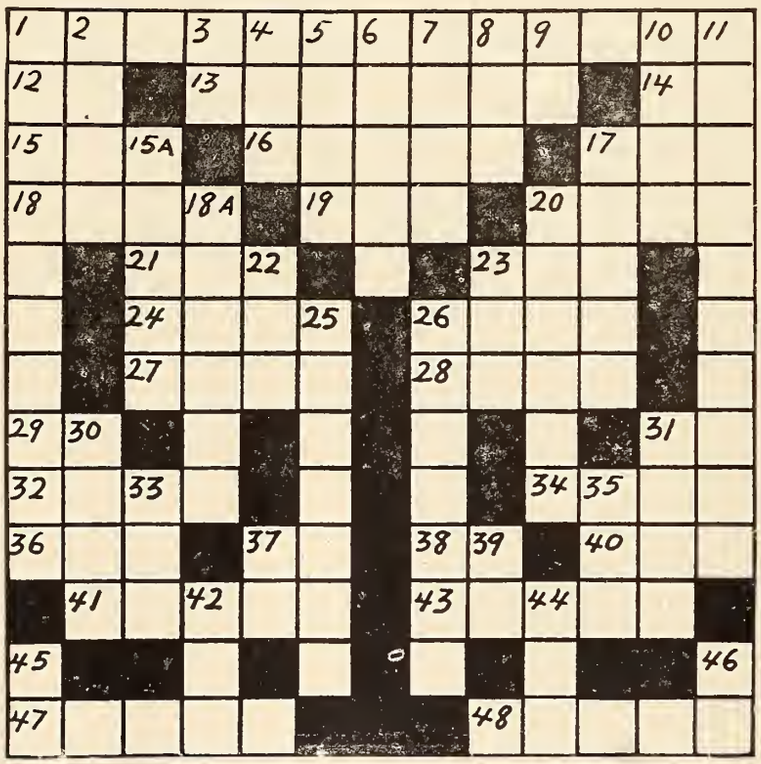
Nos. 76 and 77 are two of these, and there are enough others to arrange a number of displays without repetition in the matter of the stills used. Just one of these handsome pictures, framed and centered in a bower of buds will make people stop. An appropriate window card, well executed will boost "Enticement' 'receipts.

In "Enticement" you are presented with a title worthy of the biggest play you can possibly give it. There is lure in the very w o r d, and an instant's thought will bring to mind dozens of ways in which it may be utilized in window tie-ups, all sorts of advertising copy, as well as in teasers, l o b b y displays, ballys, and all of the various business building ideas used to sell the picture to the public. When you have a title of this sort to assist in your publicity campaign, make the most of it. It will pay to do so. Get behind "Enticement" with all your showmanship. It is a big box-office attraction. Handle it in a big way.

Get Aboard the Band Wagon!

Everybody's Doing Cross-Word Puzzles— Here's One on "Enticement"

ARRANGE a tie-up with a newspaper on this cross-word puzzle. Have them print it and give prizes of passes for the first correct answers. Make a huge cross-word puzzle on a board and put it in front of your theatre. Run it in your program. Get the cut and have it printed on inexpensive paper to be passed out to your patrons in advance of your showing on "Enticement."



HORIZONTAL

1—Amusement.
12—Negation.
13—A green herb.
14—Exclamation of question.
15—Man's name.
16—Inner court of Spanish dwelling.
17—That one (Scot).
18—Famous movie producer.
19—Post office order (abbr.).
20—Plural of datum.
21—Member legislative assembly (abbr.).
23—To sin.
24—Ailments.
26—Bellow.
27—Deputy.
28—See.
29—And (Fr.).
31—London postal district (abbr.).
32—Bird's home.
34—Conceded facts.
36—Way (Chinese).
37—Point of compass.
38—Smallest state in U. S. (abbr.).
40—Red Cross Legion (abbr.).
41—Commencement.
43—Movie actor.
47—Author of popular fiction.
48—World's most popular form of entertainment (colloq.).

VERTICAL

1—Clive Arden's novel picturized by First National Pictures.
2—Mid-day.
3—Electro-plate (abbr.).
4—A light knock.
5—Net.
6—A well-known movie actress.
7—Prefix denoting connection with the ilium.
8—Prefix meaning new.
9—Personal possessive pronoun.
10—Tidy.
11—Pertaining to the theatre.
15a—Roman numerals 1904.
17—Lag.
18a—Famous actress.
20—Covered as with a hanging cloth.
22—Australian Light Cavalry (abbr.).
23—Greek goddess of dawn.
25—Signals of exit sounded on horn (theatrical term).
26—Comments.
30—Beverage pl.).
31—To engrave.
33—A drunkard.
35—Skill.
37—An adjunct of the navy (abbr.).
39—That is.
42—Playing card.
44—A Japanese statesman.
45—A diphthong.
46—You (old English).

Lobby Lure

Here's How to Fill Your Lobby With "Enticement"

REMEMBER that your lobby is your last word to prospective customers. All your exploitation and advertising are designed to bring the crowds to your theatre front. It is the work of the lobby to lure them to the ticket office. Here are some suggestions that will help to fill every seat when you play "Enticement."

Symbolic of enticement is the apple, for with it Eve enticed Adam. There is prepared ad copy featuring this fruit and also a number of posters. The ad cuts will familiarize the town with the idea. Use the posters in cut-out form, and use apples as decorations. Have a number of them suspended on cords and have a barrel of apples in the lobby to which patrons may help themselves. A card may read: Eve's "Enticement" was an apple. What was Leo's?

One of the many highlights in the film is the snow slide scene in the Alps. This takes place while Leo and Valryan are bound for the Swiss chalet high in the mountains. A theatre front representing an inn would be appropriate. Or a miniature chalet on a platform covered with snow and ice. Cut out the letters in the word "Enticement" and string them on a wire. It will be simple to give them a snowy look or obtain an "icicle" effect.

Another idea would be to have several of the large replicas of Clive Arden's novel "Enticement" placed in various positions in the lobby together with the paintings of the principal characters which are available. Do not overlook the value of shadow boxes.

By cooperation with the local sporting goods stores you can arrange a novel lobby without cost to you. Tie-up with the merchants to have a couple of figures clad in out-of-doors apparel, and decorate the lobby walls with skis, skates and other equipment.

A beautiful lobby display may be arranged with the aid of artifical vines and flowers which will surely hold "Enticement." Use a cut-out of the 24-sheet showing Mary Astor's eyes. By using an alternator it will be possible to have her wink. Surround the 24-sheet with artificial flowers. This 24-sheet cut-out will also help business if put on your marquee. Arrange it so that attention will center on the face. Hidden spots will help.

A series of shadow boxes labeled "Enticement" will attract attention. Suggested stills for use in this regard are No. 59 which shows Mary Astor in negligee; No. 126, a love scene between Miss Astor and Ian Keith; No. 17 another love episode; No. 89 showing Clive Brook kissing her, and any of the other poses of Miss Astor in the various attractive garbs she affects.

INVEST DIMES TO MAKE DOLLARS

LITHOGRAPHS

1-SHEETS

1 to 9	@ 15c each
10 to 49	@ 11c each
50 or more	@ 10c each

3-SHEETS

1 to 4	@ 15c sh. or 45c each
5 to 24	@ 11c sh. or 33c each
25 to 49	@ 10c sh. or 30c each
50 or more	@ 9c sh. or 27c each

6-SHEETS

1 to 4	@ 12½c sh. or 75c ea.
5 to 14	@ 12c sh. or 72c ea.
15 to 99	@ 10c sh. or 60c ea.
100 or more	@ 9c sh. or 54c ea.

24-SHEETS

1 to 4	@ 10c sh. or $2.40 each
5 to 9	@ 9c sh. or 2.16 each
10 to 19	@ 8c sh. or 1.92 each
20 to 49	@ 7c sh. or 1.68 each
50 or more	@ 5c sh. or 1.20 each

11 x 14 PHOTOS

8 in set—Plain

1 or 2	50c a set
3 or 4	40c a set
5 or more	30c a set

8 in set—Colored

1 or 2	75c a set
3 or 4	65c a set
5 or more	50c a set

22 x 28 PHOTOS

1 or 2	80c a set
3 or 4	70c a set
5 or more	60c a set

14 x 36 INSERT CARDS

1 to 9	25c each
10 to 24	20c each
25 to 74	18c each
75 or more	15c each

WINDOW CARDS

1 to 49	7c each
50 to 99	6c each
100 or more	5c each
SLIDES	15c each
STILLS	10c each
PRESS SHEETS	Gratis
MUSIC CUES	Gratis

ATTENTION!

Here are Some Money-Making Hints on "Enticement"

IF you go in for prologs in connection with your presentations, "Enticement" is a picture that lends itself most readily to several that may be staged cheaply—and effectively.

One would be a solo love song number by a girl clad in sport apparel such as is worn by Miss Astor in the picture. The background should indicate the mountains, Alpine snow and so forth. This idea may be carried out in a duet.

An Adam and Eve prolog in pantomime would be effective. It would consist merely of two characters clad more or less in the costumes of the period, with Eve offering Adam the apple of "Enticement."

Of course a dance prolog for "Enticement" would be fine. It could be executed by either two or three characters representing the principals in the photodrama and stressing the element of feminine "Enticement."

A more elaborate prolog would be to have a replica of a Swiss Chalet and put on a troupe of yodelers.

The sea-side sequences of the picture are sufficient excuse to stage a bathing girl prolog if desired. Have the girls wrapped in capes such as Mary Astor wears. Just before fading into the picture, the girls may discard the capes standing revealed in one piece suits each having a letter on it. Of course the letters will spell E N T I C E-M E N T.

The opening shots of the production depict Mary Astor joking with Valryan, both dressed in army uniforms. There is a background of soldiers celebrating the armistice. A prolog showing a group of soldiers and a girl also in uniform would be in keeping. They may sing some of the songs that were so popular during the war.

Remember that if it is an any way possible for you to use local talent—amateur—in your prolog you will surely secure additional publicity and attendance by so doing. For instance, for this last suggested prolog, some local glee club would fit in very well. And most of the boys would have the uniforms they have cherished since the armistice.

If you use the services of the local boys and girls be sure to feature them in your ad copy and so on. One can be sure that all of their friends will come to the performance.

Press Sheet—Plus

An Avalanche of Coin Collecting Ideas in Special Advance Exploitation Book

IN addition to the press sheet on "Enticement" First National's special advance exploitation book on this thrilling photodrama contains showmanship material that will make every exhibitors' heart beat faster.

It is chock-full of informative suggestions that may be used in a wide variety of ways. There is, for instance, complete data on the cast which may easily be welded into story form for the newspapers. There are suggestions for teaser copy; catch lines, advise as to just how to put across a big cooperative split-a-page ad with the town's merchants; a good idea for an "Enticement Week"; description of the paper and how to use it most efficiently, peppy ad copy; novelty ideas; suggestions for local tie-ups, stunts, ballys, lobby decorations—in fact everything that will in any way help the enterprising showman to show "Enticement" in a really big way—profiting accordingly at the box-office.

* * *

Accessories

Don't be "penny wise and pound foolish." Make liberal use of the accessories provided on "Enticement." From the most vivid 24 sheet to the tiniest advertising cut or mat, every one of them has been specially thought out with a view of increasing business for *you*. Their cost is trifling, and they will demonstrate their value by bringing cash customers to your box-office.

Samples of Lobby Cards suggested for "Enticement" is the brilliant press book First National has issued on this big box-office attraction.

1—Red rosy apple with white lettering. Green leaves, etc. Background bright blue with yellow catchline lettering.

2—Book in dark blue with white lettering. Border at side in reds and greens with yellows here and there.

3—Eyes blue and black. Title lettering in red. Bottom border lettering in reds and greens. Balance of lettering to harmonize.

National Tie-Ups on *"Enticement"*

WHEN you book "Enticement" call immediately on all merchants carrying the nationally known products listed below. They will all lend hearty co-operation in a mutual publicity campaign conducted through their windows. Then write EXHIBITORS TRADE REVIEW stating your play-dates and the number of sets of window display material you require on each National Tie-Up. Your request for displays will be promptly cared for.

Fontanis, Inc.
116 W. 39 St., N. Y. C.

Product: **Perfumes**
Display: **Posters**
Tie-Up: **Druggists, etc.**

THIS layout may be used for a split-a-page cooperative advertisement in your local papers on "Enticement." Your theatre's ad should occupy the central space and be surrounded with the advertisements of merchants with whom you effect tie-ups.

Every ad should mention the name of your attraction in connection with the product which the merchant advertises. Make them remember that in split-a-page ads, they secure all the benefits of full page publicity for a fractional cost.

Vanity Fair Mills
Reading, Pa.

Product: **Hosiery, Lingerie**
Display: **Cards, Cut-Outs**
Tie-Up: **Specialty Shops**

Jos. H. Meyer Bros.
Brooklyn, N. Y.

Product: **"Richelieu" Pearls**
Display: **Cut-Outs, Shadow Box**
Tie-Up: **Jewelers, Specialty Shops**

Conde, Ltd.
222 4th Ave., N. Y. C.

Product: **Cosmetics**
Display: **Cards, Posters**
Tie-Up: **Druggists**

TO THE upper left and right are two of the attractive cuts available at trifling cost as aids to your advertising on "Enticement." They are sure to provoke curiosity and interest. Use them in newspaper and program copy; see that they are prominently displayed in split-a-page ads.

Lehn & Fink, Inc.
635 Greenwich St., N. Y. C.

Product: **"Pebeco"**
Display: **Stands, Posters**
Tie-Up: **Druggists**

THE TITLE of the picture "Enticement" is one that may be used most advantageously in newspaper advertising tie-ups with the merchants of your city. For instance, the "Enticement" of special prices, qualities, or types of merchandise will make interesting selling copy and also tie-up with the film when you show it.

Jantzen Knitting Mills
303 5th Ave., N. Y. C.

Product: **Swimming Suits**
Display: **Cut-Outs, Posters**
Tie-Up: **Sport Shops**

WHAT ABOUT an "Enticement Week" for your town? Get the principal merchants to put on special sales that will be full of "Enticement" for the bargain hunters. You might arrange with the merchants that a ticket to your show be given free to purchasers buying goods the cost of which exceeds a stipulated sum.

N. Y. Knitting Mills
310 6th Ave., N. Y. C.

Product: **Knitted Outerwear**
Display: **Cards**
Tie-Up: **Sport Shops**

HERE ALSO is an opportunity to put on an "Enticement" contest so far as window dressing is concerned. Let every shop make a special effort in arranging "Enticement" windows, and let your theatre's patrons vote as to which display holds the greatest "Enticement" for the passersby and window shoppers in your town.

IN addition to the national Advertisers who are backing your campaign on "Enticement," get in immediate touch with the following concerns or their local representatives and arrange these appropriate tie-ups:

HARTMANN TRUNK CO.
WARDROBE TRUNKS
RACINE, WIS.

ALEX. TAYLOR & CO.,
SPORT GOODS
NEW YORK

WM. DeMUTH & CO.,
PIPES
NEW YORK

STEPHEN F. WHITMAN & SON,
CONFECTIONS
PHILADELPHIA, PA.

VICTOR TALKING MACHINE CO.,
"VICTROLAS"
CAMDEN, N. J.

HANOVER SHOE CO.,
FOOTWEAR
HANOVER, PA.

S. Sternau & Co., Inc.
9 E. 37th St., N. Y. C.

Product: **"Sterno"**
Display: **Cards, Posters**
Tie-Up: **Dept. Stores, etc.**

WHEN YOU avail yourself of National Tie-Up co-operation, you and your theatre are profiting by the avalanche of publicity which nationally advertised products receive throughout the nation. Million dollar merchandising campaigns are in back of nationally advertised products—and you profit by them.

Mary Astor
and Clive Brook

Now you can see why we say *get* ENTICEMENT

Get it because it has those tried and tested box office ingredients that make success a certainty—

Because it is the kind of entertainment that pleases the greatest number everywhere—

Because the exploitation possibilities are as big as you care to make them. Window tie-ups galore to spread the word about the story that *everybody* has read and is talking about—

And because it will be exploitation without a kickback—"ENTICEMENT" is bound to please.

FIRST NATIONAL PICTURES

A First National Picture

Thomas H. Ince
CORPORATION
presents

Enticement

From the novel by
CLIVE ARDEN
with
MARY ASTOR CLIVE BROOK *and* IAN KEITH
Adapted by BRADLEY KING
Directed by
GEORGE ARCHAINBAUD

Remember —

"Enticement"

is entertainment that can stand any exploitation you put behind it!

It's big in theme—
Beautifully acted—
And thrilling all the way through!

FIRST NATIONAL PICTURES

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

The Big Little Feature

"The Beloved Bozo"

Mack Sennett-Pathe 2 reels

This one concerns itself with a burlesque on the crook drama, showing how a man of wayward and taking ways is shown the evil of his ways when he falls in love with a beautiful girl.

This new Mack Sennett comedy starring Ralph Graves is a subtle little piece rather than broadly slap-stick and is certain to make a hit with any audience. One of the most humorous touches is the hero's determination to cling to his derby through thick and thin whether it happens to be in the midst of a fire or in a neck-breaking fall down stairs. This is a comedy that will delight any audience whatsoever; an intelligent spectator will roar with glee and those who are satisfied with the slap-stick variety will find plenty of enjoyment in "The Beloved Bozo." Incidentally the titles are little gems. The work of Ralph Graves in the leading role is exceptionally good and he is given excellent support by Alice Day and Vernon Dent. Eddie Cline directed under the supervision of J. A. Waldron and it must be said that together they made a splendid job of it.

* * *

"Water Wagons"

Pathe-Mack Sennett 2 reels

The principal situations in this one are centered about a boat race and the various complications that set in prior to and during that event. A speed boat that is a combination submarine and auto offers some new and unusual stunts.

What happens when an ingenious inventor makes a remarkable speed boat which is as good on land as in or under the sea furnishes most of the laughs in "Water Wagons," Mack Sennett's latest two reeler. Needless to say some laughs are provided, not the least of which is when the captain, after seeing his daughter plunged into the water stops dead in the race on which his heart is set to lift her out by the legs. He lifts out two stuffed limbs instead with a sign attached: "Two miles to Jones' department store." Sid Smith is seen as the questionable hero in the case, Madeline Hurlock as the girl and Andy Clyde as the father. It was ably directed by Del Lord.

* * *

"The Family Entrance"

Pathe 2 reels

Charlie Chase, as the family man, takes his charges to the movies. The sudden darkness in the theatre as he enters puts him into immediate difficulties in getting seated, and once seated, he has a thirsty little daughter to contend with.

This Pathe comedy is certainly crowded with as much unadulterated humor as could possibly be crowded into two reels. Right off the bat there is the argument with the box-office cashier as to the advisability of allowing Charlie Chase' overgrown son in on a half rate ticket. Then there is the matter of getting seated before one's eyes have become accustomed to the darkness (That has happened to everybody in any theatre, and brings a big laugh.)

And when they do get seated, the little daughter "whispers" to her daddy, with the accompanying embarrassment to him. This happens several times, until "Daddy" finds out that the reason for so many trips to the back of the house is nothing else but a bag of salted peanuts which make daughter so thirsty.

Then there is a country store, and as luck would have it, Chase wins a live duck. He soon finds out though, that winning and holding are two entirely different matters. And the inevitable result is that he and his whole family are given the "grand rush" out through the family entrance. The film is really riotously amusing.

Edna Marian, a leading player in Century comedies, released through Universal. Here she is shown in a fistic engagement with Wanda Wiley (right) another of the popular Century stars.

"Taming the East"

Universal 2 reels

The efforts of two youths to become real Western cowboys forms the basis of this comedy. They try broncho busting under the very eye of the crooked sheriff and his gang who have designs on a bank. They foil the crooks and the bank president invites them to his home in the East.

This is fairly amusing comedy in which Buddy Messinger and his pal, Hilliard Carr play the parts of the two Eastern cowboys. They chase two rams all around the ranch in order to shear them and are butted all over the lot. The boys foil the evil scheme of a gang of crooked cowboys to rob a bank and as a reward for their heroism, are invited by the grateful bank president to spend a vacation at his home in the East. When they arrive at the banker's hame, they are lionized by the banker's daughters. The sheriff has followed them and leads them such a merry chase that they decide that the East is really much wilder than the West, so they return once more to the open spaces where men are men. They have won the two daughters in the meantime and bring them back with them. While not uproariously funny, "Taming the East" will supply a few laughs for those who are not discriminating in their screen entertainment.

* * *

"The Fox Hunt"

Pathe 2 reels

The Spats are trying to break into society and one of the requisites is to be able to take part in the fox hunt. They are invited to participate but decide to practice before actually taking part. Their efforts are not exactly met with success.

In the Hal Roach-"Spat Family" comedy Frank Butler, Sidney D'Albrook and Laura Roessing manage to make a screaming situation out of a "Fox Hunt." Horses that refuse to be ridden, a fox that refuses to be the principal member of the hunt and other situations in this production combine to make this picture one of the funniest yet released in the "Spats" series. They have plenty of trouble in becoming initiated into the intricacies of the chase, and in one scene are not at all abetted by a swarm of bees that rain down upon them. It is an interesting offering and will supply the necessary comedy touch to your program. Jay Howe directed.

* * *

"His High Horse"

Educational-Mermaid 2 reels

The story centers about a chap who loses his hat, and in pursuing it, he finds himself riding a horse although he is desperately afraid of one. Needless to say the horse wins over the amateur's efforts to tame him although he has a very different story to tell in relating the episode.

There is plenty of action and not a few laughs in this Educational-Mermaid comedy in which Lee Moran has the leading role. Most of the action centers about the horse that Lee endeavors to tame, but he comes out only second best. One very amusing situation is provided when Lee's hat lands on a squirrel that runs away with it and finally lands on the back of a big bird. Once the timid hero finds himself astride the horse, there is some mad chasing through the country, up hill and down dale. The comedy is rather broad at times

The House of FEATURETTES

is playing the Rialto Theatre, N. Y., this week with "The Magic Hour" one of the "Gems of the Screen" series. A distinctly original novelty that can be appropriately programmed with pictures like "Peter Pan," and the "Thief of Bagdad." Red Seal releases a variety of short subjects that fit into any program, in any theatre, in any location.

Edwin Miles Fadman, Pres.
1600 BROADWAY NEW YORK CITY

but should register with all those who like the slap-stick brand. Jack White directed "His High Horse" which is quite up to the Mermaid standard.

* * *

"Sporting Armor"

Pathe Sportlight 1 reel

Tracing the use of armor back to the early centuries, Grantland Rice in "Sporting Armor" shows how armor closely resembling this ancient method of defense is still being used today on the field of sport. With some action shots from cricket, hockey, fencing, baseball and football as compared to the more primitive armament of other days, the camera reveals clearly the striking similarity between the protective measures taken by the athletes of today and the more unwieldy precautions of the knights of old. There are some interesting shots in this reel, among others a picture of the clash on the ice between Yale and Williams, two ancient rivals and slow motion studies of the intricacies of cricket, which is not quite as tame as one might be led to suspect. Produced by John L. Hawkinson, this novelty will serve as a pleasing bit on any program.

* * *

Pathe Review No. 7

Pathe 1 reel

The second of the series of the camera novelties, entitled "Hot Dog" is presented. This time the novelty concerns itself with the doings of a trained troupe of dogs. Suddenly slowing, or stopping and reversing the camera while the dog is going through one of his stunts is certainly conductive to some humorous situations. A new stunt is pulled with some trick photography when a dog is made to triplicate himself and do a "group dance."

The first of the series of "The Secrets of Nature" having to do with some fish in the deep seas, is a welcome innovation. The purpose of this series is to disclose some interesting phases in the lives of animals and insects.

9 Pathecolor of the City of Salt Lake in the "Visiting Our Own America" series puts the finishing touches to the review. The color schemes employed in the picture are very pleasant and restful to the eyes. These scenes are interesting.

* * *

"By Hook or Crook"

Pathe Sportlight 1 reel

Here is another of Grantland Rice's entertaining Sportlight films that deals with a pair of vacationists in the northwoods of Canada. The fact that the two travelers happen to be Fred Stone, the famous comedian and the well-known author, Rex Beach gives added interest to the film. The two men are on a fishing trip and there are some exceptionally interesting views of the Canadian woods and some splendid shots of these two celebrities making some wonderful salmon catches. In addition to the fine outdoor scenes and excellent photography, this picture gives a number of interesting sidelights on the personalities of these two men.

Dainty Marie Mosquini who is a featured player in Hal Roach-Pathe comedies. She is seen as a somewhat abbreviated pirate, a modern Captain Kidd.

* * *

"Bigger and Better Jails"

(Aesop's Fables)

Pathe 1 reel

It is really remarkable that Paul Terry never runs out of ideas. Supplying as he does a fable every week, it would not be surprising if now and then be became a trifle dull. But such is not the case. One release possesses as much originality as its predecessor and is quite as fresh and pleasing. In this one there are some humorous antics in a jail with the mice, dogs, and numerous other animals devising some ingenious ways of escaping from prison. The reel is good entertainment and in every way up to the high standard which cartoonist Terry has set in previous releases.

* * *

Spats to Burlesque Important Industry

The Spat Family of Hal Roach comedies is going to satirize the breach-of-promise industry. They realize fully that it may deprive many young ladies of their future prospects, but they are determined. Art must be served.

The tragedy of September, when the flowers of June are all wilted and forgotten, will be burlesqued by Frank Butler, Sidney D'Albrook and Laura Roessing under Jay A. Howe's direction in two reels of matrimonial misadventure.

All hail the judge!

* * *

Ambitious at Fourteen For Dual Success

Martha Sleeper, the youthful leading woman cast in Hal Roach comedies, is "plenty" ambitious for a youngster of fourteen years.

Besides her unusual talent as a comedienne, much discussed by those who watched the new comedies, Martha is a trophy-winning athlete and an accomplished dancer.

She interrupted a very promising dancing career to go into the moving pictures. In New York she danced in charity affairs and in the Metropolitan Opera House and in Carnegie Hall. She studied under Chalif there, and in Los Angeles now is studying under Walter Wills. She does Russian, Polish, French, Slav and other foreign dances. Her purpose, she says, in studying dances is to evolve a type of dance eventually which will accord with the unusual screen personality she is developing as a comedienne. This is some ambition—and usually it takes years to develop a special dance.

In New York she won an important tennis trophy and in Florida a swimming trophy.

And—as mentioned above, she is at the mighty age of fourteen.

* * *

Exclusive Club Has New Member

"Our Gang" has formally initiated Johnny Downs, the newest member of the Hal Roach comedy unit. Johnny was engaged

A trio of scenes from the latest "Our Gang" comedy, "Circus Fever" which Hal Roach made for Pathe. This one, like the others of the series is a scream.

Judging from the symptoms, the kids appear to have something more alarming than merely "circus" fever. The kids are taking their medicine with bad grace.

two weeks ago and has already started work in a new picture, a "wild west" story directed by Robert McGowan.

Few ladies and gentlemen the ages of five and fifteen years realize what an exclusive club "Our Gang" is. It was organized three years ago by Hal Roach, and today has seven members.

Johnny's application was honored out of a possible list of fifty eligibles.

* * *

Fay Wray Is Tryon Lead

Fay Wray, Canadian-born, raised in Salt Lake City, Utah, and almost brand new in the film game, has been cast to play the feminine role opposite Glenn Tryon in his new Hal Roach comedy being directed by James W. Horne. Miss Wray was discovered recently by the Hal Roach studios after playing two summers as an extra and minor player. She is attending Hollywood High School four hours a week, being only seventeen years old.

* * *

Leading Mexican Writer Guest of Hal Roach

Nemesio Garcia Naranjo, editorial writer of El Universal, known as the "Arthur Brisbane of Mexico," and formerly minister of public instruction, visited the Hal Roach studios this week in quest of facts regarding the light in which Mexico, as a progressive, forward-looking nation, is held by motion picture producers.

An hour's discussion with Roach of the relations of the two nations in the motion picture business was followed by visits to the sets of Glenn Tryon, Charles Chase, James Finlayson, the Spat Family and "Our Gang," and to the stable quarters where Rex, the king of wild horses, and his "cast" are domiciled.

Naranjo expressed himself as thoroughly pleased with the current treatment of Mexican characters and atmosphere in screen stories. At lunch he outlined the plans and hopes of Mexican theatrical enterprises to Warren Doane, general manager, F. Richard Jones, supervising director, H. M. Walker, title editor, and Thomas J. Crizer, film editor.

News Reels in Brief

Pathe News No. 13

Saranac Lake, N. Y. — Star skaters vie for honors in amateur classic; ice speed kings compete in international Outdoor Championship Meet. 1. In the three-quarter mile event, Francis Allen of Chicago takes first honors. 2. A "string" of barrels fails to daunt these high fliers! 3. Human tops!

New York City -- Celebrate 50th anniversary of Nat'l League —President J.A. Heydler addresses reunion of old time baseball players. 1. J. Mutrie (left), first manager of the New York Giants when they were called "the Metropolitans," and John McGraw, present manager. 2. Pitchers of the old days: G. W. Bradley (left), who twirled for St. Louis in 1876 with Christy Mathewson, former Giant star. 2. When baseball gloves were unheard of, this was the result. . . .

Madrid, Spain—De Rivera hailed as hero upon return from Morocco—crowds acclaim Spanish general who organized withdrawal from Riff. 1. 9,000 Mayors of Spain salute General de Rivera on the balcony of the Royal Palace. 2. King Alfonso and Queen Victoria also receive the tribute.

In the Limelight—German envoy sails following recall—Dr. Otto Wiedfeldt leaves for home after 3 years of service as first German Ambassador to U. S. since war. 1. Chequers, England—Britain's Prime Minister entertains at Old Berkeley Hunt—intimate views of Stanley Baldwin with huntsman and hounds. 2. Washington, D.C. —start erection of stands for Coolidge inauguration—workers lay out "court of honor" which will seat from 10,000 to 25,000 3. Honolulu, Hawaii. Machine for planting sugar cane does work of 40 men! New invention shows remarkable speed in test on plantation.

New York City—One fireman killed, 5 hurt in Fifth Avenue shop fire! Throngs see heroic fighters rescue 7 women from burning building. 1. Guided by strong hands and cool heads, the trapped women are brought down unharmed. 2. A fireman, who had collapsed on the roof, is helped by comrades to get below to an ambulance.

Long Beach Cal.—Aerial Acrobats defy laws of gravity in amazing feat! Daredevil trio performs a most remarkable series of air stunts exclusively for Pathe News. 1. The "flying thrillers"—left to right: Ray Freeman, Earl S. Daugherty, and Raymond Crawford. 2. Limbering up on the wings—4,000 feet high! 3. This intrepid "human eagle" believes in really looking down. 4. "Cranking" atop a wing of the plane speeding at 80 miles an hour, the Pathe News cameraman gives a startling exhibition of daring.

International News No. 12

Frisco, Cal.—Japanese warships invade Golden Gate. But their mission's entirely friendly and West gives Nipponese cadets on world cruise a warm welcome. 1. The Mikado's gobs salute as Admiral Wiley boards the Asama to pay Uncle Sam's respects.

Havana, Cuba—Havana sea wall menaced by mountainous waves. Driven by high winds angry surf bursts high in air threatening to flood waterfront streets. (Not used in No. 10).

Interesting Snapshots from the News of the Day—N. Y. City—M. Jules Jusserand sails with his wife for home after many years of faithful service as French ambassador to United States. 1. Hollywood, Cal. —They're never too old for the movies! Miss Nettie Stiles, at 84, arrives in Hollywood looking for a job as a vamp. 2. The home-folks back in Decorah, Iowa, told her she'd surely make a hit as a heartbreaker. 3. Near Ashton, Idaho—Western mail carriers battle heaviest snows in many years.

Los Angeles, Cal.—Jazz makes a hit with Duke the Maneater. Jungle king becomes more or less expert saxophonist.

"Will bring gasps from the women"

PARIS CREATIONS
in colors
Displayed by
HOPE HAMPTON

Here is a novelty that will bring gasps from the women patrons; gasps of admiration and approval. —M. P. NEWS

Women should rave over this McCall Color Fashion News. . . . Never has Hope looked prettier than she does in this color film, and we do not recall any similar subject which displayed really modern fashions with such striking effect. . . . The scenes of gowns and wraps constitute legitimate fashion news. They will be envied—and talked about. . . . —M. P. WORLD

McCALL'S FASHION NEWS

Educational Pictures "THE SPICE OF THE PROGRAM"

Printed by EASTMAN PROCESS

Charlie Chase seems to be having some difficulty in finding a seat in the darkened movie theatre. A scene from "The Family Entrance," a Pathe comedy.

Production Chart
of Short Subjects

PATHE

Title	Subject	Length	Released
Flying Fever	Cartoon (Terry)	2000	Aug. 3
Short Kilts	Stan Laurel	1000	Aug. 3
Romeo and Juliet	Ben Turpin	2000	Aug. 3
Amelia Comes Back	Cartoon (Terry)	1000	Aug. 10
A Hard Boiled Tenderfoot.	Spat Family	2000	Aug. 10
Wall Street Blues	All Star	2000	Aug. 10
Hobbies	Grantland Rice (Sport)	1000	Aug. 10
The Puritans	All Star	3000	Aug. 10
Sweet Daddy	Charles Chase	1000	Aug. 17
House Cleaning	Cartoon (Terry)	1000	Aug. 17
A Truthful Liar	Will Rogers	2000	Aug. 17
The First 100 Years	Harry Langdon	2000	Aug. 17
The Prodigal Pup	Cartoon (Terry)	1000	Aug. 24
High Society	Our Gang	2000	Aug. 24
East of the Water Plug	Ralph Graves	2000	Aug. 24
Hoof-Beats	Grantland Rice (Sport)	1000	Aug. 24
One-Third Off	All Star	2000	Aug. 31
Why Men Work	Charles Chase	1000	Aug. 31
A Message from the Sea	Cartoon (Terry)	1600	Aug. 31
Barnyard Olympics	Cartoon (Terry)	1000	Sept. 7
South o' the North Pole..	Spat Family	2000	Sept. 7
The Happy Years	Grantland Rice (Sport)	1000	Sept. 7
Lizzies of the Field	All Star	2000	Sept. 7
Alexander Hamilton	All Star	3000	Sept. 7
Outdoor Pajamas	Charles Chase	1000	Sept. 14
The Good Old Summer Time	Cartoon (Terry)	1000	Sept. 14
The Luck o' the Foolish..	Harry Langdon	2000	Sept. 14
Three Foolish Weeks	Ben Turpin	2000	Sept. 14
The Mouse that Turned	Cartoon (Terry)	1000	Sept. 21
The Sundown Limited	Our Gang	2000	Sept. 21
Spikes and Bloomers	Grantland Rice (Sport)	1000	Sept. 21
Little Robinson Corkacrew..	Ralph Graves	2000	Sept. 21
Sittin' Pretty	Charles Chase	2000	Sept. 28
Hawks of the Sea	Cartoon (Terry)	1000	Sept. 28
Should Landlords Live	Arthur Stone	2000	Sept. 28
Gee Whiz Genevieve	Will Rogers	2000	Sept. 28
Noah's Outing	Cartoon (Terry)	1000	Oct. 5
Lost Dog	Spat Family	2000	Oct. 5
Wandering Waistlines	All Star	2000	Oct. 5
The Danger Lure	Grantland Rice	1000	Oct. 5
Dixie	All Star	3000	Oct. 5
Too Many Mammas	Charles Chase	1000	Oct. 12
A Lighthouse by the Sea	Cartoon (Terry)	1000	Oct. 12
The Hansom Cabman	Harry Langdon	2000	Oct. 12
The Goofy Age	Glenn Tryon	2000	Oct. 12
Every Man for Himself	Our Gang	2000	Oct. 19
Sporting Rhythm	Grantland Rice (Sport)	1000	Oct. 19
Riders of the Purple Cows.	Ralph Graves	2000	Oct. 19
The Death Ray	Special	2000	Oct. 19
Into the Net	Serial (Edna Murphy)	10 Chap.	Aug. 3
Cowboy Chivalry	10 Scars Make a Man No. 2.	2000	Oct. 19
Black Magic	Æsop Fable	1000	Oct. 19
Westward Bound	10 Scars Make a Man No. 3.	2000	Oct. 26
Monkey Business	Æsop Fable	1000	Oct. 26
Bungalow Boobs	Charley Chase	1000	Oct. 26
The Sky Plumber	Arthur Stone	2000	Oct. 26
The Reel Virginian	Ben Turpin	2000	Oct. 26
On Leave of Absence	Detective Series	2000	Oct. 26
The Cattle Raid	10 Scars Make a Man No. 4.	2000	Nov. 2
The Cat and the Magnet	Æsop Fable		Nov. 2
Hot Stuff	The Spat Family	2000	Nov. 2
Galloping Bungalows	Sennett Comedy	2000	Nov. 2
The Eve of the Revolution.	Historical Chronicles Amer.	3000	Nov. 2
Stunts	Sportlight	1000	Nov. 2
Through the Hills	10 Scars Make a Man No. 5.	2000	Nov. 9
Sharpshooters	Æsop Fable		Nov. 9
Accidental Accidents	Charlie Chase	1000	Nov. 9
Hot Heels	Roach Stars	2000	Nov. 9
All Night Long	Harry Langdon	2000	Nov. 9
The Girl and the Gangster..	Detective Series	2000	Nov. 9
Midnight Marauders	10 Scars Make a Man No. 6.	2000	Nov. 16
She Knew Her Man	Æsop Fable		Nov. 16
Fast Company	Our Gang	2000	Nov. 16
Love's Sweet Piffle	Sennett Comedy	2000	Nov. 16
Gridiron Glory	Sportlight	1000	Nov. 16
Unmasked	10 Scars Make a Man No. 7.	2000	Nov. 23
Good Old Circus Days	Æsop Fable	1000	Nov. 23
All Wet	Charley Chase	1000	Nov. 23
Are Blonde Men Bashful	Arthur Strong	2000	Nov. 23
Out of the Storm	Detective Series	2000	Nov 23
Ten Scars Make a Man—8	C. W. Patton	2 reels	Nov. 30
Deaf, Dumb and Daffy..	Roach Studios	2 reels	Nov. 30
The Cannon Ball Express..	Mack Sennett	2 reels	Nov. 30
Champions	Grantland Rice (Sportlight)	1 reel	Nov. 30
Lumber Jacks	Fables Pic. Inc. (Cartoon).	1 reel	Nov. 30
Ten Scars Make a Man—9	C. W. Patton	2 reels	Dec. 7
The Poor Fish	Roach Studios	1 reel	Dec. 7
She's In Again	Fables Pic. Inc. (Cartoon).	1 reel	Dec. 7
Meet the Missus	Roach Studios	2 reels	Dec. 7
Feet of Mud	Mack Sennett	2 reels	Dec. 7
Kindly Fruits of the Earth.	Educational	1 reel	Dec. 13
Ten Scars Make a Man—10	C. W. Patton	2 reels	Dec. 14
Noah's Athletic Club	Fables Pic. Inc. (Cartoon).	1 reel	Dec. 14
The Mysterious Mystery	Roach Studios	2 reels	Dec. 14
Off His Trolley	Mack Sennett	2 reels	Dec. 14
Nature's Rouge	Grantland Rice (Sportlight)	1 reel	Dec. 14
Meat, from Hoof to Market	Educational	1 reel	Dec. 14
Galloping Hoofs, No. 1	Malcolm Strauss	2 reels	Dec. 21
The Royal Razz	Roach Studios	1 reel	Dec. 21
Mysteries of Old Chinatown	Fables Pic. Inc. (Cartoon).	1 reel	Dec. 21
Juat a Good Guy	Roach Studios	2 reels	Dec. 21
America's Granary	Educational	1 reel	Dec. 21
Pathe Review 51	Educational	1 reel	Dec. 21
Galloping Hoofs No. 2	Malcolm Strauss	2 reels	Dec. 28
Down on the Farm	Fables Pic. Inc. (Cartoon).	1 reel	Dec. 28
The Rubber-Neck	Roach Studios	2 reels	Dec. 28
Bull and Sand	Mack Sennett	2 reels	Dec. 28
The Invaders	Grantland Rice (Sportlight)	1 reel	Dec. 28
Pathe Review 52	Educational	1 reel	Dec. 28
Galloping Hoofs No. 3	Malcolm Strauss	2 reels	Jan. 4
The Rat's Knuckles	Roach Studios	1 reel	Jan. 4
On the Ice	Fables Pic. Inc. (Cartoon).	1 reel	Jan. 4
The Sea Squawk	Mack Sennett	2 reels	Jan. 4
Galloping Hoofs No. 4	Malcolm Strauss	2 reels	Jan. 11
One Game Pup	Cartoon (Terry)	1000	Jan. 11
The Big Town	Our Gang (Roach)	2000	Jan. 11
The Plumber	Mack Sennett	2 reels	Jan. 11
Rough and Tumbling	Grantland Rice (Sport)	1000	Jan. 11
Pathe Review No. 2	Educational	1000	Jan. 11
Galloping Hoofs No. 5	Serial	2000	Jan. 18
Hello Baby	Hal Roach	1000	Jan. 18
African Huntsman	Cartoon (Terry)	1000	Jan. 18
The Wild Goose Chaser	Sennett-Turpin	2000	Jan. 18
Pathe Review No. 3	Educational	1000	Jan. 18
Galloping Hoofs No. 6	Serial	2000	Jan. 18
Hold That Thought	Cartoon (Terry)	1000	Jan. 18
Laugh That Off	The Spats	2000	Jan. 18
Honeymoon Hardships	Mack Sennett	2000	Jan. 18
Brains and Brawn	Grantland Rice (Sport)	1000	Jan. 18
Pathe Review No. 4	Educational	1000	Jan. 18
Galloping Hoofs No. 7	Serial	2000	Feb. 1
Fighting Fluid	Hal Roach	1000	Feb. 1
Biting the Dust	Cartoon (Terry)	1000	Feb. 1
Boobs in the Wood	Sennett	2000	Feb. 1
Pathe Review No. 5	Educational	1000	Feb. 1
Galloping Hoofs No. 8	Serial	2000	Feb. 8
A Transatlantic Flight	Cartoon (Terry)	1000	Feb. 8
Circus Fever	Our Gang	2000	Feb. 8
The Beloved Bozo	Mack Sennett	2000	Feb. 8
By Hook or Crook	Grantland Rice (Sport)	1000	Feb. 8
Pathe Review No. 6	Educational	1000	Feb. 8
Galloping Hoofs No. 9	Serial	2000	Feb. 15
The Family Entrance	Roach Studios	1000	Feb. 15
Bigger and Better Jails	Cartoon	1000	Feb. 15
Change the Needle	Roach Studios	2000	Feb. 15
Pathe Review No. 7	Educational	1000	Feb. 15
Galloping Hoofs No. 10	Serial	2000	Feb. 22
Fisherman's Luck	Cartoon (Terry)	1000	Feb. 22
The Fox Hunt	The Spats	2000	Feb. 22
Water Wagons	Mack Sennett	2000	Feb. 22
Sportlight	Grantland Rice	1000	Feb. 22
Pathe Review No. 8	Educational	1000	Feb. 22

UNIVERSAL

Title	Subject	Length	Released
Oh What a Day	The Gumps	2000	Nov. 12 '23
Aggravatin' Mama	The Gumps	2000	Dec. 17 '23
Oh Min	The Gumps	2000	Jan. 14 '24
A Day of Rest	Joe Murphy	2000	July 7
West Bound	Joe Murphy	2000	Aug. 4
Andy's Hat's in the Ring..	Joe Murphy	2000	Sept. 24
Traffic Jams	McCoy and Karr	2000	Oct. 6
Trouble Fixer	Wanda Wiley	2000	Sept. 3
Sweet Dreams	Wanda Wiley	2000	Nov. 5
On Duty	Wanda Wiley	2000	
The Racing Kid	B. Messinger	2000	Sept. 21
Rip Van Winkle	Hysterical History	2000	Oct. 15
Sahara Blues	Special Cast	2000	Aug. 13
Scared Stiff	Special Cast	2000	Aug. 1
Snappy Eyes	Wanda Wiley	2000	
Speed Boys	Special Cast	2000	Sept. 10
Stepping Some	Baby Peggy		
Here He Comes	B. Messinger	2000	
Her Fortunate Face	Wanda Wiley		Aug. 6
His First Degree	B. Messinger		
Low Bridge	B. Messinger	2000	Sept. 17
Mind the Baby	Pal (Dog)	2000	Sept. 10
William Tell	Hysterical History	2000	Aug. 10
Benjamin Franklin	Hysterical History	2000	Sept. 8
The Blow Out	B. Messinger	2000	
The Cute Little Devil	Wanda Wiley	2000	
Eat and Run	Alt and McCoy	1000	Aug. 27
Fair and Windy	Bert Roach	1000	Aug. 3
The Girl Hater	Arthur Lake	1000	Nov. 24
Wolves of the North	Wm. Duncan (Serial)	2000	Nov. 24
The Riddle Rider	Desmond Sedgwick	2000	Nov. 24
The Smoke Signal	Magda Lane	2000	Nov. 29
Omar Khayam	Histerical History	2000	Nov. 17
Wolves of North (Chap. 9).	Wm. Duncan	2000	Nov. 17
Don't Fail	Buddy Messenger	2000	Nov. 19
The Double X	Billy Sullivan		Nov. 22
Paul Revere	Histerical History	2000	Dec. 1
A Family Row	Buddy Messenger	2000	Dec. 3
The Border Raid	Dola Todd & Edmund Cobb.	2000	Dec. 6
Horse Play	Bert Roach	1 reel	Dec. 8
The Riddle Rider	Chapter 3	2000	Dec. 7
Harem Follies	Al Alt	2 reels	Dec. 10
The Honor of Proge	Leo Maloney	2 reels	Dec. 13
Ponce de Leon		1 reel	Dec. 28
The Way of the West	Billy Sullivan	2 reels	Dec. 28
The Riddle Rider	Desmond Sedgwick	2 reels	Dec. 28
Alone at Last	Arthur Lake	1 reel	Dec. 21
The Riddle Rider	Chapter 5	2 reels	Dec. 21
Broadway Beauties	Century	2 reels	Dec. 23
Shootin' Straight	Harry Carey	2 reels	Dec. 27
Under a Spell	Comedy	1 reel	Jan. 4
The Riddle Rider	Chapter 7	2 reels	Jan. 5
Looking Down	Century	2 reels	Jan. 7
The Hidden Badge	Pete Morrison	2 reels	Jan. 10
Rembrandt	Hysterical History	1 reel	Jan. 12
The Riddle Rider	Chapter 8	2 reels	Jan. 12

Production Chart of Short Subjects—*Continued*

UNIVERSAL—Continued

Title	Subject	Length	Released
The Aggravating Kid	Century	2 reels	Jan. 14
The Whip Hand	Buddy Sullivan	2 reels	Jan. 17
Her Daily Dozen	Century Comedy	2000	Jan. 21
A Pistol Point Proposal	Eddie Polo	2000	Jan. 24
Sir Walter Raleigh	Hysterical History	1000	Jan. 25
The Riddle Rider No. 10	Serial	2000	Jan. 26
Taming the East	Century Comedy	2000	Jan. 28
Seeing Red	Drama	2000	Jan. 30
The Lost Chord	Comedy	1000	Feb. 1
The Riddle Rider No. 11	Serial	2000	Feb. 2
Nobody's Sweetheart	Century Comedy	2000	Feb. 4
Tempest Cody's Man Hunt	Drama	2000	Feb. 7
Nero	Hysterical History	2000	Feb. 9
The Riddle Rider No. 12	Serial	2000	Feb. 9
My Baby Doll	Century Comedy	2000	Feb. 11
The Loser Wins	Drama	2000	Feb. 14
The Girl Problem	Arthur Lake	1000	Feb. 16
The Riddle Rider No. 13	Serial	2000	Feb. 16
Dangerous Peach	Century	2000	Feb. 18
Both Barrels	Drama	1000	Feb. 21
The Olympic Games	Hysterical History	2000	Feb. 23
The Riddle Rider No. 14	Serial	2000	Feb. 23
Sailing Along	Century	2000	Feb. 25
The Fighting Terror	Feature	2000	Feb. 28
Papa's Pet	Bull's Eye Comedy	1 reel	Mar. 2
The Riddle Rider No. 15	Serial	2000	Mar. 2
Don't Worry	Century	2000	Mar. 4
The Cowpuncher's Comeback	Western	2000	Mar. 7
The Fighting Ranger No. 1	Serial	2000	Mar. 2
Black Gold Bricks	Bull's Eye Comedy	1000	Mar. 8
The Fighting Ranger No. 2	Serial	2000	Mar. 9
Powdered Chickens	Century	2000	Mar. 11
Storm King	Western	2000	Mar. 14
Smoked Out	Bull's Eye Comedy	1000	Mar. 15
The Fighting Ranger No. 3	Serial	2000	Mar. 16
Raisin' Cain	Century	2000	Mar. 18
The Shadow of Suspicion	Western	2000	Mar. 21

EDUCATIONAL

Turn About	Cameo Comedy	1000	Aug. 3
Frozen Water	Hodge-Podge Series	1000	Aug. 10
Pigskin	Mermaid Comedy	2000	Aug. 10
The Farewell	Wilderness Tales	1000	Aug. 17
Good News	Cameo Comedy	1000	Aug. 17
Never Again	Tuxedo Comedy	2000	Aug. 24
Savage Love	Christie Comedy	2000	Aug. 24
Drenched	Cameo Comedy	1000	Aug. 31
Boneyard Blues	Earl Hurd Comedy	1000	Aug. 31
Dirty Hands	Juvenile Comedy	2000	Aug. 31
Wild Game	Mermaid Comedy	2000	Sept. 7
Don't Fail	Cameo Comedy	1000	Sept. 14
Bright Lights	Bobby Vernon Comedy	2000	Sept. 14
Jonah Jones	Hamilton Comedy	2000	Sept. 21
Cheer Up	Cameo Comedy	1000	Sept. 28
Her Boy Friend	Larry Semon Comedy	2000	Sept. 28
Court Plaster	Christie Comedy	2000	Sept. 28
The Hoboken Nightingale	Earl Hurd Cartoon	1000	Oct. 5
Short Change	Walter Hiers Comedy	2000	Oct. 5
Desert Blues	Cameo Comedy	1000	Oct. 12
Fast and Furious	Mermaid Comedy	2000	Oct. 12
Dirty Hands	Juvenile Comedy	2000	Oct. 19
The Whirligig	Hodge Podge Series	1000	Oct. 19
No Fooling	Cameo Comedy	1000	Oct. 26
Stupid but Brave	Tuxedo Comedy	2000	Oct. 26
Watch Your Pep	Cameo	1 reel	
The Artists' Model	Cartoon	1 reel	Dec. 7
Easy Pickin'	Christie	2 reels	Dec. 7
Goat Getters	Juvenile	2 reels	Dec. 14
Cut Loose	Cameo	1 reel	Dec. 21
Motor Mad	Mermaid	2 reels	Dec. 21
Lovemania	Tuxedo	2 reels	Dec. 28
Hodge Podge	Lyman Howe	1 reel	
The Sawmill Four	Cartoon	1 reel	Nov. 2
Why Hurry	Christie	2 reels	Nov. 2
Go Easy	Cameo	1 reel	Nov. 9
Poor Butterfly	Mermaid	2 reels	Nov. 9
High Gear	Bobby Vernon	2 reels	Nov. 9
Kid Speed	Larry Semon	2 reels	Nov. 16
Earth's Oddities	Lyman Howe	1 reel	Nov. 16
Empty Heads	Cameo	1 reel	Nov. 23
Crushed	Hamilton	2 reels	Nov. 23
What a Night	Mermaid	2 reels	Nov. 30
Fat Chance	Walter Hiers	2 reels	Nov. 30
Watch You Pep	Cameo Comedy	1 reel	Dec. 7
The Artist's Model	Earl Hurd Cartoon Comedy	1 reel	Dec. 7
Easy Pickin's	Christie Comedy	2 reels	Dec. 7
Goat Getters	Juvenile Comedy	2 reels	Dec. 14
Cut Loose	Cameo Comedy	1 reel	Dec. 21
Motor Mad	Mermaid Comedy	2 reels	Dec. 21
Lovemania	Tuxedo Comedy	2 reels	Dec. 28
Hodge-Podge	Lyman H. Howe's	1 reel	Dec. 28
French Pastry	Bobby Vernon Comedy	2 reels	Jan. 4
Have Mercy	Cameo Comedy	1 reel	Jan. 4
Low Tioe	Mermaid Comedy	2 reels	Jan. 11
Broadcasting	Earl Hurd Cartoon Comedy	1 reel	Jan. 11
Step Fast	Christie Comedy	2 reels	Jan. 18
The Mad Rush	Cameo Comedy	1 reel	Jan. 18
Good Spirits	Walter Hiers Comedy	2 reels	Jan. 25
Topsy Turvy Travel	L. H. Howe's Hodge-Podge	1 reel	Jan. 25

F. B. O.

Mah Jong	How to Play It	2000	Aug. 1
Among the Girls	Screen Almanac	2000	Aug. 15
Stage and Studio	Screen Almanac	2000	Sept. 15
Buttinsky	Jimmy Aubrey	2000	Jan. 1
Fishy Tale	Jimmy Aubrey	2000	Feb. 1
The Trouble Maker	Jimmy Aubrey	2000	Aug. 1
Pretty Soft	Jimmy Aubrey	2000	Sept. 1
Cave Inn Sheik	Jimmy Aubrey	2000	Sept. 15
King Dumb	Jimmy Aubrey	2000	Oct. 1

F. B. O.—Continued

Title	Subject	Length	Released
Polly Voo	Jimmy Aubrey	2000	Oct. 15
Cave Man	Col. Heeza Liar	2000	Aug. 1
Throwin' the Bull	Col. Heeza Liar	2000	Sept. 1
The Lyin' Tamer	Col. Heeza Liar	2000	Nov. 1
Mandarin Mixup	Stan Laurel	2000	Sept. 1
Detained	Stan Laurel	2000	Oct. 1
Magic Lamp	Dinky Doodle	2000	Sept. 15
Newspaper Fun	Weekly	2000	Aug. 30
Getting Going	Go-Getters	2000	Sept. 14
In the Knicker Time	Go-Getters	2000	Sept. 28
And Never the Train Shall	Meet—Go-Getters	2000	Oct. 12
A Kick for Cinderella	Go-Getters	2000	Oct. 26
Faster Foster	Telephone-Girl	2 reels	Aug. 3
Never Say Never	Telephone-Girl	2 reels	Aug. 3
Fire When Ready	Go-Getters	2 reels	Nov. 9
A Miss in the Dark	Go-Getters	2 reels	Nov. 23
The Going of Cumming	Go-Getters	2 reels	Dec. 7
Untamed	Go-Getters	2 reels	Dec. 21
Switching Hour	Fighting Blood No. 12	2 reels	Jan. 6

FOX

Blows and Dynamite	Imperial Comedy	2000	Sept. 14
The Diving Fool	Sunshine Comedy		Sept. 21
His Bitter Half	Al St. John		Sept. 14
Monkey Romeo	Monkey Comedy	2000	Aug. 24
The Pinhead	Clyde Cook		Aug. 31
Stretching the Truth	Sunshine Comedy	2000	Aug. 24
Sweet Papa	Imperial Comedy		Aug. 17
Unreal News Reel No. 4	Sunshine Comedy	2000	Sept. 7
Dancing Girls of India		1000	Aug. 31
The Fight	Van Bibber series	2000	Aug. 24
Paul Jones. Jr.	Van Bibber Comedy	2000	Nov. 9
Rambles of a Rainbow	Educational		Sept. 28
The Hunt	Van Bibber Comedy	2000	Sept. 14
Finger Lakes	Educational	1 reel	Nov. 22
The Race	Van Bibber	1 reel	
Rock Bound Brittany	Educational	1 reel	
Salt of the Earth	Educational	1 reel	Dec. 8
The Burglar	Van Bibber	1 reel	Dec. 8
Stolen Sweeties	Monkey	2000	

ARROW

The Dumbwaiter	Bobby Dunn	2000	Aug. 15
The Hypnotist	Tom and Jerry Cartoon	1000	
The Wrong Groom	Eddie Lyons	2000	Aug. 1
That's That	Billy West		Aug. 15
Don't Slip	Billy West		Sept. 1
Her Other Husband	Eddie Lyons	2000	Sept. 1
Days of '49		2000	
Desert Hawk			Oct. 25
Riders of the Plains		2000	Oct. 1

PRODUCERS DISTRIBUTING

The Pill Pounder	Comedy	1902	Aug. 15
So This Is Hamlet	Comedy	1605	
Helpful Hogan	Comedy	1816	
Wild and Wicked	Comedy	1800	Sept. 15
Fiddling Fool	Comedy	1891	
Pat's Patent	Comedy	1573	
Fearless Flannigan	Comedy	1808	Nov. 15
Life of Reilly	Comedy	1635	
Movie Chats	Comedy		
Fun from the Press	Comedy	1000	Dec. 10
The Goose	Rod and Gun	2 reels	
The Quail	Rod and Gun	2 reels	
Salmon Fishing	Rod and Gun	2 reels	
The Duck	Rod and Gun	2 reels	
The Turkey	Rod and Gun	2 reels	

BRAY

Romance of Life	Romance series	2 reels	
The Immortal Voice	Romance series	2 reels	
Man at the Throttle	Romance series	2 reels	
Black Sunset	Romance series	2 reels	
Treasure Island	Col. Heeza Liar	2 reels	
Heeza L. and the Ghost	Col. Heeza Liar	2 reels	
Heeza L. Detective	Col. Heeza Liar	2 reels	
Heeza Liar's Burglar	Col. Heeza Liar	2 reels	
African Jungle	Col. Heeza Liar	2 reels	
Heeza Liar's Vacation	Col. Heeza Liar	2 reels	

LEE-BRADFORD CORPORATION

Australia's Wild Northwest		2 reels	Nov. 15
House of David			
Series 6 Lightning Comedies	Comedy	1000	
Series 12 Cartoons in color		1 reel	Dec. 15

RED SEAL PICTURES CORP.

Out of the Inkwell	Fun-Novelties	1 reel	
Marvels of Motion	Novelty	1 reel	Oct. 13
Gems of the Screen		1 reel	Oct. 20
Film Faces		1000	Oct. 20
Song Cartoons		1000	
Animated Hair Cartoons	Novelty	300	
Film Facts, Issue B	Magazine	850	Dec.
The Cure Out of Inkwell	Cartoon	900	Dec.
Hair Cartoons by Marcus		300	Dec.
Should a Husband Tell	Gems of the Screen	850	Dec.
Song Cartoons		800	Dec.
The Storm Out of Inkwell	Cartoon	950	Jan.
Film Facts Issue C	Magazine	850	Jan.
Up the River With Molly	Gems of the Screen	900	Jan.
Marvels of Motion	Issue B	950	Jan.
Hair Cartoons	One a Week	300	Jan.
Magic Hour	Gems of Screen	900	Jan.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

C.T. COUNSELL IMPORTS NEW FILM PROCESS

C. T. Counsell, consulting chemist for Australasian Film Company, who has been successful with new importation.

A process by which new film can be so treated as to insure a better picture on the screen, as to increase the life of the film and eliminate scratches, as well as another process for cleansing old film so that additional runs can be obtained, has been brought to this country from Australia by Mr. Chas. Thomas Counsell, consulting chemist for the Australasian Film Co. of Sidney, Australia.

Mr. Counsell has been associated with the Australasian Film Company, Ltd., of Sidney, Australia, for a period of fourteen years, and during this time he has devoted himself to a study of celluloid for motion picture purposes, and has been responsible for great savings to the latter concern. These savings have been accomplished through a process of special washing which Mr. Counsell has applied to all old film, and by which he has not only lengthened the life of same, but obtained a residue therefrom which has been used for purposes which have brought in a very excellent return for this heretofore waste product.

It is understood that over a period of three years a matter of $90,000 was in this way brought back to the Australasian Film Company, Ltd. It is understood that a thousand feet per minute can be washed and processed, permitting a tremendous amount of film to be reclaimed each day.

Mr. Counsell has now come to this country where he has organized the Counsell Film Process and Chemical Company, through which concern he is offering to the American film concerns the same advantages as he has obtained for those whom he has served in Australia.

The process, its sponsors say, is a great step forward in the industry and one of which all live film men will take advantage. Several large concerns in this country have tested the value of the Counsell process.

EXCLUSIVE SHOWING RIGHTS OFFERED

M. S. Bush, who has made an enviable reputation for himself on the strength of the novelty organ slides he prepares for the leading exhibitors in the country is offering exclusive showing rights to a chosen theatre in each town. This will involve no extra expense to the theatre, the prices still remaining as per the company catalogue.

The manner in which the rights are granted is simply a matter of understanding that the first theatre in any new territory (with the exceptions only of the very large theatre centers) will be the only theatre to get the service during the entire span of regular service and use.

These slides are becoming more and more popular with each succeeding day, due, for one thing, to the sterling value of them; and, for another thing, due to the prestige that they have recently attained when two leading organ companies and four of the best known organists in the country began to make regular use of these ten or fifteen minute "acts." Over a hundred and fifty exhibitors throughout the country have become habitual users of these novelties. Even second run houses have found them popular with their audiences. The cue sheet furnished to the organists makes the showing foolproof.

One of Mr. Bush's sets, called "A Trip Through the Organ," is very desirable to create an intelligent interest on the part of the audience in the organ. The slides show in a very interesting and intelligent way everything that can be done on any sized organ, from the largest to the smallest. It is a splendid set for an opening, for it will serve to call your audience's attention to one of the most expensive pieces of equipment in your theatre—the organ.

* * *

WHAT CONSTITUTES CHEAP FURNITURE?

When a new theatre is built, there are certain elements which enter into its construction which are essential, such as the quality of the projection machines, screens and such. There may be some, but very few, who could think of buying an inferior kind of such equipment. The result is that purchasers may consider their first cost their last, and regardless of the original price paid, these items are cheap.

The same applies to the theatre furniture, to perhaps an even greater extent. Rickety chairs that creak as the ticket-holder finds his place, worn upholstery, broken springs—these all are very expensive regardless of the fact that the original investment was very small.

Your patrons are paying as much for comfort as for the entertainment in a great many instances, and they are surely entitled to it. The A. H. Andrews Co., of Chicago, were quick to realize this fact, since after all, they have been in the business of chair making for just sixty years. They certainly put out a first class theatre chair that has met with approval throughout the country. Always their slogan has been "The best is the cheapest."

SLIPS DON'T COUNT

The Goerz lens people dropped on our neck about a slip that the printer made in their advertisement. It seems that he got the Goerz trademark Dogmar mixed up and spelled it Dagmar. We guess he took a night off and saw this show. We saw the play ourselves, and the play was good, but our play on words is not so good. Possibly, however, Madam Nazimova and Goerz might like to get together and use this for a joint tradename.

While on the subject, we are reminded of a new booklet on the Goerz lenses and movie trick devices now ready for distribution.

* * *

ATTRACTING ATTENTION

The Chicago Metal Covering has about as attractive a set of poster and lobby frames as it has been our pleasure to view.

Nothing but the very best of raw materials has been used in the construction of these frames, and the variety of border designs is very fine, and the prices all compare favorably with any of the other manufacturers in the field.

One of the features of the Chicago frame is that all the easel frames are made up with hinged backs, so allowing for an expeditious insertion of the advertising material. Heavy steel plates are utilized to reinforce the frames, and double strength A. A. Glass is used for the coverings.

* * *

STAGE AND STUDIO EQUIPMENT

The equipment for stage and studio lighting is essential to satisfaction and in choosing such equipment the exhibitor in the studios and the theatre owners are always careful in dealing with people who have built up a reputation. Charles I. Newton, of New York City, is noted for his stage effects, studio lights, dimmers, spot lights and other electrical effects.

* * *

EXHIBITORS' SUPPLIES

Every theatre carries a certain surplus of supplies on hand and in doing so he cuts down his overhead by saving valuable time. However, exhibitors often run out of various items and when they do they look around for a clearing house.

There are many splendid clearing houses throughout the country and one of them is Exhibitors' Supply Company, 825 South Wabash Avenue, Chicago.

The S. & S. Film Supply Company, of Pittsburgh, is likewise known for its splendid line of popular equipment.

* * *

FRENCH CONDENSING LENSES

Sussfeld, Lorsch & Schimmel Company have specialized in condensing lens for many years and their five-point lens is considered a very good one. Exhibitors interested in condensing lenses will find the five-point serviceable and durable and satisfactory.

Fish-Schurman Corporation Opens Western Offices

The Fish-Schurman Corporation has just announced the opening of their Western Sales offices in Los Angeles, California for the distribution of their Goerz motion picture raw stock, both for negative, positive and panchromatic.

Goerz film has no grain, has better gradation and more latitude than any other film on the open market. The celluloid base is decidedly stronger and more pliable for that reason, and all in all, is just the quality the market has long been waiting for. It is the only film to do full justice to the cameraman's Goerz.

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Seven Theatres Install Wurlitzers in Week

During the week ending February 5 no less than seven representative theatres announced the installation of Wurlitzer organs. That is quite a feather in Wurlitzer's bonnet.

The announcements came in from James Pace at the Pace Theatre, Caldron, Nebraska; from The Oak Park Theatre in Sacremento, California; the new Lefferts Theatre in Brooklyn; the Diversey Theatre in Chicago; and the Keystone Theatre at Weatherly, Pa.

Two of the Wurlitzer units went to Loew's State Theatre in Los Angeles, and to the Kinema Theatre in Graham, California. These theatres are part of the West Coast group.

* * *

Simplex Sales Active

S. Ellis, of Greenwood, Arkansas, just reopened his Palace Theatre and installed the late model Simplex machines. The purchase was made from the Yale Theatre Supply Co., of Oklahoma City.

Two machines were installed for Messrs. Loomis and Enloe at their recently purchased Empress Theatre at El Reno, Oklahoma.

* * *

Screens Must Be Kept Clean

We have very often seen screens installed in a theatre and because it showed to such a good advantage when first installed it received no further attention. Screens become soiled and dusty and require cleaning at certain intervals. It is best for the projectionist and exhibitor to clean his screen with a REGULAR SCREEN BRUSH. Clean your screen at least once a month. You will note a great difference in light and projection in general.

* * *

Automatic Vendors and Ticket Choppers

The dispensing of sweets is profitable in many houses throughout the country. The average dispenser does not take up much room, is very easily handled by the exhibitor, the percentage of profit is fair, and all in all many exhibitors help defray their expenses in this way. There are all kinds of vendors and among the best known and more profitable is the Caille Victory Mint Vendor. Caille Brothers of Detroit, the manufacturers of this vendor, are also noted for their ticket choppers.

Projection Hints

Optics, Practical Ideas and Electricity

By WESLEY TROUT

For the benefit of projectionists who have any difficulties dealing with electricity and projection technique. Mr. Wesley Trout, who conducts this department will be pleased to answer the same. Address all communications to Mr. Trout through EXHIBITORS TRADE REVIEW.

Up-to-Date Projection Rooms In Forum Theatre

The Forum Theatre, Los Angeles, Calif., has very well equipped projection room. Only the very finest in equipment has been installed.

The installation is very neat, there is plenty of head room and plenty of space for the projectors and other equipment used. The projectionist can do his work much better when he has plenty of room to do it in.

The drop shutter system is a counterbalanced one and very efficient, the ports having inclined glass so enabling the projectionist a full view of their screen and at the same time cutting off unnecessary drafts. The switchboard is of the very latest type, dead front with ammeters, etc. Powers projectors are used with GE high intensity arc lamps. Projection is very good.

The projection room is located on the mezzanine floor and has large windows, allowing the audience to see the operation of the projectors. This is a very novel scheme for the motion picture theatre and interesting to the patronage. The room is equipped with an automatic rewind and a special inspection table with a hand rewind to inspect the films before they are projected on the screen.

The projectionists work in white suits. The projection room is kept neat and clean as every projection room should be.

If more projection rooms were built of this type the health of the projectionists would be much better. A projection room should always be properly ventilated and built large enough so that it will not heat up so rapidly and make the work so uncomfortable for the men in charge.

A large fan should be installed in a vent to draw out the hot air of the projection room, and the gas from the carbons used in the arc lamp. Vents should be located around the bottom of the sides of the projection room from which cold, fresh air could be secured for the projection room.

* * *

The Projection Room of the Capitol Theatre

One of the very finest projection rooms is the projection room of the Capitol Theater, New York City, N. Y. This is considered one of the finest theatres and projection rooms in the world. Money was not spared to purchase the best projectors and projection equipment possible.

The projection room proper is about 41 feet long and 19 feet deep and is furnished with every device of modern equipment and projectors for perfect screen results.

The room is equipped with four latest type Simplex machines. Each one of these machines is equipped with an automatic air control and a metal cabinet for receiving hot carbon stubbs. More than 1500 carbons are used every month. There is also a special Simplex Stereopticon and a special spot lamp so constructed that the projectionists can secure any size spot in a second's time. The spot is so equipped that it can be used for special effects.

The rheostats are installed in a special room which adjoins the projection room; The controls are located on the front wall of the projection room so that they will be within easy reach of the projectionist. Each projector draws about 125 amperes from the line at a pressure of 70 volts, and the daily current consumption is about 200,000 watts.

Since the projection room is located on 51st. Street and the screen on 50th Street, it was necessary to have special lenses made. A particular kind of glass was ground to make the projection lenses at a cost of $400 each. In traversing the long throw of 197 feet the actual film that is used is magnified about 68,742 times.

The projection room has four windows that open directly into the street. It also has two 24 inch exhaust fans to keep the projection room well ventilated. A rest and wash room which is provided for the use of the projectionist adjoins the projection room.

* * *

Westinghouse Issues New Projection Catalog

Westinghouse has recently published a new catalog on its special motion picture motor generators. This generator was designed by several experts who spent a great deal of time in learning the full requirements of such a machine. The result, of course, was a perfect machine that eliminated every trace of flicker when the projectionist changed from one machine to the other. The varying intensity of light, so annoying to the audience, was also entirely eliminated.

The catalog is illustrated with cuts of the Westinghouse series of accessories, including the auto-starter, starting switches, control panels, ballast rheostats, and starting rheostats. It has always been found desirable to have the accessories to the motor generator of the same make as the main machine, so insuring quick replacement of these standard parts in the event that something does go out of order.

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February a Month of Unusual Activity

Theatre Construction Increasing and Plans for 1925 Mark Many Changes

THE second month of 1925 was ushered in amidst unprecedented theatre activity. Throughout the country construction of new playhouses is showing a marked increase and many changes are being made in anticipation of the most prosperous motion picture year in history. Work that ordinarily is mapped out for the Spring season is under way in most of the states regardless of weather conditions.

New corporations are being formed rapidly, many theatres are changing hands and large investments are being made to rebuild playhouses and transform them into modern structures.

In New York alone, the secretary of state revealed a record of 336 new motion picture theatres and companies that were formed in the last twelve months. Most of the new companies are setting their plans to work and new theatres in the state are added at the rate of almost one a day. Other states report similar activity although complete records are not yet off the press. A general survey of the situation points to an unusual year ahead.

J. B. Patterson and associates have purchased the Wewoka Theatre at Wewoka, Okla., from F. J. Roberts.

The new Lyric Theatre at Spur, Texas, will open soon. It will seat 600.

W. B. Bradshaw and W. O. Hand opened their new theatre at Marked Tree, Ark.

J. P. Cooper has purchased the Liberty Theatre at Rogata, Tex.

Rivoli Theatre, Portland, O., added 120 new loge seats to its equipment to accommodate increasing patronage.

The Strand Theatre, Plattsburg, N. Y., owned by Wiliam H. Benton of Saratoga Springs, recently opened as a big event and attracted large crowds from surrounding towns. It seats 1326 persons.

The village of Lowville, N. Y., is holding a special election to decide whether the voters will accept $25,000 for its Lowville Opera House which the village owns. The offer was made by E. J. Wolfe, who operates the Bijou Theatre in the town. The bid is contested by taxpayers who desire to sell the house by public auction. Mr. Wolfe wants it for a picture house.

M. T. Hodge opened his new theatre at Ballinger, Tex. It seats 450.

The Yellville Theatre Company has opened a new theatre in the Rex Hotel at Wellowville, Ark.

Roy Redman has purchased the Leslie Theatre at Leslie, Ark.

Wichita Theatre Company, Wichita Falls, Tex., incorporated with a canital stock of $50,000. The incorporators are: J. W. Faratee; Annie Lee Faratee. O. N. Rahl and Bella Rahl.

J. F. Houdek is rebuilding his Lyric Theatre at Ennis, Tex., and is installing a $7500 pipe organ.

J. J. Keeling is building a new theatre at Santa Anna, Texas.

MOTION PICTURE OPERATOR, 29, single, nonunion (will join) thoroughly experienced in projection and electricity—perfect screening guaranteed—steady. Write Finkel, 5225 Arch Street, Philadelphia, Pa.

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FIRST-RATE ORGANIST AVAILABLE. Have you ever thought you wanted a player who had all the expression, countermelody and that deft ability to make a Unit Organ sound like a Unit Orchestra? The writer will terminate a successful engagement of more than one year as Chief Organist at the Liberty Theatre in Beaumont, Texas, this being the largest theatre in the city of 60,000 population. He shall be available after March 2nd, 1925. If you operate a strictly first-run theatre with a seating capacity of from 600 to 1500, catering to high-grade patronage demanding the ultimate satisfaction, communicate with me at once. This is a strictly bona fide application with no strings attached. I am to pay my transportation expenses and two weeks trial shall be cheerfully given if you decide. Your inquiry shall be given prompt and detailed attention. Write ORGANIST, P. O., Box 732, Beaumont, Texas.

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FOUR COMPLETE EIGHT REEL PROGRAMS, including portable 1,000-Watt Projector. Features, "Geo. Beban," "The Roadside Impresario," "The County Fair," "The Passion Play," (new print); single, double Comedies and Scenics. Sunbeam Film Library, 1059 Dakin St., Chicago, Illinois.

SCENERY BARGAINS—Used Scenery of every size and description. Write for lowest prices. State size desired. P. R. Kingsley, 615 E. Broadway, Alton, Illinois.

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Miscellaneous

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I am in the market for High Class Projection Screen to sell WHOLESALE AND RETAIL FOR THE ENTIRE WESTERN STATES
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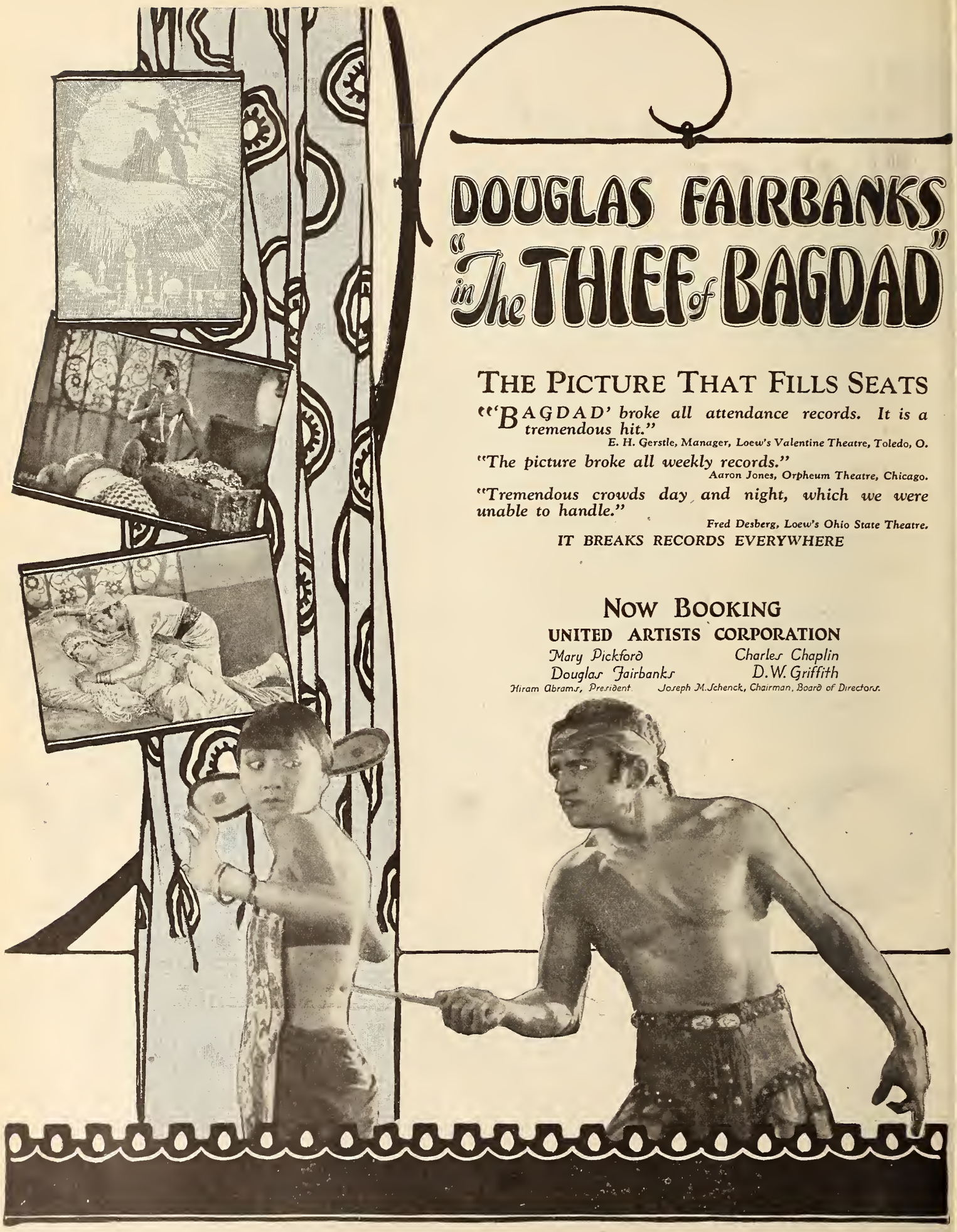

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A Josef von Sternberg Production

Such Praise Must Certainly Be Deserved

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Now on a triumphant clean-up tour of the United States

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"Dean's opening here tremendous success. Her reception an ovation. Continuous line a block long before box-office from 6:00 P. M. on. Manager Moule said he was delighted with opening and it was largest day in several months. Act a decided novelty and one hundred percent satisfactory from audience standpoint."

Kansas City – Mainstreet Theatre –

Variety says: "The Mainstreet, with its vaudeville and 'A CAFE IN CAIRO' picture, together with PRISCILLA DEAN, star of the film, appearing in a dramatic sketch, topped the money list with over $17,000. Press gave kindly notices, and the customers 'ate it up.' Business far above the past few week's averages."

Pontiac, Ill – Crescent Theatre

Hal Opperman, who booked Priscilla Dean in "A CAFE IN CAIRO" for a split week at his Crescent Theatre says: "We were very well pleased with the Priscilla Dean engagement. We gave four shows and packed them in on three of them."

HUNT STROMBERG
presents

PRISCILLA DEAN
in
"A Cafe in Cairo"

Adapted by Harvey Gates from the popular novel by Izola Forrester

Directed by Chet Withey

A Hunt Stromberg personally supervised production

Produced by
HUNT STROMBERG CORPORATION
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First-run exhibitors everywhere are packing them in with this great production. At the Mainstreet Theatre, Kansas City; Crescent Theatre, Pontiac, Ill.; and Capitol Theatre, Detroit, the unanimous verdict is that Priscilla Dean in "A CAFE IN CAIRO" is an audience sensation and a box-office clean-up. At the Alhambra, Milwaukee, it smashed all house records. Also booked at the Lafayette, Buffalo; Rivoli, Toledo, Hippodrome, Toronto and Grand, Pittsburgh.

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VITAGRAPH

ALBERT E. SMITH PRESIDENT

Following close on Mr. Sydney S. Cohen's advice to exhibitors TO MOBILIZE THEIR PLAY DATES for protection against theatre-owning distributor-producer combinations, independent exhibitors are speaking their pieces. Mr. Cohen said:

> **"Let the independent theatre owner remember that every play date given to a producer-distributor-exhibitor film company, adds a brick to some theatre that will be built or acquired in competition to him or some other independent theatre owner."**

My hat's off to those who paid tribute to Vitagraph in the Exhibitors Trade Review, issue of February 21.

And I thank Willard C. Howe, editor of the Trade Review.

Vitagraph is not a competitor of the theatre owner—it operates no theaters—it controls no men's entertainment.

The Motion Picture Theatre Owners of Canada know this as do the independent exhibitors in the United States. At a meeting of the M. P. T. O. in Toronto, February, 10, this resolution was adopted:

> **Be it resolved: That the Motion Picture Theatre Owners of Canada, in session, Tues. Feb. 10th at the King Edward Hotel, Toronto, does heartily endorse and support the policy of Vitagraph in withdrawing from the Producers' and Distributors' Organization, commonly known as the Hays' Organization, and offers to the president, Albert E. Smith of Vitagraph, its sincerest congratulations. It is further resolved, that the members of the M. P. T. O. of Canada support to their fullest extent the Vitagraph company for the integrity of this action; and for the many expressions of business friendship which it has displayed toward the M. P. T. O. of Canada, in its endeavor to maintain the Independence of the Film Industry.**

How about it, Friends?

John B. Rock
General Manager

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New York Telegram and Evening Mail:
A good old-fashioned rousing finish.

Finely acted!

New York Evening Post:
It is finely acted.

Commendable!

New York American:
The picture is very well done.

Well done!

New York World:
The sincerity of the story and the honest effort to preserve the author's thesis are commendable rarities.

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The Business Paper of the Motion Picture Industry

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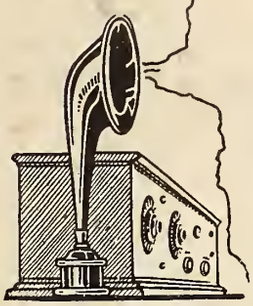
WEST COAST REPRESENTATIVE,
GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E.T.R., 45 West 45th Street, New York, broadcasting some thoughts that are wise and some that are otherwise. It is the wise man who can distinguish the wheat from the chaff.

There is nothing new under the sun except what's under your haircomb. Let's have it.

Dishonesty is a poor investment but there are always some who insist upon speculation.

The average hero does not care so much for the glory of his deeds as for the marketable publicity which they bring him.

There is an ancient adage that Opportunity knocks but once at every man's door but Success never knocks at all—you have to go out and grab it by the horns.

Happiness is a very elusive thing. Some people spend a lifetime in a futile search for it. Others get a firm grip on it early in life and hold fast until the end. One sure way to gain it is to keep everlastingly busy at the task in hand. Happiness will come from the satisfaction of work well done.

An optimist is a person who uses one of the doorless telephone booths on a subway platform during the rush hour.

One-half of a man's success in his work depends upon his enthusiasm in his chosen field and the other half comes from rolling up his sleeves and buckling down to it.

If we only exacted from ourselves the standard we demand of others the world would be a tolerable dwelling place.

Everyone is in business to make profit, and the motion picture industry like all others is based on profits. Therefore it is a good business policy to make pictures that will prove profitable for the exhibitor.

Jackie Coogan, the best known boy in the world, as he appears in his latest for Metro-Goldwyn, "The Rag Man," play by Willard Mack.

Max Ginsberg (Max Davidson) tests his scales on his young partner Tim Kelly (Jackie Coogan) in an amusing scene from "The Rag Man," a Metro-Goldwyn picture.

Tim Kelly, in order to give his partner the best in him, tackles the job of learning his partner's language. From "The Rag Man," for Metro-Goldwyn.

Below, to the left, we have Jackie, as Tim Kelly in a heated argument in true Yiddish fashion about "how's business?" To the right, Jackie finds difficulty in hiding his pride upon the event of his becoming the junior partner in the firm of "Ginsberg and Kelly, Rag Pickers," from "The Rag Man," a Metro picture.

"The Rag Man"

The latest and best of the Jackie Coogan pictures for Metro-Goldwyn.

EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

A special dispatch to the Exhibitors Trade Review says that Governor Alfred E. Smith of New York, appointed Mrs. Elizabeth V. Colbert of Albany as a member of the State Motion Picture Commission to succeed Mrs. Helen M. Hosmer of Buffalo, whose term expired on January 1st.

Will H. Hays, addressing the annual gathering of A. M. P. P. in Los Angeles, urges a drive against salacious films. Asks directors to eliminate unclean features, by striking at the source of production.

Cecil De Mille, in exclusive interview with Exhibitors Trade Review reporter before leaving New York, tells what his recent deal with Producers Distributing Corporation will mean to the exhibitors.

Following the recommendation of the grand jury, the police of San Francisco handed down an edict to all theatre managers prohibiting standing room space being sold in the future.

Plans for a Paramount theatre and building of 27 stories, at Times Square, New York, to cost $4,500,000 were approved by Adolph Zukor of F-P-L. The building is to be completed by fall of 1926. The theatre will seat 4,000. Rapp and Rapp, Chicago, are the architects.

In its search for "new faces," Famous Players-Lasky corporation will establish school for discovering desirable talent, limiting the age of girls at 15 years and boys not over 20.

"The Ten Commandments" closes at the Criterion, Sunday, after establishing world's record run of 62 weeks. A million tickets were sold in New York, from 50 cents to $1.50 each.

Hays' organization starts national innovation to provide 3,500 picture reels for ten-cent shows for children, beginning April 1.

Independent exhibitors of Milwaukee have formed their own booking circuit as an answer to local competition that prevented them obtaining the best pictures.

Associated First National is planning a $2,500,000 stock issue, to retire its indebtedness. Stock may be offered to the public and listed on the exchange.

Warner Brothers announce they will remain in the Hays organization but will demand certain reforms.

Chadwick Pictures Corporation closes a contract with Charles Ray for four feature productions.

N. Mirskey, director of music and production for the Palace Theatre, Dallas, Texas, in exclusive article for Exhibitors Trade Review tells exhibitors what to do to make their music help presentation of feature productions.

An organization of advertising men is forming in New York for the purpose of linking up daily newspapers of the country with their program of exploiting pictures for producers and exhibitors, in the communities where they are shown.

Europe is sending six delegates to attend the national Motion Picture Theatre Owners' convention at Milwaukee. Plans for the convention indicate it will be the largest gathering of exhibitors in the history of the industry.

The Chamber of Commerce of Juneau. Alaska, issued a vigorous protest against producers who "shoot" their Alaskan scenes elsewhere, and palm them off to the public as Alaska scenery.

Oklahoma legislature kills recent censorship bill but Senator Johnson and 17 others immediately introduced another that is even more drastic.

Murray W. Garrson, before leaving New York on a trip to Tennessee announced he would call a meeting of exhibitors to discuss ways of thwarting the efforts of the larger producers in monopolizing the industry.

Head of a recently-organized distribution plan urges fewer exchanges as a solution to better service that will eliminate delays in deliveries for exhibitors.

The Independents are ready to wage war for an "open door" policy is the announcement of Joe Brandt of the Columbia Pictures Corporation, in exclusive contribution to Exhibitors Trade Review.

Elaborate preparations are being made for the dinner of the New Jersey Theatre Owners in Newark on March 4th. The mayor of Newark has accepted the invitation to act as toastmaster.

The Film Booking Offices is accepted into the Hays organization, thus increasing the membership to 18.

Winnipeg exhibitors are hit hard by a new law prohibiting them from employing children under 18 years of age in any capacity.

Clara Kimball Young will return to the screen after an absence of nearly a year.

How Music Helps Presentation of Pictures

Preference Should Be Given to One Good Organist Over Mediocre Five-Piece Ensemble

By N. MIRSKEY

Director, Palace Theatre, Dallas

IT was proclaimed many, many times that music, in order to help the picture, must form but a background and a frame. To achieve that result but two things are necessary: sympathy with the pictured subject and absolutely minute synchronization.

First—we'll take the exhibitor in a smaller community, taking for granted that he is up-to-date enough to allow the person in charge of his music to preview each foot of film and insist on some regular speed of projection, without which no synchronization is possible.

We must remember that quality always overrules quantity, hence in a small town it would be better to have two really skilled musicians than a whole symphony (as they call them) consisting of local barbers, haberdashers, dentists and what not, tooting on some musical instrument for pastime and a little extra income.

There is no town of any reasonable size where a few good musicians could not be found. The trouble might be in finding a so-called "leader." For that matter the latter animal is not plentiful anywhere. However, a little advertising and a lot of luck will locate someone with the necessary qualifications. The only way to judge them is by comparing musical results with those in a high class theatre in a large city.

The average exhibitor is unfortunately so ignorant on the subject of music that it would be fatal to depend on his own judgment. He can note, however, the abrupt cuts in the music, total unsuitability of melodies, short subjects absolutely disregarded and dozens of crimes of incompetence. But should the man fail to strike a fair average, it is then up to Mr. Exhibitor. Not too tight purse strings, plenty of publicity, interest shown at all times, sympathetic treatment will work wonders.

It might be added that organs, properly played, have advantageously competed with the "symphonies." Good organists however do not grow on bushes either. The procedure should be the same as in the case of a leader.

Suggesting an Improvement

The question arises: How could incidental music be improved? By having it timed to a second. Continuous running time indicated every few measures. By indicating possible stops, cuts and repeats. By skillful arranging making every number effective in large as well as small orchestras.

Short subjects should be given just as much attention as the feature. News

Prof. N. Mirskey is Director of Music and Production at Palace Theatre, Dallas, Tex., where he was transferred by Famous Players-Lasky from the Boston Fenway.

reels ought to be edited by the musical director, or with his co-operation.

Each subject of the news reel must be cued as a separate unit, the whole reel then put together with the "musical punches" in mind. Scenics (of which there is a terrible shortage nowadays) are ideal for musical possibilities, including solos, instrumental and vocal. In the case of such high class music the number should not be distorted in tempo, nor cut to pieces. Either the speed of projection should be changed within reason, or else the film cut.

Limitations of Orchestra

Comedies of the slapstick variety and fast-moving cartoons are most difficult to interpret properly by an orchestra and should be played by a single performer, either on organ or piano, unless the director has plenty of time allowed to study each scene of the subject, taking for granted the director's sense of humor being among those present.

That sense is absolutely indispensable in burlesque comedies a la Rogers and even features of Douglas McLean type, not to speak of Chaplin, Keaton and the like. Almost forgot poor Harold Lloyd, who should be named first. Features are compartively simple with the stories running true to certain rules, with star types, with synopsis, continuity sheet, music cuesheet, etc., available beforehand.

The average movie audience likes variety. But it must be always "T U N E S." Be it dramatic, or tragic, light or heavy, classic or jazz—it must be melodious to untrained ear. Why? Because the average movie audience are almost illiterates musically. They just got out of the dime novel reading and graduated into *Saturday Evening Post* and *Liberty,* so that *Mercury, Outlook* and *Asia* are still but bores, not unlike modern music in which only a trained musician or a phenomena can find enjoyment.

At the same time we must not overlook certain scenes in pictures, where weird, fantastic music, wholly strange to an ear, must be played. Catering to the ear must have lines drawn where it would interfere with the picture, which MUST be first at all times. And it works, since the human being cannot use any of his two senses together. That is he can look and listen at the same time, but he cannot see and hear. Once you become engrossed in the picture you hear only subconsciously. Once you begin to "listen," you still "look," but you don't "see." Try it on your loud speaker.

If I Were a Manager

Were I a picture theatre manager I would have as many men in my orchestra as I could possibly afford, considering quality first and being willing to pay for it. In short, I would rather have but an organ, with an excellent performer playing it and pay him $200.-00, than have a mediocre 4-piece orchestra at $40.00 a piece with the leader double. Or I would rather have 25 men under a very capable director, than 30 at the same expense under a mediocrity. I would always advertise my music with all the means at my disposal. Screen, program, newspaper, lobby, direct mail, electric lights.

Nothing would go out of the house, or be displayed without my music figuring in it most prominently. The picture, or the star comes and goes, but the music stays there, 52 weeks a year. I would make my music so good, that I would be proud of it and tell the world about it then. Wherever possible—I would get a flock of outside musicians and give a real concert. Regularly if possible, as in the case of larger cities and at least once in a while in smaller towns. I would insist on my Musical Director to make himself a good "mixer," to join clubs, lodges, etc, To be somebody, socially.

Once in a while I would offer my or-

chestra for some civic purpose, even though it would mean additional expense. Overtures, special concert numbers and presentations on the stage depend so much on the size of orchestra, stage and theatre itself, that no general rules can be applied. Every possibility however should be exploited to the fullest extent. For it all pays dividends very handsomely.

The exhibitor who says that music doesn't mean anything in his house, or houses, makes me sick. He just tries to apper a public benefactor, who keeps some musicians from poorhouse and starvation. I have lately heard such statement from a nationally known exhibitor and I dared him to cut out his orchestra entirely, binding myself to employ immediately every single man he discharged. The answer was obvious, though very, very lame.

Music of the Future

In the future every photoplay will have a specially written accompaniment, most original. It is entirely possible that such accompaniment will be radiocasted. For the present—we need scores compiled and synchronized. Compiled, we'll say, in three different grades of orchestral difficulties, to accommodate various sizes. Not only important features, but every thing that goes on the screen. The speed of projection must be made more nearly universal. In the North it is around 80 feet per minute, in the South, around 90. Extremes go as far as 100 and *proud* of it, yes, sir! Under such sircumstances a score is, of course, out of question.

Only this week I have the pleasure to play a score with "Isn't Life Wonderful?" I said "pleasure" advisedly. With present facilities at hand no musical director can beat that. Incidentally—this score can be played anywhere, with any number of musicians. Of course—there are difficulties to be ironed out. Publishers do not like the idea and would have to be paid somehow for the use of their music. But if one considers the present multiplication of effort, fruitless in many instances, one stops to wonder why we don't progress towards the eventful advantages.

To the average theatre manager I would say this: get acquainted with your "professor." Under his possibly long hair there is a thing or two, which you may profitably learn. You are trying to find out how a projector is treated and you have learned what a halftone means in an ad. Try to find out what a halftone is. Ask the professor to disclose to you some of the lesser mysteries of music, at least as applied to motion pictures, your bread and butter. You will be a better manager and you will make a better professor out of your professor.

What Will De Mille Deal Mean To Exhibitors?

Exhibitors Trade Review Reporter Asks the Director Several Pertinent Questions

BECAUSE exhibitors throughout the country are interested in knowing how the recent De Mille combination will affect their interests, a reporter for the EXHIBITORS TRADE REVIEW asked Mr. De Mille a few questions. "What inspired the deal?" appeared timely. Mr. De Mille instantly replied: "Charges have been made publicly by independent producers and independent theatre owners that a policy of centralization is being pursued by some interests which, if unchecked, would lead in a few years to a closed, 'controlled' situation throughout the whole breadth of the film business. This condition suggested a company big enough to have its force felt and thus prevent disaster to all."

In his initial announcement Mr. DeMille stated the central purpose of his new alliance was "to keep the picture field wide open and to give full and complete support to all independent thinkers in the producing field whose efforts are not receiving proper presentation under present conditions.

And so the reporter inquired: "What does this mean to the exhibitor?"

"Our program for the first year calls for the release of forty to forty-two productions," replied Mr. De Mille. "This will remedy one of the principal worries of the independent exhibitor who is now complaining of 'insufficient product.' It will further enable the Producers Distributing Corporation to insure theatre owners a continuous flow of productions.

"The presentation of such a large block of independent product means the propping open the door of competition," explained Mr. De Mille. "It means that as long as there is a really strong independent distributing organization in the field, no grouping of companies can gain sufficient strength to dictate arbitrary terms."

"Why does this new alliance seem to present special features of strength to insure 'open competition?'"

"Because," replied Mr. De Mille, "we have covered all three integral phases of the business—production, financing, and adequate distribution, without any one of which success is impossible".

Efficiency and economy of production is being sought by the two-studio alliance between Mr. De Mille's former Thomas H. Ince studio and the Hollywood studios, recently purchased by Al and Charles Christie. Interlocking departments will give all the advantage of a single great studio without the disadvantage of too great a ground area. All the releases of the Producers Distributing Corporation will be made in these two studios, eliminating duplication which occurs when independents operate on a number of different rental lots, explained the director.

De Mille will organize a stock company to operate jointly between the De-Mille and Hollywood studios, to insure an adequate supply of recognized artists and permitting the proper development of new talent. "The advantage of this," he pointed out, "is obvious to the theatre owner who does not like to see his competitor playing the same star on the same date in a different picture."

"Was a ten million dollar company necessary?" again asked the reporter.

"Yes," replied the director. "When we set out to plan a standard around which the independents could rally we knew we would have to offer them attractive financial opportunities. We are enabled to give them all the advantages of a centralized unit, with none of its disadvantages. Anyone who analyzes our deal will term it the first real solution of that rock on which ninety per cent of all independents have perished—financing.

"The lure of this stable condition, plus the production and distribution advantages of our alliance will, I am sure, serve to attract many outstanding personalities who desire to express new ideas in their own way. We want to encourage originality in every way. We will not stamp any of our releases with a 'trademark.' They will go out under the name of their own producer and upon their own merits. We feel that the motion picture will grow only so long as many minds play upon its possibilities. As soon as we begin to filter all our screen ideas through the neck of a bottle, through a restricted group of 'controlling' individuals, then all hope of progress must be abandoned."

De Mille characterized the present moment as the psychological time to strike for freedom in production and exhibition. "A few years more under present tendencies," he said, "and it would be impossible to secure such freedoom. The independents have nooses around their necks, walking inevitably, (barring our latest deal), towards a jumping-off place from whence they 'would hang until dead.'"

Warner Bros. To Remain in Hays Organization But Demand Reforms

H. M. Warner Says His Company Is No Quitter, But Will Run Its Own Business

IN order to set at rest all rumors circulating in regard to the possibility of Warner Bros. withdrawing from the Motion Picture Producers and Distributors Association of America, popularly known as the Hays organization, Harry M. Warner, president of the company, who is on his way back to California, made the following statement before leaving, in which he states clearly the position of his company:

"A great many rumors have been floating around that we are going to withdraw from the Hays organization. There is no truth in this whatsoever. There are a number of things now functioning under the Hays organization that should be, and can be, remedied for the benefit of all parties concerned, and these we will insist upon.

"This company, for one, does not intend to have any person or group of persons, tell it how it shall conduct its own personal business.

"However, Warner Bros. do not withdraw or quit. We try to build up, not tear down. We believe in construction rather than destruction. If we could make two dollars where we are now making one, and by making that extra dollar, interfere with the livelihood of some other person, we prefer to make one instead of two. In plain language, we want everyone to make a living, and we insist on being left alone to make a living for ourselves without anyone telling us what to do or how to do it. That is the policy to which we are dedicated and that is the policy we shall carry out.

To Confer With Hays

"I am leaving for the Coast, where I shall take up with Mr. Hays several matters that we think should be remedied by him personally. These are matters too numerous to mention that not only affect us, but everyone in the industry. From what I know of Mr. Hays, I do not think there will be any trouble in remedying them. I have always found him most fair, open to suggestion and working hard for the good of the industry. He has a tremendous problem, and we shall work with him to the end that everyone connected with motion pictures will be ultimately benefitted.

"We believe that when men in one line of industry can sit around a table and each discuss their needs as a whole, there is no reason why all parties concerned should not be able to work out existing problems, if those sitting around the table have really the welfare of the industry in its entirety at heart.

"Of course, in this industry, as in any other line of endeavor, there is always the human equation; always men with selfish motives, and things that benefit the industry as a whole may often be injurious to them as individuals. This problem is a hard one to solve. It is very difficult to take a number of persons operating in one line of business, each working under a different policy, each with his own more or less ambitious plans, and try to please them all. That is understood by us and should be understood by us and should be understood by anyone in the business world.

"In this connection, everyone attached to the Hays organization should realize that there are different classes of pictures produced, different methods of doing business and different aims in view. Where one man is satisfied to make two pictures a year and earn his livelihod therefrom, others want to make six or a dozen or twenty—and some want to make them all.

"The same thing applies to theatres. There are men who are very happy in operating one theatre in their respective town or locality. Others want ten or twenty, and others want to control every theatre built. Somewhere the line of live and let live seems to have been lost in the shuffle.

Warner Theatre Policy

"Right here I want to say something about the Warner Bros. building their own theatres about which there has been considerable talk and comment. Let us make it plain that Warner Bros. do not intend to have anything to do with any theatre building plan that will interfere in the slightest with any exhibitor making a living. Whatever plans we have in mind are consistent with the views I have expressed at the beginning of this statement.

"The writer knows a man high in the motion picture field who two years ago said to the four Warner brothers that the production of motion pictures and the operating of theatres were no longer a secret and that nowadays no man in the industry was worth more than $50 a week. That statement, of course, is an exaggeration and would mean destruction if it were true. But Warner Bros., having no desire to work for $50 a week, are determined to pursue their own plans in their own way and in such a manner that no one will be injured.

"To return to the main problem of the Hays office—how to satisfy all the individuals in the association? I want to say that Mr. Hays, in this one particular alone, has a mammoth job on his hands. Not because any of them are particularly wrong as they see it—but because of their own ambitions and personal desires. This desire has been in existence since the world began. There are men who want to rule, to be over-lords of their own particular field. There are men who want to work for others, and there are also men who want to be charitable and, in the spirit of fair play, give everybody a chance.

Open Discussion Needed

"We believe that time will right all the existing conditions that are now problems, but I, for one, contend that only by the principals connected with each company sitting around one table in open discussion, and being fair and equitable with the other fellow as well as with himself, can the conditions now existing be righted.

"There is no question but that the Hays organization has done a great deal for the welfare of the industry, but, of course, when it comes to running a man's business—that's another story; or when it comes to affecting a man's livelihood—that is also another story.

"There is no doubt but what a man will fight for that which he thinks is right and benefits his own. And this does not necessarily mean that his thoughts are wrong.

"We will ramain in the Hays organization, but that does not preclude us from the privilege of thinking for ourselves."

World's Smallest Community Is Supplied With Picture

The smallest community in the world is Christmas Island, a lonely spot off the mainland of Asia, devoted to plantations Its entire population is comprised of eight Europeans.

Recently E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation received advices that his Paramount exchange at Singapore had an application from the small community for film service. It was supplied.

The eight inhabitants of the tiny island said they were determined to end their isolation from the remainder of the world and signed up for a regular service.

The Singapore exchange also supplies Paramount pictures to the Island of Cocos, a British cable station with a white population of thirty.

"TEN COMMANDMENTS" CLOSES RECORD RUN

At the end of 855 showings, "The Ten Commandments" closes its world's record run for a motion picture, at the Criterion Theatre, New York Saturday. For 62 weeks this picture continued to draw crowds until nearly a million persons paid from 50 cents to $1.50 to see it on Broadway. Another million have paid the same prices throughout the country, where the film was exhibited by ten touring companies. It now goes to make room for the French picture, "The Miracle of the Wolves," which also is booked for an indefinite run.

When the Criterion played "The Covered Wagon" for 59 weeks, exhibitors generally admitted that only a super-special could equal the record. The same with "The Birth of a Nation," which ran for 44 weeks, while "Way Down East" held the boards for 40 weeks. But "The Ten Comandments" established a new record in the film industry. The box-office receipts for its 61st week were $9,621.

In San Francisco and Cleveland the picture held up for eight weeks. It played five weeks in Detroit, Washington and Cincinnati, and four weeks in Kansas City and St. Louis. During the next six months it will not be shown in New York again.

* * *

MAINE EX-GOVERNOR UPHOLDS INDUSTRY

"Moving picture actors and actresses are a hard working lot; they have average morality and are intelligent artists," Carl E. Milliken, twice governor of Maine, said in a motion picture conference before the motion picture committee of the Women's City Club of Kansas last week. The unfortunate happenings of Hollywood are the sins of the 'Wallingfords' of the profession," he continued. "Will Hays is all right and is setting well with the producers' world."

Mr. Milliken also addressed a gathering of ministers and several civic organizations.

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'STAR' LAUDS PRODUCER

The Kansas City *Star*, one of the biggest newspapers of the Southwest, in a two-column news story last week, reviewed the history of Vitagraph. It gave the producers credit for "being the first company to draw actors from the legitimate stage, for developing the first news rell, and for producing clean pictures."

Growing Big vs. Staying Big

ON the theory that all business is a battle and that after every battle there must be a lull when everyone can rest, business men commonly make the mistake of using advertising to win and then endeavoring to discard it.

But there is a very large difference between growing big and staying big—a difference that exists in every corner of the business world.

The difference is this: That it is apt to be harder to stay big than it was to get big in the first place.

It takes more brain-power, more energy, more ingenuity, to keep a great institution at the top than it does to build a little one into a big one.

For one thing, the big institution is a splendid target for its every competitor. No one needs to have a particularly sharp aim to hit it in a competitive way.

And the fellow who sits in the over-stuffed chair in the luxurious executive office and imagines that all the tricks of competition have been tried against him has several more guesses coming.

Someone is inventing new ones every day.

And the inventiveness of his competitors increases the more rapidly as they see that he is napping on the job.

It happens, too, that advertising is the power that turns these tricks in the great majority of cases.

The concern that has arrived considers its own majestic position and says to itself: "I am here. No one can shove me off."

And some little upstart who ought to have more modesty and less commercial aggressiveness in his system says, "It that so?" And proceeds to show that it isn't by intelligent use of advertising as a means of building his business while the other fellow is looking in the mirror.

It isn't so very long since the American people were keenly interested in the advertising of a certain manufacturer whose jingles were displayed in streetcars and newspapers throughout this country. This manufacturer made a sort of soap that sold by the millions of cakes. And, having arrived at the top of the world, somebody suggested that further advertising was a waste of money. So the advertising stopped. And today the people have forgotten the name of the product. It has disappeared off the grocers' shelves.

In the motion picture business there are some people who can't be told anything. They know so much now that there isn't room for any more. They are writing their own eventual tickets and there isn't any occasion to worry about them. They will do their own worrying later.

What these folks do or think isn't important.

But what is important is this: The industry is in such shape, today, that a lot of people, who are not nearly so self-sufficient, can step in and utilize the power of advertising in building for a big substantial future.

A few people imagine that this business is sewed up. That the days of opportunity have passed.

That theory is the best laugh in the field.

The business is one mass and maze of opportunities. The whole situation is wide open. The fellow who has a constructive plan and a workable one couldn't possibly ask for a better break than the industry offers him today.

The industry has passed, it is true, the stage where money could be taken out of the atmosphere.

The frenzied ideas and methods have passed.

But, because there was a time in pictures when anybody could make money, it doesn't follow that the doors are closed to anyone who possesses the intelligence and the initiative which, at one time were almost superfluous.

The power of advertising in this motion picture field is tremendous. It has contributed largely to the building of great enterprises. And now, unfortunately for themselves, some of the men who have profited most by its use have no more use for it. They have chosen to put it aside with the other outworn furniture and equipment and traditions of the earlier days.

The real comers of the business ought to see this situation and profit by it.

They ought to realize that advertising, judiciously used generates *power* and that it can be used as effectively and just as economically today as at any time in the past.

The door is wide open. Why not go in?

Willard C. Howe

Next Week: Is Exhibitor Good Will Worth Anything?

Editorial

It's the Motive That Counts

IN spite of all the orations that have been delivered, of all the promises so cheerfully made, certain producers continue their endeavors to force box-office values by stressing salacious scenes and titles.

This practice is harmful to the entire industry for two reasons: It is providing the advocates of extreme censorship with forceful propaganda, and it is severely cramping the producing latitude of those who are sincerely engaged in the endeavor to make worth-while pictures.

In the interest of progress, a little plain talk seems to be in order.

It is time that we have a definite understanding as to what is and what is not objectionable, viewing the question from the rational viewpoint of public morals and public welfare.

It is not true, as some of the reformers contend, that a nude figure is objectionable *per se*.

It is not true that the treatment of sex matters is necessarily objectionable or immoral. Sex being a phenomenon for which nature is responsible, it is not in itself something to be avoided.

It is not true that frank and straightforward presentations of life as it is lived by any substantial part of our people are objectionable.

The screen is at its best when it deals with realism; with the life and thought of this time.

But when a producer digs deep in the mire with the obvious intent of catering to the perverted minds of that minority that is on the alert for anythig "off-color," he is deliberately antagonizing the great majority of the American people.

And the same applies to the producer who hangs a salacious title on a decent picture, in the supposition that it will draw the morbid mob.

A considerable part of the trouble lies in the fact that New York, Chicago and a few other large cities do seem at times to react favorably to this sort of rotten stuff. But it might be well for two or three men who responsible for a lot of productions to spend their next vacations in typically clean American communities where the appetites are not quite so "cosmopolitan."

Meanwhile, it is going to be increasingly difficult for the honestly-minded producer, in his efforts to translate to the screen some of the best available material, to deviate by a hair's breadth from the puritanical limitations the reform element seems likely to succeed in imposing on the industry, aided and abetted in its demands for censorship by the activities of a few producers who ought to know better.

The whole question of what is objectionable in pictures is inseparably tied up with the producer's motive. Things that may be highly legitimate in one picture are highly offensive in another.

When are we going to have a little higher appreciation of producing integrity among these scramblers for morbid profits?

* * *

A Comedian Who Is Funny

ONE of the midwestern universities used to have a very learned professor teaching Greek or something equally thrilling who was noted as an after-dinner humorist. Discussing his peculiar success in entertaining crowds, another professor, witnessing the hysterics of an audience, remarked enviously, "He is funny, all the way from his face to his conversation. That is why he doesn't have to try for laughs. They come naturally."

Perhaps that same explanation might account, in considerable measure, for the surprising unanimity of current comment on Harry Langdon, who is being generally acclaimed one of the screen's best comedians in spite of the fact that his motion-picture experience has extended little over a year.

Mack Sennett found somebody in Langdon. He found a laugh-maker who is not dependent on the ordinary run of gags for results. A comedian who entirely lacks that dismal character so commonly found among comedians deprived of their accustomed accessories.

Which means that Langdon, if he doesn't get to taking himself too seriously as some comedians have made the mistake of doing, gives promise of becoming a super-success on the basis of genuine box-office value. The effervescent character of his work is something the public always appreciates.

It would really be a pity, though, if Langdon should spoil himself for the public. Natural comedians, such as Langdon appears to be, are very scarce,—and very necessary. Genuine humor has always had its place in history, literature, art and science. Motion pictures are no exception to this natural law.

The Pessimist's Window

IT WOULD be interesting to ascertain—so we suggest the subject to folks who enjoy research, which we don't—just how many of the real reforms recorded in modern times have been due to the activities of "reformers" of the peculiar American variety. These people seem to get most of their enjoyment out of minding the business of others and in the majority of cases that have come under our observation they seem, also, to make it pay. The objective, as far as we can see, is to repeal all forms of liberty, regulate all personal conduct by some sort of legal code.

* * *

In other words, the idea is that when anyone does something a reformer doesn't like, that something must forthwith be legislated a crime.

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Perhaps there is some loftier motive back of the so-called "Clean Books" bill recently introduced in the New York legislature, but if so we have failed to find it. This act would cover motion picture exhibitions as well as printed matter, and would make it possible for any person possessing a "disgusting" picture to be charged with a misdemeanor. The bills says, moreover, that the words "obscene," "lewd," "lascivious," "filthy," "indecent" and "disgusting" shall be construed with full force and effect and each such word shall be taken and construed in its separate meaning and signification. Which leads to the thought that almost any book or picture maye be "disgusting" when we don't happen to be in the mood for it. On such a basis, most of our producers would find themselves sooner or later in durance and the book-publishers would be keeping them company.

* * *

But the reformers are usually organized, whereas those of us who believe we ought to keep a little of our once-prized liberty, just for old times' sake, are limiting ourselves chiefly to conversation. It might be worth our while to organize some sort of anti-reform society; but would anyone have the courage to join it? We pause for a reply.

* * *

Incidentally, the motion pictures are entirely innocent of a lot of disagreeable things charged against them and are entitled to credit for something they have not been taking credit for. As is usually the case, these facts are brought to light by an outsider who, viewing the matter in the high light of impartiality, raises his voice in welcome words of defense and praise. He is the editor of the Caspar (Wyoming) *Tribune*. He says:

> Leaders of the movie industry are easily in a position to show that the alleged evil influence of the silver screen on morals is grossly exaggerated. This would be established by showing that the number of people exposed to the influence of the movie is much smaller than is commonly supposed. Out of every 100 male adult Americans who drop in at a picture show, it is probable that from fifty to sixty immediately go to sleep. It is true that this immunized section of the public is of an age when its morals would suffer no impairment even if it kept awake. Yet facts are facts. Perhaps it might be shown that a counterbalance to the supposedly vicious effect on the young is supplied by these scores of thousands of adult movie fans who leave the theatre much refreshed by a short but vigourous nap and are thus transformed into cheerful, active, intelligent fathers, husbands and citizens.

It is almost an indictment of the intelligence of motion picture producers and distributors to see them voluntarily using the word "movies" as a characterization of their best entertainment. A disagreeable word with a disagreeable sound, it would be bad enough on its merits. But its disrepute goes farther than that, by virtue of its long association with the shoddy entertainment it described in the early days of the business. We can't keep the public from using it, but it is high time we stopped using it ourselves. Yet a current item from a motion-picture publicity department so describes a picture that is supposed to be a great feature. Our understanding of the psychology of the mass must be decidedly low. It might be well for someone to tell the story of how the Brunswick-Balke-Collender Company spent tremendous sums to change "pool" to "pocket billiards," merely to get away from the disrepute attached to the game's old name. "Movies" is fully as objectionable as "pool." It is almost too bad that we have not adopted "cinema," which carries no unpalatable flavor.

* * *

The Fourth of March, in motion picture circles of New Jersey, will be an occasion of dual importance. The Motion Picture Theatre Owners of New Jersey will celebrate the evening by a testimonal dinner to R. F. Woodhull, the organization's former president. This affair will be held at the Robert Treat hotel, Newark, and on the same floor, simultaneously, the association will give a ball, open to the public, in honor of Frederick C. Breidenbach, mayor of Newark.

* * *

In a letter from Helmer N. Jernberg, owner of the Province Theatre, Winnipeg, Man., he says: "We are trying to get the amusement tax abolished up to and including 50 cents and expect results." It is about time Canadian exhibitors had some relief on this score.

* * *

A possible combination of three or four important factors in the field of independent distribution is the subject of considerable under-cover conversation. At least one financial institution that is very slightly acquainted with film affairs has been digging into the subject lately, but the project, if it may be termed such, seems not to have passed the purely theoretical stage.

* * *

A piece of printed matter descriptive of "Grass" and distributed in connection with the programs for the Film Carnival, held at the Plaza Hotel, New York, Thursday, describes the picture in terms well calculated to arouse maximum expectations. "Grass," it says, "the kind of story that mad Nature stages once in a millenium to mock the minds of men who write. Written by an angry god, with the scenery set by the terrible hand of Destiny. Produced by Necessity. Staged by Hunger. Adapted by Disaster. Recorded by Merian Cooper, Ernest B. Schoedsack, Marguerite Harrison, and enacted by 50,000 human beings and half a million beasts, on the frozen boulevards of a forgotten world, withered by the blasts of a sun that laughed in maniacal glee." That, to our way of thinking is *language*.

New Distribution Chief Urges Fewer Exchanges

Walter W. Irwin Explains His Company Will Not Disturb Delivery, But Will Improve Service and Eliminate Shipment Delays

NUMEROUS communications have been received by Walter W. Irwin from theatre owners strongly expressing their approval of the plan of the Railway Express Film Transport Company, Inc., for centralized distribution. However, where an exhibitor is accustomed to use the parcel post for his shipments he still seems to feel that after this company opens its exchanges he will no longer be able to do so, says Mr. Irwin, who adds that "nothing could be farther from the fact."

In a statement to the EXHIBITORS TRADE REVIEW, Mr. Irwin says:

"It is the exhibitor who pays for the transportation of shipments, and he is entitled both at law and according to equitable business practice to have them made as he directs, and such instructions will be scrupulously followed by the Railway Express Film Transport Company, Inc.

"Attention is called to the printed plan wherein it is stated that the Company will be conducted 'with absolute neutrality and impartiality,' and that it is 'a strictly service corporation.' These statements apply to theatre owners who are being served as well as to the producers whom it serves.

"The theatre owner will continue, as heretofore, to select the transportation agency he desires, and his selection will be governed by dependability, speed and responsibility, as well as by cost. In this connection, the Company has developed some very important plans and departures that will vastly improve the service to exhibitors regardless of which transportation service is availed of, but the greatest improvement will be brought about in connection with the American Railway Express Company service not now possible with the multiplicity of exchanges.

"There seems to be an impression and a consequent fear in the minds of some that the plan of this Company constitutes, or is tantamount to, a consolidation of the industry or at least of those companies which contract with it. Again nothing could be further from the legal fact or from the intention. The Company merely furnishes facilities and services for the physical and mechanical handling of products (thus doing away with illogical duplication) under a uniform contract common to all; and both by the charter of the Company and the provisions of the uniform contract the Company is precluded from having anything to do with selling or with production, either directly or indirectly.

"Accordingly it must be apparent that the relations between the producers and their sales organizations on the one hand and the theatre owners on the other, remain precisely as at present, with production and sales uninfluenced by this organization.

"In other words, we have no desire to disturb or restrict, nor can we buy centralization of physical distribution in any way disturb or restrict, any existing business relations, activities, or customs of the Motion Picture Industry.

As a matter of fact, the operations of the Railway Express Film Transport Company, Inc., cannot be considered to be a new business, nor is it in any sense revolutionary, for we merely continue physical distribution pursuant to the established methods, regulations and customs, but with greater efficiency to all, as physical distribution is our sole business, and with a large saving in operating costs to all, as we will have but thirty-five exchanges in place of the present great multiplicity of exchanges with their respective organizations. Under these circumstances, benefits must accrue to all concerned.

"The only thing new is that such distribution occurs through a common, neutral and responsible medium by a business method equitable to all who accept it.

"We are confident that it will mean a very great deal to the theatre owners to have but one organization handling physical distribution, whose very success, in fact, existence, depends upon increased efficiency and added service thus doing away, to the greaest extent humanly possible with miss-outs delayed shipments of advertising accessories, mistakes in billing and a multitude of annoyances now existing with so many exchanges which combine selling and distribution."

F-P-L ESTABLISHES SCHOOL FOR SCREEN

In its desire to find new faces for screen presentation, the Famous Players-Lasky has established a school for testing "raw material." The age limit for girls is 15 while boys under 20 will be tried out. Bijou Fernandez is to head the new department, searching for possible talent while Eddie King, studio manager, will supervise the school.

"THUNDERING HERD" PLEASED CRITICS

It is the belief of the critics who have previewed the Paramount production of "The Thundering Herd" that it is the greatest Zane Grey production ever made. A certain famour showman who viewed the picture at its first screening said that it would surpass the business of "North of 36."

There is much real production evidenced in the making of this picture to classify it as a "Western," but if it belongs in that classification, by necessity, the same critics have supported the opinion of the officials of the Famous Players-Lasky Corporation that it is the greatest picture of the Old West that has ever been made.

One of the factors responsible for the success of this production is the contract between Famous Players-Lasky Corporation and the author, which permits Zane Grey the privilege of selecting the locations in which his stories are to be filmed. As Zane Grey is an authority on the Old West, and most of his tales are based on fact, there is a harmony of action and setting that gives Zane Grey Paramount productions a perfect air of realism.

* * *

FRENCH FILM DREW MILLION FRANCS

"The Miracle of the Wolves," a French picture presenting a medieval romance of ancient Flanders, which opens at the Criterion, New York, Monday, February 23d, opened in France at the Grand Opera House before the President of the republic and diplomatic, artistic, literary and other notables to the full seating capacity of 3,000 provided in that most beautiful theatre in the world.

Following that unusual setting for its premiere it began regularly showing in the Marivaux Theatre, and in the first month's run there not only broke the French record held by "The Thief of Bagdad," but topped it by more than 50 percent, taking in at the box-office more than 1,000,000 francs in the first thirty days.

* * *

METRO SIGNS CHANEY

Lon Chaney affixed his signature last week to a long term contract with Metro-Goldwyn-Mayer, it is announced by Louis B. Mayer, vice-president in charge of production.

For sixteen months Chaney has been a free lance whose services have been in continuous demand. His first Metro-Goldwyn-Mayer appearance was in Victor Seastrom's production of "He Who Gets Slapped."

* * *

GERMANS ARE FILMING NAPOLEON'S LIFE

The London Pathe-Vesti branch for Vesti, the German producer, announces he will film three super-specials, one each week. These will be from the works of Jules Verne, Victor Hugo and Anatole France. Abel Gance has gone to Corsica for the producer to make the first scenes of "Life of Napoleon".

O' Leary to Head N. E. Exhibitors

New England Theatre Owners of Five States Organize and Elect Executive Heads

THE New England Theatre Owners Chamber of Commerce is the name of a new organization formed in Massachusetts, Rhode Island, Maine, New Hampshire, and Vermont. Like the theatre owners of New Jersey, the organization urges every exhibitor within these states to join in order to protect his interests and oppose methods tending to oppress the individual theatre owner. It also proposes to fight against legislation detrimental to the exhibitor. An election of officers and executive heads was held in Boston and M. A. O'Leary, owner of Inman Square Theatre, Boston, was made president.

The following five vice-presidents were elected: Walter Hartford, Imperial Theatre, Pawtucket, R. I.; Dave Adams, Auditorium Theatre, Concord, N. H.; Abe Goodside, Strand Theatre, Portland, Maine; Henry Levenson, Elm Amusement Co., Boston, Mass.; Homer Graves, Globe Theatre, St. Johnsbury, Vt.

E. J. Farrell, of Boston, was made secretary and H. R. Williams, Supreme theatre, Jamaica Plain, Mass., assistant secretary. C. H. Williams of the Franklin Park theatre, Dorchester, Mass., was elected treasurer.

The following executive committee was named: James Doyle, Broadway theatre, South Boston, Mass.; Edward Fay, Fay's theatre, Providence, R. I.; M. White, Orpheum Theatre, Dover, N. H.; J. Emery, Star theatre, Bar Harbor, Me.; George Allen, Jr., Capitol theatre, New Bedford, Mass.; John Dineen, Modern theatre, Lawrence, Mass.; J. Donahue, Park Theatre, Woonsocket, R. I.; Charles Bean, Jr., Pastime theatre, Franklin, N. H.; L. M. Boas, Newburyport Amusement Co., Boston; E. M. Loew, Loew Amusement Co., Boston, Mass.

Permanent quarters were opened at 40 Melrose Street, Boston, with E. J. Farrell, secretary, in charge of the office.

* * *

POLA NEGRI WILL RETURN TO EUROPE

For the first time since her arrival in this country two and one-half years ago, Pola Negri will return in March to her native land across the seas. Miss Negri has completed her plans and obtained her passports for a flying trip to Europe to see her mother and visit the scenes of her early continental triumphs.

On March 12, 1925, she will leave Hollywood to return to Europe. Passage has been booked on the Leviathan, sailing from New York on March 21st. Sidney Olcott, who is directing the star in "The Charmer" at the Paramount West Coast Sudio, assured Miss Negri this week that production will be completed in ample time for her to prepare for the trip.

During the three weeks Miss Negri will be in Europe, more than half of the period will be spent in Poland with her mother.

* * *

DENIG ADDRESSES COLLEGE WOMEN

Lynde Denig, manager of the publicity division of First National Pictures, Inc., talked before the College Women's Club of Syracuse in Hanna Hall, on the Union College campus, on Wednesday afternoon, February 18th, on "The Little Theatre Movement in Motion Pictures."

BULLETIN ANNOUNCES ORGANIZATION AIMS

The aim and purpose of *The Organization Bulletin*, a new semi-monthly publication of the Motion Picture Theatre Owners of New Jersey, are set forth in the initial number by Joseph M. Seider, president.

Mr. Seider says:

"This little sheet will never become a trade paper. It cannot take the place of one. We advise you to watch the trade press for reports of our activities in your behalf. It is our aim and purpose:

To establish a direct contact between you and your organization.

To overcome space and bring your members in closer touch with each other.

To bring to you the problems or experiences of the individual member and our association and yours to them and us.

To perpetuate our organization through service and accomplishment, protection to the individual, economy and financial independence through the income from dues and the showing by our members of publicity film, meeting the standard of Moeller Theatre Service, and viewed and approved by your officers and Board of Directors.

To give you an insight into the intimate activities of the organization.

To furnish information vital to your business progress, with a view of equalizing the advantages enjoyed by your large circuit competitors.

To advise you on contracts, interpretations, arbitration rulings and releases.

We have arranged to assign to you, upon request, counsel and stenographer to make preparation for and represent you in disputes, submitted to an Arbitration Board or a Court of Law.

For the convenience of our members, located in the Northern part of the State, we maintain organization headquarters at 727 Seventh Avenue, New York City, N. Y., and for our members in Southern New Jersey we maintain organization headquarters at 15 East State Street, Trenton, N. J.

Fraternally yours,
MOTION PICTURE THEATRE OWNERS OF NEW JERSEY
Jos. M. Seider.
President.

Oklahoma Kills Censorship Bill

But Determined Senator Introduces New Measure With Drastic Provisions

SENATOR JOHN'S censorship bill was killed by the Oklahoma senate this week but the determined senator gathered about him seventeen of his colleagues and introduced another measure that is even more drastic than the first.

Theatre owners of the state are opposed to the proposed law and are organizing their forces to fight its passage. In this they are joined by various film exchanges, among which George A. McDermit, district manager for Famous Players-Lasky Corporation, is taking the lead. Thos. H. Boland, of the Empress Theatre, Oklahoma City, is also active in opposing its adoption.

The proposed bill provides a drastic censorship and would go far to prohibit any sort of pictures in the states exhibitors say. The seventeen senators proclaim it "an emergency measure for the preservation of the public peace, health and safety," and urge its passage rushed, to become effective as quickly as possible. The bill says:

"It shall be unlawful from and after the passage of this act, for any person, firm or corporation to exhibit from any stage or screen, or within any place of amusement, any picture, film, photoplay, scene or act, depicting or purporting to depict or show the robbing of any bank, train, store or person, or any scene, film or picture that is obscene, indecent, cruel, immoral, or such as would tend to debauch or corrupt morals."

Will H. Hays Urges "Drive" Against Unclean Films

WILL H. HAYS, speaking at the annual meeting of the Association of Motion Picture Producers in Los Angeles, advocated a vigorous drive against salacious pictures. He urged the seventeen producers represented to watch their step in making pictures for 1925-1926. He particularly denounced exploitation methods that suggested unclean productions and asked for cooperation to eliminate this practice from the industry by suggesting that exhibitors join hands with the producers to this effect.

Mr. Hays pointed to several exploitation methods which created a bad public impression and hurt the industry as a whole. He blamed the producers for their share of this responsibility and advocated a drive to clean house.

The producers' head also urged producers to cut off their supply of pictures to any exhibitor who resorted to exploiting pictures in a salacious manner.

One of the principal topics of discussion at the meeting was the necessity of keeping down costs of production. Various phases of producers' fights among themselves were taken up. Mr. Hays warned the producers that if arguments were to prevail over screen stars, they could expect an immediate increase in their salaries.

Producers as a whole expressed their optimism over conditions and announced they expected to increase their output at least one-third to care for the increasing demand for good productions.

The Film Booking Offices were accepted into the organization and thus the membership was increased to eighteen.

Joseph M. Schenck was reelected president of the organization; Hal E. Roache, vice-president; Victor E. Clarke, second vice-president; Fred W. Beetson, secretary treasurer. The meeting lasted four hours and adjourned until March 12, when Mr. Schenck will have returned from his trip to Europe.

Mr. Hays also addressed the Motion Picture Directors' Association and told them they were the important factors of the whole industry. He outlined their responsibilities and emphasized the fact that the public looked to them for better and cleaner pictures. He also requested cooperation to this extent in order to safeguard the interests of the industry and thus make their own position stronger. The elimination of salaciousness at the source, while the picture was in the directors' hands, was Mr. Hays' advice for cleaner films.

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FIRST NATIONAL GETS DOROTHY MACKAILL

Dorothy Mackaill is no longer up for the bidding of producers seeking new stars for the current film season.

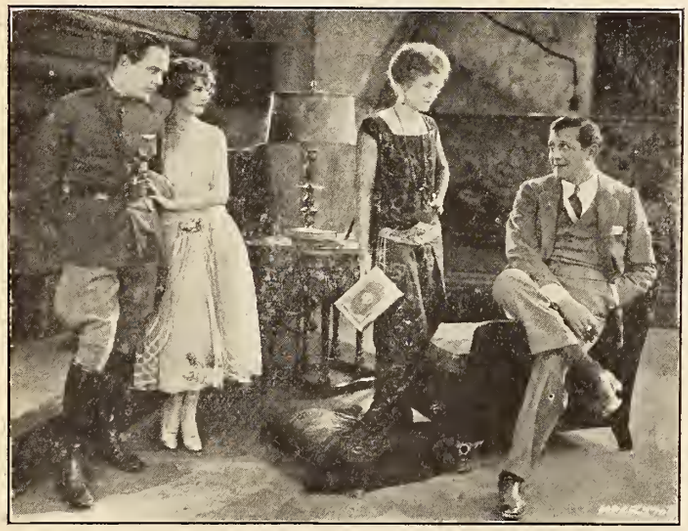
Rumors that Miss Mackaill had been grabbed off by another concern on a long term contract were spiked yesterday by the announcement of Herman Bruenner, assistant production manager of the Earl Hudson units, that he had again secured Miss Mackaill's name to a First National contract.

Miss Mackaill will be co-featured with Milton Sills in First National's "The Making of O'Malley," an adaptation of Gerald Beaumont's *Red Book* story of a New York bluecoat, which Lambert Hillyer will begin directing this week.

Antonio Moreno is quite a banjo player, and delights in strumming a little jazz between shots of Metro's "Mare Nostrum."

"Jaydee" Williams, President of Ritz-Carlton Pictures, for whom Rudolph Valentino is working, arrives in Los Angeles with Fraser of Harold Lloyd Productions.

Here is Louise Fazenda at her dressing table in Warner Brothers' studio. Pat Sullivan has drawn her his "Krazy Kat."



Claire Windsor in a mother role. Imagine! Hobart Henley is going to direct her. Here he is talking it over with Claire, Lucille Rickson and Bobby Agnew. The picture under discussion, "The Denial," is a new addition to the Metro "forty."

Producers Distributing Corporation is filming "Friendly Enemies" with Weber and Fields and Frankie Bailey in the cast. Over two-thousand professional admirers of Miss Bailey have at one time or other autographed her apron.

Here's Doug MacLean on his way to location to make "Introduce Me" for Associated Exhibitors release. His leading lady is Anne Cornwall. Recognize them both?

"Capital Punishment" is the name of Clara Bow's latest picture for B. P. Schulberg. It would be a pleasure to die for her.

Maurice Turner found this bit of atmosphere on the Island of Papeete near Tahitit for the new Metro picture, "Never the Twain Shall Meet." Some job—location man.

Pauline Frederick, one of the most accomplished actresses on the screen, who scored so decisively in "Married Flirts," a Metro picture.

Mr. and Mrs. Jack Dempsey caught by the International News as they break ground for the new Olympic Fight Stadium at Los Angeles, California.

Myrtle Stedman, Viola Dana and Gladys Brockwell arriving at Grand Central station, New York City, to appear in First National pictures to be made in New York.

Jean Del Val, who is now appearing with Lionel Barrymore in "Fifty Fifty" amuses himself by making a sketch of Hope Hampton, while they are resting between scenes. This is an Associated Exhibitors production that is sure to get across.

Left to right: Albert E. Smith, President of Vitagraph; Ben Alexander, his mother and John B. Rock, general manager. Ben Alexander's latest picture is "Pampered Youth."

"QUO VADIS" PACKS APPOLLO THEATRE

One of the most brilliant motion picture premieres in New York City was that of First National's "Quo Vadis," at the Apollo Theatre, on Sunday night, Feb. 15. Not only did the picture open to capacity but there were 400 standees and other hundreds were turned away. Many persons prominent in motion picture and theatrical circles were present and the new screen version of Sienkiewicz's famous novel made in Rome by the Unione Cinematographica Italiana, was received with enthusiasm.

WARNER PARTY GOES TO COAST

With negotiations about concluded in New York affecting next year's policy and output, all of the Warners attached to the production end of the company have left New York for California. In the party on the way West are H. M. Warner, who will return East in four weeks to put the finishing touches to several pending matters; Jack Warner, production manager who returns to the Coast to start next season's pictures; Motley H. Flint, of the Pacific Trust & Savings Co., of Los Angeles, who has been in the East for the last month, and Mrs. Jack Warner.

Abe Warner also accompanied the party part of the way to stop in Youngstown, Ohio, to look over their Dome Theatre there, and Sam E. Morris, of Warners, went along as far as Chicago, where he will discuss matters there and in Minneapolis and St. Louis with franchise holders who were unable to attend the New York meetings.

* * *

C. C. WALLACE JOINS UNITED ARTISTS

Hiram Abrams, president of United Artists' Corporation, announced this week the appointment of Mr. C. C. Wallace as branch manager of the United Artists Chicago exchange.

Mr. Wallace is particularly well known in the Middle West territory, having formerly been Chicago manager for Paramount and recently district manager in that territory for Famous Players-Lasky Corporation.

Exhibitors Should Mobilize Their Play Dates

By SYDNEY S. COHEN

THEATRE owners will soon have cause for rejoicing and it behooves them to consider carefully what they have to sell —their play dates. Don't sign them away until you have carefully looked over the entire market, otherwise many of the most worthwhile productions of the season will be withheld from your theatres by reason of this tying up of available play dates.

Play dates are the vital fluid of the industry and the time has come to mobilize all the play dates of the independent theatre owners everywhere. These play dates should be allocated and used to build up and support producers and distributors who are confining their resources and ability to making quality pictures and the proper merchandising of them.

Holding the advantage he does, how can any thinking theatre owner permit himself to be stampeded each buying season, as so many of them permit themselves to be. It is regrettable that theatre owners often allow their better sense to desert them, even in some cases to the extent of giving away half of their theatres and the operation of them to one of the producing-distributing-exhibiting concerns for nothing because they have become panicky through the threat of these people building in opposition to them or through false reports of a scarcity of quality films that would make it difficult to operate their theatres.

Theatre owners must cease being stampeded by the subtle propaganda emanating from such sources, directly or indirectly. It is all done for one purpose—the weakening of independent theatre owners, the discouraging of the independent producers and distributors, with the ultimate purpose of monopolizing the industry.

Independents Must Act

The time for "resoluting" and talking is over with. We must act. This is a practical business problem. Let us apply the same sound judgment to this grave menace that we have used in building up our theatres and this industry. The power that is latent in theatre owners by virtue of their commanding position in the industry must be assembled and combined with the power of all other independent forces—production, distribution and exhibition— not alone in this country, but throughout the world, to throw off the shackles and handcuffs that are being thrust upon us by a few interests who are attempting to control the destinies of the motion picture public of all lands and this industry.

We have the force, but it must be coordinated and united. What is required is the establishment of a definite entity to mobilize and intelligently direct this force for the preservation of all independents. It must be done soon.

However, there must be mutual cooperation between all "independents." Let the independent theatre owner remember that every play date given to a producer-distributor-exhibitor film company, adds a brick to some theatre that will be built or acquired in competition to him or some other independent theatre owner. Let him instead mobilize and conserve his play dates for the meritorious product of the independent producer, and let the independent producer and distributor do all he can to aid the independent exhibitor, so that the results for the theatre owners will warrant a continuation of such support. Just supplying the picture is not enough.

The rental must be one that a theatre owner can reasonably afford to pay. The product must be intensively and aggressively exploited and merchandised, and a demand created with the public, upon whose appreciation all values in the industry are predicated.

Good Future Ahead

A most cheerful and optimistic note is struck in the coming season of 1925-1926 that augurs well for the advancement of all independent forces in the motion picture industry. This is due primarily to the fact that so many quality pictures of real entertainment value and merit are being made and will be made for theatre owners and the public by producing and distributing concerns who are satisfied with making their legitimate profit in the production and distribution of these motion pictures.

The two major producing-distributing-exhibiting companies, who formerly had very little competition in the field of quality pictures, will find themselves for the first time faced with real intensive competition in the form of worthwhile quality pictures that are now in the making and that are promised for next season from Fox, Universal, Vitagraph, Warners, Pathe, as well as a large number of other units of independent producers, state rights or otherwise, all of whom are not interested in using the moneys obtained,from theatreowners for the purpose of buying or building theatres in competition with their customers.

The decided increase in successful independent productions canont be explained without allowing a good deal for the cooperation of independent theatre owners. Very much may be hoped for from the further growth of this mutual cooperation between these two independent elements, who really comprise almost 80 percent of this industry.

The time is rapidly approaching when a strong line of demarcation will be made between the producer-distributor-exhibitor forces, and all other exhibitors throughout the world who will be combined with producers and distributors who are not using the film rentals obtained from these theatre owners for the purpose of building or acquiring theatres in unfair competition with them.

Our public is entitled to the best in entertainment and we must keep our screens free and open, lest the factory and machine-made product that will be their portion if "monopoly" rules, bring with it the very destruction of our industry.

A new and greater Barry in a new and better picture ---

WESLEY BARRY

in Battling Bunyan

WOULD YOU, KNOWING NOTHING OF PRIZE-FIGHTING, GET INTO THE RING WITH A CHAMPION AT SO MUCH PER ROUND, JUST TO GET MONEY TO GO INTO BUSINESS AND WIN THE GIRL YOU LOVED ? THIS KID DID !

PRODUCED BY CROWN PRODUCTIONS INC.

ASSOCIATED EXHIBITORS

London "Exploiteer" Proud of New "Don'ts"

Issues Rules for Theatre Managers Based On Prince of Wales' Slogan

H. R. H. the Prince of Wales, recently addressing the "All Blacks" of the British Colonies, cautioned them against certain practices. "Don't make a habit of it," was coined as his slogan. As a result, an "Exploiteer," writing in *The Bioscope*, a London motion picture trade journal, capitalized the idea by following with new "Don'ts" for exhibitors, of which he says "I am proud." Among them are:

"Don't imagine yours is the only proper cinema in existence—there may be, and probably are, others in the same street.

"Don't spend half your time watching what the other fellow is doing—let him watch you.

"Don't despise the man who manages a smaller hall than yours—he may one day own bigger halls when you are looking for a job.

"Don't consider yourself a manager till you can do everything a little better than any of your staff—you never know what you may have to put your hand to.

"Don't attempt to teach your staff anything unless you are sure you can do it yourself—there's an art even in sweeping a floor.

"Don't treat any one of your audience in a way you would not treat your own father or mother—respect always pays in the end.

"Don't be unapproachable—be ready even to hear complaints about your programme; there may be something in them.

"Don't adopt a superior attitude to Corporation or Excise officials—the funds at the back of them are bigger than yours.

"Don't attempt to 'get round' bye-laws or laws—the way of the transgressor is hard.

"Don't snub a film traveler—he may have a film to offer which would fill your coffers.

"Don't neglect to inspect your bill-posting stations occasionally—the run round will do you good, and probably pay you.

"Don't smoke while standing in the vestibule watching the crowd go in—they may not object to your smoking, but they might object to the idea of paying for your cigars.

"Don't curse the writer of these 'don'ts' —there's a lot of truth in them, and you know it."

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FAKED ALASKA FILMS STIR BUSINESS MEN

The Chamber of Commerce of Juneau, Alaska, has been aroused to vigorous action by several motion picture producers who are "shooting" their "Alaska" scenes anywhere but in Alaska. The business men claim it is injuring Alaska's reputation because no scenes can be faked to truly represent the scenes of the great country. As a result, the following resolution was adopted by the organization at its last meeting:

WHEREAS certain motion pictures have been produced during the past few years and distributed and exhibited throughout the United States purporting to show Alaska scenery, but which pictures were taken outside of Alaska, and

WHEREAS the scenes shown in these pictures do not correctly represent Alaska nor conditions in Alaska but greatly misrepresent the Territory and cause much harm and give much harmful publicity to Alaska to the great detriment of the people here, and which results in retarding the development of the Territory,

NOW THEREFORE BE IT RESOLVED that the Juneau Chamber of Commerce of Juneau, Alaska, representing the people of Juneau and Southeastern Alaska, do hereby protest against and request the discontinuance of the manufacture or distribution of motion picture films representing scenes outside Alaska, which are sold and exhibited as Alaska pictures, and

BE IT FURTHER RESOLVED that a copy of this Resolution be addressed to Will H. Hayes, Director of the Motion Picture Syndicate, and to the various producers of motion pictures which are producing so-called Alaska pictures; also, that copies of this Resolution be forwarded to all the Commercial Bodies in Alaska.

Pictures Are Third of Evil Influences to Students

Motion pictures are rated "third" in a list of evil influences menacing the character building of students, compiled from a list of 141 boys and girls in the Hollywood High school, near where most films are made.

Automobiles are placed in the front row by the students with "lurid newspaper stories" second. After pictures come "petting parties, clubs and the lack of religion."

FRED KLEY AGAIN JOINS DE MILLE

A renewal of an association which started when two stage players left New York twelve years ago for Hollywood is seen in the announcement that Cecil B. De Mille has appointed Fred Kley studio manager of the new Cecil B. De Mille studio in Culver City.

It was Kley who went to California with De Mille to build the studio of the Jesse L. Lasky feature play company. Since that time Kley has managed other large studios and is considered eminently qualified to handle the proposition of creating a new organization for the purpose of the $10,000,000 alliance Cecil De Mille has just made with Producers Distributing Corporation.

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"CHARLEY'S AUNT" PRAISED BY CRITICS

In accord with the laudatory opinions expressed by the New York newspaper critics, Al. Christie's big feature, "Charley's Aunt," has received the finest kind of a reception at the hands of the Los Angeles and Chicago critics who viewed the premieres in the Chicago Orpheum and the Million Dollar Theatre in Los Angeles, where it is now on an indefinite run.

Kansas Law Makers Give Exhibitors Jolt

Theatre Owners Fail in Attempt to Abolish State Picture Censorship

BOTH Kansas exhibitors and blue noses received a jolt in the Kansas legislature this week. Tuesday the bill to abolish the Kansas state censor board was killed in the house by the committee on public welfare. Also, the Endres bill, which would provide for the prohibition of any distasteful pictures, which was introduced by the blue law advocates, was killed by the same committee. The vote of 6 to 4 on the latter measure followed a series of meetings, several of which were spirited.

But exhibitors are not discouraged of successfully ridding Kansas of a censor board. Several members of the state senate have openly expressed themselves against the board, conforming with the attitude expressed by the investigation committee, which recommended that the censor board be abolished. It is believed that another bill to abolish the board may be introduced in the senate. Should that occur, it is believed that the bill would have more than an even chance of weathering the storm.

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SCRIBES ATTEND F.B.O. "BOWERY PARTY"

The most unique press party ever given by a film company in honor of the press was thrown last Friday, February 6th, at the Whitman Bennett Studios in Yonkers, when Film Booking Offices staged a "Bowery Party" on the huge set that has been erected for the raid on the East Side dance hall scene in "Lilies of the Streets," the big underworld melodrama they are making for late spring release.

The newspaper fraternity, consisting of trade paper, newspaper and fan magazine editors, left the Algonquin Hotel at two o'clock on Friday afternoon and were driven in cars to the Whitman Bennett Studios, on 261st Street and Glendale Avenue.

Newspaper folks and studio attaches, together with the cast of "Lilies of the Streets" were snapped by the photographer at the F. B. O. Bowery Party at the Whittman Bennett Studios in Yonkers. The newspaper fraternity enjoyed the entertainment.

"Pathe News" Scoops New York on Floyd Collins Funeral

What is considered one of the most remarkable accomplishments in the history of photo news service is credited to the Pathe News, the pictorial semi-weekly news reel, when at enormous expense photos of the Floyd Collins funeral at Cave City, Kentucky, were rushed to New York City in time to catch this morning's editions of newspapers. But what is considered more marvelous was that the Pathe organization were able to show these same motion pictures to theatre patrons on Broadway last night.

The average motion picture fan on viewing a news reel in his favorite theatre has little or no idea of the energy, money and time spent in gathering the scenes that appear before his eyes. One of the most brilliant of these motion-picture news-gathering stunts was accomplished yesterday by the Pathe News in connection with the funeral services held for Floyd Collins at Cave City, Kentucky, yesterday morning.

The services were held at noon at the spot where Collins met his untimely death. Pathe News had made prior arrangements to cover the event pictorially. In a nearby field stood two airplanes ready to take off as soon as the motion pictures were completed.

At advantageous spots around the mound under which lies the body of Collins, four Pathe News cameraman stood ready to grind as early as eight o'clock yesterday morning. Each had an assistant whose duty it was to rush the exposed film magazines to the nearby planes. As the funeral services closed, and the final blessing over the victim's body was given by the clergyman, the planes took to the air. One of them flew in the direction of Chicago and the other Eastward to New York.

The planes took flight at 1.45 P.M. and the Eastbound plane driven by Charles A. Jones arrived at 5.35 P.M. at West Side Park, N. J., where autos picked up the negatives and rushed them to the Pathe News laboratory for printing. The finished prints were dispatched to Broadway theatres in time for presentation at the evening's performance.

FIRST NATIONAL HAS FOUR NEW FEATURES

First National Pictures announces the completion of photography upon four of its forthcoming releases—three in Hollywood and one in New York.

The Easter production is Richard Barthelmess' new picture, "Soul-Free", from Martin Brown's stage play, "Great Music". John S. Robertson directed.

"His Supreme Moment", the George Fitzmaurice-Samuel Goldwyn production based upon May Edinton's story, "World Without End", is safely through the "shooting" stage.

John Stahl has completed photography on "Fashions for Men", from Franz Molnar's stage play and is now engaged in cutting it.

Corinne Griffith's new picture, "Declasse", from Zoe Atkin's play, is well along in the cutting process.

CHICAGO FIRE FILM DECLARED A WINNER

Associated Exhibitors' latest feature release "Barriers Burned Away" was adapted from a story based on the great Chicago fire. Naturally, Chicago was the first city considered in the matter of a world premier, and every critic who reviewed the picture at its opening last week at the Randolph theatre declared it to be a winner.

The story is that of the famous novel and stage play written by E. P. Roe. The drama is woven around the Chicago fire of '71, which was started when a cow over-turned a lamp in a barn. It meant to Chicago what the great earthquake of 1906 meant to San-Francisco. It required the rebuilding of a city that today has grown to be the second largest in the Untetd States.

Under the direction of S. Barrett McCormack, who was sent on from New York to handle the exploitation of the premier showing the picture opened to packed houses.

"Kiddies" of Nation To Have 10c Shows

Hays Organization Begins Country-Wide Picture Innovation April 1 with 3500 Reels

The children of the country are going to get the 10 cent show again. It is going to be an eight-reel performance, too. For members of the Hays organization, the Association of Motion Picture Producers, have already 3,500 reels available for release for this event on April 1, in thirty-one key cities of America.

After eight months' work in cooperation with the Committee of Public Relations, an organization of 60 branches and a membership numbering 20,000,000, Will H. Hays has finally got the movement under way, although exhibitors in some sections of the country objected to it. The shows for children are to be held on Saturday mornings. Each show is to have a feature production, a comedy and an educational film.

The quality of the films will be guaranteed by the producers who will supervise their distribution. The aim of the plan is to provide children a good, clean show at popular prices, with regularity, in order to extend the educational value of the films impressively. Many exhibitors are enthused with the idea, stating the children will be benefitted and so will the exhibitors who frequently have to sell choice seats on Saturday at children's prices. This plan will give the children a better show for less money and incidentally add to the box-office receipts at a time when no revenue is coming in.

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U. S. SHIPPING BOARD ORDERS FILM SHOWN

The United States Shipping Board has announced that it has ordered prints of "The Dixie Handicap," the Metro-Goldwyn-Mayer production directed by Reginald Barker from the story by Gerald Beaumont, to be shown on all U. S. Shipping Board vessels.

Films shown aboard these vessels must have, in the opinion of the Shipping Board executives, plentiful action and humor. Universal appeal and cleanliness are required also, and Barker's production has proved rich in all these qualifications. Claire Windsor, Frank Keenan and Lloyd Hughes have scored personal triumphs in "The Dixie Handicap.'" Claire Windsor, according to the critics, has nver appeared to better advantage than as the proud and beautiful Southern girl about whom romantic interest centers in this story. Frank Keenan has turned out a classic portrait of a decayed Southern gentleman, and Lloyd Hughes, in the role of the young trainer who wins the hand of the old fellow's daughter, has made an exceedingly engaging and satisfying lover.

This swiftly moving tale of Southern sporting life is playing to big grosses throughout the country, having for a climax one of the most exciting horse races ever filmed. Scenes for this part of the picture were photographed a few months ago on the international famous race tracks at Latonia, Ky., when Epinard, French champion, raced against the pick of the American field. These shots have been woven by Director Barker into one of the most successful melodramas of the current season.

PRODUCTION HIGHLIGHTS

ASSOCIATED EXHIBITORS announce that the novel "Back From the Dead," by Andrew A. Sartou, has been reproduced for screen presentation by Whitman Bennett under the title "Back to Life," which is released with Patsy Ruth Miller in the leading role.

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THOMAS MEIGHAN is enjoying a brief rest at Miami while Victor Heerman and Tom Geraghty, director and scenarist, are in Atlantic City completing the script for "Old Home Week" which Meighan will begin to produce in Florida.

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HOBART HENLEY was starring for Universal Pictures many years before he decided to become a director. He is now preparing to film "Nothing to Wear" for Metro-Goldwyn-Mayer.

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HARRY BEAUMONT is putting the finishing touches on "Recompense" after which he will begin preparations for producing "The Rose of the World," the Kathleen Harris story, his first picture for Warner Brothers.

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"CHICKIE," with an all-star cast, has been in the process of filming for a week at the First National eastern studios. Dorothy Mackaill has the role of "Chickie," the heroine of the novel which appeared as a newspaper serial. In the supporting cast are John Bowers, Hobart Bosworth, Gladys Brockwell, Mrytle Stedman, Paul Nicholson, Olive Tell and Lora Sonderson. John Francis Dillon is directing.

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BERT ROACH, one of the best known comedians in motion pictures, has been placed under a long term contract by Metro-Goldwyn-Mayer in consequence of the personal triumph scored by him in Rupert Hughes' "Excuse Me."

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"THE MANICURE GIRL" is Bebe Daniel's next Paramount picture for which Jeanie Macpherson and Townsend Martin has been engaged. It's an original screen story written for Miss Daniels by Frederic and Fanny Hatton. Frank Tuttle will direct it.

* * *

PARAMOUNT completed "The Thundering Herd," which is the biggest picture ever made of this type. A herd of two thousand buffaloes forms the basis of the title and five large location camps were built to care for a thousand Arapaho Indians. Featured in the cast are Jack Holt, Lois Wilson, Noah Beery, Raymond Hatton and Charles Ogle.

* * *

NORMA TALMADGE'S next starring vehicle is tentatively titled "Obligations" from the pen of Frances Marion. Dimitri Buchowetski, who recently terminated his contract with F-P-L was signed by the Schenck Productions to direct Miss Talmadge.

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PRINCIPAL PICTURES CORPORATION enlisted the aid of radio for casting their next feature "The Winning of Barbara Worth" when Sol Lesser broadcasted his desire for a suitable character for the role of "Barbara." The story is one of Harold Bell Wright's best sellers.

FRANK BORZAGE was awarded the filming of "The Circle," the notable stage success by Somerset Maugham, at the Metro-Goldwyn-Mayer studios. His latest picture, "Daddy Goes a-Hunting," from the famous play by Zoe Adkins, is considered a screen achievement of significance.

* * *

ETHEL M. DEIL'S novel, "The Way of an Eagle," will be a Metro-Goldwyn-Mayer production. The novel which has a locale in England and in India is one of the most popular of this author's successes. The qualities that made the story a sensational book success are counted upon to make the film an equally big success.

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BEN LYON and Viola Dana are creatin the leading roles in "The Necessary Evil," which George Archainbaud is directing for First National. The story is an adaptation of "Uriah's Son," a magazine story by Stephen Vincent Benet.

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"FORBIDDEN CARGO," which is Evelyn Brent's fourth Gothic production for F. B. O. was completed last week by Director Tom Buckingham at San Pedro, Cal., where several U. S. Navy's swiftest destroyers were used. The story depicts adventures of a young woman who is captain of a rum-running craft in the South Atlantic Ocean with a base at the Bahama Islands.

* * *

"THE KNOCKOUT KID," first of Rayart-Jack Perrin series has been completed under the direction of Harry Webb. Molly Malone, Jack Rickardson and Bub Osborne are prominent among the cast.

"PERCY," plain and simple, is the title of Charles Ray's second Thomas H. Ince feature for Pathe release. It is taken from William H. Hamby's well known novel, "The Desert Fiddler."

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FIRST NATIONAL'S release of three pictures upon which photography was recently completed and which are now in the process of editing and titling at the United Studios in Hollywood, are Colleen Moore's second starring vehicle, "Sally," Edwin Carewe's production of "My Son," starring Nazimova, and Corinne Griffith's new starring vehicle, "Declasse" from Zoe Atkins' play.

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FRANK LLOYD has added Claude Gillingwater and John T. Murray to the cast of the special which he will make for First National from Rex Beach's novel, "Winds of Chance." Mr. Lloyd is still in Portland, Ore., looking for locations. He expects to begin photography in a week.

* * *

JOSEF VON STERNBERG'S first Metro-Goldwyn-Mayer picture, "Escape," will have an important cast. It includes Conrad Nagel, Renee Adoree, Mathew Betz, Paulette Duval, Claire Dubrey, Fred Esmelton, Helena D'Algy, Robert Graves and Ford Sterling. This very nearly completes the cast.

* * *

DAVID KIRKLAND has finished "Who Cares" for Columbia Pictures and is now engaged with the preparation of an original story which he will either personally produce or offer for sale on the open scenario market. Kirkland will be remembered as the director who guided Constance Talmadge through a number of her earlier screen successes.

A view of the sea-galleys used in the spectacular production "Ben Hur" which Fred Niblo started in Rome and is now finishing for the Metro-Goldwyn-Mayer Company on an unprecedented scale. It is one of the biggest undertakings in film history.

LOLA TODD, Universal's Wampas Baby star for 1925, has been given the leading role in "A Close Call," with Edmund Cobb. It is a Western story and Ernst Laemmle is directing.

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PAT O'MALLEY will be co-starred with Laura La Plante in "The Tesaer" which will enter production shortly at Universal City, under direction of William A. Seiter. Hedda Hopper also will have an important role in a cast the remainder of which is to be selected.

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"THE GALLOPING DUDE" is the new production which Franklyn Farnum has just completed as the fifth of his series for Independent Pictures Corporation. The story is said to have a fine comedy idea as a basis, and places Farnum in the front rank of the screen's best comedians.

* * *

B. P. SCHULBERG'S new juvenile find, Donald Keith, whom the producer recently signed to a long term contract, has been loaned to Vitagraph for the leading role in their special production, "Baree, Son of Kazan" by James Oliver Curwood.

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"THE WHITE DESERT," a novel by Courtney Ryley Cooper, dealing with Colorado Lumber Camps has been decided upon for Reginald Barker's next Metro-Goldwyn-Mayer production. The novel, published by Little, Brown and Company, was purchased by Irving Thalberg during his present trip to New York.

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"STOP FLIRTING," Al. Christie's next big feature comedy went into production this week at the Christie Studios under the direction of Scott Sidney, with Jack Duffy and Jimmie Adams added to the big cast of comedians.

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DEL ANDREWS has been engaged by B. P. Fineman to direct Fred Thomson in his second new Western feature for Film Booking Offices. It is "That Devil Quemado!" Andrews directed "The Galloping Fish" and "Judgment of the Storm" for Ince and co-directed on "The Hottentot."

"THE COURAGEOUS FOOL," the fourth of the Reed Howes series of Harry J. Brown Productions, is nearly completed. Albert Rogell is directing. The story is by Adele Buffington.

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TOD BROWNING uses a 1400 pound gorilla in scenes of his first Metro production of "The Unholy Three." The beast was captured only a few months ago in the Belgian Congo and brought to the Coast.

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"ROSE OF THE WORLD" will be Harry Beaumont's first picture under his new contract with Warner Brothers. This is a screen version of Kathleen Norris' novel. Under the new contract Beaumont signed this week, he pledges his services to Warner Brothers for a term of years.

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WILLIAM K. HOWARD is rushing the editing and titling of his latest Famous Players-Lasky production, "The Thundering Herd" from Zane Grey's novel by the same name. This is Howard's third production for Lasky.

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ANNE CORNWALL, who is playing opposite Tom Mix in "The Rainbow Trail" for Fox, left for location in Yosemite where new scenes are being filmed.

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EARL HUDSON is receiving the congratulations of his First National Associates for completing in seven weeks, two feature dramas. They are, "I Want My Man," co-featuring Milton Sills and Doris Kenyon, and "One Way Street," in which Ben Lyon and Anna Q. Nillson are co-featured. The negatives of both films passed to the laboratory last week.

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LOUISE FAZENDA, one of the best known comediennes of the screen has been signed for "The Night Club" according to Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation. Fazenda's role in this production is that of a Spanish dancer who loves men only when they are angry, and she will be featured in the grilling together with Raymond Griffith, Vera Reynolds, and Wallace Beery. Frank Urson and Paul Iribe are directing.

Lillian Gish and Ronal Colman appear in a charming scene in "Romola," the great Inspiration picture which Metro-Goldwyn-Mayer released as a Broadway feature.

"ONE YEAR TO LIVE," M. C. Levee's latest production for First National, has reached New York. Aileen Pringle, Antonio Moreno, Dorothy Mackaill, appear in the cast.

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"HIS SUPREME MOMENT," is being made in the Rocky Mountains near Chatsworth, California. George Fitzmaurice followed the example set by the prophet of Islam and carried his entire staff and most of the cast to the location where the "Second Garden of Gods" served as a locale for two days of production activity, in this First National release which Samuel Goldwyn is sponsoring.

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Hollywood Closeups

Irene Rich and Bert Lytell were cast for roles in "Eve's Lover" at Warner Brothers' studio this week.

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Sidney Olcott, Paramount producer, arrived in Hollywood to direct Pola Negri in "The Charmer."

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Edmund Lowe, Fox star, and Director Chester Bennett are introducing a new recreation in Hollywood—squash. The game is new to the picture fraternity in Hollywood, where basket ball and hand ball have reigned supreme. Elaborate squash courts are being installed in the Hollywood Athletic Club where Mr. Lowe and Director Bennett are recognized authorities on the game.

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And now there is great talk current about moving the entire Hollywood colony to Long Island if the producers are willing. It seems that the Great White Way of New York is irresistible to stars once playing prominent roles in building up its fame.

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May Robeson, now starring in her own comedy in Los Angeles, visited Weber and Fields at the Producers' Distributing Corporation studio to renew acquaintance of many years ago when she played the mother role in a burlesque on "Sappho" with the famous comedians. Weber and Fields are now making "Friendly Enemies" under George Melford's direction.

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Henry Otto has definitely decided that he will not accept any of the contract offers proffered him by foreign film moguls. The artistic director asserts that the U. S. A. is good enough for him and he has backed up this assertion by turning down one of the fattest contracts ever offered an American motion picture director by a foreign concern.

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Having completed his role in "A Kiss in the Dark," Adolphe Menjou arrived from New York to begin work on his new picture in the Lasky studio.

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William (Buster) Collier, Jr., has been signed for the leading role in "Crossed Words," a timely production to be released early in the spring.

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Ernst Lubitsch in his next picture for Warner Bros., which is to be started within a week or ten days, has chosen Monte Blue and Marie Prevost, with Willard Louis, Clara Bow and John Roche as his principal players. Hans Kraely is responsible for the story, the title of which is to be decided upon later.

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Of course Hollywood is buzzing with gossip about Charley Chaplin's greatly threatened break with Lita Grey, his bride of two months. Studio directors claim Charley is right in that his wife is too hasty in demanding a substantial fund established immediately for their expected "heir." But screen folk for the most part blame the comedian for not visiting his home since his recent marriage.

News of Exhibitor Activities

Missouri Exhibitor Demands "Blue" Sunday

Missouri Theatre Owner Retaliates Town's Edict to Close House by Enforcing Blue Law

SLATER, Mo., may, as the result of a civic argument which started last week, be the "bluest" of blue towns shortly. For a theatre owner upon whom the town's reformers forced the observance of a Sunday closing ordinance, has retaliated to the extent he will demand the blue law to be strictly enforced in all its scope or repealed altogether.

As manager of the Auditorium, the only theatre in town, the exhibitor served notice upon the reformers that if he must close, they too will be minus a few Sunday conveniences. The blue law says that "everything must close on Sunday, no newspapers must be distributed, no business man, whether druggist, restaurant owner or office executive, must enter his place or open the doors, and public transportation of passengers, regardless of mode of travel, must cease for the day."

The exhibitor says he will insist on every other activity forbidden by the ordinance being suppressed. Officials of the town declare this may lead too far, so their attitude is one of watchful waiting of complaints being filed. Mayor R. A. Jenkins announced that the city would not undertake the task of the law's enforcement, which means it probably will be left to the county circuit court to settle. The dispute had its inception when the city council objected to Sunday shows in the Auditorium, which was quickly seized upon by the town's reformers.

The Sunday closing ordinance, which "prohibits almost everything except breathing and eating," according to the exhibitor, first was passed in 1908. It was amended in some minor details in 1911, but has never been rigidly enforced.

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OPERATOR'S COOLNESS PREVENTED PANIC

Fire which started in a stock room of the Toggery Shop, 918 State Street, Erie, Pa., this week, filled the Strand Theatre with smoke and drove several hundred people from the house. One woman was overcome. Damage is estimated at $2,000. Only the coolheadedness of Clayton Sipple, operator in the Strand, and the members of the theatre orchestra, prevented a panic among the people in the Strand.

With the smoke entering the theatre from all sides, and seeming to concentrate around the projection booth, Sipple gamely stuck to his post and after binding a wet handkerchief over his nose and mouth, continued to run the picture until Manager Fordham informed him that all of the patrons were out of the building. Sipple then collapsed and was taken to his home.

As the smoke started to pour into the Strand the orchestra was playing "Blue Eyed Sally," and they continued to play the piece as the film was projected. Calmed by the coolness of the operator and members of the orchestra, the people filed from the building in an orderly manner. The blaze, occurring in the heart of the city at an hour when the streets are crowded with people, caused a mild sensation.

Director G. Vignola, has studied camera technique and acquired new pointers from Antonio Gaudio, expert cameraman on Corinne Griffith's "Declasse" at United Studios.

BILL WOULD ADMIT CHILDREN TO SHOWS

Assemblyman Charles A. Freiberg, of Buffalo, N. Y., has been selected to introduce a bill in the New York state legislature which will have for its purpose the amending of the law to the end that unaccompanied children may be admitted to motion picture theatres under certain conditions. These conditions include the segregation of the children within the theatre and the employment of a matron who will be in charge of the section.

Newark Mayor Will Preside at Dinner

New Jersey M.P.T.O. Completes Plans for State Gathering in Honor to Former President

The Hon. William H. Hoskin, mayor of Dover, N. J., has accepted the invitation extended to him by the general committee in charge of the testimonial dinner to R. F. Woodhull, at the Robert Treat Hotel, March 4, and will serve as toastmaster.

The dinner is tendered by the M. P. T. O., N. J., to Mr. Woodhull, who for three years was president of the Motion Picture Theatre Owners of New Jersey. Coincident with the dinner, a grand ball under the auspices of the Essex County (N. J.) Theatre Owners, will be given in honor of Hon. Frederick C. Briedenbach, mayor of Newark; the ball to follow the banquet.

At the speakers' table will be seated a number of prominent motion picture men and women, jurists, political celebrities, etc. The speakers will include Mayor Breidenbach, Judge David, Michael J. O'Toole, president of the Motion Picture Theatre Owners of America; Sidney S. Cohen, former president of the Motion Picture Theatre Owners of America; Joseph M. Seider, president of the Motion Picture Theatre Owners of New Jersey, and Mr. Woodhull.

Announcement also is made of the engagement of Freddie Sleckman's Mandalay Double Orchestra to provide music for the dancing and for the entertainment.

Through a special arrangement with R. Bamberger & Co., of Newark, the events of the evening will be broadcast through Station WOR.

Director Marshall Neilan, at the piano, frequently assembles his players into an orchestra during luncheon recess at the Metro-Goldwyn-Mayer studio. Paul Ellis plays violin, Ronald Colman, mandolin, Lew Cody is cellist and Blanche Sweet, the soloist. How they can play!

Director Henry King, seated, and Roy Overbaugh, cameraman, are responsible for the superb scenes in "Romola," the Metro film playing to Broadway capacity.

Europe Sending Six To Convention

Milwaukee Gathering Will Have International Delegates Here to Study American Methods

A letter received from General Secretary W. Gavazzi King of the Cinematograph Exhibitors Association of Great Britain and Ireland at the national headquarters of the Motion Picture Theatre Owners of America, during the week, is to the effect that a definite delegation of six exhibitors has been selected to attend the sixth annual convention of the Motion Picture Theatre Owners of America in Milwaukee, May 12th, 13th and 14th.

This delegation will join the representatives of Exhibitors in France, Belgium, Italy and other sections of Europe, and will probably leave for the United States May 1st. They will add their experience to that of the American Theatre Owners and help in working out such problems as may be presented.

This is first convention of the Motion Picture Theatre Owners in the United States to be attended by representatives of European theatre owners and in that respect will mark an important epoch in the affairs of the Motion Picture Theatre Owners of America.

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DENVER EXHIBITOR "PARKS" BABIES

"Park the baby in a comfortable crib and view the pictures undisturbed," is the new announcement by the manager of the Strand Theatre, Denver, Colo., where this is made possible for mothers bringing babies in arms to the show. He installed a nursery in the theatre, which is supposed to be the first of its kind in the country.

On the mezzanine floor mothers are provided with a nursery containing cribs and decorated in attractive colors. A woman is in charge to give the babies care.

The innovation hit a popular chord of appeal with mothers.

Making the Public Criticise Pictures

Illinois Managers Find Communities Respond to "Critic" Contests

TURNING the residents of the leading towns of Southern Illinois into motion picture critics is a favorite stunt of Maurice Davis, Universal exploiter, in puting over "The Hunchback of Notre Dame." Davis in co-operation with the managers for the various Reed-Yemm-Hayes theatres in Mount Vernon, West Frankfort, Benton, Duquoin and vicinity has recently conducted successfully several such "Critics'" Contests.

Deep down in the heart of everyone there is the earnest belief that he is a writer—or she as the case may be. The writer bug infests the hearts of the railroad magnate, the big bank president and coal diggers. Like the poor it is something we always have with us. Davis has capitalized that and given all a chance to try their hand at writing for the press with his "Critics'" Contests.

Prizes are offered for the best reviews of "The Hunback of Notre Dame." All that is required is for the writer to tell why he did or did not like the picture; what he thought of it, etc. Season passes good for future shows are the prizes.

High school principals and the heads of the upper grades in the district public and private schools have cooperated by having their English classes participate, while the newspapers give the contest excellent space. Special school children matinees at reduced prices take care of tremendous "kid" patronage in each town in which the contest is put on.

Davis never overlooks to work in what the leading educators and clergymen of the country think of the picture; that it played for $1.65 in St. Louis and "is being shown here for 50 cents;" quoting Alan Dale, New York American; Don Allen, New York World and other big town reviewers to give the contestants an outline on how to review a picture. The religious angle was not overlooked either.

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"JAKE" LIBERMAN DIES

Jacob J. "Jake" Liberman, manager of the Empress Theatre, Kansas City, was found dead in his bed Thursday morning. He had complained slightly the night before of indigestion, but was not considered ill. Mr. Liberman, who was a veteran in theatrical circles, lived at the Hotel Baltimore. Theatre men of Kansas City, as well as in New York, arranged for funeral services. The body was sent to New York.

Among those who attended the funeral in Kansas City were: William Miller, treasurer of the Empress; Jack Quinlan, manager of the Main Street Theatre; Fred Spear and Lawrence Lehman, of the Orpheum Theatre; Milton Feld, of the Newman Theatre; Walter Finney, manager of the Pantages Theatre; Ray Whittaker, manager of the Shubert Theatre; Milton T. Middleton, of the Gayety Theatre, and Tommy Taaffe, of the Globe Theatre.

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TOUGH LUCK

Wm. E. Gray of the New Rex Theatre, Pittsburg, Ill., is having some hard luck. He just recently lost his small child and has also been forced to close down his theatre to two nights a week on account of the mines closing.

Marjorie Daw found drawbacks in typewriting when she offered to help make inserts for First National's great film, The Lost World," their lavish spectacle.

Winnipeg Managers Hit by New Law

Exhibitors Are Prevented From Employing Children Under 18 Years of Age

A new act passed by the Manitoba Legislature prohibits the employment of children 18 years of age and under in any capacity by theatres and also stops the appearance of juvenile performers of 10 years of age and under at any theatre in the Province. Exception is made under the act for special cases when a permit will be issued by the Provincial Government for the employment of a juvenile but such permit requires an annual fee or tax of $25 under the regulations.

The new act hits the moving picture theatres of Winnipeg where a specialty had been made for many years of juvenile performers at children's matinees on Saturdays and other special occasions, the performers being local talent. Many young children had taken up dancing and singing at local schools and their appearance at local theatres in prologues, etc., was always a big feature. It is stated that 75 children of Winnipeg have been "thrown out of work" by the legislation and that some 15 juvenile employees of theatres will now have to go into other fields.

* * *

CITIZENS OPPOSE NEGRO THEATRE

Residents of Webster Groves, Mo., leading suburb of St. Louis are excited over the efforts of certain parties to open a negro theatre on Shady Avenue, Tuxedo Park.

Shady Avenue is the main entrance to Webster Groves from the north and a negro theatre there would prove a blight to the entire community

On February 9th the City Council held a hearing on the question and more than 200 citizens have announced their intention of regisering a protest. A city zoning ordinance restricts buildings on Shady Avenue to residences. The Missouri Supreme Court recently held a similar ordinance in St. Louis unconstitutional.

The theatre owners have asked the City Council to ignore the ordinance.

Letters to the Editor

Picture Business Is Poor

Editor, Exhibitors Trade Review:

Motion Picture business is poor because we are forcing poor pictures on our public—(No;—we are just trying to!) Poor pictures are forced on our programs by the present system of block booking, uniform contracts, etc., forced by Film Boards of Trade.

Let us have on open market and only play the good ones and our business will succeed. The Hays plan is all wrong. Mr. Hays and his associates should join Rotary and learn that "He profits most who serves best."—Frank J. Rembusch, Directing Mgr. F. J. Rembusch Enterprises, Indianapolis, Ind.

Radio or Film Boards vs. Exhibitors

Strong, Ark., Jan.

Editor, Exhibitors Trade Review:

The following is a citation of actual facts by a small exhibitor who has exhibited since "Nickleodeon Days":

Some time ago we received notification to appear before the Okla-Dallas Film Board at the hour of ten o'clock, place, Dallas, Texas, with a rambling citation of a delayed film. Naturally, as Strong, Arkansas, is quite a few dollars distance from Dallas, we did not apppear for the simple reason that to take said journey would have gotten every dollar of profit on our business for the last twelve months. Needless to say, we didn't hire any lawyer to defend our case; in fact, we didn't see any case.

Shortly after, we received a little notice from said board that we were stuck for $210 for two film delays of 14 days each. This little amount represents about twice our yearly profits.

Shortly after, we received a notice from a certain distributor that we would have to send them a $250.00 deposit to obtain service. Then one after another the distributors came in with like demands. What did we do? Well, as these demands went into thousands of dollars, we decided to turn our little tin theatre into a garage—take out the "insides" and start a "road show." So good-bye, Mr. Distributors—but in departing, let us ask one question—

Which do you think can close up the small shows the faster—Film Boards or Radios?

In all, we haven't any kick to register. It seems now to us that as we didn't have the sense to quit, we had to be kicked out the back door.

If you decide this is worthy a place in your excellent publication, that it will help some poor dub, print it. If you don't, I assure you I will not be very angry personally. I am merely offering this with the hope that in the future some Board adjusting some small claim against some small exhibitor will not "kill the goose that lays the golden eggs." Honestly, with thanks to Okla-Dallas Film Board,

An ex-exhibitor to be hereafter despised by all legit exhibitors, as a darn old road showman.

(Signed) J. A. HERRING.

Salesmen Who Bulldoze

Editor, Exhibitors Trade Review:

I have read several articles in your magazine advising exhibitors to look carefully before signing their names to a contract for more pictures than they can use as they will be obliged to pay for them.

What about a salesman who will write about a half dozen programs into the contract, and the buyer says, "I only want to try a few of your pictures, and we positively will not use films in bad condition." The salesman says, "We **never force** anyone to use our pictures for we are always ready to help the small theatres and have often done so." Then he goes on his way and as he is taking leave, he says, "You will be using our pictures fifty-two weeks in the year." The buyer thinks nothing of the remark at the time, thinking that he means that his product is so good that we will want to use it.

When the contract comes, there are over sixty programs filled in with pictures you could not afford to run as they would be a detriment to your business. When you return it to the exchange and say that you would not confirm so many programs, they write back that they have gone thoroughly over the case with their representative and he says, "She most assuredly signed up for the pictures and I did not hypnotize her, either, in order to get her to sign it."

Now this is the important point I wish to make. He must have hypnotized her. She said that she had not thought of such a thing until he suggested it in that letter to the exchange. When he came to her house, she had been ironing and as it was a very warm day, she was very tired. He moved the chair which he was using close beside her to display his product. She said for some reason she had very hard work to keep from going to sleep, but the only thing that seemed to arouse her was when she felt that his face was very close to hers and that he might kiss her. All the time he seemed to be talking about his wonderful line of pictures and what a great big corporation he was representing.

I know this to be absolutely true for this woman who helps her husband run their theatre is very capable and respected by everyone.

He promised to send or furnish a program and a two-reel comedy two days for $15.00. She told him the only open date she could promise then was November 17th, 1924. She would give dates later and the only programs she wanted were a few Westerns. The first program came short the comedy and the operator said the films were in bad shape also.

They used the program two days, only showing it once each day. In a few days they received a very curt letter asking why the films were kept two days. The representative did not come to this town in the first place to see the people who run this theatre. He came here for the purpose of seeing the manager of another theatre here for his house had trouble with him, he said. By mistake he came to the wrong one, but as he said he had a wonderful line of Westerns, these people thought they would try only a few.

The woman who booked his pictures is not the manager; her husband is, and he lets his wife select many of the pictures he runs. She also is his ticket seller.

This is the one thing I wish to say. They have written many letters threatening what they would do if she refused to run all the pictures which came back on the contract to be confirmed and even they were dated two programs each week. Finally she had a letter from the Film Board of Trade. They wrote her a very nice letter and she told them the truth.

Of course, I know a married woman's signature is not legal without her husband's, unless she is a free dealer. Nevertheless, they have written exclusively to her and she has endeavored to settle it without her husband knowing how things are regarding the situation.

This little lady has met all the salesmen with her husband and they have all been very square in their dealings with them. In fact, she is much liked and respected by them. This house or corporation with which she has had trouble is an independent corporation. Please tell me, do you think a little exhibitor should receive such treatment from any representative, and are they obliged to run films that are so badly spliced that they will not run through the machine?

Now this letter concerns the owners of a small theatre who have never had any trouble with an exchange before, and they have been running their little theatre for nearly fourteen years. The use the best and new pictures, having run United Artists, Pathe, Universal, Enterprise, F.B.O., Fox, and others, and have, in most cases, been treated fairly. Some of the Fox programs have been in bad shape, but Fox has always made good, if possible.

I call this a case of bulldozing, for the pictures this person represented are not at all fit to keep up the prestige of any theatre.

The facts contained in this letter are **absolutely true.** Is not the exhibitor entitled to some consideration in a case like this? I certainly do not think an exchange is worthy of much consideration that will tolerate a representative of this type. Being accustomed heretofore to dealing almost always with men who are square and truthful in representing their product, it is very discouraging and humiliating to come in contact or have dealings with one who is so insincere.

This is a much longer letter than I had intended writing, but it has not all been written yet.

Respectfully,

Signed) ———— THEATRE.

P. S.—I do not want the name of this theatre to get publicity or be printed.

WHAT DO YOU THINK?

HERE is a place where you can express your views, exchange ideas, ask questions, in fact enjoy most of the benefits of a convention of the entire motion picture business.

Friendly discussion will do much to overcome some of the costly misunderstandings that are altogether too prevalent in this business.

When a question has two sides, as most questions have, both should be heard.

Criticism, as long as it is constructive and helpful, is one of the most powerful curative agents in business.

So get out the subject that is dearest to you right now and tell the trade what is on your mind.

This is an open forum. No one is barred. No idea or question is barred, as long as it is constructive.

What do *you* think?

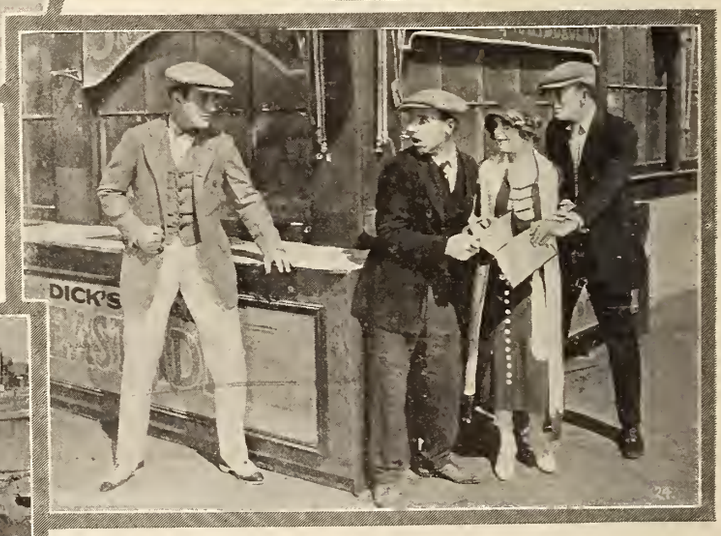
Hays Organization Good

Editor, Exhibitors Trade Review:

I am of the opinion that the Hays organization has benefitted the exhibitors. Through this organization a great many of the abuses of the business have been elminated, though of course there are many other conditions that are yet to be cured.—A. B. Hyman, United Theatres Enterprise, Huntington, W. Va.

Rayart's "Winning a Woman" is not at all lacking in action. In these two scenes (below and to the right) are just a couple of the gripping moments that are crowded into this success starring Jack Perrin.

In the ovals above, Jack Perrin, the star of Rayart's "Winning a Woman" is shown in action. Josephine Hill shares the honors with Perrin, due to her dainty demureness and gaiety with which she is blessed.



There is always a laugh just around the corner of even the most tense of the scenes in Rayart's "Winning a Woman." That is just one explanation for the success.

"Winning a Woman"

A Rayart-Harry Weber Success Featuring
Jack Perrin and Josephine Hill

With THE INDEPENDENT DISTRIBUTORS

INDEPENDENTS have complained that exhibitors too frequently have shut out competition and have ignored closer cooperation to keep the market open. Now comes an Independent producer-distributor who says that an owner of a large theatre circuit *confessed* to him that exhibitors' present tactics of excluding Independent product would eventually force the industry into the control of a few producers. He warns exhibitors against this "calamity" and says if Independent theatre owners and Independent Producers work together, there is no producing power big enough to force either one out of business. "But action is necessary," he advises, "for the noose is being tightened and too few exhibitors realize the dangerous position they are in." Mr. Brandt's article appears on this page.

Independents Ready to Battle For "Open Door" Policy

Building and Leasing of Theatres in Key Cities by Producers Should Make Ex ibitors Wake Up

By JOE BRANDT
Columbia Pictures Corporation

THE Independents today are consolidated under the banner of the Independent Motion Picture Producers and Distributors Association and are getting ready to wage warfare, if necessary, to keep an "open door" policy to enable the exhibitor to continue to believe that he is the real owner of his theatre and that the money that he has put into bricks and mortar, which, in many cases represents all the investment he has in the world will be conserved for himself and his posterity.

The recent announcement of two of the big interests that they were going to build more theatres this year and the continuation of the policy of building up big circuits around some of the first run theatres in the key cities, proves conclusively that the big producer-distributor theatre-owned interests are forging the chain which will gradually be drawn around the Independent exhibitor so that he will no longer be free to carry on his business as he sees fit but will have to dance to the music that is played for him.

Only One Solution

There is only one solution for the problem for the exhibitor who wants to remain Independent, and that is, to open up his booking dates to Independent product and keep the field open for real competition. I am sorry I am not at liberty to mention the name of one of the biggest owners of a circuit of theatres who recently stated to me that in his opinion the tactics used by most exhibitors in excluding Independent product would eventually bring about a condition where the industry would be under the control of a few producers.

He is fair-minded enough to keep 40 per cent of his time open for Independent pictures and he has given encouragement to Independent producers to make the best that the market demands in order that he may feel safe in continuing to conduct his business as he believes is profitable and fair to all.

At the beginning of the present season I sounded this note of warning and a great many exhibitors saw the wisdom of keeping the Independents in the field and did give a fair amount of patronage to the Independent exchanges, but a fair amount of patronage is not enough. The Independents must have substantial support from the exhibitors throughout the country if they are to remain in business.

The Independents have established themselves on a firm financial basis, they are producing pictures today that have made money at the box-office, but they cannot continue to do this unless the exhibitors give them the financial support that they need in order to combine to head off the danger that is facing the entire industry.

Exhibitors' Folly

The cases are numerous enough to prove the folly of an exhibitor building up a trademark instead of a theatre. During the past two years a great number of exhibitors who blazoned forth on their marquise the name of one of a few prominent producers found that they had placed themselves in a precarious position. That if they refused to continue the service at the price that was asked it would mean that all of the work in advertising and exploiting the trademark would be wasted and their competition would take over the service and it would necessitate the building up of a new clientele for their theatres.

I have met a number of exhibitors who have told me that my arguments with regard to the enormous prices asked by the producing companies who are endeavoring to control the industry is wrong; that these companies have made adjustments when their business did not come up to expectation and the price that was demanded of the exhibitor.

I don't deny this—I know it to be a fact that some of these companies have made adjustments and I'll even admit that they made it in cash, but would they have made those adjustments if it were not for the fact that these producers knew that there was other product on the market that the exhibitor could contract for if they did not make adjustments?

But if these other producers, who are used as the goats, are forced out of business, how long will these producers, who are now giving adjustments, continue to do so? Is the situation any different from that of the method that was adopted by a certain cigar company who opened up a store alongside of a small cigar retailer and the big cigar store sold cigarettes and cigars of a standard brand at a loss until such time as he could force the little fellow out of business.

It's Time to Act

The time has arrived when the theatre owner, who is a real theatre owner, and is not controlled by the producers, and who has his own money invested in his theatre, to looks the facts squarely in the face and ask himself how long he will be able to continue in business if he persists in the method of playing wholly and solely the pictures made by the producers who own and control national circuits of theatres. How often has it been said that some ambitious film salesman has held out the apparent threat that if the exhibitor did not buy the product of the producer who is also a national theatre owner, that this national theatre owner would come to his town and build theatres.

Who made this condition possible? The Independent exhibitor who has been feeding fortunes into the coffers of these theatre producers and swelled their bank accounts to a point where they are slowly working toward control of the industry.

These big interests know that they cannot continue in business if they depend solely upon the revenue they receive from their own theatres. If it were not for the money that they receive from the thousands of exhibitors throughout the country, who own their own theatres, or think they do, these producers could not continue to swing the big stick and force down the throats of the exhibitors what they think is the right price for service or the right kind of pictures for the exhibitors to use.

The Independent producer needs the financial assistance of the Independent theatre, and the Independent theatre needs the product of the Independent producer. If they work together there is no producing interest big enough to control the industry, but if the Independent exhibitor continues in its present policy of shutting out the Independent producer, it's a certainty that both the Independent producer and Independent theatre owner must go out of business.

Chadwick Signs Charles Ray For Four Feature Pictures

I. E. CHADWICK, president of Chadwick Pictures Corporation, who is supervising production for that company in California, has signed Charles Ray for a series of four pictures to be made this year. Several well known books and plays are now being considered for the first of the Ray productions, and it is expected that this new Chadwick unit will be active shortly. The director and cast, together with the title of the first picture, will be announced next week. All of the Ray pictures will be made at the Chadwick West Coast Studios.

Since his sensational overnight rise to stardom when he appeared in "The Coward," Charles Ray has been among the leading male stars of the screen. In his first star productions he established himself in a unique type of comedy drama that placed him without a rival in the field he thus created.

Charles Ray, famous star, who just signed contract with Chadwick Pictures Corp. for four of the biggest pictures of the year.

No announcement as to the nature of the stories Mr. Ray would make was forthcoming at the Chadwick offices this week, but it was said that at least one of the series would be typical of the pictures which won him his great international following.

The announcement that Charles Ray has been added to the already impressive list of Chadwick stars is a further indication of the tremendous expansion that is being planned by this company for the coming season. The Chadwick roster for the new year includes, in addition to Charles Ray, Lionel Barrymore, Theda Bara, Larry Semon and George Walsh. From this it would seem that Chadwick Pictures Corporation will have aproximately a 100 percent production increase over last year.

Here's A Sweet Tune, Brother!

THE MERRY band

* * *

OF JINGLING coins

* * *

WILL START playing

* * *

WHEN YOU show

* * *

LILA LEE in

* * *

"THE MIDNIGHT GIRL"

* * *

THE COINS will

* * *

THEN STRUT right

* * *

INTO YOUR box office.

* * *

YES SIREE!

The sixth one of

The Chadwick 9

Let's Go!

729 Seventh Avenue, New York City
I. E. Chadwick, President
Foreign Rights Controlled by Simmons-Kerns Enterprises, Inc. 120 West 42nd Street, N. Y. C.
Task Production by Advertisers

* * *

HERMAN F. JANS MAKES TOUR OF KEY CITIES

Herman F. Jans, President of Jans Productions Inc., is now on the first lap of his tour of the key cities, having arrived in New Orleans last week.

Mr. Jans itinerary will include New Orleans, Dallas, El Paso, Los Angeles, San Francisco, Portland, Seattle, Salt Lake, Denver, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago, St. Louis, Louisville, Indianapolis, Washington, Baltimore and Philadelphia.

The purpose of the trip is to acquaint exhibitors with the merits of the first two of the new series of six Jans productions. "Playthings of Desire" and "The Mad Dancer," the former featuring Estelle Taylor and Mahlon Hamilton, and the latter with Ann Pennington, Johnnie Walker and Vincent Lopez and his Band heading a distinguished cast. Pre-release showings of both pictures will be arranged for and the state right territory that still remains open will be closed up before Mr. Jans gets back.

Goldberg Denounces Hays Organization

Says It Avoids Settling Problems of Independents and Is Detrimental to Industry

JESSE J. GOLDBERG, president of Independent Pictures Corporation, flings a bitter broadside at the Hays Organization in a statement issued this week. He charges the M. P. D. A. with wilful avoidance of problems that affect the Independents, Mr. Goldberg says:

"My opinion as to the present status of the Hays organization is that it is wholly abortive of any construction work or benefit to the motion picture industry, or to any individual connected with it, excepting possibly the so-called 'Big Three.'

"And furthermore, in my opinion its maintenance is decidedly detrimental to the motion picture industry and the picture-going public only because its efforts are exerted to a substantial degree in dispelling that free and open intercourse and opportunity for all those concerned in the motion picture industry.

"Any complaint, dissatisfaction, irregularity that arises between independent exhibitors and exchangemen, and exchangemen and independent producers, have been avoided by the Hays organization as the plague.

"That organization's every effort has been to conserve the business and enhance the opportunities of those of its members who contribute largely to the payments of Hay's salary and the upkeep of the organization.

"The motion picture-going public's desires and wishes and rights have never been protected by the Hays Organization only insofar as those rights and privileges of its own up with the rights and privileges of its own members. The Hays organization has been wholly partial to its own members, or should we say, to its slain members."

* * *

FAMOUS STARS WILL HELP INDEPENDENTS

That prominent names with a reputation are as necessary as good stories with attractive titles to help the Independent market is the firm opinion of William Steiner of the Steiner Producing organization. "Stars with a box-office value are essential to putting independent pictures across," he says, "and that is why I am taking the lead in this direction. Salary should not enter into the situation at present. Good stars are worth money because they not only insure the success of a good picture but establish Independent productions to a degree whereby exhibitors will demand them."

For the fourth Edith Thornton release Mr. Steiner has secured Lou Tellegen, Rockliff Fellows and Gaston Glass. He is now considering other well known screen favorites or prominent stage successes. Lou Tellegen will star in "Fair Play" for Steiner.

* * *

ANCHOR TO PRODUCE 24 CLASS "A" FILMS

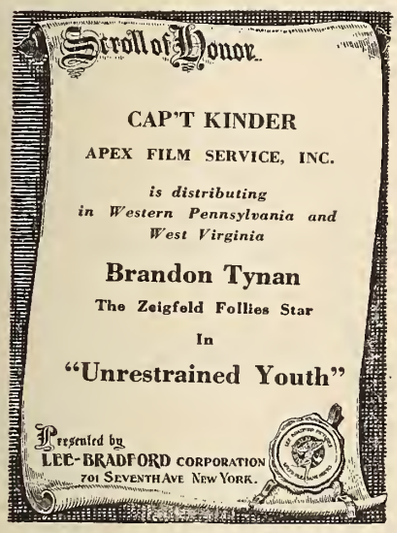
Anchor's production and distribution schedule for 1925-1926 calls for twenty-four "Class A" productions, filmed under the personal supervision of Morris R. Schlank, president.

Mr. Schlank announces that he expects a banner season and has made numerous additions to his permanent staff to properly care for the increased volume of business.

GERSON STUDIOS ARE MAKING HEADWAY

Gerson Pictures Corporation, with studios at San Francisco, has planned an exceptional schedule of activity during the present series. At present work is being done under full headway on the series of Richard Holt productions under the direction of Duke Worne.

This series of thrilling comedy dramas will consist of eight feature productions during the year. Of these, four have already been completed. "Ten Days," the initial production of the series, and "Too Much Youth" have already been delivered to franchise holders. The third picture, "Going the Limit" is now being cut and titled and final scenes are being made of "The Canvas-Kisser," fourth of the Richard Holt series.



CRANFIELD & CLARKE
INCORPORATED

Release their features through the following Exchanges:

NEW YORK . . Aywon Film Exchange
PITTSBURGH Standard Film Ex.
PHILADELPHIA Imperial Pictures
BOSTON . . . . . Cosmopolitan Film Ex.
CHICAGO . . . . Security Pictures
ST. LOUIS . . . United Film Exchanges
MINNEAPOLIS Advance Film Ex.
DETROIT . . . . Rex Film Company

FEATURETTES

"Gems of the Screen"

Through

Red Seal Film Corp.

For Vacant Territory, get in quick

CRANFIELD & CLARKE
INCORPORATED
729 7th Ave., N. Y.

Foreign Distribution:
Offices:
Hi-Mark Film Sales Co.
220 W. 42nd St. N. Y.

C. B. C. Completes Organization Plan

Cohn-Brandt-Cohn Perfect Arrangements for Production of Big-Time Features

WITH the arrival of Harry Cohn in New York from Los Angeles, the organization of Columbia Pictures has been completed.

For the past five years Joe Brandt, Harry Cohn and Jack Cohn have been conducting their business under the trade name of C. B. C. Film Sales Corporation.

The C. B. C. Film Sales Corporation has heretofore distributed pictures made at its own studios and those that were made by other producers. When C. B. C. Company was organized it was intended to distribute feature releases produced by Independent producers and it was not the intention of Cohn-Brandt and Cohn at that time to enter into the production field themselves.

The desire to maintain an average standard of high quality production induced the C. B. C. officials to enter in the producing field themselves and for the past two years they have successfully produced a great many big Independent pictures which have been released under the Columbia Pictures trademark.

In order to carry out the original policy of the C. B. C. Company, it was decided by Cohn-Brandt-Cohn to separate the activities of their organization so that C. B. C. would again distribute pictures made by Independent producers of high grade calibre, and the Columbia Pictures Corporation was formed with the same personnel as the C. B. C. Film Sales Corporation to conduct the activities of the production of pictures released under the Columbia trademark.

* * *

J. CHARLES DAVIS, 2nd, ON WESTERN TRIP

Having completed the organization and staff of the Davis Distributing Division, Inc., and arranged for larger offices, J. Charles Davis 2nd has left on an extended sales trip during which he will cover the principal exchanges in the key cities from New York to the Coast and return.

He left immediately after the premier showing at the Town Hall of the big super-special "Tales of a Thousand and One Nights."

The line-up that Mr. Davis takes with him is imposing. A super-special, "Tales of a Thousand and One Nights," fourteen Fleming productions starring Al. Ferguson, eight Fleming productions starring F. Schuman-Heinek, son of Mme. Schuman-Heinck, the world's most famous grand opera contralto; thirty Clifford S. Elfelt productions including six starring Ken. Maynard, prince of cowboys.

While on the Coast Mr. Davis will conclude production contracts for a serial.

* * *

LILA LEE TO STAR IN "MIDNIGHT GIRL"

In the issue of February 21st the EXHIBITORS TRADE REVIEW published a portrait of Ruby Blaine with a caption to the effect that she was the star in Chadwick Pictures Corporation's "The Midnight Girl." The EXHIBITORS TRADE REVIEW regrets the error and wishes to state that Ruby Blaine plays a small role in this production. Lila Lee is the sole star, Gareth Hughes being featured in her support. The balance of the cast inlotte Walker, John D. Walsh and others.

NEW CANADIAN FILM EXCHANGE FORMED

The Canadian Independent Films, Ltd., is the newest organization representing Jule and J. J. Allen of Toronto. It will handle Perfection, Columbia and Preferred pictures. The Allens were formerly a powerful factor in the Canadian field but encountered financial reverses. The new firm represents their "come back." The organization has taken over Dominion Films, Limited, which was an Allen enterprise, also operating Allen Theatres, Limited, with a large chain of theatres, and Famous Players Film Service, Ltd., also.

The headquarters of the new company were established at 21 Dundas Street, West Toronto.

Independent Exhibitors

Do you want the better class PICTURES for your THEATRE? If so book all of the EDITH THORNTON PRODUCTIONS.

SUPPORTED BY
LOU TELLEGEN
EARLE WILLIAMS
JOSEPH KILGOUR
ROBERT ELLIS
GASTON GLASS
WILFRED LUCAS
MELBOURNE McDOWELL
THOMAS RICKETTS
HELEN LYNCH
BETTY FRANCISCO
EDDIE PHILLIPS

Address All Communications to

William Steiner
220 West 42nd St.,
New York City.

Schulberg Announces Eighteen Features for 1925-26

B. P. SCHULBERG Productions will release eighteen features next season according to an announcement just made by B. P. Schulberg who has been in New York for the past ten days conferring with his partner, J. G. Bachmann, vice-president and general manager of distribution.

This new program will be the largest ever contributed by Mr. Schulberg to a single year's picture output and will contain many important stories adapted from well known stage plays and novels. The announcement promises the independent market a product commensurate with that obtainable from any of the largest producing groups of the industry.

Titles of fourteen of the eighteen have already been announced and contracts for the remaining four will be consummated in a few days. These pictures for which plans are already definite are:

"Shenandoah," "Parisian Love," "Horses and Women," "Exclusive Rights," "Lew Tyler's Wives," "The Aristocrat," "The Worst Woman," "Open That Door," "The Romance of a Million Dollars," "Shopworn," "Eden's Fruit," "The Girl Who Wouldn't Work," "Dancing Days," "The Other Woman's Story."

These stories will be filmed under the direction of Gasnier, James P. Hogan and Frank O'Connor. Mr. Schulberg will announce shortly the name of a fourth director who will soon become affiliated with his organization.

A stock company of players is being organized to play featured roles in next year's productions. Clara Bow, Donald Keith and Alyce Mills are already under contract.

"For Another Woman"

THE STORY OF A WOMAN'S SACRIFICE — CARRYING THE BURDEN OF ANOTHER'S SIN

WITH KENNETH HARLAN

MARY THURMAN

KATHRYN RIDDELL

AND A BIG SUPPORTING CAST

RAYART PICTURES CORPORATION

723 Seventh Avenue

New York, N. Y.

Foreign Distributors:

RICHMOUNT PICTURES

Chadwick Wires From Coast

Los Angeles, Calif., Feb. 15, 1925

Editor, EXHIBITORS TRADE REVIEW:

"Wizard of Oz" with Larry Semon opened for indefinite run at the Forum Theatre. The business has been tremendous, far exceeding anything ever known at the house. Literally, thousands have been turned away at each performance. As drawing card and a production, "Wizard of Oz" is exceeding my fondest expectations. It's a real exhibitors' bonanza, and oh, what matinees!

(Signed)

I. E. CHADWICK

Where to Book Them!

A Selected Active List of Independent Exchanges

Listed alphabetically by key-cities and presented for abbreviating purposes in the advertising of national distributors so any exhibitor may quickly locate the nearest exchange to his town which handles any independent release. For example: When a national distributor advertises "Phi—2" in his list of exchanges, any exhibitor in Western Pennsylvania or Southern New Jersey can readily understand by referring to this list that the Philadelphia exchange mentioned is the "De Luxe Film Co., at 1318 Vine St."

ALBANY, N. Y.
Alb—1 First Graphic Exchanges, 656 Broadway.

ATLANTA, Ga.
Atl—1 Southern States Film Co., 87 Walton St.
Atl—2 Creole Enterprises, (See New Orleans Add.)

BALTIMORE, Md.
Bal—1 Art Film Service, 228 No. Gay Ctreet.

BOSTON, Mass.
Bos—1 Independent Films, 10 Piedmont Street.
Bos—2 Cosmopolitan Film Co., 14 Piedmont So.
Bos—3 McConville & Montague, 12 Piedmont St.
Bos—4 American Fea. Film Co., 37 Piedmont St.

BUFFALO, N. Y.
Buf—1 First Graphic Exchanges, 257 Franklin St.

CHICAGO, Ill.
Chi—1 Celebrated Play'rs Corp. 810 S. Wabash Av.
Chi—2 Epic Film Attractions, 808 S. Wabash Ave.
Chi—3 Renown Pictures, Inc., 806 S. Wabash Ave.
Chi—4 Film Classics Ex., 831 So. Wabash Ave.
Chi—5 Greiver Prod., Chicago, 831 S. Wabash Av.
Chi—6 Security Pictures, 808 S. Wabash Ave.

CINCINNATI. Ohio
Cin—1 Standard Film Serv., Broadway Film Bldg.
Cin—2 R. G. Hill Ent. (See Pittsburgh Add.)

CLEVELAND, Ohio
Cle—1 Standard Film Service, 617 Film Bldg.
Cle—2 R. G. Hill Ent. (See Pittsburgh Add.)
Cle—3 Skirboll Gold Seal Prods., Film Bldg.
Cle—4 Security Pictures Co., 514 Film Bldg.

DALLAS, Texas
Dal—1 Southern States Film, 302 S. Harwood St.
Dal—2 Creole Enterprises (See New Orleans Add.)
Dal—3 Southwest Film Corp., Film Bldg.
Dal—4 Midwest Film Ex., 2111 Moser Ave.
Dal—5 All Star Feature Films, Film Exch. Bldg.

DENVER, Col.
Den—1 Mountain States Film Att., 2104 Broadway.
Den—2 Arrow Photoplays, 2040 Broadway.
Den—3 De Luxe Feature Film Co., 2020 Stout St. Denver, Colo., for territories of Colo., Utah, Wyo., Ariz., and New Mexico.

DETROIT, Mich.
Det—1 Standard Film Service, Joseph Mack Bldg.
Det—2 Rex Film Company, Joseph Mack Bldg.

INDIANOPOLIS, Ind.
Ind—1 Celebrated Players Film Corp., 144 W. Vermont Street.
Ind—2 H. Lieber Company, 212 Wimmer Building.

KANSAS CITY. Mo.
KC—1 Independent Film Co., 117 West 17th St.

LITTLE ROCK, Ark.
LR—1 Homestate Film Co., 1114 W. Markham St.

LOS ANGELES, Cal.
LA—1 All-Star Feature Dist. Inc., 915 S. Olive St.

LOUISVILLE, Ky.
Lou—1 Big Feature Rights Corp., 221 S. Third St.

MILWAUKEE, Wis.
Mil—1 Celebrated Players Corp., 713 Wells St.
Mil—2 Epic Film Attractions (See Chicago Add.)
Mil—3 Ludwig Film Ex., Film Bldg.
Mil—4 Mid-West Distributing Co., Toy Bldg.

MINNEAPOLIS, Minn.
Min—1 Friedman Film Corp., Film Exchange Bldg.
Min—2 F. & R. Film Co., Loeb Arcade Bldg.
Min—3 Celebrated Film Exchange, 206 Film Exchange Bldg.
Min—4 Advance Pictures, 306 Film Exch. Bldg.

MONTREAL, CAN.
Mon—1 Film De Luxe Co., 12 Mayor St.

NEW ORLEANS, La.
NO—1 Southern States Film Co., 616 Saratoga St.
NO—2 Creole Enterprises, Inc., 1401 Tulana Ave.
NO—3 M. D. Martin Attractions, 405 Dryades St.

NEW YORK CITY
NY—1 Commonwealth Film Corp., 729-7th Ave.
NY—2 A-1 Film Exchange, 729-7th Ave.

NEW YORK STATE
NY—3 Dependable Pict. Corp., 729-7th Ave. N. Y.
NY—4 Capital Film Co., 729 Seventh Ave., N. Y.

OMAHA, Neb.
Oma—1 Liberty Films Inc., 1514 Davenport St.

PHILADELPHIA, Pa.
Phi—1 Masterpiece Film Att., 1329 Vine Street.
Phi—2 De Luxe Film Co., 1318 Vine Street.
Phi—3 Imperial Pictures, 1302 Vine St.

PITTSBURGH, Pa.
Pit—1 Federated Film Exchange, 1018 Forbes St.
Pit—2 R. G. Hill Enterprises, 1010 Forbes St.
Pit—3 Apex Film Service 1026 Forbes St.
Pit—4 Standard Film Exch. 1030 Forbes St.

SALT LAKE CITY. Utah
SLC— Preferred Pictures Co., 52 Exchange Pl.

SAN FRANCISCO, Cal.
SF—1 All-Star Fea. Dist., 209 Golden Gate Ave.
SF—2 Progress Film Service, 177 Golden Gate Av.

ST. LOUIS. Mo.
SL—1 Columbia Pictures Corp., 3317 Olive St.
SL—2 Sam Warner, United Film Exchange 3314 Lindel Blvd.

SEATTLE, Wash.
Sea—1 Western Film Corp., 2014 Third Avenue.
Sea—2 Quality Pictures, 2006 Third Avenue.

TORONTO, CAN.
Tor—1 Premier Films, Ltd., 15 Richmond St., E.

WASHINGTON, D. C.
Wash—1 Trio Produc. 926 N. Jersey Ave., N. W.
Wash—2 Exhibitors Film Exch., 916 G St., N. W.

FOREIGN RIGHTS, N. Y. CITY
FR—1 Simmons-Kahn Enterprise, 220 W. 42nd St
FR—2 Inter Ocean Film Corp., 218 W. 47th St.

BOX OFFICE REVIEWS

All Reviews of Feature Product Are Edited by

GEORGE T. PARDY, Reviews Editor

"THE MONSTER" FULL OF THRILLS AND MYSTERY

Lon Chaney Scores in Film Version of Crane Wilbur's Stage Success

"THE MONSTER." Metro-Goldwyn Photoplay. Author, Crane Wilbur. Adapted by Willard Mack and Albert G. Kenyon. Director, Roland West. Length, 6,425 Feet.

CAST AND SYNOPSIS

Dr. Ziska ..... Lon Chaney
Betty Watson ..... Gertrude Olmstead
Waston's Head Clerk ..... Hallam Cooly
Under Clerk ..... Johnny Arthur
Constable ..... Charles A. Sellon
Caliban ..... Walter James
Daffy ..... Knute Erickson
Rigo ..... George Austin

Dr. Ziska, an insane surgeon, presides over an establishment where murder and abduction are everyday occurrences. He selects his victims from passing motorists, first causing their cars to be overturned, apprehending them and confining them in a dark dungeon. The doctor has a theory that he can bring the dead back to life, and with this purpose in mind he has committed wholesale murder. He is finally outwitted by a young reporter who has been selected as one of Ziska's victims and he saves a young girl from a horrible death under the mad doctor's knife.

THE MONSTER" is real melodrama with the mystery element strongly emphasized, an abundance of weird mechanical contrivances, a theme at once grotesque and uncanny, with Lon Chaney playing the role of a mad surgeon with his usual sinister and appalling realism. It is the kind of a story whose plausibility one never pauses to consider, so engrossing and compelling is the action. For those who are partial to mystery melodrama generously sprinkled with every known kind of mechanical trickery, the picture will have a strong appeal, and it cannot fail to impress anyone with its sheer uncanniness and weird charm.

Not in a long while have we had a mystery play on the screen with as many trap doors, sliding panels, clutching hands appearing from nowhere, and disappearing beds. It is laid on so thick that it causes one to wonder whether it was the intention of the producers to take all this blood and thunder seriously or whether they are poking fun at Crane Wilbur's script. However, the piece is good entertainment, so this is of minor importance.

At any rate, there is some lively comedy supplied by Johnny Arthur as a correspondence school detective and his clowning is bound to bring down the house. Just whether all the laughs to be found in "The Monster" were so intended is a matter of some speculation, but for one who has seen the stage version it must be said that there are certain scenes that seem to burlesque Mr. Wilbur's serious efforts.

Lon Chaney for once is somewhat subordinated to the action and it would appear that the feature of this production is the arrangement of mechanical contrivances which have such an important bearing on the story. This does not mean that Mr. Chaney does not take full advantage of the opportunity offered him, for he invests the malignant Dr. Ziska with plenty of sinister and satanic cunning. But at best it is a meagre role. The support is satisfactory, with particularly fine performances by Hallam Cooley, Walter James, Johnny Arthur and Gertrude Olmstead.

In exploiting a picture of this kind emphasize the mystery element, play up Lon Chaney to the limit and mention the fact that it is an adaptation of a Broadway success.

"TOP OF THE WORLD" UNCONVINCING FILM

James Kirkwood in Dual Role in Adaptation of Ethel M. Dell's Novel

"THE TOP OF THE WORLD." Paramount Photoplay. From the novel of Ethel M. Dell. Director, George Melford. Length, 7,167 Feet.

CAST AND SYNOPSIS

Sylvia Ingleton ..... Anna Q. Nilsson
Burke Ranger } ..... James Kirkwood
Guy Ranger }
Capt. Preston ..... Raymond Hatton
Saul Kieff ..... Sheldon Lewis
Hans Schafen ..... Charles A. Post
Squire Ingleton ..... Joseph Kilgour
Mrs. Ingleton ..... Mary Mersch
Mary Ann ..... Mable Von Buren

Sylvia Ingleton leaves her home in England for South Africa. On her arrival she is informed that her old flame Guy Ranger is a victim of drugs and drink. His cousin, Burke, explains this to her, and in order to silence the wagging tongues consents to enter into a loveless marriage. A sinister surgeon, Dr. Keiff, is called in to attend to a minor injury for Sylvia and he exercises a sort of hypnotic influence over her. She is placed in several compromising situations with Guy, Burk finally convinced that she has been unfaithful to him sends Sylvia and Guy out in a terrific storm. She returns to her husband and a happy ending is achieved.

THERE is plenty of atmosphere in "The Top of the World," the screen adaptation of the novel by Ethel M. Dell, the action being laid on the South African veldt. Nor has the audience appeal been overlooked, for there is a torrential storm that somewhat resembles the famous Johnstown flood, a sugar-coated hero, a fair and apparently brainless heroine, and a most sinister and malignant villain. In other words, "The Top of the World" is a picture that was made with a keen eye to its box-office assets, and as such it should enjoy moderate success.

But when a film is made with one eye on the story and another on its financial possibilities, certain inconsistencies and incongruities very often creep in that are in no way a contribution to the logical development of the plot. Such is the case in this instance, and if Sylvia had only acted like any reasonably sane woman, the story would have evaporated into thin air before the end of the third reel. However she persisted in placing herself in absurdly compromising situations, with the result that the plot was stimulated and developed into a full length feature picture.

James Kirkwood plays a dual role in this photoplay, that of Guy Ranger, a man who has reached the depths, and Burke Ranger, his resolute and upright cousin. The double exposure sequences wherein the two men are seen together are remarkably well photographed, but they lack conviction, inasmuch as they cause one to speculate on the manner in which these effects are achieved. The story is rather rambling in character, with a certain sinister individual introduced for no apparent reason. It is suggested that this person is a dispenser of narcotics but we suspect that the censors had a hand in the pruning of this character's activities. As a result, he is left suspended in mid-air as far as the story is concerned.

Anna Q. Nilsson does as well as could be expected with an impossible role and Sheldon Lewis indulges in some frantic and futile acting as the scheming and satanic surgeon. Mr. Kirkwood does much better as the unfortunate drug fiend than as the ascetic husband, but is far from happily cast in either role.

"ENTICEMENT" TELLS TRIANGLE TALE

Artistic Production Proves Dramatically Interesting

"ENTICEMENT." First National Photoplay. Author, Clive Arden. Director, George Archainbaud. Length, 6,224 Feet.

CAST AND SYNOPSIS

Leonore Bewlay ..... Mary Astor
Henry Wallis ..... Clive Brooke
Richard Valryan ..... Ian Keith
Mrs. Samuel Murray ..... Louise Dresser
Mrs. William Blake ..... Vera Lewis
Mr. William Blake ..... Edgar Norton
Mrs. Edward Morley ..... Lillian Langdon

"Leo" Bewlay meets her old friend Richard Valryan in Switzerland two years after the end of the World War, during which they served together in France. They had been close platonic friends. Enroute to an inn high in the mountains "Leo's" leg is injured in a snow slide., Carrying her to the inn, Valryan cares for her, is overcome by her beauty and kisses her madly. This destroys their friendship. She marries Henry Wallis, and is named as corespondent in the suit brought by Valryan's parasite wife. Wallis believes the worst, and she goes to Valryan. He, however, perceiving that she really loves Wallis, commits suicide, and this sacrifice reunites the couple.

WHILE not suitable for juvenile consumption, "Enticement" should prove acceptable to the average twentieth century audience. It is extremely well acted and beautifully produced, but the element of sex appeal is stressed rather strongly throughout the story.

The hoydenish heroine is unaware of her charms, and being pure in spirit, agrees with the temperamental opera singer, Valryan, in his hatred for the conventions of a mole-minded world. He is devoid of evil intent—but the flesh is weak, and when circumstances disclose to him his erstwhile playmate somewhat sparsely clad, friendship dies and passion reigns.

The action moves swiftly and surely to a dramatic climax. A good story is well told, and the scenic splendors of the Swiss Alps form a mighty background.

There is a big thrill in the avalanche sequence, in which great boulders and huge masses of snow almost engulf Leo and Valryan. There is humor in the shots depicting the introduction of Wallis' tom-boy wife to his mid-Victorian English relatives, and there is a wealth of love interest in the odd skein entangling the lives of the three principals.

Mary Astor presents a convincing characterization of Leonore, giving a powerful performance of great emotional appeal. Ian Keith looks the part of the artistic opera star, and despite the pictured error of his ways, holds audience sympathy throughout. Clive Brooke is a satisfactory husband, and attains high dramatic stature in the scenes in which he doubts the truth of his wife's explanations. The entire support is excellent.

The photography is perfection, the big scenes are thrillingly realistic and better lighting effects could not be desired.

There is exploitation galore for "Enticement." It is the picturization of a popular novel. The cast is well worth playing up. The title is surely full of "Enticement," and the National Tie-Up and Exploitation Section of EXHIBITORS TRADE REVIEW, issue of February 21, contains a wealth of real showmanship material that will prove of benefit.

WONDERFUL THRILLS IN "THE LOST WORLD"

Film Featuring Prehistoric Beasts Looks Like Big Drawing Card

"THE LOST WORLD." First National Photoplay. Adapted from Novel by Sir Arthur Conan Doyle. Director, Harry O'Hoyt. Length, 9,700 feet.

CAST & SYNOPSIS

Ed Malone ..... Lloyd Hughes
Paula White ..... Bessie Love
Sir John Roxton ..... Louis Stone
Professor Challenger ..... Wallace Beery
Professor Summerlee ..... Arthur Hoyt

Professor Challenger's claim to having discovered a lost world in South America, where prehistoric monsters abound, is scorned by his fellow scientists. He forms an expedition to rescue Maple White, explorer, left behind. Maple's daughter, Paula, goes along, also Sir John Roxton, big game hunter and Ed Malone, reporter. The latter wishes to distinguish himself by some heroic action in order to win the hand of romantic Gladys Hungerford. The explorers reach the plateau where the apemen and monsters are, find the remains of Maple White, meet with many thrilling adventures, return safely to London, bringing along a live brontosaurus. The animal breaks loose and creates havoc, finally falls through London bridge and swims to the ocean. Gladys is married. Malone wins Paula.

A REMARKABLE picture which outdoes the most blood-curdling serial ever filmed as regards thrill stuff and fantastic adventure! As an example for marvelous photographic effects it registers as an unqualified triumph for its producers. It's a sure-enough screen novelty, those who see it will lose no time in boosting it to their friends, and considered from this angle "The Lost World" should prove a mighty good box-office proposition for any theatre.

The film gets into its stride snappily with some timely comedy interpolated wherein hero Ed Malone and the short-tempered Professor Challenger participate, but of course the story's chief interest centers in the weird and wild happenings on the plateau where the giant beasts of a past age stalk grimly through jungle scenes as bizzare as a nightmare, yet wonderfully convincing.

These brontosauri, dinosauri, allosauri and other hideous monsters look frightfully lifelike, there are some excellent double exposures where the diminutive human figures are craftily contrasted with the overpowering bulk of the huge beasts, it would be hard for anyone except an expert to figure out just how the camera illusions are wrought, it is sufficient that they impress you as absolutely the real thing.

The love romance naturally takes second place in comparison with the film's spectacular lure, but there had to be something of the kind to keep the picture from falling into the mere animal feature category, and there's just enough of the affair between Paula and Ed Malone to provide the necessary happy ending.

The culminating thrill of the explorer's adventures on the plateau is reached in the big volcanic eruption, handled in masterly style, but yet another nerve-racking seance is staged with tremendous "punch" when the captured brontosaurus escapes, creates havoc in the streets, tearing down buildings with leisurely ease, chasing mobs of people pell-mell, finally crashes through London Bridge and is last seen swimming oceanward. Here again good comedy relief is introduced and the picture closes cheerfully with Malone and Paula united.

Space does not permit a detailed survey of the players' work, Lloyd Hughes, Bessie Love, Lewis Stone, Wallace Beery and Arthur Hoyt fill their respective roles admirably and the support is all that could be desired.

You can safely exploit this as one of the season's greatest screen novelties. A tieup on Conan Doyle's story with bookstores is in order, and you cannot do better than consult the elaborate press book issued by First National in connection with the film.

"ONE YEAR TO LIVE" IS SPLENDID FILM

First National Picture With Strong Cast Is Exhilarating Production

"ONE YEAR TO LIVE." A First National Photoplay. Author, John Hunter. Adapted by J. G. Hawks. Director, Irving Cummings. Length, 6,064 Feet.

CAST AND SYNOPSIS

Elsie Duchanier ..... Aileen Pringle
Marthe ..... Dorothy Mackaill
Doctor Lucien La Pierre ..... Sam De Grasse
Lolette ..... Rosemary Theby
The Stage Manager ..... Leo White
Maurice Brunel ..... Joseph Kilgour
Captain Tom Kendrick ..... Antonio Moreno

Dr. La Pierre, in love with Elsie, a patient, attempts winning her love by telling her she has only one year to live. But Elsie, maid to Lolette, a Brunel star dancer, falls in love with Tom Kendrick. She rejects Dr. La Pierre's love. Lolett's jealousy brings dismissal, after Elsie rejects Brunel's offer to make her his star on certain conditions. Unemployed, sickly, with a limited time to live, Elsie returns to Brunel and accepts, managing to keep him at arm's length. She becomes famous and is being showered with jewels in a public cafe where Tom incidentally spies her for the first time upon his return from America. He meets Dr. La Pierre, who confesses his deceitful "One year to live" warning failed and forced Elsie into Brunel's power. In a rage Tom saves her in time to prevent Brunel demanding his toll. A happy marriage follows.

THIS is a spicy picture of Parisian high life, with a strong cast, and should draw well. It moves fast, is rather gay and emotional. Has a pretty love story and gorgeous settings. Shows how Paris managers make stars famous and has enough comedy to break any case of "blues." There's a moral slant to it but for the most part the picture shows the wild life of a French manager's system of making and breaking stage dancers. It will please most any kind of an audience except, perhaps, the ministers. It is rich in color, full of fire, well directed, and holds interest. Women will like it, and men will laugh at it, for it doesn't drag.

Like the story of "Brewster's Millions," there is mystery in the title that will pull. It arouses curosity as to what a person would do with only one year to live. To satisfy this curiosity the public will want to see the production, and when it does, the great variety of interesting scenes will prove an agreeable surprise. Aileen Pringle is at her best and Dorothy Mackaill adds new laurels to her name in the fascinating role she was assigned. Rosemary Theby is extremely attractive as Lolette, and fills the difficult temperamental star role splendidly. Antonio Moreno's popularity should again be felt in the box-office, for he is given wide range to develop new admirers.

The picture will please the average audience because its action is a swiftly-moving kaleidoscope of hilarity. It is well directed, and with but few exceptions the plot is interesting. The gaiety of a mask ball, a back stage romance, plenty of attractive costumes, humor and emotion, with a pretty love story, in the hands of a special cast, rounds out a pleasing picture.

Women will be attracted by this film, especially those who may have cherished a secret hankering for stage or screen fame. The story unfolds some interesting sidelights on French methods used to satisfy women's craving for a footlight career. The picture will appeal to most classes, but will not interest children nor lovers of Western thrillers.

The picture offers a big chance for exploitation. Go to your business man, store clerk, girls in department stores, or to anyone who is known. Ask them what they would do if they only had one year to live. Get your newspaper to publish the replies. Ask your editor to send a reporter to a few citizens with the same question. Their answers will amuse the public and attract crowds to your theatre. Of course, advertise the cast strongly. Get the public to think about how the last year on earth should be spent and you will draw it to your box-office.

"BACK TO LIFE" A PLEASING PICTURE

Start Is Not Very Convincing, But Is Good Entertainment

"BACK TO LIFE." Associated Exhibitors Photoplay. From Andrew Soutar's novel. Director, Whitman Bennett. Length, 5,826 Feet.

CAST AND SYNOPSIS

Margaret Lothbury ..... Patsy Ruth Miller
John Lothbury ..... David Powell
Wallace Straker ..... Lawford Davidson
June Porter ..... Mary Thurman
Arthur Lothbury ..... George Stewart
Henry Porter ..... Frederick Burton
Sonny Lothbury ..... Frankie Evans

While his wife mourned him as dead, there lay on a hospital cot in a German prison camp a man to whom modern surgery gave a new face. His wife marries Wallace Straker, an old admirer.

John Lothbury escapes from prison, and reaches home, only to find the house closed. He calls upon his wife at her new mansion, announcing himself as a buddy of John, and as such he is known to Margaret. But little Sonny Lothbury takes an immediate liking to the stranger. Slowly, and surely the story is woven about these two until the truth comes out into the light. Wallace Straker, enraged and drunk, rushes out, gun in hand, to kill Lothbury. He is about to shoot, when his life of dissipation takes its toll, and he drops dead of heart failure.

RECALLING once more to us the pictures of the Great War, the unusual plot that is developed in "Back to Life" brings to it complete exoneration from boredom. Actual experiences, of which there have been many, press notices explain, and make wholly plausible the foundation of the plot—the remodeling of a human face. The picture will be enjoyed by every sort of audience, sophisticated and otherwise.

The actual plot is unfolded to the audience almost at the very opening of the picture, and it is perhaps because of this that the action appears to be slow in starting. The possible developments promise to be interesting, and one is inclined towards impatience to get down to the climactic scenes. Margaret immediately wins the sympathy of the observer because of helplessness in facing an unusual situation.

The picture was intended for a story play, with the emphasis entirely upon the story, and as such it was successful. At times, the suspense is so gripping that even if some photographic stunt were introduced it is to be doubted whether any attention would be afford it. Mr. Bennett showed rare judgment by stripping the picture of these so-called "effects."

Then where is the entertainment value of "Back to Life"? It is hard to be explicit in this. One feels for it as one would feel for a homely urchin from who exhumes the bright ray of life in all its phases of misery, blighted hopes, disappointments and long delayed happiness. The two main characters just warrant our sympathies, and their trials and tribulations become ours; in their happiness we find ours.

The acting is uniformly good. Though Patsy Ruth Miller and David Powell are cast in the lead, it is perhaps to their own credit to add that they have succeeded in losing their own selves in the picture proper. Each of the actors might be said to star as some one portion of the action centers about that individual. Little Frankie Evans is sure to add to his already imposing host of friends as a result of his work in this picture.

The photography was also uniformly good. Most of the action takes place in interiors simple of design, but nevertheless artistically arranged. A limited number of titles and close-ups helped to enhance the entertainment value.

It ought to be easy to exploit this picture. The cast is well known. The modern vogue of plastic surgery lends itself to free newspaper publicity in a tie-up with the picture. A contest for best letters explaining what the contestant would do if he were suddenly permitted to lose his identity might prove beneficial.

The Big Little Feature

"The Raspberry Romance"

Pathe-Mack Sennett 2 Reels

This one is woven about an actor who gets more than his share of raspberries dished out to him, a jealous husband with a beautiful wife, an heiress and a conniving lawyer.

Mack Sennett and Ben Turpin are as good a batting combination as will be found in the entire field. In this one he is seen as a "Ham" actor in love with an heiress, which is rather a convenient thing for an actor out of work. There are numerous complications in this comedy, in which Ben figures prominently. He is caught in a number of "situations" with the beautiful wife of a jealous lawyer, and there is a rival for the hand of the heiress upon whom Ben is lavishing all his time and attention. One of the funniest scenes in the picture is where Turpin, pursued by the jealous husband climbs in through a window and into bed, hiding under the covers. It happens to be a stage in a theatre where Ben has parked, and the curtain rises shortly after his appearance on the scene. In the midst of the emoting Ben sits up in bed much to the amusement of the audience. Soon after the jealous husband appears with a gun, and what follows is comedy of the fastest and most hilarious kind.

Ben Turpin in the leading role gives a very good performance and he is furnished with excellent support by Blanche Payson, Madeline Hurlock, Leo Sulky and Jack Cooper. Lloyd Bacon is the director. The best exploitation angle for this picture is to make the most of the names of Ben Turpin and Mack Sennett. They carry weight with the fans.

* * *

"Half a Hero"

Educational 1 Reel

Lloyd Hamilton finds himself quite unexpectedly and accidentally transferred from a private citizen to the dignity and responsibility of the police force. He saves an heiress' life and is invited to a social gathering at her home where he is invited to referee a bout for the benefit of the milk fund.

There is nothing uproariously riotous about "Half A Hero," but it is saved from the fate of becoming tedious through the clowning of Lloyd Hamilton, an actor with a good sense of comedy values. The fun is mostly of the slap-stick variety, and the title writer has struggled desperately but in vain to extract a laugh. However, what this film needs most are new ideas; the gags have all been worked to death. Perhaps the most amusing scene in the picture is where Hamilton is strolling leisurely along the street when he is hustled into a waiting conveyance with a number of other men. The wagon is what is known in the vernacular as a "pie wagon" and Lloyd makes up his mind to take the thing philosophically. However, it turns out to be a squad of rookie policemen who are undergoing training for the force.

The best bet that an exhibitor has in exploiting "Half A Hero," is to play up the name of Lloyd Hamilton in his billing, for this comedian is well-known and deservedly popular with the fans.

* * *

"Paris Creations in Color"

Educational 1 Reel

Here is a novelty that will create a stir among the women patrons; it will cause as great a flutter of excitement as a tour through the Persian fashion shops. The radiant beauty and graceful form of lovely Hope Hampton who wears these gorgeous creations with the manner of a Queen will more than take care of the male patrons, so that no matter how one considers it, this film is bound to create a sensation. The gowns and wraps are striking and lavish, and the excellent color effects which the camera has caught and reproduced contribute to the general beauty and artistry of the picture.

Hope Hampton was never lovlier than she is in the McCall fashion news, and the dazzling gowns which she wears with such delicate grace will sweep the female portion of the audience completely off their feet. Decidedly worth while and a really noteworthy contribution to the field of color photography, this novelty will serve as an entertaining bit on any program.

* * *

Short Subjects Reviewed in This Issue

Great Guns (Educational)
Half A Hero (Educational)
Haunted Honeymoon, A (Pathe)
Judge's Crossword Puzzles (Educational)
Nero (Universal)
Pathe Review No. 9
Paris Creations in Color (Educational)
Raspberry Romance, The (Pathe)
Secrets of Life (Educational)
Sleeping Sickness (Universal)

"Great Guns"

Educational 1 Reel

Bobby Vernon is a much-sought after artist,—by the bill collectors. He has such a terrible time of it that he finally gives up and decides to end it all by committing suicide. However there are a good many obstacles in the way, and before he accomplishes his purpose, news comes that he has sold a picture.

It has been intimated that artists do not always enjoy smooth sailing, but if they all have as tough a time of it as Bobby Vernon, their lot is indeed a trying one. With trying to stave off the bill collectors and finish the portrait he is painting, it will be seen that he has his hands full. And just as he puts the final touches to his latest masterpiece, a jealous rival with a few deft touches, crosses the subject's eyes. Bobby is nonplussed, to put it mildly.

In despair he decides to end it all and climbs to the dizzy heights of a building, but lacks the nerve to make the fatal plunge. After several other unsuccessful attempts, he has about accomplished his purpose when his sweetheart rushes on the scene with a check for the picture, which she has restored to its former beauty.

While not outrageously funny, there are a few good laughs in the reel that should put it over with most audiences. Play up the name of Bobby Vernon, for he is well liked by the fans.

* * *

"Sleeping Sickness"

Universal 1 Reel

There is an epidemic in town of sleeping sickness, caused by the bite of a certain species of fly. Hubby has been out all night at a poker session, and when the room becomes deluged with flies and hubby falls asleep, his better half becomes worried.

There is really nothing tremendously amusing about this one, although it starts off well enough with the wayward husband arriving home just as his wife awakens. His coat and vest are off, and he is just about to drop into bed when he is greeted with a sweet voice chirping: "Getting up so early, dear?" Of course there is nothing to do but smile graciously, put on his coat and go downstairs. If our memory serves us correctly, this gag was used in one of Charlie Chaplin's comedies, but it is good enough to bear repetition. From then on the film deteriorates into the wildest and most ridiculous slap-stick comdy. All that was needed was the introduction of the famous Keystone cops of cherished memory to make one believe it was 1910. At that date the gags used in "Sleeping Sickness" would have been fairly middle-aged. Bert Roach does some good work and the other players are satisfactory but the film as a whole is inexcusably dull and antiquated. Don't lead your audience to expect too much if you happen to book this one, for they will be disappointed.

* * *

"Nero"

Hysterical History 2 Reel Universal

A burlesque in which the famous or infamous Roman Emperor is pictured as rolling the dice with one of his subjects for possession of a fiddle. He finally wins, and plays contentedly while Rome burns.

Nero had been terribly peeved because at his party nobody had been able to get him a fiddle. His prime minister sent expressly for this purpose and brought back a bass viol, but Nero's heart yearned for a nice little fiddle that he could put under his chin. So he broke the viol over the prime minister's head and sent him to San Francisco to bring back a Simon-pure violin. But before he went, the prime minister added one little burst of enthusiasm to the garden party. He requested as a favor to be permitted to light the candle sticks on Nero's birthday cake.

Nero had just met the Bouillon sisters—three of them—and had taken a great fancy to the youngest one. She gave him her picture and Nero was in ecstasies as the candles were being lighted. But the prime minister had inserted a giant firecracker as the piece de resistance of the cake and just as Nero was having the time of his life, the cake blew into his face, frosting.

The next morning in his judgment hall he was sentencing persons by aid of a roulette

The House of FEATURETTES

A novelty producing-distributing organization handling some of the most interesting and entertaining short subjects produced. The list of subjects available can be programmed with any feature film presented and help materially in rounding out a diversified program. The famous "Inkwell" cartoons, The "Gems of the Screen" series, "the Marvels of Motion" and the "Animated Hair Cartoons," are just a few of the subjects.

RED SEAL PICTURES CORP.

Edwin Miles Fadman, Pres.
1600 Broadway. New York City.

wheel upon which various sentences were printed. A turn of the wheel and where arrow pointed was the appropriate sentence for each culprit. If Nero didn't like this sentence he turned the wheel to the sentence which pleased him more. Diverting little burlesque with not a few laughs "Nero" is quite up to the others of the series.

* * *

"Secrets of Life"

Educational-Principal 1 Reel

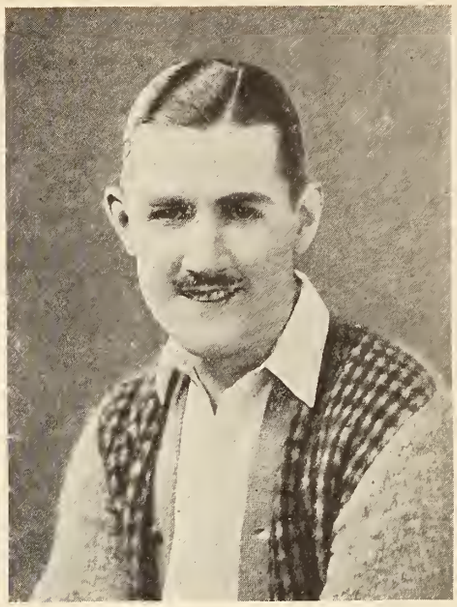
Another of "The Secrets of Life" series this novelty entitled "Little People of the Sea" deals with a microscopic examination of the inhabitants of the world beneath the water. It is instructive, educational and interesting with an explanation in simple terms by Louis H. Tolhurst A. S. C. In the course of the picture some really remarkable "shots" have been made showing the movements and peculiarities of these little people of the sea. In a subtitle we are told that there are more worms in the sea than all the leaves on all the trees. Placing a worm under a strong microscope, it will be seen that they can walk in both directions at the same time. Which is a questionabl advantage since under these conditions it is difficult to see how they get anywhere. This is a very interesting study and should be well received in any theatre. However we would caution the exhibitor about exploiting a feature of this kind, for the public will not be drawn into your theatre by the announcement of an educational subject. Just show the picture without any ballyhoo and it will prove pleasing.

* * *

Lamont Completes Comedy

Word has just come from the Hollywood studios of the Century Film Corporation that Charles Lamont, one of the leading directors of Century Comedies, has just completed work on "A Rough Party," a new two-reeler featuring Al Alt, supported by Hilliard Karr and Beth Darlington.

"A Rough Party" is a grown-up take off on a kid's party and is filled with laughs and comedy gags. It is one of the twelve Al Alt pictures to be released under Century's new star series plan.



Charley Chase, a Pathe-Hal Roach star, has graduated from one to two reelers.

Two-Reelers For Chase

Charley Chase has been promoted from one-reel Hal Roach comedies and will hereafter be starred in two-reelers on the Pathe program.

Such is the announcement forthcoming from the Pathe organization this week in reference to the future comedy output of this screen artist, who has jumped to the front ranks of cinema comedies in the very short time that he has been in motion pictures.

The release of the first of the two-reel Charley Chase productions is scheduled for March 15th and will be made available from then on at four week intervals. The first picture has been titled "Hard Boiled." In the short space of time that Chase has been in pictures, motion picture critics throughout the country have proclaimed him a "comer" and in many instances have singled his pictures out of a program for special mention in their reviewing columns.

The great success attending the release of the last ten or twelve single-reel Charley Chase comedies was directly responsible for the promotion of this star into the two-reel comedy department.

Charley Chase first entered the motion picture field as an extra on the Mack Sennett lot at $3.00 per day. He came to the screen after a few years in vaudeville, musical comedy and stock, having started on the stage in Baltimore singing illustrated songs.

* * *

The inimitable comedian, Ben Turpin as he appears in a scene from "The Reel Virginian," a Pathe-Mack Sennett laugh-provoker. This one is a scream of the first water.

Pathe Review No. 9

Pathe 1 Reel

The leading subject of Pathe Review No. 9, is the second installment of "The Prettiest Girl I Know" series. In this installment several well-known directors select those they think are the prettiest girls on the screen. The other subjects on the Review are: "Keeping Faith With Fuji," a pilgrimage up the sacred mountain of Japan, and a "Pathecolor" of views of the old Spanish city of Toledo, "The Stronghold of the Moors."

The color views are vivid and pleasing, a real contribution to color photography. The series concerning the prettiest girls show a number of the fairer daughters of the Pathe comedies, who were selected by such critical appraisers of feminine pulchritude as Mack Sennett and Hal Roach. All in all this review is up to the standard and will make a welcome and entertaining filler on any bill.

* * *

"The Haunted Honeymoon"

Pathe-Hal Roach 2 Reels

A young couple are married and start off on their honeymoon. Their parents find that they have signed a dog license instead of a marriage certificate. The car of the newlyweds breaks down in a driving downpour and they seek refuge in a haunted house where many uncanny things happen. Their folks and the minister follow them and the certificate is signed.

Glenn Tryon and Blanche Mehaffey are two pleasing players and it is mostly through their efforts that "The Haunted Honeymoon" is saved from being dull, for the idea of the haunted house for comedy fare with sheeted individuals flitting about is neither new nor ingenious. There are really very few laughs in this one, which seems to be entirely the fault of the scenarist, for the film is woefully lacking in novel gags. The same situations are revamped without the slightest degree of originality. The saving grace of the picture is that there is a certain consistency in the story, old though it is, and that there is a sequence in the events not always to be found in screen comedies.

The best exploitation angle for this one is to play up the names of the leading players and to mention that it is a Hal Roach production.

* * *

"Judge's Crossword Puzzles"

Educational 1 Reel

It was only to be expected that with the crossword puzzle craze at its height, the horizontal and vertical enigmas would finally find their way to the screen. It must be said that the film is entertaining for the definitions are humorous and carry subtitles that are amusing. The crossword puzzlers will find the solution comparatively easy, but then this gives the less expert and those not yet initiated into the intricacies of puzzledom a chance to try their hand at this newest American indoor sport. The novelty is particularly appropriate where a long feature picture is on the program.

* * *

Educational News

All units producing comedies for distribution by Educational Film Exchanges, Inc., are working full time and both the Christie Studios and the Fine Arts Studios in Los Angeles are humming with activity as the second half of the winter producing season gets under way.

At the Christie Studio, Bobby Vernon is putting the finishing touches on "Great Guns," the comedy for which Vernon and his company went to Catalina. This will be a comedy somewhat different from the previous release of the Vernon series, and Charles Christie, now in New York, predicts that it will be one of the best comedies of the season.

Walter Hiers, since his return from Dallas, Texas, where he made a flying visit as the guest of the Real Estate Board, is working on a picture which will reach the screen under the title of "Rarin' Romeo."

Jimmie Adams is working in "Love Goofy," while Neal Burns is between pictures.

BIG SERIALS COMING FROM UNIVERSAL

Editor, EXHIBITORS TRADE REVIEW:

Biographers say Woodrow Wilson and other great men loved dime novels of the past, featuring Diamond Dick and Old Sleuth. Serials today are to the motion picture screen what dime novels yesterday were to literature.

Universal was first to inaugurate the policy of greater serials of higher standard. Retaining that love of adventure natural to juveniles and others, Universal incorporated in "Winners of the West" and "Days of Buffalo Bill" colorful pioneer days with careful and strict attention given to historic correctness, teaching the youngster the love of the country and respect for historic leaders who by self-sacrifice and daring, shaped a great domain.

If expenditure of money for story, cast, direction and production counts, future Universal serials will be flattering.

We are working on greater serials which, while educating juveniles, will entertain.

Plan to release serials of Jewel quality intended to teach lessons while not neglecting the love of romantic color and thrills inherent in us all. "The Great Circus Mystery," with Joe Bonomo and Louise Lorraine, is a colorful romance of the American wagon show, the small boy watering the elephant, 'n everything. "The Ace of Spades," presenting thrilling land rushes of Oklahoma, featuring William Desmond, "Dangers of the Deep," a story with the tang of the sea—these are forthcoming examples of Universal serials to raise the standard to superquality.

(Signed) CARL LAEMMLE.

* * *

Seitz to Direct New Pathe Serial

George B. Seitz, the veteran serial director for Pathe, spent the week at Miami, Florida, seeking locations for the forthcoming Patheserial to be based on Albert Payson Terhune's book "Black Caesar's Clan."

The adaptation of the story to the screen was made by Frank Leon Smith. Like all of Terhune's works the story carries a dog in one of the featured roles. The only member of the cast engaged for the picture thus far is Frank Lackteen, the heavy, who will make a cross country jump from the Coast at the conclusion of his work in the current Patheserial "Idaho," in which he is now working.

The leading role in the picture is a girl's part and five candidates are now being considered by the Pathe organization. The completed cast will be announced at a later date. "Black Caesar's Clan" will get under way in Florida about the middle of January.

News Reels in Brief

Pathe News No. 15

Tampa, Fla.—"Buccaneers" seize Florida City in picturesque annual carnival—pirate craft boldly enters harbor with "Gasparilla" and his desperate band. 1—"Yo-ho! And a bottle of—" 2—Bent on no good mission (so the writers tell us!) the riotous Krewe enters the town. 3—The pirates make their way through the streets in a colorful procession. 4—Gasparilla and his Pirate Queen! San-Diego, Cal.—"Waiting for orders!" Inspection flight is made over fleet of de-commissioned U. S. destroyers awaiting final disposition by the navy. 1—Material for the scrap heap. St. Paul, Minn.—Boys and dogs compete in an unique race—pets harnessed to sleds run like veteran "mushers" over city's snowy course. 1—When a runner thinks he's been fouled, "sharp words" follow. 2—A strong sprint at the finish. Portsmouth, England—Test world's biggest submarine on trial trip—X-1, latest addition to British Navy, is 350 feet long and cost $2,500,000. 1—With its five 5-inch guns, the X-1 is designed to operate aggressively in a war fleet. 2—Broad of beam and with powerful lines, the gigantic "sub" looks like a battleship. In the Limelight—Advocates U. S. return of alien property seized during the war—Senator Borah, Chairman of Foreign Relations Committee, who sponsors restitution measure. 1—Washington, D. C.—House passes Postal Pay Bill. Representative Nicholas Longworth, who urges adoption of measure to raise pay of postal employees. 2—New York City—The "wedding bug" gets them young now-a-days. Kiddies at Children's Spring Fashion Revue start rehearsing early for nuptial ceremony. Miami, Fla.—Army defeats Flamingos by 9 to 8 in close polo match—fast riding and spectacular shots mark hard-fought game. 1—Keeping pace with the lightning speed of horse and rider. 2—With the score tied, the Army makes the winning goal. 3—The victors—U. S. Army Polo Team. St. Moritz, Switzerland—Fly over St. Moritz at height of its mid-winter splendor—Pathe News presents exclusive aerial views of world-famous sport resort. 1—Nestled among the hills lies one of the most beautiful "palaces" in the Alps. 2—After his flight, the cameraman seeks further vistas of beauty on the Mountain Railway. 3—Gliding by the tops of giant firs, on the way up.

Are YOU still advertising only part of your show?

THESE recognized leaders of the Short Subjects field, backed by constant national advertising, are making money for wise exhibitors everywhere who advertise them:

LARRY SEMON SPECIAL COMEDIES

HAMILTON COMEDIES

BOBBY VERNON COMEDIES

WALTER HIERS COMEDIES

MERMAID COMEDIES

CHRISTIE COMEDIES

TUXEDO COMEDIES

JUVENILE COMEDIES

CAMEO COMEDIES

JUDGE'S CROSSWORD PUZZLES

PARIS CREATIONS IN COLORS Displayed by HOPE HAMPTON

LYMAN H. HOWE'S HODGE-PODGE

EARL HURD CARTOON COMEDIES

KINOGRAMS *The NEWS-REEL* Built Like a Newspaper

Educational Pictures "THE SPICE OF THE PROGRAM"

Max Fleisher's "Out-of-the-Inkwell" Cartoon "Ko-Ko in Toyland," was recently featured in box-office lights at the Rivoli Theatre, N. Y. C. Fleisher's clown, Ko-Ko, has become one of the most popular figures in the animated cartoon world.

Fox News Vol. 6 No. 40

Montreal, Quebec—Fireman is killed and many are hurt fighting $1,500,000 flames at 20 degrees below zero. Picture Paragraphs in the Day's News—On vacation in Panama, Judge Landis sees how they play ball in the tropics. New York City—Women play a big part in the campaign to raise $15,000,000 for Cathedral of St. John the Divine. Schenectady, N. Y.—The most terrific heat known to man is used to make tungsten wire for your electric lights. Buffalo, N. Y.—Vast fleet of 200 Great Lakes grain ships, with a $40,000,000 cargo is fast in the ice in harbor. New York City—Gorgeous creations are being displayed in shops of Fifth Avenue, for milady's evening wear this spring. Tokyo—Japanese enter picture production field and in several studios today movies are being made. San Francisco—Two cute little originals of the kiddies' teddy bear, first ever brought to U. S. arrive from Australia. Cambridge, Mass—Big squad of Harvard track athletes go into training for next season with mercury at zero. Nictau, Canada—The monarch of the vast North woods is the moose, seldom seen by the only enemy he fears—man. What Becomes of Our Old Automobiles?—There are so many new ones today that dealers destroy their derelicts.

SHOWMANSHIP

We Must Remember the Exhibitor Is Our Partner, Not Our Pupil

By BARRAN LEWIS

Director of Advertising and Publicity, Vitagraph

TO me one of the most significant and encouraging facts in the present-day development of picture exploitation is the passing of the stunt and of extravagant advertising.

It took a good many exploitation men a long time to realize that a motion picture is not a circus, to be promoted by circus methods. And in the interim, the industry suffered. At best, it has its full share of battles. It is always a target for the purists, the holier-than-thou's and the kill-joys, and by no means always deservedly.

But let's face the facts. We are not altogether blameless. When press agents advertised things that weren't in their pictures—or shouldn't have been if they were, they didn't sell films as a result of that advertising. They merely disgusted exhibitors and the public and invited more destructive criticism.

From the beginning of its career, Vitagraph—now twenty-eight years old—has regarded hokum in exploitation as quite as objectionable and as harmful as hokum on the screen itself. And not the least gratifying is the fact that the exhibitor himself discourages undue sensationalism.

More and more, pictures are coming to sell on their merits. The public must be advised in advance of particular virtues, of course—nobody wants to buy his entertainment "sight unseen," but you insult that public if you appeal only to its emotions and not at all to its higher intelligence. Strictly speaking, few pictures actually "sell themselves." Unless they have "the goods," no amount of exploitation will put them over.

The best exploitation to which any Vitagraph attraction was ever treated hardly originated with us at all. Two years ago we released "The Ninety and Nine," whose outstanding highlight was a most realistic forest fire. Unsolicited, the United States Forestry Service and the bureaus of many states organized campaigns and gave us extremely effective co-operation. Because of the valuable lesson in fire prevention which the picture taught, the Pennsylvania Department of Forestry sent out 125,000 tack cards, which it displayed along the state highways, urging everybody to see it. Many state foresters sent letters to editors in towns where the picture was shown, urging co-operation, and in a large number of places representatives of the forestry service made stage addresses at all showings.

EVERY tie-up with a Safety First organization or in furtherance of a popular civic movement is, of course, valuable. It is well to interest the policemen or the firemen of a city whenever there is an angle in a picture permitting of any such tie-up. Their circle of friends is wide. Most important, the exhibitor wants them on his side always, and it is the exhibitor primarily whom the distributor serves.

But, as everybody connected with pictures knows, it is the women and girls who form the bulk of picture patronage, and once their genuine interest is gained a picture has taken a long step toward success. Fashion shows never seem to lose their popularity, or "Blonde Nights," if your star happens not to be a brunette, but it isn't only such feminine displays as these that are effective. My experience is that, whenever possible, it is well to appeal to the higher impulses of the women. Anything that arouses them to a spirited discussion helps to pack the theatre.

A Vitagraph attraction about to be released is "School for Wives." The very title suggests unlimited exploitation possibilities. Correspondence and other schools teach shoemaking, taxi-driving, buttling. Facilities are offered for full preparation for every profession and occupation except the most important one of all — matrimony. Why not a School for Wives? Women educators are asking this question. Already the subject is being discussed by women's clubs and the "Letters to the Editor" columns of the newspapers offer a fruitful source of publicity.

ONE of our current successes, "Fear-Bound," tells the story of a timid boy who, because of his timidity, is cruelly tormented by his ruffian father and brothers. Through newspaper co-operation exhibitors in many towns have aroused business-pulling discussions by sending in inquiries reading "a young man who, through lack of self-confidence, has failed to make good, seeks advice as to how he can 'find himself'." A girl wants some one to tell her how she can help her brother. This second angle has been made to cover a wide field. Girls' clubs are giving dinner parties at which their own brothers are their guests; Y.W.C.A.'s entertain the members of the men's Y's, and women's auxiliaries are hostesses to the men of the American Legion posts—each such function concluding, of course, with a visit of the entire company to the picture theatre.

When Goldberg Brothers booked "Captain Blood" for their Sun Theatre, Omaha, they arranged a tie-up with the local transit company. A float representing Blood's ship, the "Arabella," was mounted on street car trucks, and illuminated by electricity from the trolley wires. For a month in advance of the run's opening the float was taken over the lines of the company nightly, announcement being made in the newspapers each day of the route to be followed that night. The display was in itself most attractive, suggesting a Mardi Gras or Priests of Pallas carnival, and every resident of Omaha and its suburbs was eager to see the picture.

Vitagraph's experience through the years has vindicated the position it has always held—that it is unnecessary to parade a menagerie through the streets and resort to other cheap, clap-trap exhibitions. Of prime importance is it to keep in closest possible touch with the exhibitor. He is on the firing line and understands local conditions as no home office exploitation department can. The theatre is his, the patrons are his—to all intents and purposes it is his picture while he is showing it. It is not for us to try to instruct him, but, rather, to co-operate with him.

Exploitation Ideas

"White Man," a Preferred Picture gave rise to this attractive poster in the intensive advertising campaign for the exhibitor.

TEA MATINEES PROVE POPULAR

"Tea matinees" are proving a great success at the Liberty Theatre, Kansas City. The custom of serving afternoon tea to women attending the matinees was adopted the other day by Jack Stebbins, manager. The mezzanine balcony was rearranged and redecorated to serve as a tea room.

"What could be a greater inducement to a woman who is weary of shopping than to offer her a comfortable reclining chair and a soothing cup of tea, in addition to the regular program?" asked Mr. Stebbins. "I'll tell you it draws them in. It's a great policy and I am going to stick to it for a while. The cost of the venture is small, but the results are large."

"Excuse Me" Put Over With a Crash in Los Angeles

ONE of the most thorough exploitation campaigns ever waged in behalf of a motion picture recently drew capacity houses to Loew's State Theatre in Los Angeles, where Rupert Hughes' "Excuse Me" began a long and lucrative career by tying the previous high record made at this playhouse by Buster Keaton's "The Navigator."

A courtesy week sponsored by the Mayor, Chamber of Commerce, police department, telephone company, the Auto Club of Southern California, the Los Angeles Railway Company and the Federation of Women's Clubs, was a feature of the campaign and netted valuable newspaper publicity and comment. The campaign slogan was "This is Courtesy Week. Don't be afraid to say 'Excuse Me.'"

Through a tie-up with the Los Angeles Railway Company, all street car motormen and conductors were given passes for the attraction following "Excuse Me" at Loew's State, providing the company received a laudatory letter regarding the services of the trainmen during Courtesy Week. To prevent the mailing of phoney letters by friends, the contest was not publicly anounced until after it had closed, but "Excuse Me" received wide publicity in the company's publication, *Two Bells,* a publication having a circulation among the employees of 10,000.

A human fly was perched atop the flagpole on the roof of the Loew's State Building for thirteen consecutive hours. This stunt achieved good newspaper and street publicity. The story was carried over the United Press wire and syndicated on the P. & A. Illustrated News Service. A huge banner 16 feet long and 8 feet high, reading "Excuse Me," waved from the flagpole.

A negro seven feet tall, garbed as a Pullman porter, walked the streets carrying a suitcase labelled "Excuse Me"

An "Excuse Me" radio night was held by the Los Angeles *Examiner,* which exploited the picture from the *Examiner's* station, KFI. Bert Roach, Norma Shearer, Conrad Nagel, Renee Adoree, Alf Goulding and Lipschultz, leader of Loew's State Orchestra, who conducted a jazz band were featured.

A specially constructed lobby, consisting of the reproduction of observation platforms of Pullman trains, through which patrons were admitted into the theatre, attracted much attention. The box-offices were transformed into railroad ticket offices, with time schedules, etc., to give the proper atmosphere. A tie-up with the Postal Telegraph Company achieved the contribution of telegraph sounders similar to those in railway offices, while train announcers called trains in the lobby, using lines such as "All aboard for Funland, Chuckleville, Grinsburg," etc., and adding "Train leaves immediately on track two. All aboard."

Ushers and doormen were garbed as Pullman conductors and porters, and instead of tearing the admission tickets, the doormen punched the tickets as train conductors do. A negro porter brushed the clothes of patrons as they issued from the theatre. Two badly battered trunks were used in the lobby with a sign reading "These trunks were shattered in the train wreck in 'Excuse Me.'"

A miniature train was used in the foyer with the caption "Board the 'Excuse Me' Special for a trip to Joyland." Special railroad nights which netted excellent returns at the box-office were held on different nights of the week. There was a Union Pacific night, a Southern Pacific night and a Santa Fe night, with the railroads cooperating to the extent of urging the employees to attend.

For thirteen consecutive hours this human fly was perched on top of the pole at the Loew State Theatre, Los Angeles exploiting Metro's latest hit "Excuse Me."

This picture to the right shows the human fly who was "stunting" for Metro's "Excuse Me," going thru his daily exercises.. He is quite some risk for any underwriting company.

Favoritism No Place in

Here is how Baby Peggy in Universal's "Family Secret" tied up with the Tri-State Baking Company of Toledo, O. The banners were displayed on both sides of each of the 38 wagons used.

Patriotic automobile owners co-operated in putting over United Artist's "America" in Erie.

Making publicity use of the Billing and Posting Brigade that is covering Boston with "The Lost World" paper for First National. Every little idea like this adds up.

At one time or other we have all heard the sad news about some well-known champion who lost his match because his opponent refused to be vanquished in the same manner that all the other of the champion's former opponents had been defeated. We hear of Strangler Lewis and his wonderful headlock. We hear of the ball-player Mays and his submarine-delivery. We hear of "home-run" Ruth, and "one-sock" Firpo.

There is a fallacy in this sort of specialization. Apply the same reasoning to your own methods of exploitation, and you will see the moral of this little story. Learn every angle of the exploitation game before you attempt to concentrate—in that way only will you know how and when to really put all your effort in the one big paying stunt. If Firpo had a defense as well as an offence, he might have been champion now.

Seven National Shirt Shops helped with window displays on Paramount's "Peter Pan." This window is in the center of the Arcade Building, New York City.

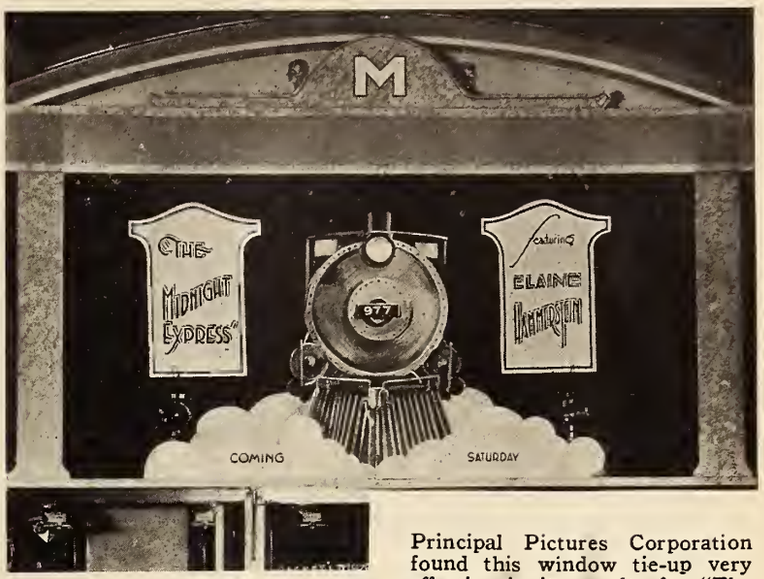
Should Have Exploitation

FOR example, study the various phases of exploitation picturized on these two pages. Do you think each one of the pictures would make as effective a cutout as the one shown on the upper corner of this page? Do you think you could very well take "the Madonna of the Streets" shown in the big poster below and use in some such fashion as Baby Peggy is exploited on the facing page? Certainly, it is doubtful.

Every new picture has some one big exploitation angle. It will either lend itself to street ballyhoo, or to a lobby display, or perhaps it is best to advertise it through the medium of six-sheets. Get that one angle—*and concentrate.*

Get in touch with the exploitation departments of the picture producers, and you may be sure that they will be more than glad to cooperate.

Here is a clever lobby interior for the C. B. C. "Midnight Express" as conceived by the manager of the Merrill Theatre out Milwaukee way.



Principal Pictures Corporation found this window tie-up very effective in its results for "The Mine With the Iron Door."

Universal instigated a "Candle Day" thrift window of the Dime Savings Bank (Akron, O.) for the showing of "The Reckless Age" at the Orpheum there.

Massive posters like this one here shown were a major part of the campaign put over by First National for "Madonna of the Streets" throughout the country.

An atmospheric prologue used at the Brooklyn Mark Strand during the showing of Coleen Moore in "So Big" (First National). The prologue was in two parts, introduced twelve musicians and included six musical selections.

TRANSPLANTING MIAMI TO PENNSYLVANIA

The Victoria Theatre at Harrisburg, Pa., devised an exceptionally attractive lobby for its showing of "Miami," the Pro-Dis-Co. release starring Betty Compson, that proved to be a real seat-selling "Wow." In addition to exceptionally attractive cut-outs of feminine figures in abbreviated and artistic bathing costumes lounging in sand piles under beach umbrellas, the management uses a sign in a conspicuous place reading:

WHY GO TO FLORIDA WHEN YOU CAN SEE MIAMI HERE FOR THIRTY CENTS

The display immediately arrested attention and an overwhelming percentage of the passersby accepted the invitation to remain in Harrisburg and see "Miami" for thirty cents.

"Flowing Gold" Overflows Strand Theatre in Texas

How a Wide-Awake Exhibitor Took the News of the Moment and Cashed In

Jack Rowley, manager of the Strand Theatre, Laredo, Texas, put over for First National's "Flowing Gold," a clever exploitation stunt that attracted much attention.

The Laredo district for the past three years has been undergoing considerable oil development and there were 396 oil wells in the county making from 40 to 100 barrels of oil per day, but during the early part of November a new field was brought in the district with a gusher making from 5,000 to 6,000 barrels of oil per day even after being in operation for a month. Because Laredo was wild with excitement, Manager Rowley booked "Flowing Gold."

The stunt that he put over got the eye of the oil men. On the morning of the opening of the engagement of "Flowing Gold," another "oil field" loomed up on the horizon and "Rowley No. 1" was attracting attention. Manager Rowley had a derrick built in the lobby of his theatre, converting the lobby into an oil field by erecting an improvised camp building in front of the box-office. On this building he placed pictures advertising "Flowing Gold," by Rex Beach. Immediately in front of this camp and in the central entrance of the lobby he placed an eight-foot derrick with the sign "Rowley No. 1" thereon. Beneath the derrick was the miniature power house, the shaft belt on which was kept humming by means of an electric motor that whirred just loud enough to attract the attention of all passersby. Manager Rowley was commended for his wideawake business ability by hosts of passersby.

A really unique theatre front display that was designed by the management of the the Harrisburg Theatre during the showing of Producers Distributing "Miami."

* * *

BIG TIE-UPS FOR "CROSS WORDS"

A cooperative exploitation deal was arranged this week between Producers Distributing Corporation and Breau & Tobias, the music publishers, wherein the popular song hit "Cross Words" and the coming Renaud Hoffman production, "Crossed Words," will be tied-up in a nation-wide advertising and publicity campaign.

Special posters will be gotten out for window displays in department stores, song shops, phonograph stores and radio supply houses. In addition to these displays, Breau & Tobias, the writers and publishers of the song, will broadcast the number from all of the big stations with mention of the picture in their announcements.

Portland Theatre Gets Radio Tie-Up

THE first tie-up by a movie exhibitor with radio broadcasting was successfully carried through by Manager Wiedler of the Rivoli theater, Portland, Oregon.

Desirous of "something new and entirely different" for featuring the film, "Abraham Lincoln", Mr. Wiedler arranged with the Morning Oregonian radio broadcasting management to put on a Lincoln program one night during the week before he ran the picture. The Rivoli orchestra, under the baton of Liborius Hauptman, the new director who came from Portland recently from Seattle, gave a musical program which featured largely the special musical score to be played during the showing of the picture. A well-known local lecturer was engaged to give a short and interesting talk on Lincoln's life, and the date of the opening of the film was announced.

Wiedler also got the women's clubs interested in "Abraham Lincoln", and received great co-operation from them in the way of publicity. The film, too, was the first ever shown in Portland that was permitted to be advertised directly in the public schools. Both grammar and high school lobbies were adorned with posters and advertising matter announcing the date and place of showing the film.

Lincoln Car Cooperates

The Lincoln automobile company in the city entered into a tie-up for the showing of this picture, offering the theatre management the use of one of their handsome cars for any purpose desired during the showing of the film.

* * *

EXHIBITOR GETS BIG TIE-UP WITH MAYOR

An achievement unprecedented in Portland, Ore., motion picture circles, was recently pulled off by Manager Fred Lucas, of the People's Theatre in that city. Lucas got a tie-up with the mayor of the city, and, for the first time in movie history in Portland, the showing of a film was announced by public proclamation.

First, Lucas secured a booking of "Broken Laws," the picture of jazz and youth which stars Mrs. Wallace Reid and her children. Then he invited Mayor George Baker and influential representatives from various women's clubs and reform organizations in the city to attend a special preview of the film. The select audience was much impressed by the picture, the result being that the mayor issued a proclamation in which he called upon citizens to observe "The Broken Laws" week. The women present advertised the picture very widely in their friends. Considerable newspaper publicity was secured by means of the mayor's proclamation, of course, and everybody in Portland who read a daily paper found the mayor's urgent request for a week of unbroken laws, together with mention of the picture which inspired his proclamation .

"It is usually the case," remarked Manager Lucas, "that any picture of this nature fails to draw big. People don't want to go to a show to be preached at, but to be amused. However, we got such successful publicity for "Broken Laws" that it has gone over exceptionally well."

CLEVELAND PLAIN DEALER

Today's Cross Word Puzzle

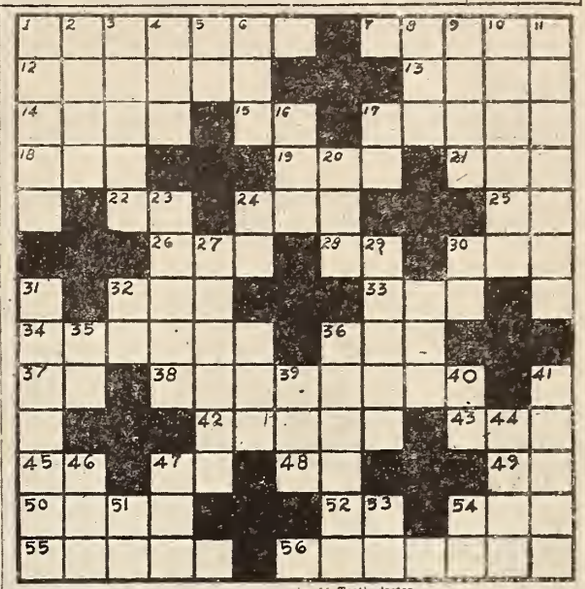
EACH number in the puzzle indicates the position of the first letter of a word.

Each word reads from left to right (horizontal) or downward (vertical), according to position. Lettered in correctly, words that cross will interlock.

Each number in the white squares also refers to a definition in the accompanying table.

Each definition suggests a word possessing the exact number of letters to fit the white spaces allotted to it.

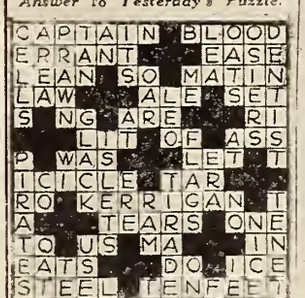
Each white space is to receive one letter only. Words start only in numbered squares.



Horizontal.

1 An army officer
7 Gore. 1 and 7 together spell the name of a movie and novel.
12 Wandering
13 To alleviate
14 Thin
15 That
17 Mourning service
18 Rule of conduct
19 A beverage
21 Fixed in position
22 Worthless (abbreviation)
24 Exist
25 A western railroad (abbreviation)
26 Alighted
28 Belonging to
30 Beast of burden
32 Past tense of "be"
33 Allow
34 Hanging ice
36 Sticky substance
37 Royal order (abbreviation)
38 A famous movie actor
42 Ripe
43 Single
45 Toward
47 We
48 Female parent (slang)
49 Within
50 Devours
52 Accomplish
54 Frozen water
55 A bucket, also name of Cleveland judge
56 Ten times one foot.

Answer to Yesterday's Puzzle.



Vertical.

1 Electrical jars
2 Space on surface
3 Shrimplike crustaceans
4 Light brown
5 An article
6 A possessive pronoun
8 Pasture
9 Grain
10 Baskets
11 Tooth doctor
16 Means of rowing
17 Myself
20 Lion, or man's name
23 Ravine
24 A preposition
27 Little islands
29 Pennants
30 Preposition
31 Buccaneers
32 Islands in the Caribbean sea (abbreviation)
33 Firm (abbreviated)
35 A volley of abuse
39 Run into
40 Negative
41 Principls
44 Pleasant
46 A wood
47 Accustom
51 Tellurium (abbreviated)
53 A preposition
54 That is (abbreviated)

Look for today's answer and a new puzzle tomorrow.

Vitagraph's exploitation department put over a winner when this cross-word puzzle, one of a series, appeared in a prominent position in the Cleveland Plain Dealer. Record runs for "Captain Blood" were the immediate result.

SIMPLE STUNT DREW BIG BUSINESS

The Bond Photoplay Corporation, an affiliation of the Apollo Exchange, franchise holder for Warner Bros. pictures in New York State, reports it did a big business with Rin-Tin-Tin in "The Lighthouse by the Sea" with a simple street advertising stunt put on in Buffalo while the picture was playing the houses in that district.

The stunt consisted of two police dogs blanketed with advertisements of the picture, led about the city by two lads in lighthouse keeper uniforms. The street display never failed to draw a crowd

Here is a simple and inexpensive theatre display used at the Rivoli Theatre, Hickory, New York when Charles Ray's "Dynamite Smith" was the attraction. It is an Associated Exhibitors picture.

A typical, simple attractive theatre front display for First National's great spectacle "Sun-down" designed by the management of the Majestic Theatre, Oregon.

Theatre Construction News

Millions of Dollars Being Spent for New Theatres

Cavnah-Kessler Theatre Co. contemplates theatre $150,000 at S.W. cor. Cleveland Ave. and 5th St., N.W., Canton, Ohio.

* * *

Arcade Theatre Corp., W. B. Spire, Mt. Rainer, Md., building theatre $40,000, 90x54 at Hyattsville, Md. Archt. John J. Carey, 2202 First Street, N.W., Washington, D. C.

* * *

Ascher Bros. Inc., 509 S. Wabash Ave., Chicago, Ill., drawing plans on $850,000 theatre 110x175 at Lawrence, W. of Spaulding. Archt. J. E. O. Pridmore, 38 S. Dearborn St., Chicago.

Skouras Bros. Enterprise, Inc., Grand Central Theatre Bldg., Grand Blvd. and Lucas St., St. Louis, Mo., drawing plans on $2,500,000 theatre and office bldg., 127x165 at N.W. Cor. 7th St. and Locust St., St. Louis. Archt. C. W. and Geo. L. Rapp., 190 N. State St., Chicago.

* * *

Leon Loetz, Janesville, Wisc., contemplates theatre 36x100 (The Majestic Theatre) at Ashland, Wisc.

* * *

David T. Nederlander, 15 Campus Martius, Detroit, Mich., contemplates theatre $500,000 at Woodward Ave. and Six Mile Road.

Mutual Investment Co., 538 Dime Bank Bldg., Detroit, Mich., drawing plans on theatre $17,000 at Michigan Ave., near Military, Dearborn, Mich. Archts. Stahl & Kinsey, 628 McKerchey Bldg., Detroit, Mich.

* * *

Scherman Hines, Portland, Inc., building theatre bldg., $65,000 at Portland. Archt. Walter Scholer, 301 Painters Bldg., Lafayette, Ind.

* * *

Louis Abrams Co., 525 Engineers Bldg., building theatre and apt. bldg. $150,000, 90x150, at S.E. cor. Superior Ave. and E. 124th St. Archt. John Stegens, 601 Fidelity Mortgage Bldg., Cleveland, O.

* * *

Samuel A. Kinnear, Kinnear & Clark Co., Central Bank Bldg., building office bldg. and theatre, $1,000,000, at State and Pearl Sts., Columbus, O.

* * *

Strand Plaza Corp. drawing plans for hotel and theatre at 1st Ave. and Lincoln Highway, Coatesville, Pa. Archt. Clyde S. Adams, 2038 Spruce St., Phila., Pa.

* * *

W. J. Silvergerg, 29 Chambers Ave., Greenville, Pa., building $100,000 theatre at Mercer St., Greenville, Pa. Archt. V. A. Rigaumont, State Theatre Bldg., Pittsburgh, Pa.

* * *

G. W. Bennethum, 1307 Vine St., Philadelphia, Pa., building theatre 60x163 at High and Charlotte Sts., Pottstown, Pa. Archt. Hoffman-Hanon Co., Finance Bldg., Philadelphia.

* * *

Chamberlain Amusement Enterprise Inc., Shamokin, Pa., drawing plans on theatre and office bldg., 100x165 at 222 West 4th St., S. Williamsport, Pa. Archt. W. H. Lee, 1505 Race St., Philadelphia, Pa.

* * *

224 W. 39th St. Co., Inc., 100 West 45th St., N. Y., building hotel and theatre $1,200,000, 160x100 at 224-238 W. 49th St. Archt. H. Krapp, 1650 Broadway, N. Y.

* * *

Famous Players Corp., 485 5th Ave., finishing plans on theatre, $4,000,000, 200x200 at 1505 Broadway and 44th St., N. Y. C. Archt., C. W. & Geo. L. Rapp, 190 N. State St., Chicago.

* * *

Earl Carroll Theatre, 7th theatre at cor. 7th Ave. and Ave. and 50th St., building 50th St., N. Y. C. Archt. Geo. Keister, 56 E. 45th St., N. Y. C.

* * *

John Cart, 136 W. 48th St., N. Y. C., building $300,000 theatre, 100x100 at Forsham Road and East Kingsbridge Rd. Archt. Benj. Levitan, 100 East 42nd St. N. Y. C.

It is expected that the new Diversey Theatre, Chicago, now under construction by Jones, Linick and Schaeffer, will be ready for its formal opening early next November. The theatre will contain thirty-five hundred seats, and have accommodations for an orchestra of sixty pieces.

Modern Theatres

B. S. Moss' "Colony Theatre"

BUILT mainly in the Italian Renaissance with Tavernalle Fleuri marble predominating throughout the B. S. Moss' Colony Theatre added another chapter to the already glorious story of the Modern Theatre in the United States. The color scheme that is employed is a most harmonious blend of gray, gold and bronze with a judicious use of cream white.

The house has an overall frontage on Broadway of 100 feet, running back on 53rd Street to a total approximating 145 feet. 2500 seats are contained in the structure, leaving ample space for wide aisles and elbow room.

The building is strictly fireproof—steel, brick and concrete having been utilized in its structure. The brick employed is of gray effect, lending a rather new charm to the exterior. There are eighteen exits of pleasing width all leading to the street, and the entire house may be emptied in three minutes.

Above the lobby entrance of the Colony Theatre, there is office space of 1150 square feet which will be subdivided into larger and smaller offices. Two stores face the Broadway side—one having 760 square feet and the other 200 square feet.

Although primarily a motion picture theatre, the Colony boasts a perfect stage, the proscenium opening of which is 45 feet wide by 25 feet deep. This stage is fully equipped with dressing rooms, scenic arrangements, light effects and every necessity essential to a complete theatrical production.

TWO organs have been installed, each being a separate unit. The larger organ has been placed at a cost of $75,000. Five thousand miles of wire were used in its equipment, including 32,000 electrical connections, and the instrument is capable of producing every musical tone in the category of symphonic or brass intonations.

The smaller organ unit has its pipes in the high dome of the ceiling and both organs can be raised and lowered through hydraulic pressure, bringing them to a level with the apron of the stage. The organ chambers are situated on either side of the of the proscenium arch and while some of the reeds in these organs are as thin as a lead pencil, others are twenty feet in width. The consoles were designed by Attenio, A. Perry Martin, Adolphe Neytens and several others prominent in this character of musical construction.

THE two grand staircases leading from the orchestra to the mezzanine floor are constructed of marble buff, seven feet wide and carrying bronze balusters with marble inserts. The effect is startling in its conception and most pleasing to the eye. Across the mezzanine floor, the same baluster arrangement is carried out. The promenade on the mezzanine floor stretches across the entire house and a massive Italian mantel with a novelty fireplace add attractiveness.

The walls of the auditorium and mezzanine are beautifully treated in matched French and American Walnut wainscoting while the decorations throughout show individualism in execution. The lobby and vestibule are guarded by an elaborately hand chased bronze ticket booth, finished in various colored marbles. Huge French mirrors, encased in bronze frames, are in vogue throughout the house. Flanking these mirrors on either side of the lobby walls, chased solid silver frames will announce current and coming attractions.

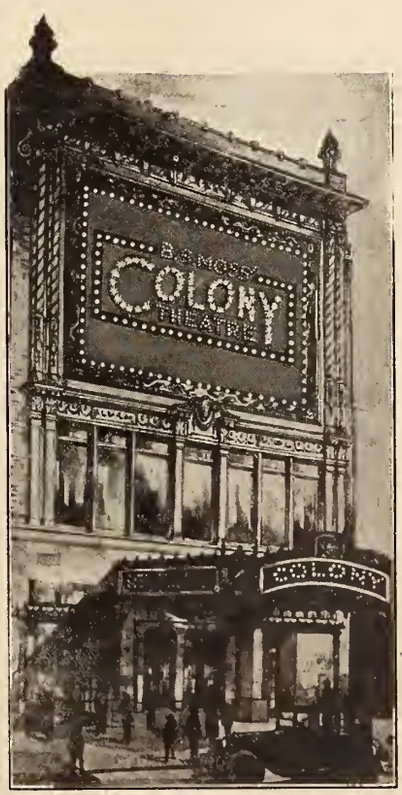
FROM the lobby, bronze doors lead into the spacious foyer, then directly to the auditorium. The main floor of the Colony Theatre is wainscoted in American Walnut; master cabinet makers lending their art to the Gobelin tapestries, velvets and other materials of quiet sheen.

A massive central lighting fixture swings from the centre of the great ceiling dome. This chandelier is a replica of the famous fixture hanging in the King's room of the Castle Versailles which is one of the sights of Monte Carlo. More than 15,000 crystals are employed, imported from the cut glass marts of Europe. All the lights are subdued and capable of many changes. The shimmering effect as the light is reflected to the auditorium is something new in theatre effectiveness, and lends an illumination that is at once restful to the eye and reposeful in its aspect.

The loge boxes are situated in the front rows of the balcony proper. These boxes are equipped with easy chairs of

EUGENE DE ROSA, Architect

Eugene De Rosa, the architect who laid the plans for, and supervised so efficiently the building of the B. S. Moss' "Colony Theatre," New York, is not a new one in the field. His previous successes are numerous, including the Times Square, The Apollo, the Klaw, the Coliseum and that late marvel, the Cameo. These theatres are among the showplaces of New York, so almost inevitably insuring the success of his latest venture.



$2,000,000 was paid that the Colony Theatre be ready for its opening on Christmas, last. Note the many innovations in the small, but highly distinctive front.

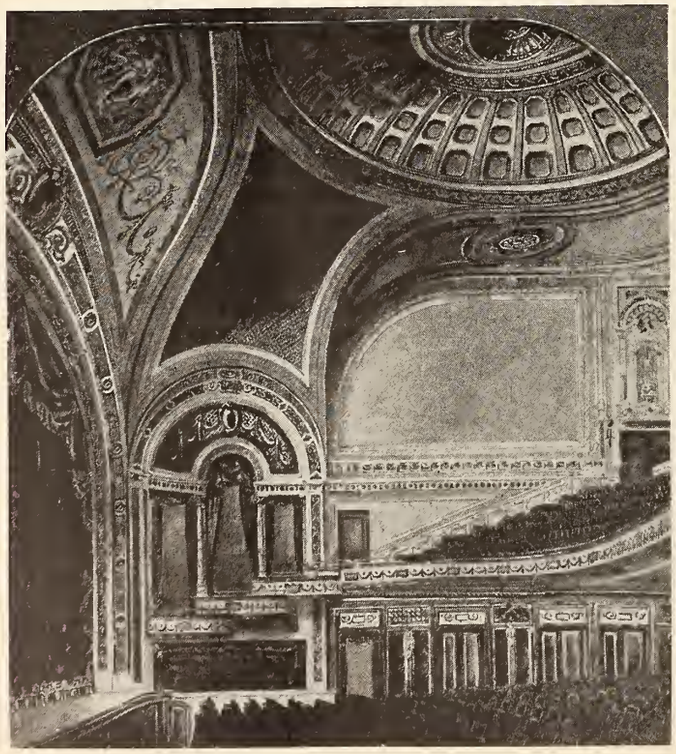
deep upholstery, permitting comfort and relaxation while the photoplay is being thrown upon the screen.

In the Colony Theatre, heating and ventilation are brought to the apex of modernism, through 150 Horse Power Fitzgibbon boilers. An air washing and humidifying system produces purity of atmosphere. The atomizing process is intricate in its construction and insures the spraying of the theatre through a nozzle capable of 1½ gallons of purification per minute. A huge typhoon exhausting 124,000 cubic feet of air per minute has also been installed. Summer cooling will be accomplished through a refrigeration plant.

From a building viewpoint, B. S. Moss' Colony Theatre represents efficiency, plus artistry and equipment that has been pronounced perfect in every detail. Fire lines approximating 10,000 feet, are placed throughout the structure; there are ladies' rooms, rest rooms, ushers' rooms, first aid room, coat rooms, etc. In the basement of the building a large projection room runs the length of the building.

On the subject of projection, the theatre proper has created a masterpiece in engineering enterprise. Howells-Cine with four simplex type projection machines; Nestrom sport lights; double desolving stereopticons, and other improvements seldom found in any other picture house, have been installed.

Another new feature is the latest in seating comfort. Every chair in the house is upholstered in the finest character of texture, with myriad springs to lend comfort to the slightest move of the auditor. Even the sidewalk in front



The auditorium and stage of the Colony Theatre is a tribute to Mr. De Rosa, the architect. The walls are beautifully treated in matched French and American Walnut wainscoating. Huge French mirrors, encased in bronze frames, are pleasantly placed.

The orchestra foyer and entrance to the mezzanine of the Colony Theatre. The staircase shown is constructed of marble buff, and is seven feet wide. The balusters, in bronze, have marble inserts. The effect is startling in its conception of beauty.

of the theatre has been constructed in a special manner. Instead of the usual material, B. S. Moss has ordered colored cements laid in alternating squares and enriched with sparkling chips of Alundum. This in itself establishes tone from the moment the theatre is reached.

Moss' new theatre and office building is a monumental piece of advanced design and engineering, different in many aspects from the usual theatrical structure, because of the many innovations introduced.

IN answer to a request for a personal review of the Colony Theatre, Mr. De Rosa submitted the following: "Allow me to enumerate the various items of note in the sequence they would occur as you approach and enter the building.

In the facade, it was my desire to incorporate in the design as an integral part the electric house sign and to extend the idea to the marquee and its attraction signs.

You will note that a definite recess has been provided in the building for the house sign, and that this recess has been treated architecturally and the design of the sign has been under the architect's control so that there will be complete harmony throughout.

The marquee has been made much more ornate than the usual marquee, and the character has been made to harmonize with the style of the facade, and here again definite panels have been left for the attraction signs and the coloring, of course, approved by the architect. The idea has been carried to the soffit of the marquee, and this soffit has been projected into the building so as to form the ceiling of the outer vestibule, so that the effect is that of one large vestibule embracing a portion of the sidewalk.

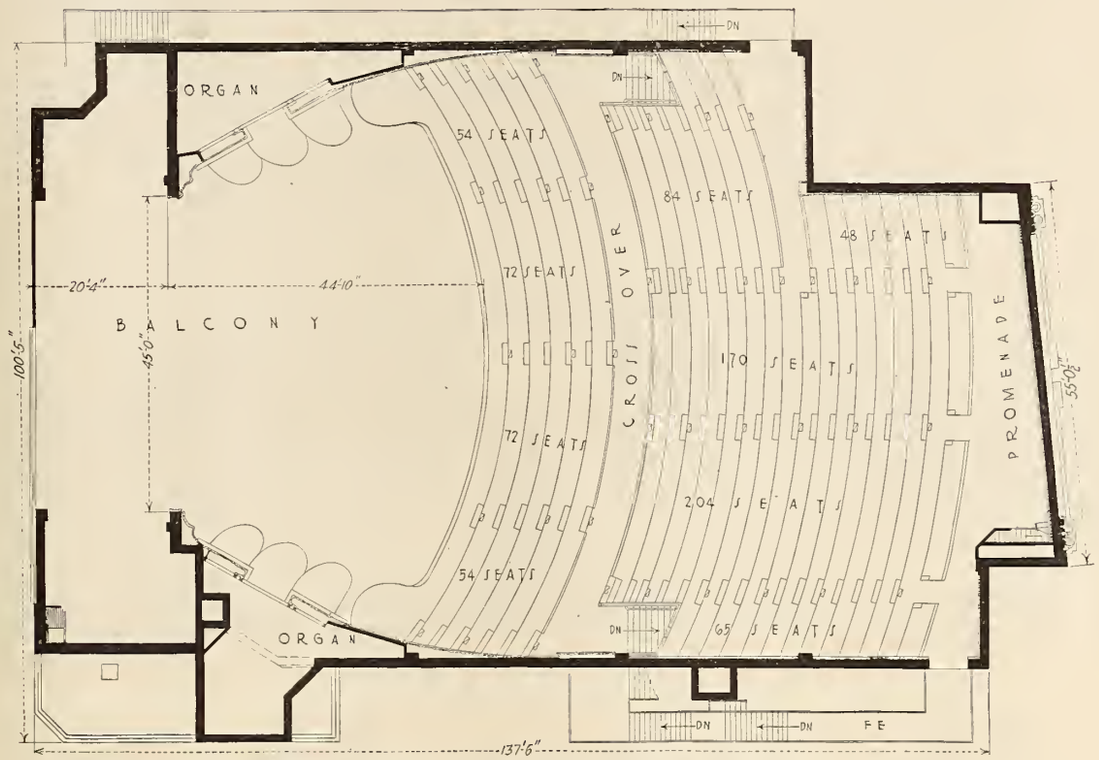
The ticket office at the entrance is a combination of bronze and marble so that it will not appear out of harmony with the treatment of the building. The use of marble and bronze work in the lobby produces a very stately and dignified effect. But in the interior the paramount requirement is one of comfort and almost luxurious finish.

The walls of the entire orchestra are wainscoated from floor to ceiling in paneled American Walnut which in conjunction with a highly ornamented ceiling, heavy carpet and upholstered chairs gives the desired luxurious effect.

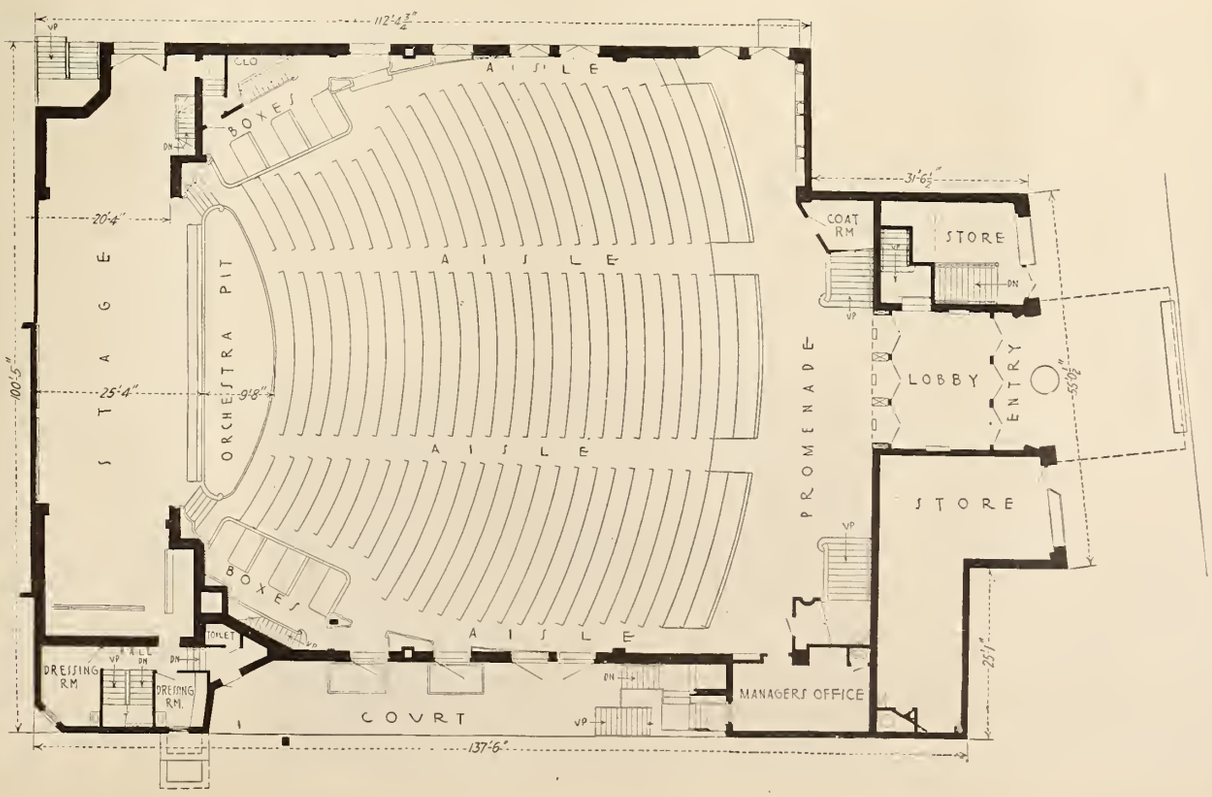
The main stairs, which are entirely of marble, lead directly to the mezzanine and that portion of the rear of the orchestra which is ordinarily known as the promenade. It is two stories high and the mezzanine is open on one side.

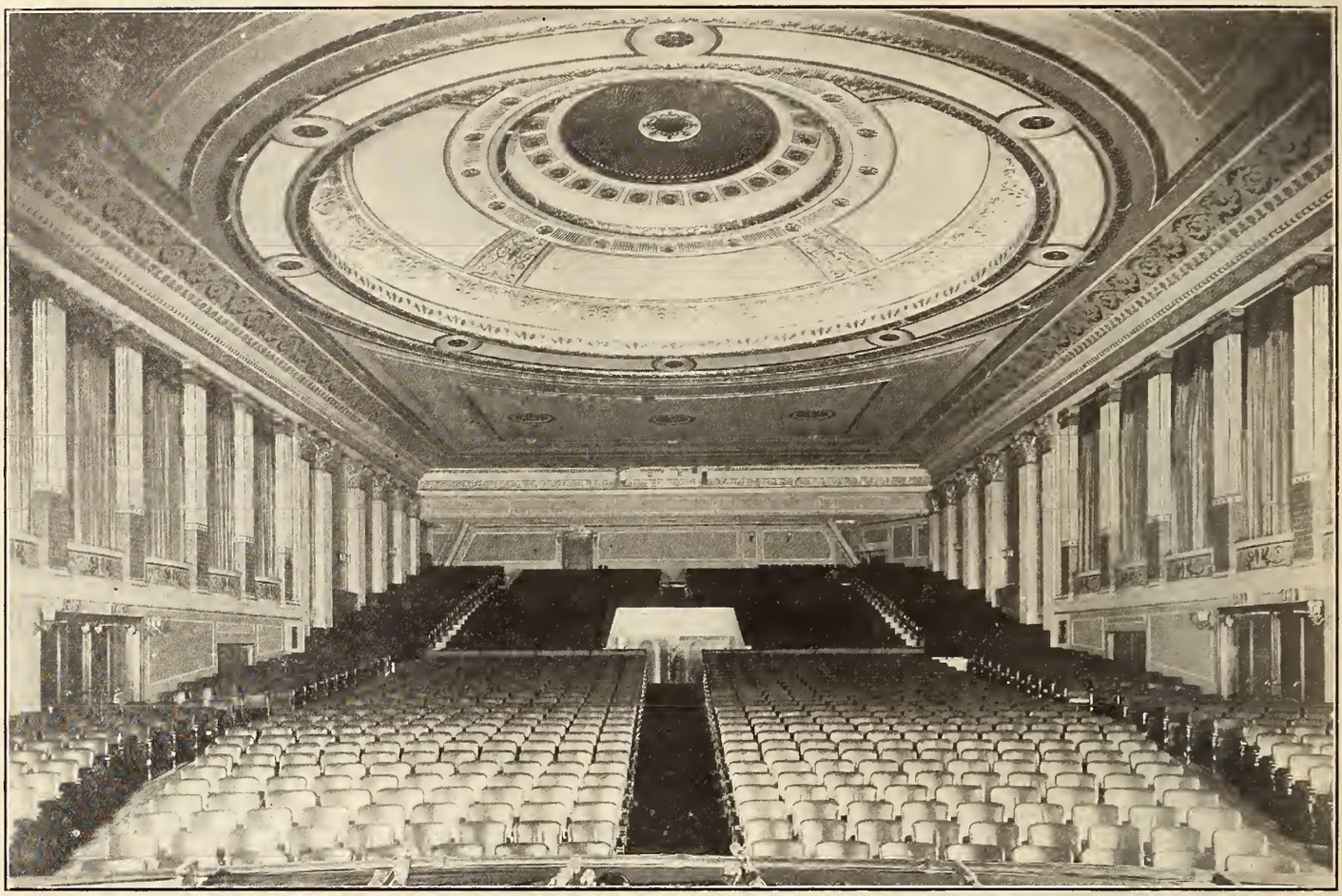
The wainscoating treatment has been extended up the stairs and around the mezzanine and the rich effect has been further enhanced by the use of tapestries, paintings, crystal chandelier and carved and upholstered furniture. The main ceiling itself is practically one large vault over the entire auditorium with a double dome.

Floor Plans of the B. S. Moss' "Colony Theatre"



Above: Balcony and Mezzanine. Below: Auditorium





VIEW OF THE BEAUTIFUL JACKSON THEATRE LOOKING TOWARDS THE VOMITORY

The Jackson Theatre

SHOWING to the passer-by a 25-foot front of gray terra-cotta and a small white Marquis, the Jackson Theatre at Jackson Heights, L. I., holds a wealth of beauty in its enterior.

Simplicity was the keynote in the original plans drawn up by Mr. Sandblom, the architect. Every unnecessary pillar, every bit of fancy architectural accessory was stripped in the attempt to make the theatre a resting scene for the eye.

As one enter the lobby, it is seen that it runs the full length from one street to the other. The decorative scheme is of the old Italian Renaissance and Florentine period. The simple beauty of the rusticated walls and the twisted columns make an immediate impression upon even a casual observer.

The lights are soft and subdued, and all hidden. Throughout the entire theatre, the concealed lighting system is employed with remarkable effect. The box-office is situated in the lobby surrounded by attractive picture frames of gold and velvet.

The flooring here is Tercofloor, a marble-cement composition finding much favor in late construction.

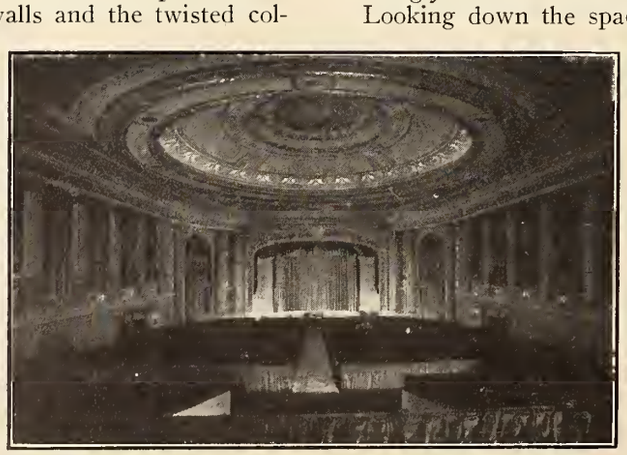
Everything is dignified and quiet and restful in the foyer. The furniture is in keeping with the Italian Renaissance period. The floor is heavily carpeted. The rest room and the smoker, leading off from the foyer, are of very simple and unpretentious construction, but complete in every detail of comfort. The manager's office and the coat-room also lead off from the foyer.

ENTER into the theatre proper through the vomitory, and again the impressive softness of the lights greets one. There are no jingling electric fixtures or chandeliers, but always the same system of concealed lights. The big dome, decorated in bronze green, grey and gold is most strikingly effective for the subdued lights it is subjected to.

Looking down the spacious aisle that leads towards the stage, the eye is greeted with the pipes of a magnificent Wurlitzer organ. These pipes are placed on either side of the 90-foot stage, making a most imposing spectacle.

Luxurious Florentine hangings reach from the ceiling to the foot-lights. They are made of metallic gold cloth with grey and red trimmings. These trimmings seem to dissolve into a bronze green when the spot is thrown upon them. Two draw curtains, instead of the usual one, adds another touch of the unusual.

The same design of hangings is carried through along the lighting boxes that line the walls.



Jackson Theatre, auditorium view, looking towards the stage, showing some of the magnificent lighting effects that are to be had at that point. Note the organ pipes.

THE lights that change the entire lighting of the theatre while the orchestra plays are concealed in these boxes. Three colors are used; white, red and blue. Of course there is the additional color that is obtained in the blend when two or more of the lights are used simultaneously, as during the transitions from one to the other. One may easily imagine the pleasing effects that can so be obtained during the prolog or musical numbers. The musicians, by the way, are entirely hidden from sight. It is to be remembered that with but the slightest of alterations, the Jackson Theatre could be made into a first-class vaudeville house. The stage is 26 x 90, large enough to carry any of the acts now one the legitimate boards. Dressing rooms have been provided for in the wings of the stage.

The lobby of the Jackson Theatre designed by Mr. Sandblom reaches clear through from one street entrance to another. Note the twisted columns that line the walls. This was an innovation in the construction, and was in keeping with the Florentine decorations.

No balcony—not a new feature, to be sure, but a pleasing one nevertheless. Instead there is a tier of what may be termed boxes in the rear of the orchestra, back of the vomitory entrance. This, because of the absence of any pillars, and coupled with the convenient slope of the auditorium floor, makes every seat in the theatre a desirable seat.

MR. C. A. SANDBLOM, the architect who designed the beautiful Jackson Theatre received his training in the Ecole des Beaux Arts, Paris. Tho the Jackson Theatre is considered one of his lesser enterprises, in spite of the total cost of the structure being $600,000, yet there are a great many details in the building of which Mr. Sandblom is especially proud.

Among his recent constructions are the million dollar Premier Theatre in Brooklyn, the National Theatre, and the magnificent Lefferts Theatre soon to be opened.

THE projection room is most conveniently situated above this semi-balcony. The room is built right into the ceiling at the extreme end of the house, so allowing for a throw of 150 feet.

The projection equipment is of the most modern type. Two Simplex Projecting machines constitute the foundation of the equipment. All the other accessories are also of the known standards, Brenkert, Morelight, Maestrom etc.

It is really remarkable with what success Mr. Sandblom planned the structure when consideration is made of the fact that he had an irregular, triangular plot of ground to do his work upon. The frontage, as was mentioned before, is only 25 feet. The length is 170 feet, and the width, at its extreme point is only 72 feet. This triangle must have given him as much consternation as the "eternal triangle" the now enthusiastic audience at the theatre see in the pictures afford them.

Nineteen stores and offices occupy the street frontage adjoining the entrance.

Fifteen exits afford access to the two streets. These exits are marked by a newly designed hollow steel door, especially manufactured by McFarland and Company. It is claimed that these doors are much easier to open in an emergency because of their lightness (as compared with the solid steel structure.) Furthermore, because of this lightness of construction, it is claimed that there is less wear and tear upon them and their supports.

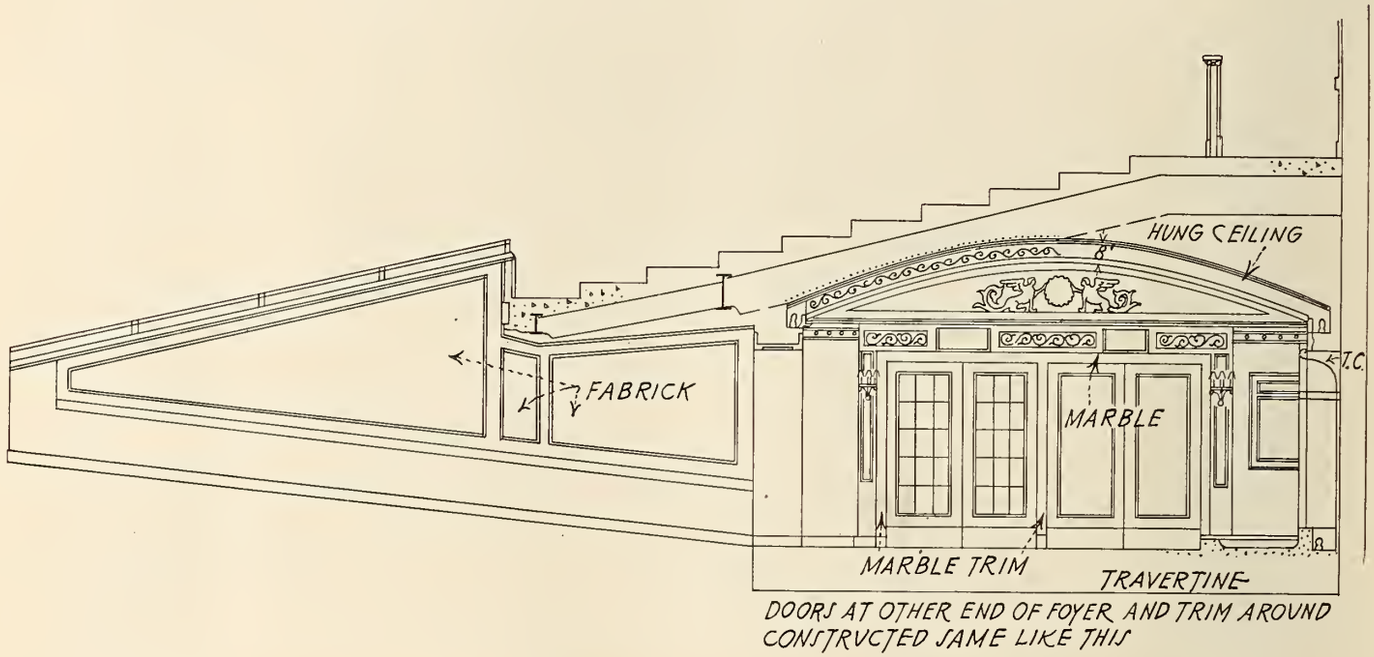
Another novel innovation introduced by the architect was the construction of a tunnel running underneath the foyer for its full length. All the wiring and heating outlets, etc., have their place in this tunnel, instead of under the floor as is usually the case. It hardly requires further explanation that this departure from the ordinary make is so very much easier, handier, and certainly cheaper to make any replacements and repairs that may arise.

This tunnel is not a blind alley, but is well lighted and ventilated, and allows easy access to the workmen engaged therein.

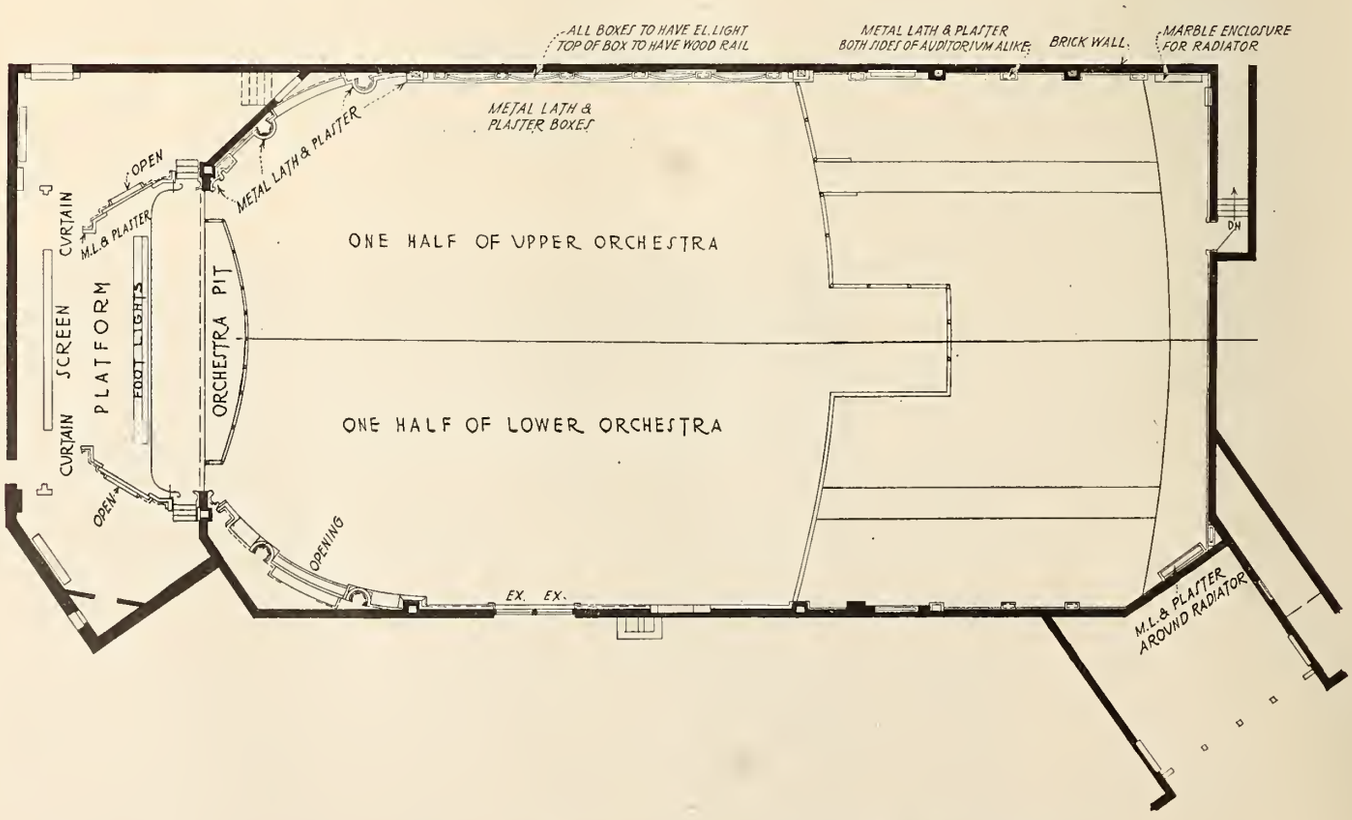
The theatre was financed by a corporation presided over by Mr. Kramer of New York.

The ladies rest room is not an elaborate affair, but, for a certainty, it is a rest room. Every convenience, in the most simple style, has been provided for. Cleanliness was the guiding spirit that laid the plans for this rest room.

Floor Plan and Vomitory of Jackson Theatre



Side Elevation of Vomitory Leading Out from the Foyer into the Auditorium



Detail Plan of the Auditorium and Stage of the New Jackson Theatre

Theatres of the World

The magnificent balcony and colonade in the Palladium Theatre, Malmo, Sweden. It appears that Sweden is well up in theory of theatre architecture.

The Palladium

Malmo, Sweden, one of the most beautiful theatres on the continent.

THIS is the seventh of a series of articles on the theatres of the world, touching on the unique methods of photoplay presentation in distant countries, the difficulties with which the foreign exhibitor has to contend, and the really remarkable strides made in regions where the advantages are limited in the extreme. These articles are not speculative but absolutely authentic, the information contained therein having been compiled by the American consuls in the respective countries at the request of EXHIBITORS TRADE REVIEW. They should be not only of interest but of value to the American exhibitor, for they turn the searchlight into the murky darkness of far-off lands where civilization is practically at a standstill and where progress is, to say the least, slumbering.

It is really a revelation, therefore, in this investigation to discover that in such a far-away place as Sweden, cinema presentation is in a state comparable with many of the smaller cities of the United States, and more wonderful still that people whose taste and environment is so altogether different from ours, delight in American films with American stars.

THERE ARE now said to be approximately two hundred motion picture theatres operating throughout the district of Malmo, Sweden, with the most important theatres of the kind situated in the city of Malmo, which, as already stated, is the largest and most important city in southern Sweden. The most popular of the theatres here are the Palladium, Metropol,

The handsomely appointed foyer of the Palladium Theatre is simple but rich and artistic. Note the fine period furnishings. An artist had a hand in the decorating scheme of this sumptuous and imposing photoplay theatre.

Rialto, Victoria and Piccadilly. Ownership of the Palladium, Drott, Rialto and Orion theatres is invested in the Palladium Aktiebolag, of Malmo, and the Malmo Biograf Aktiebolag, of Malmo, owns the Metropol, Victoria, Piccadilly and Malmo Gamla Biograf. The other theatres are individually owned. It is reported that the theatres owned by the Palladium Aktiebolag, with a total seating capacity of 2,169, produce an income equal to 50 percent of the total income of all the fifteen theatres.

CONCENSUS of opinion in this city appears to consider the Palladium theatre as the most important in southern Sweden with regard to construction and equipment and in excellence of arrangements for the comfort and convenience of the public. This theatre was built during 1918 and 1919 at a cost of more than a million dollars, and is situated in one of the most frequented streets of the city. It is undoubtedly a theatre of note in the country and compares most favorably with modern picture theatres.

At the Palladium the pictures are shown by means of two machines, whereby the acts may be projected in quick succession without interruption at the conclusion of each separate act. A change of program occurs every Monday. During the course of a year many American films are shown in conjunction with films from Germany, Denmark and Sweden, and an excellent orchestra provides music with each performance. The theatre is often also used as a concert hall. Usually three motion picture performances are held daily.

The entrance is flanked by Doric columns of granite and leads to the vestibule before the body of the house, called the lower vestibule. Here are the kiosks for the selling of the tickets to the main saloon. The floors in the entrance and the lower and upper vestibules are covered with green marble and socles made of polished marble are placed along the walls. Between the vestibule and the saloon a large foyer is located which has detached marble columns and decorations made in lively and clear colors. This is made large enough to allow 750 persons to wait there for the beginning of the show. From the lower vestibule two wide stairs of marble lead, one upstairs to the upper vestibule and one downstairs to wardrobes and toilets for the public of the saloon.

In conformity with the ground floor there is a foyer on the first floor fitted up between the vestibule and the balcony. This foyer is particularly elegant and tastefully furnished and supplied with antique gilded pieces of furniture. Alongside the foyer are wardrobes for the people of the balcony.

THE upper vestibule has a passage connection with restaurants located in the part of the building that faces the street. From the foyer a stair leads up to two boxes with 36 seats. A tastefully decorated and furnished saloon belongs to each box besides which special wardrobes and toilets for the boxes are to be found.

The saloon of the theatre is of very large dimensions. It has a length of thirty metres, a breadth of eighteen metres and an internal height of eighteen metres. The walls of the lower saloon and the ceiling under the balcony are dressed with wainscot of grayish brown oak. Likewise the balcony-railing is inlaid with oak. The columns on the balcony are carried out in marble-stucco with Ionic capitals bordered in antique gold tone.

American pictures seem to be extremely well liked in southern Sweden, and it has even been estimated by a picture film firm in this city that at least 80 percent of the pictures shown here are of American manufacture. In general, the local public appears to prefer comedies and dramas with favorable conclusions.

This spacious and imposing auditorium in the Palladium Theatre at Malmo Sweden, compares favorably in size and general beauty with our most elaborate and commodious American houses.

THEATRE EQUIPMENT AND ACCESSORIES

News and Facts Bearing on the Design and Improvement of the House and Its Facilities

Protect Your Box-Office Workers

Have some consideration for your cashier this winter. Do not force her to sit in a glass booth with a cold wind blowing through the ticket window.

There is a small arrangement on the market that is fastened over the hole in the window through which the tickets are ordered. It is a megaphone arrangement with the horn extending outward several inches. The inside is equipped with a small sliding door that swings out of the way at the slightest touch and when released flies back into position, cutting off the outside air.

The United Theatres Equipment Company will send you a catalog showing this newest appliance.

"You want Phelco!"

Smooth and quiet burning
Bright light
Steady arc
Slow burning rate
Long Condenser life

Charles W. Phellis & Co., Inc.
130 West 42nd Street, New York
For Canada: Keystone Trading Co., Ltd.
10 Ste. Sophie Lane, Montreal

Brenkert Framing Shutter Finds Favor With Projectionists

Convenient Arrangement Gives Operator Full Freedom

The Brenkert patented framing shutter, built into the front of the lamphouse, is the newest and most useful feature ever given a spot-flood lamp. It's convenient, and instant operation permits the operator to illuminate the exact height and width of the stage without stray light on the orchestra or the proscenium. As it closes light tight it serves admirably the purpose of a dowser shutter.

This patented framing shutter is built in so that it does not interfere with the operation of color wheel, iris shutter, stage effects or any other attachment. It is always easily operated no matter what attachment is being used as the control lever is outside in convenient reach of the operator.

Any size opening can be quickly accomplished or the shutter instantly closed light-tight or opened to full diameter of the lens.

The lens is six inch diameter, long focus, mounted in an aluminum holder with retaining rings fitted for proper expansion under heat. It provides for registering a large flood or small spot at a distance of 200 ft.

The stand is of large diameter wrought iron pipe with telescoping top for height adjustment and three leg floor base of sufficient weight and spread to prevent vibration with or without the rheostat attached. Large, easy rolling casters are quickly attached to base when desired at an extra charge.

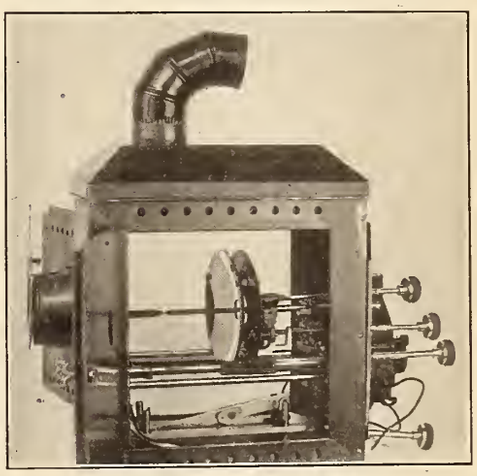
The rheostats furnished for use with this equipment are of the multiple unit adjustable type in the 40-60-80-ampere or 60-80-100-ampere capacity. They are of Brenkert construction throughout, freely ventilated, and are mounted on the base of the standard.

The Brenkert model "C3" spot-flood lamp is finished throughout in the standard ebony three coat enamel, making all parts non-corrosive and presenting a pleasing appearance wherever placed.

Dimensions and Weights

Size of lamphouse, 26″ long, 22″ high, 9″ wide.
Height floor to center of lens, 43″ adjustable to 74″.
Height overall 57″, adjustable to 88″.
Net weight with 40-60-80-ampere rheostat, 110 lbs.
Net weight without rheostat, 87 lbs.
Weight packed for shipment with 40-60-80-ampere rheostat, 170 lbs.
Weight packed for shipment without rheostat, 145 lbs.

HELIOS REFLECTOR LAMP



"BEST BY TEST"
APPROVED BY
UNDERWRITERS LABORATORIES
25% Better Screen Illumination
50-75% Current Saving
WARREN PRODUCTS CO.
265 Canal St. NEW YORK

FRAMES

STANLEY FRAME COMPANY
727-7TH AVE. NEW YORK
LOBBY DISPLAY FRAMES
MIRRORS — TICKET BOOTHS

Where to Buy It

CATALOGS AND LITERATURE LISTED IN THIS DIRECTORY MAY BE OBTAINED BY WRITING TO THIS PAPER OR TO THE MANUFACTURERS. TO INSURE PROMPT ATTENTION WHEN WRITING TO MANUFACTURERS, ALWAYS MENTION EXHIBITORS TRADE REVIEW

AISLE LIGHTS

The Brookins Co., 360 North Michigan Avenue, Chicago, Ill.

Exhibitors Supply Co., 845 South Wabash Avenue, Chicago, Ill.

Kausalite Manufacturing Co., 6143 Evans Avenue, Chicago, Ill.
(Illustrated pamphlet on aisle lights)

ARTIFICIAL FLOWERS

General Flower and Decorating Co., 311 West 50th Street, New York.

Frank Netschert, 61 Barclay Street, New York.
(Illustrated catalog on artificial flowers)

Schroeder Artificial Flowers Mfg. Co., 6023 Superior Street, Cleveland, Ohio.

Worcester Artificial Decorating Plant Co., 194 Front Street, Worcester, Mass.

Doty and Scrimgeour Sales Co., 30 Read Street, New York, N. Y.
(Illustrated catalog on artificial flowers)

AUTOMATIC CASHIERS

Brandt Automatic Cashier Co., Dept. U Watertown, Wis.
(Illustrated booklet)

CAMERAS

Eastman Kodak Co., Rochester, New York
(Illustrated catalog)

Motion Picture Apparatus Co., 110 West 32nd Street, New York.
(Pamphlet on motion picture cameras)

CHAIRS

Heywood-Wakefield Co., Boston, Mass.
Mahoney Chair Co., Gardner, Mass.

CARBONS

Charles W. Phellis & Co., 130 West 42nd Street, New York.

Hugo Reisinger, 11 Broadway, New York.

M. G. Felder Sales Co., 1540 Broadway, New York.

CURTAIN CONTROLS, AUTOMATIC

Automatic Devices Co., Allentown, Pa.

J. H. Welsh, 270 West 44th Street. New York.

DECORATORS

Gibelli & Co., 1322 Vine Street, Philadelphia, Pa.

DISINFECTANTS, SPRAYS, ETC.

Rochester Germicide Co., 16 Dowling Place, Rochester, New York.

DYES, LAMP

Bachmeier & Co., Inc., 438 West 37th Street, New York.

FILM RAW STOCK

Eastman Kodak Co., Rochester, New York.

Fish-Schurman Corp., 45 West 45th Street, New York.

FLOOR COVERINGS

Clinton Carpet Co., Chicago, Ill.
(Illustrated pamphlet on carpet and rug cashions)

FRAMES, MIRRORS, ETC.

Stanley Frame Co., 729 7th Avenue, New York.
(Illustrated catalog on display frames and bulletin boards)

S. Markendorf, 122 West 23rd Street, New York.

INSURANCE

Theatre Inter-Insurance Co., 137 South 5th Street, Philadelphia, Pa.

INTERIOR FURNISHINGS

Robert Dickie, 247 West 46th St., New York.

LAMPS

Edison Lamp Works of N. J., Harrison, N. J.
(Illustrated catalog on lamps and illuminating accessories)

LAMPS, REFLECTING ARC

Morelite Co., Inc., 600 West 57th Street, New York.

Warren Products Co., 261 Canal Street, New York.

LAMP ADAPTERS

Best Devices Co., 22 Film Building, Cleveland, Ohio.
(Illustrated catalog on motion picture equipment)

LENSES

Bausch & Lomb Optical Co., Rochester, New York.
(Ill. catalog on lenses of all kinds)

C. P. Goerz American Optical Co., New York City.
(Ill. catalog on lenses of all kinds)

Gundlach-Manhattan Optical Co., 767 Clinton Street, S. Rochester, N. Y.

Kollmorgan Optical Co., 35 Steuben Street, Brooklyn, N. Y.

Projection Optics Co., 203 State Street, Rochester, Pa.
(Illustrated catalog on projection lenses)

Semon, Bache & Co., 636 Greenwich Street, New York.
(Illustrated pamphlet on lenses)

L. Solomon & Co., 199 Wooster Street, New York.

LIGHTING EQUIPMENT, SPOTLIGHTS, ETC.

Charles H. Bennett, Cleveland, Ohio.

Henry Menstrum, 817 6th Avenue, New York.

Charles I. Newton, 244 West 14th Street, New York.
(Illustrated catalog on stage effects)

Sun Ray Lighting Products Co., 119 Lafayette Street, New York.
(Illustrated catalog on spot and flood lights)

Universal Electric Stage Lighting Co., 321 West 50th Street, New York.
(Illustrated catalog on stage and lobby lighting equipment)

MARQUISE, METAL WORK, ETC.

Moeschle-Edwards Corrugating Co., Cincinnati, Ohio.
(Illustrated catalog on metal marquise, doors and sashes)

The ProBert Sheet Metal Co., Covington, Ky.

Edwin C. Reinhardt Mfg. Co., 326 2nd Street, Cincinnati, Ohio.

MUSIC STANDS

Liberty Music Stand Co., 1960 East 116th Street, Cleveland, Ohio.
(Illustrated catalog on orchestra music stands)

ORGANS

Austin Organ Company, Hartford, Conn.

M. P. Moller, Inc., Hagerstown, Md.
(Illustrated catalog on theatre organs)

Geo. W. Reed & Son, W. Boylston Street, Boston, Mass.

Rudolph Wurlitzer Co., Cincinnati, Ohio.
(Illustrated catalog on theatre organs)

PENCILS, SLIDE

Blaisdell Pencil Co., Philadelphia, Pa.

PRINTS, M. P.

Consolidated Film Industries, New York.

Duplex Motion Picture Industries. 1819 Broadway, New York.

PRINT PRESERVATIVES

Counsell Film Process and Chemical Co., 236 West 55th Street, New York.

PRINTERS

Filmack Co., 738 South Wabash Avenue, Chicago, Ill.

The Read-Taylor Co., Lombard and South Streets, Baltimore, Md.
(Illustrated catalogue on lithographs and program covers)

Rialto Printing Co., 1239 Vine Street. Philadelphia, Pa.

PROJECTION MACHINES

Brenkert Light Projection Co., Detroit, Mich.
(Illustrated catalog on projection machines, flood and spot lights)

Hennegan Co., Cincinnati, Ohio.

Nicholas Power Co., 90 Gold Street, New York.
(Illustrated catalog on projectors, accessories and lamps)

Precision Machine Co., 317 East 34th Street, New York.
(Illustrated catalog on projection machines and accessories)

Superior Projector, Inc., Coxsakie, New York.
(Illustrated catalog on projection machines and accessories)

SAFES, FILM, AND SHIPPING CASES

American Film Safe Co., 1800 Washington Blvd., Baltimore, Md.

Russakov Can Co., 936 W. Chicago Ave., Chicago, Ill.

SCENERY

Theodore Kahn, 155 W. 29th Street, New York.

United Scenic Studios, Inc., 30 Lake Street, Chicago, Ill.

SCREENS

Raven Screen Corp., 345 West 39th Street, New York.
(Illustrated pamphlet on picture screens)

Sunlite Screen Co., 729 7th Avenue, New York.

SIGNS

Opalume Sign Company, Battle Creek, Mich.

SLIDES

M. S. Bush, 52 Chippewa Street, Buffalo, New York.
(Pamphlet on illustrated slides to accompany pipe organ features)

Radio Mat Slide Co., New York.

Standard Slide Corp., 209 West 48th Street, New York.
(Illustrated catalog on picture slides)

SPLICING, FILM

General Machine Co., 359 East 155th Street, New York.
(Pamphlet on motion picture splicing machines)

STAGE RIGGINGS

Peter Clark, Inc., 534 West 30th Street, New York.

SWITCHBOARDS, THEATRE

Mutual Electric & Machine Co., Detroit, Mich.
(Illustrated catalog on electric switchboards)

THEATRES FOR RENT

Wm. J. Smith & Co., 1457 Broadway, New York City.

THUMBTACKS

Solidhed Tack Co., 37 Murray Street, New York.
(Illustrated pamphlet on thumbtacks and punches)

TICKETS

Arcus Ticket Co., 352 N. Ashland Avenue, Chicago, Ill.

Globe Ticket Co., 352 North 12th Street, Philadelphia, Pa.
(Illustrated pamphlet on roll and strip)

Keystone Ticket Co., Shamokin, Pa.

Trimount Press Co., 113 Albany Street, Boston, Mass.

World Ticket & Supply Co., 1600 Broadway, New York.
(Illustrated pamphlet on theatre tickets and ticket registers)

TICKET CHOPPERS

The Caille Bros. Co., Detroit, Mich.

TIME CLOCKS

The Tork Company, 8 West 40th Street, New York.
(Folder on time clocks)

VENTILATING

Atmospheric Conditioning Corp., Lafayette Building, Philadelphia, Pa.

Typhoon Fan Co., 345 West 39th Street, New York.

THE MARQUISE IS DISPLACING IRON AWNINGS

The Marquise, artistic and attractive in design, are a distinct ornament to any building. They are rapidly supplanting the plain, unattractive iron awnings.

Aside from their artistic merit, their utility in protecting the entrance from storms and giving the entrance prominence should be sufficient to warrant their adoption on all prominent buildings. They have the most complete facilities for this class of work. The Moeschl-Edwards Company make them from architects' special designs or will make up special designs to fit your requirements.

All Marquise are made with Structural Iron Frame, composed of Angle and Tee Irons arranged for fastening to the wall with either through or expansion bolts. The Ornamental part is made from No. 24 gauge Galvanized Iron or 16 ounce Copper as desired. The glass in the roof is ¼ inch Ribbed Wire; the Pendants are made from Green Opallctte Glass or Plate Glass with or without beveled edges.

The Marquise is supported with ¾ inch rods, round or square chain as desired. All necessary bolts are furnished. Any Marquise can be furnished with flat or hipped glass roof or with tin or galvanized roof and Metal Ceiling beneath.

Complete details, full size, with crection instructions, are furnished with each order.

MIRROR PROJECTION LAMPS PROVE WORTHY

About a year ago the first firm attempted the manufacture of a Mirror Projection Lamp, and produced these lamps under the name of the Hahn-Goerz Mirror Lamps.

We knew at the time that this invention would have a very important effect upon the Cinematograph world, but our expectations were far exceeded, for the new lamps have caused practically a complete revolution so far as Cinematograph projection is concerned.

The first lamps showed such an enormous advantage over the old pattern Arc lamp that, in the short space of a year, a very large proportion of the old pattern lamps had been discarded and the new Hahn-Goerz Mirror Lamps supplied in their place.

The phenomenal saving of current which these lamps showed over the ordinary pattern has in the meantime produced a number of competing lamps which claim to give satisfactory results. This lamp, however, still holds by far the leading position, and this because it is the only one by which the highest possible saving of current can be attained. This is due to the principles of construction, which are:

1. The use of obtuse-angled carbons which alone permit of the best use being made of the crater, which is, of course, the original source of light.

2. The use of first-class precision mirrors made from heat resisting glass.

These mirrors are made by the famous Optical Works of C. P. Goerz, who in consequence of the very long experience they have had in projection work and the manufacture of searchlights, have been able to produce a technically perfect article. This type of mirror ensures permanent efficiency, indispensable for attaining the maximum saving of current, but which cannot be obtained with mirrors made of any other material.

* * *

FILM MUTILATION AND ITS PREVENTION

The Eastman Kodak Company has released a little booklet on the subject of Film Mutilation and its Prevention. This booklet should and will prove to be a most valuable aid to any and every projectionist. The booklet runs to 20 pages, treating in due course the topics of Film, Laboratories, Splicing, Tension Springs in gate or trap, Sprokets, Friction Take-Up, Guide Rollers, Idlers, Intermittent Film Guides, Alignment of Magazines, etc., etc. Each of these topics is given at least one paragraph, enough to cover the salient matter in detail. It is a worthwhile book, and should be in your possession. Write to us or to the Eastman Kodak for your copy.

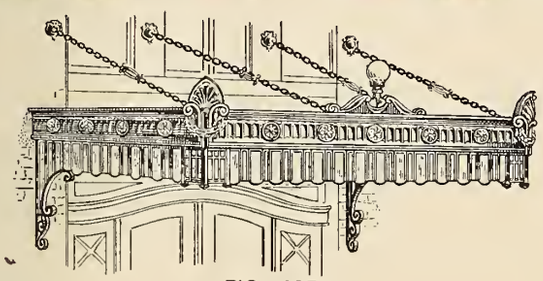


FIG. 405

"Mecco" Marquise

An artistic exterior is just as necessary to success as the right film inside the "house," and no one element adds so much attractiveness as a carefully selected marquise.

As manufacturers for years of structural, ornamental and sheet metal building specialties, we have the most comprehensive designs at inviting prices. We can provide a type to suit any architectural scheme, or design one to meet the individual taste of exhibitors or their architects.

Consider now the substantial increase in attendance you can achieve; write today for descriptive folder.—E. T. R.

The MOESCHL-EDWARDS CORRUGATING Co.

BOX 564 CINCINNATI, OHIO.

Manufacturers of Mecco Ornamental Ceilings and Side Walls and Metal Projecting Booths

SUN-RAY
FRANCE

LENS

The Best Imported Condensing Lens

Made by a new process of the finest grade of optical glass.
Will withstand more heat than ordinary lenses.
Guaranteed against detrimental discoloration.
Free from striae.
Ground and polished to the highest degree, assuring true surfaces and accurate focal lengths.
Each lens is branded—

SUN-RAY
FRANCE

Sold by leading dealers throughout the country.
Imported Exclusively by

L. Solomon & Son

Established 1889

199 Wooster St., New York

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT 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

Stray Light on the Projection Screen

A very common cause for many pictures appearing gray and hazy on the screen is through stray light falling on your screen from the outside The exhibitor and projectionist should take great care in excluding all the stray light from his screen excepting that from the projection room. Remember that a stray light coming from a window or from an electric light bulb will cause a loss of depth and detail to your projected picture.

The Screen

Without a good screen the finest projection, the best music, in fact, the best of everything is of no use. The screen is one of the most vital parts of your house and in choosing your screens the greatest care must be taken. There are many fine companies, such as the Sunlite Screen Company, of New York City.

Wurlitzer Unit Organs Fill Great Need

Music plays a very important part in the existence of theatres. The exhibitor who gives music all the attention it really deserves is bound to build up a patronage of high standing. Although every exhibitor is not in a position to engage an orchestra, still, pipe organs very nicely fill this void. In the theatre industry, the Wurlitzer organ stands out as a very fine instrument. Since the picture screen presents many moods ranging from the most sublime to the most ridiculous, the theatre organ must have a wide orchestral range. The Wurlitzer organ covers this wide range very nicely and has traps, bells and other units that one finds in a complete orchestra.

Cartoons That Please

The exhibitor who keeps his audience in good humor is doing a great deal of good for the reputation of his theatre, and, quite naturally, his box-office receipts. There are many various methods of pleasing your patrons. M. S. Bush, of Buffalo, reaches the public through its funny-bone. His cartoon service is especially prepared for organ recitals as well as many other types of musical renditions.

* * *

Ventilation

The proper ventilation to keep your patrons comfortable is as necessary as the program that you present to your patrons. Clean fresh, air, continually circulating, plays a big part of your duty as a showman. There are many fine companies that make a business of looking after this phase of your theatre and the Atmospheric Conditioning oCmpany of Philadelphia is one of them.

* * *

The Question of Lenses

In selecting the lens which will do its best work, the exhibitor is sometimes confronted with a very difficult problem. There are many fine lenses on the market, and among the organizations helping the exhibitor with his projecton is Gundlach-Manhattan Optical Company of Rochester. They have issued an interesting folder about their Radiant Projection. L. Solomon & Son of New York also are noted for their fine lenses.

* * *

Film Trailer Service

It is a wise showman, who, when he has won patronage, presents to them glimpses of forthcoming productions. In doing this he whets the film appetite of his audience, and this has done much to bring the public back time and again.

Filmack Company of Chicago has gained a fine position in the hearts of many exhibitors for its film trailer as well as heralds. Both have their place in the exhibitor's book of showmanship.

Typhoons Cool

Tivoli
Forum
Willis
Loew's
Orpheum
Burnside
Willard
New York

Fenway
Boston

Regent
Tivoli
Newark

Loew's Aldine
Olympia
Pittsburgh

Howard
Metropolitan
Atlanta

National
Colonial
Brookland
Richmond

Alamo
Louisville

Portage Park
Chicago

and nearly 2,000 other theatres.

THE final choice of the new COLONY THEATRE on Broadway, New York is

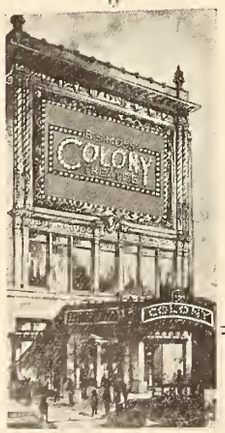
TYPHOON
COOLING SYSTEM

This beautiful new house, without doubt one of the most modern in the entire country, will always be perfectly ventilated.

During the summer months, the COLONY THEATRE will be delightfully *cool* and comfortable—always drawing big *capacity houses* all through New York's hottest *summer weather.*

You, too, no matter how large or small your house, whether it is old or new, can enjoy the business-building advantages of Typhoon in hot weather.

Shall we send you our booklet T-1?



Colony Theatre, Broadway, New York

TYPHOON FAN CO.
345 West 39th Street,
New York

No. 2769

Kentia Plant and Pot, natural prepared

No.	Leaves	Height	Each	With Pot Per Doz.
2769/9	9	42 in.	$ 3.50	$36.00
2769/11	11	60 in.	4.00	40.00
2769/15	15	7 ft.	8.50	85.00
2769/20	20	9 ft.	10.00	100.00

Write for our Spring Catalogue in colors No. 2. Mailed Free for the Asking. Make a selection of Artificial Flowers, Plants, etc.; decorate your theatre or home; create Easter Air and Business ahead of your slow competitor.

FRANK NETSCHERT, INC.
61 Barclay St. N. Y., N. Y.

EASTMAN POSITIVE FILM

The identification "Eastman" and "Kodak" in black letters in the transparent margin leaves no room for doubt.

You don't *assume*, a glance *assures* you that you are projecting the film that carries quality from studio to screen—Eastman Film.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Introducing The New Brandt Junior Automatic Cashier

HERE'S a cashier's assistant for your box office that's a real winner—a de luxe attraction that will please the fans, please you, please your cashier. There's "class" in every line of the new Junior Brandt Automatic Cashier—profit for you in every touch of the key.

A slight touch of the keys pays the correct change directly to the customer, either right or left hand delivery. No more cumbersome, monotonous fumbling with coins; no more congestion at the box office, no questions or mistakes. Your cash will balance to the penny.

The featherweight touch of the Brandt Junior makes cashiering a pleasure. Your cashier will always be ready with a Thank You and a Come-Again Smile.

Ideally meets the needs of modern exhibitors. Compact and handsome as a loving cup. Built of BRONZE, ALUMINUM, LIBERTY SILVER AND STEEL. Guaranteed for ten years—lasts a lifetime. Costs less than 5 cents a day and pays for itself. Convenient terms if desired.

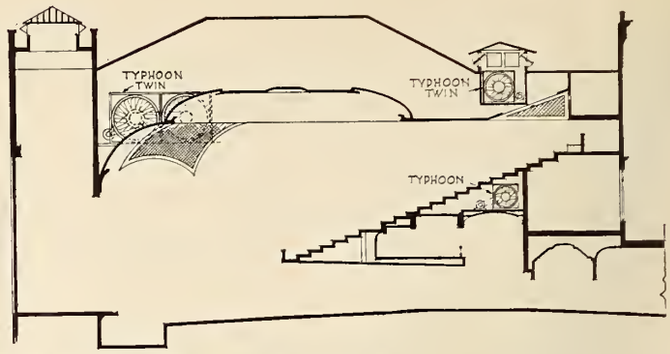
BRANDT AUTOMATIC CASHIER CO.
Dept. U, Watertown, Wis.

Complimentary Free Book of Details

Use the Coupon

BRANDT AUTOMATIC CASHIER CO.
Dept. U,
Watertown, Wis.
Please send me free, postpaid, Booklet describing your New Junior Brandt Automatic Cashier. Quote prices and terms.

Name .....
Address .....



Plan explaining arrangement of a set of twin "Typhoon" fans.

Colony Theatre Uses "Typhoon"

IN KEEPING with all the other modern appointments of the handsome Colony Theatre is its Typhoon Cooling and Ventilating System. And a real cooling system it will prove itself in every sense of the term when New York's hot dog days roll around.

With two twelve-foot and two seven-foot Typhoons on the job, 380,000 cubic feet of pure fresh air will be blown into the Colony every minute. It may be rather difficult for the average layman to understand the significance of such an enormous volume of air. It means almost 10,000 cubic feet—as much air as is contained in a room 50 feet long, 20 feet wide and 10 feet high—*for every person every hour.*

That *is* air—and more than enough to provide a delightful breeze and cool comfort for every one of the 2500 in the Colony's audience in the hottest summer weather. For winter ventilation the smaller Typhoons are reversed to exhaust and operated at reduced speed.

Phone Chickering 8517

Robert Dickie
247 West 46th St., New York City
Interior Furnishings

Curtains, Draperies, Wall Covering, Upholstery and Wholesale Drapery Materials.

Theatrical Specialist.

Rigging, Asbestos, and Electric Curtain Motors.

Our Latest Completed Jobs Include

Jackson Hts. Theatre **Earle Theatre, Wash.**
Chanin 46 St., N. Y. C. **Regent, Newark**

NEW—
Indestructible!
REFLEX REFLECTOR
MORE LIGHT BETTER LIGHT
AT A SAVING OF CURRENT

SUPERIOR to any other reflector, by actual tests for stage-footlighting, interior theatre, etc.

WILL NOT BREAK, CRACK, PEEL or RUST, made entirely of aluminum.
SATIN-FINISH will give from 20 to 50% more light, and an evenly distributed light.
Attractive in appearance, small and neat, outside japanned beautiful bronze color.
For use with 100 or 150 watt lamp

PRICE $3.50 **Literature or sample on request.**

SUN-RAY LIGHTING PRODUCTS, INC.
119 Lafayette St. MP New York

"Wisconsin" Theatre Contracts Awarded

THE Eau Claire Theatre Company has just completed a contract with the Eau Claire Book and Stationery Company, it stated this week, for 1,000 opera chairs for the Wisconsin, the new theatre the company will built on its property adjoining the Elks Club, Grand Avenue East, Eau Claire, Wis. The site has been cleared of the buildings which stood on it, preparatory to start of building operations.

Work on the new theatre will be commenced as soon as the frost is out of the ground, it was stated by the Hoeppner-Bartlett Company, to whom the contract for the building has been awarded.

The opera chairs contracted for by the theatre company are of the latest and most comfortable type, similar to the chairs used in the Chicago Theatre at Chicago.

The contract for the electrical wiring and other electrical work has been awarded to the Kelley Construction Company, and the plumbing and heating contract to the Bartingale Company.

Plans and specifications for the building were prepared by R. J. Hancock, local achitect.

* * *

These pages are a real aid in keeping step with the new ideas and developments of the industry. Every necessary accessory and article of equipment is mentioned in this department at one time or another. We trust our readers will avail themselves of this fund of information. You will find many valuable and profitable suggestions. Send for catalogs either to the manufacturer direct or write to this department and we will be pleased to supply you with whatever information you desire.

WELL DRESSED LOBBY PAYING INVESTMENT

IN a recent article appearing in the EXHIBITORS TRADE REVIEW referring to the use of a lobby, it was stated, and truly so, that the lobby of a theatre must of necessity take the place of the show window of a business establishment. Just as any wide awake storekeeper will dress up his windows with the most appealing of his goods, so must the exhibitor make his displays in the theatre lobby. There is no other way of doing it.

But how should one go about this matter? Should litle odd shaped posters be stuck up on the walls of the lobby? On or the ceilings? Or pasted on the small windows of the box-office? That does sound ridiculous on the face of it. Yet there are many exhibitors who ought to make a critical examination of their lobbies before going into any rounds of laughter about this description.

Orderliness, symmetry, simplicity — these should be the watch words of an attractive lobby display. There are organizations who specialize in the wherewithal of such displays. The Stanley Frame Company, for one, is a recognized leader in this industry, or profession, it should really be termed.

The Stanley Frame Company, in their many years of business, have brought about many radical changes in the arrangement of lobby frames and displays. They have worked out a special frame for almost every existing need of big and small exhibitor, alike. They issue a broadside folder which explains in detail no less than 26 different kind of lobby frames and photo display cases. These run from little cases for displaying half-sheet cards, to the large, pretentious and luxuriant French plate mirrored cases measuring 71x88 inches over all.

Send for their catalog, either by a direct request, or through this department. It is sure to hold something of value for you.

Simplex Projector

It goes without saying that projection is just as essential as booking the film, and in choosing projectors exhibitors have always given this great thought. Powers Projectors have always held a very fine reputation and their latest catalog of Powers Products is now ready for the exhibitor who is interested in this vital part of putting over his theatre.

The Simplex Projector is likewise an excellent article and in choosing projection machines for his theatre, the discriminating exhibitor has a very fine choice of the best equipment of its kind. Simplex too, has issued an excellent catalog.

GOERZ LENSES

KINO HYPAR

For clean cut movie negatives—made in 1 5/8 in. to 3 in. focal lengths.

KINO TELEGOR

"A practical and compact telephoto, 9½ in. focus, f: 6.3—with precision focusing mount and hood. Fits any standard camera."

MICROMETER MOUNTS

For precision focusing—one mount for several interchangeable lenses if preferred.

TRICK DEVICES

We are headquarters for movie trick devices —round and square closing shutters for vignetting effects, mask boxes, double and multiple exposure devices, and special work of all kinds, including the fitting of focusing microscopes to standard movie cameras.

Tell us your camera name when you write us.

Our DOGMAR for speed work and the old reliable DAGOR are standards for still photography. DOGMARS are used for telephoto effects on movie cameras. Write for the new Goerz lens booklet.

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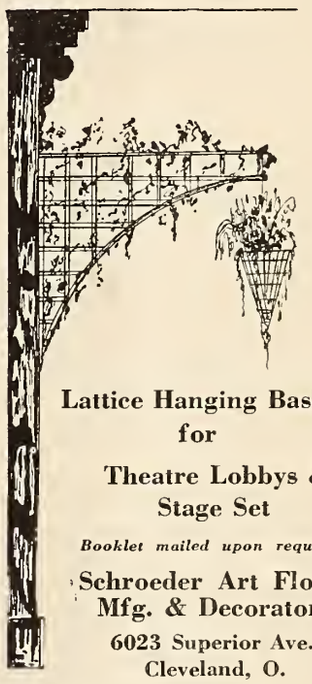

Lattice Hanging Baskets for Theatre Lobbys & Stage Set

Booklet mailed upon request.

Schroeder Art Flower Mfg. & Decorators,

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HOUSES OF THIS TYPE

For Sale—Also for Lease

We have a directory of available theatres for the better class exhibitors. Tell us what you want. We have it.

NEW YORK and VICINITY

Note. Exhibitors, list your theatres with us, as we have real buyers waiting. Strictly confidential.

William J. Smith & Co.

1457 B'WAY at 42nd St. N. Y. CITY

Theatre Brokers since 1910.

What the Theatres Are Doing

"Oh, Doctor" at the Piccadilly

At the Piccadilly Theatre, "Oh Doctor!" is the feature attraction of the bright and diverting program especially compiled by Lee A. Ochs. "Oh Doctor!" is the latest starring vehicle of popular Reginald Denny. The supplementary divertisements are introduced by the overture "Southern Rhapsody", the composition of Hosmer, played by the Piccadilly Concert Orchestra, Frederic Fradkin conducting. The Piccadilly Pictorial of up-to-the-minute current events is followed by an organ solo by Noossab Tenessan, Abyssinia's foremost artist. The scenic and Animated Hair Cartoon precede a flute solo rendered by Ellis McDiarmid. The prologue song "Roses of Picardy" sung by Miss Carolyn Reynolds appropriately ushers in the feature picture "Oh, Doctor!" to which Frederic Fradkin has fitted his amusing music score.

"Salome of the Tenements" at Fenway, Boston

Paramount's "Salome of the Tenements" is the feature at the Fenway for the week of February 14th. A complete program of divertisements in seven parts is arranged, lead off by the overture "Copenhagen" by Davin, played by Arthur Geissler's Orchestra. Fenway News follows, preceding a musical presentation called "Valentine Sweethearts" in three parts. Then there is the shorts "Topsy Turvy Travel", and a solo at the Wurlitzer organ. Bobby Dunn in "This Way Out" completes the evening.

"40 Winks" at Missouri, St. Louis

Program for week includes nine numbers, 1—organ solo, 2—Overture incidental to showing of "The Life of Franz Lizst", synchronized motion pictures, 3—Missouri News and Magazine, 4—Divertisement, "Dances of Today and Yesterday" with cast of fifteen, 5—Movie Cross-Word Puzzles, 6—Songs by Malie and Stept, radio entertainers and song writers, 7—Feature, Paramount's "40 Winks", 8—Mack Sennett comedy, "Water Wagon", and 9—"Idaho", Pathe Serial, chapter 1.

"The Lady" at Chicago Theatre

Led off with the overture to "Martha", Balban and Katz present at their theatre the "Cross-word Puzzle Film", a string quartette, and organ duet, Fowler and Tamara and their Pan American Troubadors, Latest news reels, a Lloyd Hamilton comedy, and feature First National's "The Lady" with Norma Talmadge.

Metro-Goldwyn Week at Milane Theatre

Metro-Goldwyn is featured in five recent releases at the Milane Theatre for the current week. These are "So This Is Marriage", "Three Weeks", "The Red Lily", "Wine of Youth", and "Greed".

Who turns "on" and "off" your lobby displays, electric signs, etc? Let *me* do it. I am a TORK CLOCK. I turn electric lights on and off *regularly*. Get description and prices by return mail.

TORK COMPANY
8 West 40th St., New York

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Rates, 2 cents a word. Cash with copy

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AT LIBERTY—A-1 EXPERIENCED Projectionist on any make of machine; Simplex preferred. Will go anywhere in Pennsylvania. Married. Non-union. Want steady work. Sober. Perfect projection. Address GEORGE HENRY YEAGER, Lewistown, Penn.

MOTION PICTURE OPERATOR, 29, single, nonunion (will join) thoroughly experienced in projection and electricity—perfect screening guaranteed—steady. Write Finkel, 5225 Arch Street, Philadelphia, Pa.

A-1 PROJECTIONIST available immediately. Long experience, handle any equipment. No bad habits. Dependable. Non-union. Salary Reasonable. Glenn Smith, Girard, Kansas.

LADY PIANIST now at liberty. Please address Box 69, Cascade, Iowa.

OPERATOR-MANAGER—28; 10 years' experience with Power's and Motiograph; married, reliable; wife plays piano and sells tickets. Write particulars. OPERATOR, 201 South Maple St., Nokomis, Ill.

MOVING PICTURE OPERATOR, licensed, experienced in vaudeville and movie house, non-union. Low salary to start, steady man. Box S. S. Exhibitors Trade Review.

ORCHESTRA PIANIST—EXPERIENCED ALL lines; widower; 45. good appearance, etc. State particulars, also first class teacher voice and piano, can double on pipe organ. F. J. La Pierre, General Delivery, Little Rock, Arkansas.

CONCERT—THEATRE ORGANIST would like to hear from theatre managers desiring the services of a first-class, experienced picture player and soloist of unquestioned ability. Musician of international reputation. Good, modern instrument essential. Exceptionally fine library. Union man. Wire or wite, ORGANIST, Room 226, Princess Hotel, Atlantic City, N. J.

MOTION PICTURE OPERATOR wants position. Experienced and reliable, can give references. Ivan Fry, Box 382, Minerva, Ohio.

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue. New York.

For Rent

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 Sventh Ave., New York City.

For Sale

FILMS FOR RENT. Features and variety programs 75c per reel. Shipments forwarded several days before show date also several days service can be shipped in one lot shipment. We pay no express charges on rental service. References required. NATIONAL FILM BROKERS, 1710 W. 45th Street, Kansas City, Missouri.

FOR SALE—Tent movie outfit. Good condition—everything necessary to start showing. Boehm, Ellenboro, W. Va.

FIRST $80.00 TAKES "JESSE JAMES" with paper and banners, "Into the Primitive" stars Kathlyn Williams, 5,000 ft. Animal picture with paper, slides, and photos, like new $75.00, "Life of Christ" $50.00, "The Cowpuncher" 4,000 ft. Jungle picture $30.00, STAMP Cyril Jenney, 414 Jackson Avenue, Endicott, New York.

For Sale

"You Want Phelco Carbons"

Smooth and quiet burning; Brighter Light. Steady arc, Long condenser life and Slow burning rate.
Write for prices and folder on these carbons. A great saving in prices. Write Today. Dealers wanted for Texas, Arkansas and Kansas.
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WHOLESALE & RETAIL
P. O. Box No. 499, ENID, OKLAHOMA.

FILMS FOR SALE. Features and short subjects any character desired. New lists now ready. Prices greatly reduced. Send stamp for list. National Film Brokers, 1710 W. 45th Street, Kansas City, Missouri.

WOMAN UNTAMED, Six reel Hawaiian Production; wonderful lobby print like new $250.00. Don't take a chance six-reel Sex-Hygiene Production. A real picture for box office attraction which has had no exploitation, print like new with special lobby. $350.00 National Film Erokers, 1710 W. 45th Street, Kansas City, Missouri.

ONLY THOSE WHO ARE DISGUSTED with junk need apply for our lists. Western Feature Films, 738 So. Wabash Ave., Chicago, Ill.

FOR SALE—MOTION PICTURE THEATRE in city of seventy thousand, doing good business. Seating capacity, 460. Good reason for selling. Address P. O. Box 205, Crawfordsville, Ind.

FOUR COMPLETE EIGHT REEL PROGRAMS, including portable 1,000-Watt Projector. Features, "Geo. Beban," "The Roadside Impresario," "The County Fair," "The Passion Play," (new print); single, double Comedies and Scenics. Sunbeam Film Library, 1059 Dakin St., Chicago, Illinois.

For Sale—Underwood Typewriter, 16 inches. Will consider an exchange. Write Box H. S., Exhibitors Trade Review.

FOR SALE—International Adding Machine with stand, also a Marchant Calculator. Bargain. Box B. W., Exhibitors Trade Review.

EXTRA GOOD CONDITION FEATURE and short subject films for sale. Send for list. Southern Film Co., Brokers Building, Birmingham, Ala.

Miscellaneous

I am in the market for High Class Projection Screen to sell WHOLESALE AND RETAIL FOR THE ENTIRE WESTERN STATES

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Mack Sennett Star Comedies

with Ralph Graves

"The Plumber" and "The Beloved Bozo"

"The Beloved Bozo;" two comical crooks, a stolen rope of pearls, two of which are genuine; a pretty girl, a fire, and action as fast as a machine gun. Lots of laughs in this one and real originality.

"The Plumber;" paying a plumber's bill, is usually no joke. This plumber is one. The comedy plumbs depths of comedy heretofore unplumbed. If your audience doesn't go plumb daffy with laughing, turn out the lights and go home; for they're all asleep.

Two fast-stepping comedies sure to give the utmost in satisfaction.

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