Motion Picture News
HAS THE QUALITY CIRCULATION OF THE TRADE
YOUR OPPORTUNITY

Next week's issue of Motion Picture News (dated May 13) will be widely distributed at the Convention Hall at Washington.

Representative forces of every branch of the industry will be on hand—and the News will be in their hands.

What better time to get your announcement before the buyer?

Seize the opportunity—drive home your sales points in next week's issue.

GET YOUR COPY IN EARLY.

The News Alone Covers the Field
LOUIS HYMAN BUYS

C C BURR
AFFILIATED DIST INC 133 W 44 ST NYC
JUST CLOSED I AM LAW WITH YOUR REPRESENTATIVE LESTER SCOTT STOP
CONGRATULATE YOU ON THIS PICTURE ASSURE YOU IT WILL GO INTO BEST
HOUSES IF STATE RIGHT MAN COULD GET ONE PICTURE A MONTH LIKE I AM
THE LAW IT WOULD GIVE HIM PRODUCT WITH WHICH TO COMPETE WITH
BIGGEST RELEASING ORGANIZATIONS IN INDUSTRY REGARDS
LOUIS HYMAN

EDWIN CAREWE'S SMASHING SPECIAL

"I AM THE LAW"

Produced by
EDWIN CAREWE
Pictures Corp.
B. P. Fineman, Pr.
B. F. Zeidman, V. P.
Los Angeles, Cal.

Foreign Rights
Gus Schlesinger, Mgr.
Care of Warner Bros.
1600 Broadway
New York City

Distributed by
AFFILIATED
Distributors, Inc.
C. C. Burr, Pres.
133-135-137 W. 44th St.
New York City

DISTRIBUTED BY

Joe Skirboll,
Assoc. First Nat'l Pictures,
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San Francisco, Calif.

M. A. Klausner,
Mountain States Film Attrac.,
Seattle, Wash.
Get Acquainted with Your Exploitation Man!

JUST because you’ve signed your name on the dotted line, don’t think for one minute that Paramount has lost interest in you. We haven’t.

You haven’t bought just pictures; you’ve invested in profits.

And Paramount goes the limit in helping you get those profits!

There’s a Paramount exploiteer in your exchange who is at your service to help you put over Paramount Pictures. He’ll do anything, from giving suggestions to outlining and executing a complete campaign.

He is a trained showman—working for you, but on our payroll. Just how far he goes is up to you. It doesn’t matter how big or how small your house is, the exploiteer will come running when you ask for him—and stick till you’ve got the results you want.

This service doesn’t cost you a dime. It’s a purely Paramount service, and it goes with Paramount Pictures.

Turn the page and read the telegrams from satisfied exhibitors who were helped by exploitation men. These telegrams were selected out of thousands similar—and they all came unsolicited. They tell you, better than we can, how good Paramount exploitation is.

Get acquainted with the Exploiteer in your exchange.

He’s a good man to know.
Here’s What Exhibitors Think

We opened our new one hundred and fifty thousand dollar theatre here last night with "BREWSTER'S MILLIONS." Played to packed house. Due largely to exploitation and advertising campaign arranged by Paramount Exploiter. Unlimited publicity. Great success. We are strong for Paramount.

JOHNSON & BANGS, RAWLINS, WYOMING.

We showed William S. Hart in "THE TESTING BLOCK" today and broke all records by wide margin against strong opposition. Consider results due to exploitation by Paramount Exploiter.

ARTHUR S. SALTER, LIBERTY THEATRE, ROSWELL, NEW MEXICO.

It is superfluous to praise Paramount pictures but I want to say that Paramount plus Paramount Exploiters excels anything and everything. "THE LIFE OF THE PARTY" and "FORBIDDEN FRUIT" proved it this week.

J. MYER SCHINE, NEW GLOVE THEATRE, GLOVERSVILLE, N. Y.

"GILDED LILY" opened today to packed house making new records. Results due to efforts of Paramount Exploiter and Salesman. Allow me to thank you for the co-operation received. Campaign used new to people of Oskaloosa.

GEORGE D. CRUZEN, RIVOLI THEATRE, OSKALOOSA, IOWA.

Your department arranged campaign for "RIGHT TO LOVE" that was entirely different from anything ever used. If more producers were to maintain departments such as yours, it would mean more money to us all. Accept thanks.

A. C. SCHUNEMAN, ISIS THEATRE, WEBSTER CITY, IA.

"HELIOTROPE" opened today to a tremendous business in spite of the fact that factories have been closed here for some time. Results due entirely to work of Paramount Exploiter. Thanks for courtesies extended by your department.

CHARLES L. MCGUIRE, STRAND THEATRE, WATERLOO, IOWA.

"SOMETHING TO THINK ABOUT" opened last night bigger than "HUMORESQUE." Credit should go to your Exploiter for personal efforts and high class exploitation work which was more than effective.

A. R. LAWTON, CUMINGS THEATRE, FITCHBURG, MASS.

"HUMORESQUE" broke all records here. First picture to play Cairo three days. Exploiter's efforts responsible.

A. L. MYERS, THEATRE, CAIRO, ILL.

New Fort Armstrong Theatre opened tonight with "MIDSUMMER MADNESS." Crowds more than capacity, at least two thousand people being turned away. Thanks for assistance of exploitation department.

JOSEPH HOPP, FORT ARMSTRONG THEATRE, ROCK ISLAND, ILL.

Enthusiasm created by Exploiter in campaign on "FORBIDDEN FRUIT" should bring record to our box office. I am much pleased with co-operation of your department.

R. W. STEEN, ATLANTIC THEATRE, ATLANTIC, IOWA.

I certainly appreciate help from your Exploiter in helping to put over "TO

"BEHOLD MY WIFE" broke all records for week. Credit due to production and exploiter for this big showing.

H. GOLDSTEIN, GREENLAND THEATRE, EAST LIVERPOOL, O.H.

Just closed very successful six day engagement "ON WITH THE DANCE" which no doubt was due to exploitation used by your representative.

BARCLI THEATRE, SCHENECTADY, N. Y.

Just completed three day showing of "THE SHEIK." Admissions up to expectations in spite of coldest stormy weather of the year. Attribute most to your exploitation man.

E. VAN HYMING, PASTIME THEATRE, OTTAWA, KANSAS.

I want to thank you for the splendid work done by your exploitation man. He has done wonders in placing Paramount before the public here. Hereafter I will show Paramount pictures only. I am convinced it is the surest, safest bet and the help of your department is a big asset.

A. G. FORBES, AVON THEATRE, WATERTOWN, N. Y.
of Paramount Exploitation

This was the darkest, wettest, most miserable day of the year, but thanks to your wonderful production and exploitation assistance from your representative, "THE SHEIK" opened today to the best business in a long time. Lobby has been crowded all day and there has not been an empty seat since shortly after we opened.

THOMAS SCHRADE, PITTSBURGH, PA.

Permit me to register my approval of the splendid manner in which Fourth Annual Paramount Week was put over by your Philadelphia Exploiteer. It had its effect not only in Philadelphia, but miles around.

GEORGE BENNETHUM, CIRCUIT OF THEATRES, PHILADELPHIA, PA.

This is from a showman forty years in business. Fourth Annual Paramount Week real incentive for patrons to resume habit of attending theatres. Paramount Exploitation is responsible to a huge degree.

GEORGE H. BUBB, MAJESTIC THEATRE, WILLIAMSPORT, PA.

"DECEPTION" put over big. Thanks to your exploitation man.

THOMAS E. VALLANCEY, NEW ROSE THEATRE, GLENDIVE, MONT.

Your exploitation representative rendered one hundred percent service exploiting "THE AFFAIRS OF ANATOL," Arcade Theatre here. Campaign is talk of Salisbury and vicinity. Want you to know I appreciate it.

LEE W. INSLEY, ARCADE THEATRE, SALISBURY, MD.

Opened last night to capacity business with "THE GREAT MOMENT." Campaign arranged by your Exploiteer brought the desired results. Thanks for this co-operation.

NAT CHAPMAN, ENGLERT THEATRE, IOWA CITY, IOWA.

"INSIDE THE CUP" exceeded all expectations on opening day in a blizzard. Exploitation immense.

L. JONES, RANDOLPH THEATRE, CHICAGO, ILL.

Have just inaugurated record breaking full season with solid week of Paramount pictures. Through the efforts of your Exploiteer, Delta has had the most successful advertising campaign in its history. Merchants voted tonight big money in record holiday campaign tie-up windows and publishing a special edition of the Delta Booster. Your representative has promised to supervise it. Every exhibitor owes you a vote of appreciation.

NOBLE G. PETERSON, LINCOLN THEATRE, DELTA, UTAH.

Your Exploiteer just finished campaign for "ANATOL." He sold the first double truck ever pulled here. I think your department is a great asset to exhibitor. Thanks for sending exploitation man. This is certainly great co-operation and expect to break all records.

J. W. FOSBENDER, DONELSON THEATRE, CENTRAL CITY, NEBR.

Exploitation in this town means fully fifty percent more box office value. The pictures your Exploiteer has put over for us lately have been double in receipts over all other pictures no matter what make. Hope you will place us on his regular calling list as we are one hundred percent Paramount due to exploitation services rendered by your department.

E. C. CLAPP, AMSTERDAM THEATRE, AMSTERDAM, N. Y.

Paramount Anniversary Month will never be forgotten in the Strand's history. Starting with the big laundry parade for "SATURDAY NIGHT" and ending with a stunt linking a big butler review of fifteen people with "HERHUSBAND'STRADEMARK," each production scored a knockout. This week—Holy Week—we are playing to absolute capacity. Your Exploitation Department is doing wonderful work. My hat is off to your Seattle man. Congratulations and best regards.

H. B. WRIGHT, MANAGER, STRAND THEATRE, SEATTLE, WASH.
A FLOOD OF BOOKINGS
ALREADY —
AND ONLY
ONE WEEK OLD!

STARLAND
REVUE

Going like
a house afire!

ONE week old and already a winner! If you don't book this rattling novelty you'll muffed the grandest single reel of the day—ABSOLUTELY NEW!—It'll transport the whole Broadway show world right to your theatre and reveal its wonders to your patrons—

Not only ONE star but a whole procession of stars—Intimate shots of the great stage folk at home and at work—and in the big dramatic and comic climaxes from their Broadway successes—

Make room for the stars—Put them all to work on your screen—You can't get them in person but you CAN get them all in Starland Review!

Book it! Boost it! Watch 'em gobble it!

Book Now Thru Your Nearest R-C Exchange
Giving People A Show For Their Money

In times of thoughtful spending, you demand your money's worth from motion pictures. In your community your theatre owners realize this.

Progressive exhibitors prefer to increase the variety of your entertainment rather than risk disappointing you.

Short Subjects are half of your motion picture enjoyment.

The best patronized theatres select short subjects as carefully as they do their feature picture.

The most crowded theatre entrances are those in which the following Educational attractions are advertised:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
SHORT-REEL FEATURES
By Selig-Rork
WILDERNESS TALES
By Robert C. Bruce
SCENICS BEAUTIFUL
By Robert C. Bruce
SKETCHOGRAS - CARTOONS
By Julian Ollendorff
KINOGRAMS - NEWS WEEKLY
and specials like
THE BATTLE OF JUTLAND

When you see it—Go in—
It's the sign of a well-balanced program!

Keeping Faith With Exhibitors

Educational believes that its obligation to exhibitors begins when its products are booked, and does not cease at that point, as many imagine.

After having sold you a fine product at a fair rental commensurate with sustained high quality, Educational then starts to make that product more acceptable to your patrons; more easy for you to re-sell through your box-office window.

That's why, through our national advertising, we are constantly telling

24 MILLIONS OF PEOPLE

that Educational's products are worthy of public confidence, and that all exhibitors who present these products are conscientious exhibitors who are earnestly striving to give the greatest possible value for the box-office admission; that these progressive showmen are giving a whole evening's entertainment.

Educational believes it owes this exhibitor help to its exhibitor customers and Educational is KEEPING FAITH WITH ITS CUSTOMERS!

THIS AD will appear in

THE SATURDAY EVENING POST
MAY 13th—and
THE LADIES' HOME JOURNAL—July Number

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

"THE SPICE OF THE PROGRAM"

REG U. S. PAT. OFF.
Coming Soon!

Lon Chaney
presented by Carl Laemmle
in his greatest-screen triumph

“The Trap”

UNIVERSAL-JEWEL
ALL ABOARD FOR PROFITVILLE!

April May Universal Employees Special April May

ARE YOU ABOARD This Special?

The exhibitors who have joined us in sharing the lion's share of the profits of business done by the Universal Exchanges during April and May are well on their way to Profitville.

Our plan of sharing our profits with exhibitors has been gratefully taken advantage of by thousands! They will make a nice bit of money during April and May—a foundation of prosperity for the coming Summer!

Come in and see us! We have the most liberal proposition you ever heard of on the greatest array of pictures ever listed! See us to-day.
DID YOU GET 
A $50.00 
CHECK?

These 
four 
exhibitors 
got theirs / 
last week !

Get in the Swim— 
Nail your share 
of the 

$7000.00 
in 

CASH PRIZES 
Given Away Free 

for the best Exploitation Ideas on 
Universal’s wonderful Chapter-Play

"THE ADVENTURES OF 
ROBINSON CRUSOE"

Full details in every issue of the 
Universal’s Moving Picture Weekly

If you fail to receive your copy regularly notify 
Circulation Manager, Universal Film Mfg. Co.
1600 Broadway, New York.
They Rose in Their Chairs
and Yelled—at the Sedate
Ritz Carlton
A Lily Among Weeds

"With frank and melodramatic touches, "REPORTED MISSING" is rare enough to make it a lily among weeds—few pictures have been treated so intelligently and with such gratifying originality and, best, the high standard is maintained from chapter 1 to the end."

Louella O. Parsons, 
The Morning Telegraph.

A Sensational Success

"If last night's reception before such an audience is a criterion, this picture is a sensational success. It is really two pictures in one and will give Fairbanks a close run."

S. Jay Kaufman, 
The Evening Globe.

Value: 100 per cent.

"TYPE: Comedy Drama. DIRECTION: Swell. PHOTOGRAPHY: Great. VALUE: 100 per cent. Believe me, boys, there was action in that piece! I don't believe I've ever seen before so odd an admixture of seriousness and foolery. And the combination is a satisfactory one."

McElliott, 
N. Y. Daily News.
SELLING MELODRAMA TO WOMEN

Wherever women go, the men go. That is certain. The preponderance of women at all performances of the popular stage hits in New York and other big cities disproves the old belief that screen or stage melodrama furnishes genuine entertainment only for men audiences.

“Fair Lady” is a romantic photoplay melodrama of and for women; a melodrama of love, romance, gorgeous costumes and mystery; with thrills and action; tearful pathos and relieving comedy, and appealing directly to women of all types, classes and years.

Play up the title, “Fair Lady.” It gives a direct exhibitor tie-up with every merchant, for the reason that every merchant in your city deals with women. He buys his stock, displays his goods—in fact, runs his entire business to please and cater to Fair Lady. You help him, and he’ll help you!

Tie up with every first-class business man in your city. Give him neatly printed placards announcing the things he has to sell to Fair Lady. There are gowns for “Fair Lady”; hats for “Fair Lady”; shoes, hosiery, lingerie, gloves, perfumes, cosmetics, hair-goods, hair-dressing, coats, wraps, negligee, sports costumes, motoring costumes, vanity bags, travelling bags, toilet articles, confectionery,—in short, almost anything and everything that any merchant sells.

Sell “Fair Lady” to the women of your city! They’ll bring the men!

No business man ever tries to sell a stock of goods without telling his patrons what he’s got, and why they should buy. Selling amusement more and more is getting to be an out-and-out straight business proposition.
BEAUTIFUL Betty Compson. In her most ravishing role. As Queen of ancient Egypt. Reincarnated as a modern show girl. Fascinating oriental settings, gowns, costumes stunning clothes. The story of a courageous American actress. Yankee strategy against the cunning of an amorous Sheik. A flaming romance of the desert. The spectacle of Woman Triumphant. The cast includes

Doris Pawn, Emory Johnson, Macey Harlem, Gerald Pring, Arthur Delmore, Richard Rosson

BETTY COMPSON in ALWAYS THE WOMAN
by PERLEY POORE SHEEHAN directed by ARTHUR ROSSON
personally produced by BETTY COMPSON distributed by GOLDWYN

A WEED in a garden of roses. Was Idalene Nobbin. A wistful figure. Awkward and pigeon-toed. We laugh at her sad attempts to dance. But we are moved at the heart-aches of neglected youth. Young love and the sensitiveness of the wall flower. An appealing theme for Rupert Hughes’ latest pictures. In the cast are

Richard Dix, Laura La Plante, Tom Gallery, Gertrude Astor, Rush Hughes

GOLDWYN presents THE WALL FLOWER written and directed by RUPERT HUGHES with COLLEEN MOORE A GOLDWYN PICTURE
BUILT for your box-office. Zane Grey’s name behind it. The still above is typical. The girl a last minute entry. Romps away to victory. An out-door picture. Real characters. Real drama. It broke the attendance record. For any one night. At the Capitol Theatre, N.Y. If you want to smash records. Book it. The cast includes

Claire Adams, Carl Gantvoort, Jean Hersholt, Tod Sloan, Frank Hayes, Babe London

A ZANE GREY PICTURE
WHEN ROMANCE RIDES
with Claire Adams, Carl Gantvoort and Jean Hersholt
Adapted from "WILDFIRE" by Zane Grey
a BENJAMIN H. HAMPTON production
distributed by GOLDWYN

STRONG men. Their ruthless battle for gold. And a fascinating American girl. Mistress of a mysterious greyhound of the sea. It’s a throbbing drama of adventure. Here are Conflict, Suspense, Love Interest, Peril, Mystery. Skillfully woven by Gouverneur Morris into a smashing audience picture. Every inch a drama. Every moment a thrill. Your audience will love it. In the cast are

Helene Chadwick, Richard Dix, Rosemary Theby, Richard Tucker, Henry Barrows, George King

GOLDWYN presents
YELLOW MEN AND GOLD
with Helene Chadwick and Richard Dix
Adapted from the famous tale of adventure by GOUVERNEUR MORRIS
personally directed by Irwin V. Willat by special arrangement.
A GOLDWYN PICTURE
R-C Pictures Present

Mildred

BOOK this rattling Spring attraction with the brilliant young star of "Fool's Paradise"—Mildred Harris is at the ABSOLUTE PEAK of her drawing capacity. Book "The First Woman"!—Boost it! Turn her immense popularity into CASH!

Backed By the Kind of

WHEN you book an R-C attraction you get a complete practical exploitation campaign—exploitation created for YOU by practical showmen—We're right behind you every hour of the day—WORKING FOR YOU—SCHEMING FOR YOU—PLUGGING FOR YOU AND YOUR SUCCESS! We've put behind "The First Woman" real red-blooded showmanship. Get aboard this campaign and you can't MISS THE MONEY!

It's An R-C Picture!
The Star With a Million Followers

Harris

HERE'S a story that moves with a whizz and a bang—set amid the glitter of the Broadway show world—a dancing girl craves a chance to act in drama—a great playwright turns her down—then she proceeds to PROVE her ability and the result is a whale of a plot—

Advertising and Exploitation Exhibitors Want

POSTERS loaded with novelty and box-office "pull"—other accessories that draw like a porous plaster—a flock of exploitation stunts devised by experts—"The First Woman" has any number of exploitation angles—the fame of Mildred Harris—the novelty of the title—the mystery-love element of the story—the surprise that lands with a crash at the end—They'll revel in the mystery and comedy—They'll adore Mildred Harris—They'll come if you GO AFTER 'EM WITH OUR EXPLOITATION!

Book Thru Your Nearest R-C Exchange
The Gigantic Spectacle Play

**Lady Godiva**

*VIVIDLY TRUE TO LORD ALFRED TENNYSON'S IMMORTAL POEM*

**LAVISH BEAUTY**
**HUGE SETTINGS**
**SENSATIONAL ACTION**

*A WISTARIA PRODUCTION*

PRESENTED AND DISTRIBUTED BY

**ASSOCIATED EXHIBITORS**

ARTHUR S. KANE PRESIDENT

**PHYSICAL DISTRIBUTORS**

PATHE EXCHANGE
"Tracks"

A Western with a Story!
Logical—Yes, sir. Hair raising, too.
Thrill packed—yet sensible.
Produced with Consummate Care.
And the Cast!
Noble Johnson  Bill Patton
Beatrice Burnham  Others.
Fast Riding, Hard Falls, Chills and Fever—
And Enjoyment.

THE KICK IS IN THE PICTURE NOT ABOUT IT
A Noble Johnson Production

PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN · REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATE EXCHANGE INC.
Shadows
in general are confused and mysterious, but the Shadows produced in the filming of feature and super-special photo-dramas for SECOND NATIONAL PICTURES CORPORATION are distinct, vivid, enthralling, as they appear on the silver screen. And that is Why

"THE NIGHT RIDERS"
"HER STORY"
"DAVID AND JONATHAN"

are creating a sensation among exhibitors and motion picture patrons throughout the country.

"The Night Riders," in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgwell Cullum's great story of the Northwest; "Her Story," with Madge Titheradge, former speaking stage star of "The Butterfly on the Wheel," in an intensely emotional human interest role, and "David and Jonathan," picturization of E. Temple Thurston's wonderful story of love and adventure, featuring Miss Titheradge, are among the finest examples of the utilization of Shadows on a lighted screen to produce what we call "motion pictures."

Second National Pictures Corp.
140 West 42nd Street New York
FAMOUS PLAYERS - LASKY CORPORATION

Presents

MARION DAVIES

IN

"BEAUTY'S WORTH"

STORY by SOPHIE KERR DIRECTED by ROBERT G. VIGNOLA
SCENARIO by LUTHER REED SCENES by JOSEPH URBAN

A Paramount Picture
marion davies! presents marion davies in what is by far the most congenial role of her career. a brilliant star in a scintillating, gorgeous, sprightly and delightfully entertaining comedy-drama. a lavish and artistic screen triumph.
THE CRITICS SAY:

“You’ll like Marion Davies in her new picture.”—N. Y. Daily News.
“It appeals pictorially.”—N. Y. Evening Globe.
“Throughout the picture Miss Davies is a delight.”—N. Y. Evening Telegram.
“Easy to wax enthusiastic over its artistic appeal to the eye.”—N. Y. Evening Sun.
“Marion Davies at her prettiest.”—N. Y. World.
MARION DAVIES IN "BEAUTY'S WORTH"
BROADWAY RUN EXTENDED

"Beauty's Worth" proved such a drawing-card at the Rivoli Theatre, New York, that it was necessary to move the production to the Rialto for another week to take care of the crowds. The second week's business was even better than the first. An experience that proves the production possesses every element to please all varieties of audiences.
"BATTLING TORCHY" is a comedy with Johnny Hines. It is a very enjoyable comedy. Plenty of laughs. It kept them laughing from beginning to end. — Exhibitors Report.

"Torchy Takes A Chance," with Johnny Hines. A dandy. Some new baby allums and one of the latest Hines-termites have been released in this two-reel comedy. — D. A. Kooker, Happy Hour Theatre, Ewen, Mich. — General Patronage.

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The film is a comedy and it is a very good one. It is not only one of the most enjoyable of the Torchy Comedies, but it is a worthy competitor of any comedy on the market. C. C. Burr has continually offered consistent laugh-getters, and Johnny Hines was never seen to better advantage than in "Battling Torchy." The story is a good one and the performances are splendid. — Film Daily.
Shoot the Bankroll on this Special!

Every regular exhibitor knows what William Farnum can pull into the box-office.

Bill Farnum is back in a blue shirt. A stirring story that is acclaimed by every audience — and it will put money into your safe.

Ready May 7th
I WILLIAM FOX presents WILLIAM FARNUM in Shackles of Gold and he is bigger and better than he has ever been — He means sure money and plenty of it for your box-office from Henri Bernstein's famous play "Samson" Directed by HERBERT BRENON
Jack Livingston

in

MAN'S LAW and GOD'S

Written and Directed by Finis Fox

The first independent production of a man who has written and shaped some of the best money-earning pictures of the past two years—pictures you remember: "The Jury of Fate," "Alias Jimmy Valentine," "Please Get Married," "Isobel, or Trail's End," "Scrap Iron."

"Man's Law and God's" is a man's-size story of the unrelenting pursuit of the scar-faced gambler who murdered a mounted trooper's mother and the story of a dream-girl who became a trooper's wife. See it—and book it.

A Finis Fox Production
The trade press critics have united in their favorable reviews of this picture because of its all-star cast, swift and intelligent direction, beautiful production; strong, aggressive action, spirited drama and melodrama and a box-office title that possesses the punch and challenge to draw the public into theatres everywhere.

A Marion Fairfax Production

The LYING TRUTH

With an all-star cast including
NOAH BEERY - MARJORIE DAW - PAT O’MALLEY
TULLY MARSHALL

Written and directed by MARION FAIRFAX
John Jasper, Mgr. of Production

Moving Picture World says: An ambitious picture of real entertainment value. The cast is one of its best selling points and the picture, at all times sincere, is completely satisfying.
EXHIBITORS

We congratulate you and your organization, the M.P.T.O.A., for your splendid fight to secure greater co-operation from producers and distributors in putting over THEIR pictures.

The independent distributors that are giving you this co-operation, in addition to bringing forth big box-office attractions with titles offering unlimited exploitation possibilities, should receive your support.

We do not believe in making false promises. The co-operation already extended to thousands of theatre owners on "WHY GIRLS LEAVE HOME" and "SCHOOL DAYS" is motion picture history.

The same co-operation will be given to those who book our latest attraction —

"YOUR BEST FRIEND"
featuring
VERA GORDON
A HARRY RAPF PRODUCTION
DIRECTED BY WILL NIGH
WARNER BROTHERS,
1600 BROADWAY, N.Y.
This unusual teaser angle is but one of the many helpful exploitation ideas contained in our broadside press sheet suggesting to exhibitors how to sell this feature to the public.

Every conceivable idea on exploitation together with illustrations of an unusual amount of advertising novelties and accessories, has been incorporated in our press sheet.

Write us and we will gladly send you one of our campaign sheets.
WATCH FOR

**STAN LAUREL**

A REEL COMEDIAN

ALL FOR FUN

FACE TO FACE AT ALL THEATERS

Now Ready

"THE CARPENTER"
"THE BOOKLEGGER"
"THE GARDENER"

In Preparation

"MIXED NUTS"
"THE MINER"
"MAKE IT SNAPPY"

AMALGAMATED PROD. CO.
344 S. OXFORD ST.
LOS ANGELES, CAL.

RELEASING ARRANGEMENTS ANNOUNCED LATER

No bookings accepted on these pictures until approved by exhibitors; if interested write.
A GIRL—HER BOY—A KISS—OH JOY!—
A PLOT—A ROW—A VAMP—THEN WOW!—
A SPAT—STAND PAT—TOO FAT—HOT CAT!

Book DORIS MAY
IN THE GAYEST COMEDY OF THE SEASON

"GAY AND DEVILISH"

A JUGGernaUT of jazz and joy! The loveliest little Flapper of them all comes again to broadcast merriment to millions—The Flapper fad has gripped American girlhood—has turned her into a delightful little madcap whose charm is fetchingly personified by Doris May.

A rattling farce to which ALL the Flappers and their friends will swarm—Cast includes Cullen Landis, Otis Harlan, Bull Montana and Jacqueline Logan—Jazz up your town with "Gay and Devilish!" Extraordinary special exploitation, including a novelty herald that beats anything you ever saw to help you mop up!

Book Thru Your Nearest R-C Exchange

STORY BY
CHAS. A. LOGUE

DIRECTED BY
WM. A. SEITER
FOR
STATE RIGHTS
FRED. J. BALSHOFER
OFFERS

FORD STERLING

IN
TWENTY-FOUR TWO-REEL KNOCKOUT COMEDIES

These Subjects have been selected from his best productions

THESE REVIVALS HAVE BEEN RECONSTRUCTED AT GREAT EXPENSE

READY NOW

WIRE FOR YOUR TERRITORY

FOOLS-CAP COMEDIES

Room 512 Romax Building
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Mr. State Rights Buyer:

Do you want to handle a series of wonderful short subjects which 100,000,000 Americans will see?

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206 MERCANTILE LIBRARY BUILDING
CINCINNATI
ANTHONY J. XYDIAS ANNOUNCES
A New Series of 8 Western Super-Features Starring

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The Screen's Greatest Exponent of the Real West, Whose World Wide Reputation as a Box Office Attraction Will Insure Rapid Fire Bookings.

The First of This Series
NOW READY

BARB WIRE

From an Original Story by WILLIAM LESTER AND MARIN SAIS

WRITE OR WIRE IMMEDIATELY FOR YOUR TERRITORY

SUNSET PRODUCTIONS
ANTHONY J. XYDIAS, Pres. and Gen. Manager
7425 Sunset Boulevard
“Good Entertainment Value!”

Read what the Exhibitor’s Trade Review says:

“Charles Ray as a Secret Service man on the Mexican border does an amusing bit of sleuthing in this picture.

“The climax is satisfactory and the picture has good entertainment value all the way through. ‘Gas, Oil and Water’ should go well.

“Charles Ray has injected his usual pleasantries into the story and the result is good, wholesome comedy. The mystery that surrounds the picture provides material for thrillers in the shape of airplanes, speeding cyclists and an exciting automobile chase. The scenes are interesting.”

Arthur S. Kane presents

CHARLES RAY

in

“Gas—Oil—Water”

Story by Richard Andres; Photography by George Rizard; Directed by Charles Ray, and Produced by Charles Ray Productions, Inc.

Have You Booked Charles Ray in

“THE BARNSTORMER”

Don’t miss it if you want to give your patrons the laugh of a life time.

DISTRIBUTED BY FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

Released on the Open Market
JOIN McALLISTER POST 239—LIVE WIRE POST IN SOUTHEASTERN INDIANA

McALLISTER POST

THE LAWRENCEBURG PRESS

The Best Read all Home Print Newspaper in Dearborn County

LAWRENCEBURG, INDIANA, THURSDAY, APRIL 20, 1922

CASH IN ON THIS PUBLICITY

Our National direct to the public campaign on “The Rosary” is working for your box office.

Scores of dailies throughout the country are now running the story of the picture in serial form—and more papers are asking for this service daily.

This picture is a sure fire box office bet in itself. With this added stimulus it’s a winner.

Selig-Rork present

THE ROSARY

Original story by Bernard McConville: Inspired by the theme of the play by Edward E. Rose: Directed by Jerome Storm.

100 Newspapers Putting

It's in the Morning While It Is News
LOW THE 14TH

DAYTONA MORNING JOURNAL

AN ASSOCIATED PRESS NEWSPAPER

DAYTONA, FLORIDA, SUNDAY MORNING, APRIL 16, 1922

SINGLE COPY, 6 CENTS

ASS'LL TO INCREASE NAVY ENLISTED FORCE
FREE TO ANY NEWSPAPER

If a newspaper in your town is running this story, get the picture quick. Your audiences are ready made.

If not, book the picture at once and then get your local paper to write First National Publicity Department, 6 West 48th Street, New York, for proofs of the story and detail information.

No paper is too big or too small, for we furnish the story in proof with photographs, in shell plate or mats with illustrations.

They'll all be glad to use it, for it's a corking story and it's FREE.

Don't overlook this chance
More Records Go Crashing -!

Here's another Theatre added to the long list of those reporting biggest box office receipts with "Smilin' Through".

Joseph M. Schenck
presents

NORMA TALMADGE

"Smilin' Through"

Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin; photographed by Roy Hunt and Charles Rosher; technical directors, Willard M. Reineck and Lawrence Hitt.

A First National Attraction

It's Packing Them In At Second Week's Run at the Big New York Strand
ANNOUNCEMENT

BABSON'S statistical organization, Columbia University and Motion Picture News will make a statistical survey of the motion picture industry.

Information will be gathered from producer, distributor and exhibitor; when collected, the figures will be analyzed by experts and made known to the trade. All information may be supplied without name or address.

The results will, we believe, have an important bearing on the tax situation, present and future; also upon such economic questions as rentals, their relation to gross theatre income and other leading problems of general interest and welfare.

The survey is already under way.

We have met everywhere a spirit of helpfulness. Access to production and distribution statistics have been freely offered here in New York. A questionnaire is being mailed to the exhibitor. And in this connection we ask his full attention. The blanks may be returned to us unsigned. All we ask is the population and general location and character of the town, and other facts that are necessary to such a survey. The entire project is for the information and good of the industry at large.
We are writing this editorial on the eve of the Washington Convention.

In order that we may not appear in the light of taking ourselves too seriously, we state offhand that an exhibitor is partly responsible for the thought back of this editorial.

He is an exhibitor of large experience, of constant contact with theatres large and small, of influence and ability. His investment is large; but more than that, he feels his responsibility to the industry.

He and a hundred more exhibitors of the same type and standing and heavy investment will for one thing join the M. P. T. O. A. and lend their active efforts to its further upbuilding—

Provided—

There's a general clean-up of the industry—a clean-up of suspicion, short sightedness, vanity, selfishness, politics, underhandedness; and a general elevation of the industry to new and solid standards of progression.

He's a practical man; not a theorist.
He's deadly in earnest.
And so are we.

* * * * *

This exhibitor takes the stand that it is up to the trade paper to lead in this new era of construction—to demand from this industry a code of ethics.

"Lay down your ten commandments or your fourteen points, or whatever form your platform takes," he says.

"Then demand a show down all along the line.

"Demand that everyone either accept these ethical objectives by silent consent; or else come forth, like men, and tell in cold type why they won't accept them.

"This business has grown too big to tolerate smallness and chicanery. It has no place today for the liar, the parasite, the buccaneer.

"The motion picture has too great a responsibility to America to be manhandled as it has been.

"Either we must rise—now—to the opportunity or step aside for some better control than we possess or can promise."

* * * * *

Motion Picture News, for its part, accepts this order; and according to its lights, will lay down a platform and support it.

* * * * *

And we start with the M. P. T. O. A.

Not because this organization stands forth most prominently as needing construction. On the contrary, it is today the best industrial organization we have.

But because its annual convention is here. And because a convention means an election of officers. And, as usual, politics is in the saddle, and riding hard and recklessly.

Already a mess of misstatements have been generously spilled to the New York newspapers. Several millions of people have been told by plainest inference that the motion picture family is so divided as to have no business security and so lacking in self-respect that it jumps for any motive whatsoever to bare its silly skeletons to the public eye and mind.

It is destructive enough to make such absurd misstatements within our family circle; to make them public smacks of a brainstorm, to say the least.

The article in one breath deplores the wide publication of Will Hays' reputed salary—reputed only in a newspaper yarn and known to be a gross exaggeration—and then glibly publishes the lie again. It goes further and gives further publicity to another baseless newspaper yarn that Senator Walker will accept also a spectacular salary from the exhibitor organization. It does worse and imputes an underhanded attempt upon the part of the producers through Will Hays to control through Senator Walker the exhibitor organization.

These are downright misstatements, gentlemen.

Whether they are innocently conceived out of nameless suspicions or deliberately and knowingly distorted out of the truth is a question.
But they are plain and unadulterated untruths.
And as sane men and honorable men there's but one thing to do about them; stamp them out, obliterate them, and their like, now and forever.

What's all the shootin' for, anyway?
A job is at stake. The Presidency of the M. P. T. O. A.
That's it, isn't it? Just that!
Is that job the main objective of the exhibitor organization? Is this election the main purpose of the Washington Convention?
God forbid!
We have seen exhibitor organizations topple over twice before because the Presidency made it top heavy. Some man wanted the job so badly, and cared so insincerely for the organization under him that he made it top heavy. And when it fell, after a convention that did nothing but elect, leading exhibitors walked away in disgust—to stay away.

We have today an exhibitor organization worthy of the name.
Very well; then the time has come for the organization to seek a president, not to be sought after. The sole point at issue is a man—within or without exhibitor ranks—it makes no difference at all—who can best protect and advance its members' interests.
And—don't forget this—a man who is big enough and broad enough and honest enough to know and say that the interests of the branches of this industry are identical, that today the good name and fortunes of this whole industry are squarely at stake—
And—who in his conduct of his office will justify and fairly uphold within and without the fair name and interests of this whole industry.

This paper isn't interested in the slightest degree in the personal victory of either Sidney Cohen or Senator James J. Walker.
And if these men are sincere to the cause of exhibitor organization, they feel exactly the same way about it.
We resent and deplore the recent attack upon Senator Walker as bad judgment, bad faith and decidedly detrimental to this industry. We need his good will, his esteem, and, if possible, his services.
But the Presidency of the M. P. T. O. A. isn't the big issue.
The issue is the construction of exhibitor organization and through this the construction of the motion picture industry.
Who's the man for the motion picture industry?
That's the question!

Our industrial organization platform, as it exists today, is plain, simple and above board.
No one should mistake it; no one can honestly misconstrue it.

We have a producer and distributor association headed by Will H. Hays. Its purpose is clearly and simply outlined in the incorporation papers—to attain and maintain higher moral and artistic standards of production.
It's a big job. A Postmaster General of the United States has taken it. If Mr. Hays successfully achieves this single, simple objective, he won't have time to do much of anything else.

A lot of people—it's funny how the motion picture mind always sneaks around the back when the front door is wide open—are still asking: "What is Hays really going to do?"

For the love of Heaven, gentlemen!
Go and ask Mr. Hays. He'll tell you. It's simple enough. If you don't believe him, call him a liar. Otherwise—believe him.

Now—Mr. Hays has come out flat footed for a distinct exhibitor organization. He wants just that—a distinct organization. And he wants it to prosper. So does every producer and distributor. So does every trade paper. So does every individual in the business.
Why not? The exhibitors constitute our biggest branch. They make our public contact. We have every reason—all of us, and with our serious investments, we have every right to encourage and hope for and plan for a large, active self-contained exhibitor organization. It is a matter of large concern to all of us.

Mr. Hays has simply said this: he hopes for concerted action between the two organizations on problems that affect the integrity and progress of the whole industry; he even hopes that possibly the two organizations may work out problems of commercial welfare.
And Senator Walker, also a man of vision in public affairs, was quick to say: "Fine! I'm with you."

Well, who isn't?
The exhibitor everywhere today is calling for this very thing.
Who isn't? Who is there in this industry who isn't whole hearted for such unity? And if so, why?

We want ethics in the industry; not politics. Politics belittle and destroy.
If politics is to dominate the M. P. T. O. A. the organization is doomed either to a small, ineffective representation of exhibitors or to downright disintegration.
Which do you want—and we place the question before the exhibitors of the country with a sure idea of what their reply will be—ethics or politics?
Your organization is at stake.
It's up to you to act not merely for yourself, your organization, but for your industry.

[Signature]
IT has been suggested, from time to time, that producers and distributors should unite in an advertising campaign for the general promotion of the picture and the picture theatre. There are many such joint campaigns today conducted by associations of paint, lumber, cement, brick, fruit products, etc. Pathe Exchange is doing just this sort of advertising today lone handed. No reference is made to Pathe product; the advertisements are aimed at the uplift of the picture in the public eye. Quarter pages are appearing regularly in the Saturday Evening Post and full pages in Life and a number of religious papers.

J. D. Williams and several prominent officials of the First National theatres are in Dallas at the opening of the Hope theatre, conducted by the J. D. Williams Amusement Company. Hope Hampton is honor guest and the opening picture is her screen production, "Star Dust."

HARRY HOUDINI, President of the Society of American Magicians, writes us the following letter:

"Alluding to your paragraph in the Motion Picture News, in which you call attention to my letter of protest to the managers of the New York theatres, there is no gainsaying the fact that it is unfair to an inventor of magic and mystery to have no protection.

"A man will work all his life to create something, and just when he is getting to the point where the returns are coming in, as a matter of fact, to build up a business, someone who has no moral right to do so, pictures the feature, and ruins all possibilities of the inventor reaping the reward which is justly his. No illusion is safe if this is allowed to go on, and it would be sweeping off the face of the earth one of the greatest professions of entertainment the world has ever known, and I trust that the managers will not permit to be shown at the theatres, any film which is likely to injure the profession."

We have always appealed for advertising on State Right pictures that would go beyond the buyer to the exhibitor. Edwin Carewe Pictures Corporation and Affiliated Distributors are going us one better and are advertising "I Am the Law" straight to the public through Saturday Evening Post, with full pages in Life, Photoplay, Motion Picture Magazine, Motion Picture Classic, Picture Play, Screenland, and other publications. Several of these pages were advertised in Motion Picture News last week. We have also this suggestion to make to the exhibitor: these magazine advertisements are also good newspaper display and can be used by the exhibitor with his local newspaper. We assume that cuts will be available from the State Right distributors.

The testimonial dinner to William Brandt, held last week at the Ritz Carlton, was largely attended. We take this occasion to congratulate Mr. Brandt upon his outstanding efforts as an instructionist in exhibitor organization. Few men have worked so hard, so willingly and with such a broad vision for the true spirit of exhibitor organization and for the welfare of the industry at large.

H. M. WARNER of Warner Brothers, writes us as follows:

"Like the beautiful press book the colored inserts used in trade paper advertising are a willful waste of money.

"Colored inserts do not sell pictures, and neither do they help the exhibitor. The present method of advertising features via the insert is a flagrant disregard of exhibitor cooperation."

"What is the meaning of a beautiful insert? Nothing! It probably pleases the vanity of stars, and is sometimes used as a bait to hoodwink prospective stock buyers.

"Nowadays the printers of beautiful inserts get a good portion of the money that is appropriated for an exploitation campaign. This same money could be more advantageously used by taking greater space in the trade publications, telling the exhibitor how he can sell the picture to the public, and thereby helping him to derive the maximum business results."

We don't exactly agree with Mr. Warner that a colored insert is useless. It has its place in the selling campaign but it doesn't go far enough. What the exhibitor expects after that advertising copy that will help him sell his picture profitably to the public and Mr. Warner is dead right in this respect. The exhibitor today is looking for such copy in his trade paper irrespective of the press book, in fact, he could do without the press book if he had such advertising copy. Warner Brothers not only believe in helping the exhibitor but they are doing it. The success everywhere of "Why Girls Leave Home," "School Days," "Your Best Friend," etc., are in good measure due to Warner exploitation campaigns. This concern is making a signal record throughout the industry in this respect.

P. A. Powers always comes back from the Coast with some apt allusions that go right to the heart of things. He says that one great element in production waste is the anxiety to "shoot" scenes before production plans are clearly in hand. He proposes to put large signs throughout the Robertson-Cole studios labelled "What's All the Shootin' For."

EVERY week there is ample evidence that the National Board of Review is doing a very large constructive work for the motion picture industry—doing it in a quiet way, too. Cooperation is being effected in cities and towns all over the country between the exhibitor and the local civic, religious and educational organizations. This, to our mind, is the one and only answer to censorship.

It has often occurred to us that had this industry backed up the National Board of Review more closely and solidly from the very beginning that we wouldn't have much censorship today.

It has always seemed to us that the problem of the exorbitant salary—whether paid to a star, a director or author, or any human factor of the production field should be logically settled in the following way: either a reasonable salary should be paid determined by the same situation in other fields, such as the stage, publishing business, etc., or else the salary should be a part of the gross income of the picture. Moreover we have an idea that when production gets down to a sane basis, which is rapidly approaching, that salaries will be settled in just about this way.

E. W. COLLINS of the Jonesboro Amusement Company, Arkansas, sends us the following excellent suggestion on serials:"

"At a very crucial period in the life of the 'Serial,' I would like to suggest to producers of such entertainment, an idea that has come to me from constant and close association.
with the men, women and children who have kept the chapter play alive with their patronage.

"Serials are too long. Even ten episodes would be too many. Five would be about right."

The serial resembles nothing so much as the "continued" magazine story. In other years it was customary to continue a novel over a period of many weeks but if you will notice the Saturday Evening Post, and other fiction magazines, you'll observe that their serial stories seldom extend over more than five or six weeks or issues.

"I am anxious to see some pioneer experiment with a five chapter serial with about three reels to each chapter."

"Will you not express yourself editorially on this question? Universal is making strenuous efforts to resuscitate the serial and they are to be commended for blending historical stories with this type of picture, but I believe that fifteen or eighteen weeks is too long."

"To follow a serial of that length the patron must mortgage one day of his life for nearly four months. I have many patrons who like serials but will not start one because they dread being tied up each Saturday for so long a period. Five episodes is enough. And make them three reels each, so that they will be sure to hold the patron and bring him back."

A sales manager who happened in our office gave as his objection to the foregoing the high cost of selling a five episode serial, however, on second thought he stated that two or more serials could probably be sold at the same time with no more than the present selling expense.

WHAT is claimed to be the most beautiful theatre in the state of New Jersey, the State, located in Jersey City near the Summit Avenue tube station, was opened Monday, April 24th, with appropriate ceremonies and a bill of vaudeville and pictures.

The new theatre, the most pretentious of any house in Jersey City, seats 3,000 and is the last word from front to stage. The house was built by a local company, the State Theatres Corporation, of which Frank G. Hall, owner and manager of a number of other houses in New Jersey, is president. Mr. Hall will act as managing director of the State with H. Alfred Jones, for a number of years house manager of the New York Mark Strand.

The photoplay selected for the opening was D. W. Griffith's "Orphans of the Storm." Six acts of vaudeville precede the picture.

On the opening night the audience present was by invitation only. A considerable preliminary program was carried out before the regular show began.

Among the speakers were Governor Edwards of New Jersey and Mayor Hague of Jersey City. Lillian and Dorothy Gish made a personal appearance.

THE scene has furnished so many milestones since it flashed to the foreground as a medium of entertainment that any new innovation presented now is accepted as a part of the development. The element of surprise is largely missing because one has become accustomed to seeing new ideas exploited. However, picture-goers are certain to describe J. Stuart Blackton's novel feature, "The Glorious Adventure," as something out of the ordinary because it is the first photoplay of regulation length presented with a natural color process. From this treatment alone it is worthy of serious consideration.

The story, featuring the romantic, adventurous days when Cromwell presided over the destinies of England, gives to the spectator a tapestry of colors when knights of old and brigands bold, vied with one another for an opulent display of their wardrobes. Modern styles may carry startling colors, but the ancient day carries a glamour. The sheen of silk and satin, frill and furbelow is caught in all its colorful richness. Looking at this picture is like picking up some rare volume of medieval romance with the pages vividly illustrated by a Joshua Reynolds, a Gainsborough or a Rembrandt. Mr. Blackton has shown the way. Some day the process will become so perfected that picture-goers will demand it. Meanwhile Mr. Blackton is to be congratulated for taking us into unexplored lands.


One hundred reels of travelogues in the Holy Land have been completed after five years of study and work, by the Geographic Film Company of Cincinnati. One of them, "Garden of Gethsemane" in Prizma colors, was part of the Capitol Theatre program last week and received some well-deserved tributes from the New York newspapers. These pictures are not only highly interesting and instructive—they take the audience right through biblical history—but they are a decided credit to the industry and will have, we believe, the support everywhere of the exhibitor. The American public wants this kind of picture and Mr. E. B. Russell who has charge of their distribution proposes that the public will know about them through a national campaign of advertising.

"We are in receipt of a letter from a subscriber in Germany. He has been contemplating a bill received for a two year's subscription and says that he will have to dig up 4,000 marks to pay it. This is the equivalent of nearly $1,000 before the war. He wants the paper and also wants to know if we cannot modify the bill in some degree. We are almost inclined to chop off a few hundred dollars."

A SIMPLE and inexpensive method of quieting Young America when melodramatic scenes are on the screen: one of the real problems of the small town exhibitor, has been discovered by H. H. McLaughlin, manager of the Criterion theatre, Oklahoma City, Okla.

Mr. McLaughlin purchased several gross of lollipops and each boy and girl entering the Criterion is presented with a stick. The result is that when some stirring climax is flashed on the screen the usual stamping of feet, whistles and other juvenile demonstrations are missing. Instead there are gurgling choruses of approval that reach no further than the front rows of seats where the "gang" congregates.

Mr. McLaughlin also finds that the lollipops are bringing him new business. Children are consistent shoppers and the cent's worth of candy is a premium that pulls many an extra dollar to the Criterion box office.

The taffy-on-the-stick scheme is now a regular part of the Criterion policy and Mr. McLaughlin figures he has killed two birds with one stone.
**Cohen's Statement**

A t the request of the Board of Directors of the Motion Picture Theatre Owners of New York State, the official unit of the Motion Picture Theatre Owners of America, the National Committee and the Board of Directors of the National Committee, Mr. Cohen was called on Monday to present a statement in answer to charges made by Mr. Walker. Mr. Cohen refuted all charges and was particularly critical of Mr. Walker's charges.

He stated that Mr. Cohen was aware of the charges made against him by Mr. Walker and that he had made a thorough investigation of the charges. He denied that Mr. Cohen had ever made any statements that could be considered as being defamatory of Mr. Walker or any other individual. He also denied that Mr. Cohen had ever refused to attend any meeting of the National Committee.

Mr. Cohen stated that he had always been willing to attend any meeting of the National Committee and that he had never refused to attend any meeting. He also stated that he had always been willing to attend any meeting of the Board of Directors of the National Committee.

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The statement was signed by Mr. Cohen and was read into the record of the meeting. It was then referred to the National Committee for further action.

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**Walker's Reply**

W hen Senator Walker's attention was called to the Cohen statement issued by Sydney S. Cohen, in explanation of the latter's failure to appear at the Chamber of Commerce meeting held April 26, Senator Walker said:

"Mr. God, is it possible that Sydney Cohen can say that much about anything?"

"He asked me himself over the phone to remain away from the Chamber of Commerce meeting, and I assumed that he was making a malicious, slanderous, and libeling charges in the public press and agree to answer them only in court."

"I will say one more thing to the Committee representing the directors of the Motion Picture Theatre Owners of America, Mr. Cohen, Mr. Lea Brocher, Mr. Jules Michaels and Mr. Charles L. O'Reilly told him I insisted upon going through with the Chamber of Commerce meeting and that I insisted that he also appear at the meeting."

"If character assault, misrepresentation, ingratitude, and breach of confidence do not amount to offense when Cohen has not offended me, Mr. Cohen is the man who started this controversy through the daily newspapers of the country that has the whole country upon the industry and then refused to substantiate his charges in the press."

Mr. Cohen buys film, which may have something to do with his candidacy for President of the M. P. T. O. We have to admit that Mr. Cohen has said throughout the entire country has done more for the exhibitor without a monetary interest or the hope of financial reward than I have."

Mr. Cohen has given the wide publicity to the denial to the New York Evening World that he was a candidate for any position in the Motion Picture Theatre Owners of America, and I condemn the untruthful story in the same newspaper that might be a bad idea. I am willing to admit there was a scintilla of sincerity in that gentleman's statement."

"Mr. Cohen has a novel idea of harmony. It evidently amounts to this: that it is not harm to spit in a man's face if you loan him your handkerchief to wipe his nose with."

"Oh, I find in reading further in your article, that I owe Mr. Cohen an apology. A little truth has crept into the statement. He says that I praised him at the Chamber of Commerce dinner to the extent that if we would have gone further and say that I did the same thing for three years, the result of which was all to his advantage, but I would add that I have no exclusive rights on that for Sam Berman who, I am informed, has done the same thing, and I have no doubt that the same result of which was his election as President of the M. P. T. O."

"Gentlemen of the press! Let me repeat to you that, I have never made myself a candidate for the President of the M. P. T. O. Mr. Cohen has, and I cannot help but ask what prompts so frenzied an anxiety for the position of those who leave honor, integrity and every vestige of decency behind as Mr. Cohen has. What is the price that's worth while attaining over the ruins of old and loyal friends? Can Mr. Cohen, who has been nothing but a thorn in the side of the leadership that spurs insincerity, deceit, and ingratitude? I would not be guilty of any one of these, and that is also the best position within the gift of man, were at stake!"

---

**Brecher's (M. P. T. O. Director) Version**

The statement issued by Sydney S. Cohen, defender date April 26th, was referred to Senator Walker's appearance at the Chamber of Commerce meeting in its some particulars false and in others composed of a series of misleading half truths. Following is a full history of the occurrences leading up to the event referred to in the Cohen statement:

On Saturday, April 22nd, a report appeared in the "Morning World" to the effect that Senator Walker was offered the leadership of the M. P. T. O. A. Late that same afternoon a communication was delivered to the Senator purporting to dismiss him from his post as national council to the organization. A statement was also issued from Mr. Cohen's office announcing that Senator Walker was the dismissed attorney for the M. P. T. O. A. without that he and others characterized as "certain disloyal members" were seemed to injure the organization.

The appearance of this statement was disturbing to every one. It was particularly painful because of the fact that both men were held in high esteem.

A special meeting of the Chamber of Commerce was called for Tuesday, April 25th, and both Mr. Cohen and Senator Walker were invited to be present in the hope that an open discussion would clear up the deplorable condition. A special meeting of the Board of Directors of the Chamber of Commerce was called on Monday for the same purpose. At the Directors' meeting a letter was read from Mr. Cohen requesting a postponement of the meeting.

The meeting was postponed to Wednesday, April 26th. On Tuesday, a meeting of the Executive Committee of the M. P. T. O., State of New York, took place. At the evening session of this meeting, in addition to the State Executive Committee, there was present: Mr. Cohen, Mr. True, President of the Exhibitors of Connecticut; Mr. Fay of Rhode Island, a member of the Board of Pennsylvania; Mr. Cohen stated that the letter dismissing Senator Walker and the statement issued by someone from National Headquarters on the same subject were acts done in opposition to his wishes and against his protest. In response to questions by the Cohen and other persons, Mr. Cohen stated that he did not call a meeting of the Executive Committee or the Board of Directors of the National organization, and that the Walker action was taken by certain members of the National Executive Committee, but in his opinion this action was unofficial, unauthorized and without effect.

It was also stated that he would issue a public statement to that effect and he agreed to do so. The Board then moved that a committee of three be appointed to deliver Mr. Cohen's republication of the alleged dismissal to the Senator and that the publication of this republication or any other disposal of same was to be left to the Senator. The Board then adjourned and some of the members of it left to attend another session.

The following morning the committee, consisting of Mr. Jules Michaels, Mr. W. H. Litton and Mr. Leo Brecher, called on Mr. Cohen to receive the statement of republication. Mr. Cohen wanted to know whether the receipt of this statement of republication would induce the Senator to remain away from the Chamber of Commerce meeting. The committee was, of course, in no position to speak for the Senator, as it was merely acting in the capacity of peacemakers between Mr. Cohen and the Senator.

At that point Mr. True and Mr. Fay (who were involved in the issuance of the letter of dismissal) requested Mr. Cohen to remain away from the meeting. Mr. Cohen was willing to listen to their advice. Mr. Brecher said that he would tell the Senator that that was Mr. Cohen's preference, but that in the event the Senator still wanted to appear before the Chamber of Commerce meeting we would request Mr. Cohen to that effect, so that he would also appear.

The committee delivered Mr. Cohen's statement of republication to the Senator and also informed the Senator that Mr. Cohen requested that they both remain away from the meeting, but the Senator declined, and the committee, through Mr. Jules Michaels, informed Mr. Cohen and advised him that it would be best that he attend.

The statement that Mr. Cohen was requested by the Board of Directors of the State of New York to remain away is not true, as no such request was made by the Board, which held its final meeting late on Tuesday night. Some of the members of the Board were already in their homes upstate and could not by any stretch of the truth be deemed to have, partaken in any discussions which took place on Wednesday morning.

It pains me greatly to be obliged to issue this statement, but in the interest of truth and justice I cannot refrain from doing it.
Walker's Stirring Defense Wins Endorsement of T. O. C. C.

Cohen Absent as Senator Denounces His "Dishonorable Discharge"

A MID wild scenes of applause Senator James J. Walker was unanimously voted the solid confidence and backing of the Theatre Owners' Chamber of Commerce at a meeting held at the Hotel Astor, New York, Wednesday afternoon. An amendment was offered to the effect that the Chamber of Commerce pledge itself to the candidacy of Senator Walker for the Presidency of the M. P. T. O. A. and was about to be carried when Charles L. O'Reilly asked that the amendment be withheld, stating that all that Senator Walker expected was the loyalty and confidence of the Chamber of Commerce.

After Pres. Landau expressed his regrets at the absence of Sydney Cohen, who said he was absent upon the advice of "national directors," Michaels of Buffalo arose and told of the retraction which Cohen had tendered which was heard on Wednesday morning, adding that he told Cohen that "it would be good for him (Cohen) to attend the meeting.

Senator Walker made a dramatic two hours' speech. With legal-like precision, he proved, apparently, to the complete satisfaction of his audience, that the article in the New York Morning World of Saturday was copied from a trade paper and in turn copied by the Evening World and that both articles together with the salary mentioned and all facts contained therein were wholly unauthorised by him and not known by him until they appeared. Previous to the publication of these articles relations between himself and Sydney S. Cohen were wholly amicable. On Saturday afternoon a letter dismissing him as national counsel of the M. P. T. O. A. and signed by eight members of the executive committee of the M. P. T. O. A. was sent by messenger to his home, where he received it at seven o'clock. The letter also carried his office address. About the same time a statement was issued from the offices of the M. P. T. O. A. to the New York newspapers, together with a letter signed by A. J. Moeller, General Manager of the M. P. T. O. A., reported to be authorized by W. A. True of Connecticut, A. R. Painter of Nebraska, J. T. Collins of New Jersey, J. Lick of Arkansas, A. J. Bryanski of Washington, D. C., E. M. Fay of Rhode Island, Sid Nutt of Arkansas, and J. C. Duncan of Iowa. Later on Senator Walker read telegraphic denials from Sid Nutt and J. C. Duncan, that they had no way authorized or knew of a letter of dismissal. These telegrams were included in a large sheaf of others received by Senator Walker from officials of the M. P. T. O. A. all over the country. This letter of dismissal the Senator characterized as his "dishonorable discharge."

What, asked Senator Walker, caused President Cohen to change completely and over night his cordial relation to me. "This attack in the public press," he continued, "is not only a vilification of myself but of the Motion Picture Industry. The charge in effect was that he had neglected a client, declared the Senator. This he considered was an attack on his professional and social character before the New York public.

"Why," asked Senator Walker, "was this letter which was wholly of interest to the trade, made public? I could have replied to these base charges," said Senator Walker, "and added still more chaos and still further lowered the Motion Picture Industry in the public eye I did not do so and which was heard on Wednesday morning, adding that he told Cohen that "it would be good for him (Cohen) to attend the meeting.

He referred bitter to the characterization of him in the statement sent to the New York papers as a "professional politician." "You can never have this "professional politician" back again at any salary," he shouted—"Get that—except when you get an organization in which you have something to say and one which upholds common decency," Senator Walker referred to a statement in the article to the effect that he would sit at the feet of Will Hays and take his mental prescriptions from him. He then went on to explain that this was but half of what he said and that the balance of his remark was heard at the Brandt dinner by practically all the members of the T. O. C. C. made it merely the usual jocular statement in an after-dinner speech. The way which the statement was made to appear makes it claims Senator Walker, a malicious libel.

Walker referred to President Cohen's repudiation of the letter of dismissal and statement to the public press to the effect that he did not write either and then went on to show in detail that Mr. Cohen either wrote both the speech and the article or supplied the information contained therein and also must have known that the letter and article were sent from his office.

"You'll never get anywhere under the leadership of such a man," he went on. "He says, or his statement says, I abandoned my client. This is how I abandoned them. I have tried 400 cases and made over 700 personal appearances in court. I can forgive his (Cohen's) ignorance but not his ingratitude."

"What is this cause or purpose or job that makes a man lie to get it?" asked Senator Walker. "Cohen may get the job," he shouted, "but he cannot live on a platform of hypocrisy. Character and honor is demanded of a standard bearer. Since the dagger has been put into my back, what assurance," he asked, "do you have that you won't get it? Are you closer to Cohen than I was?"

Senator Walker brought out the fact that he had worked for the M. P. T. O. A. for twenty-six months and received his retaining fee for only fifteen months. He was not paid for his period of illness. In conclusion, Senator Walker said: "I have been with you heart and soul since I started with you. You have permitted me to be hurt. If you can lose your friends you are lucky. Only a few remaining cases hold me to your trust as your counsel, then I am going from you. I came to you clean and I leave you clean. I can't live in an atmosphere of intrigue, deceit and hypocrisy."

Upon the conclusion of Senator Walker's speech Mr. Edelhertz in a brief speech stated that the only decent thing the T. O. C. C. could do was to denounce unequivocally what he deemed to be an outrage upon Senator Walker. He called for a resolution of confidence. This was greeted with loud applause.

William Brandt proposed an amendment that the T. O. C. C. solemnly and solidly back Senator Walker for the nomination of President of the M. P. T. O. A. Mr. Brandt stated that he would make this later on the floor of the convention at Washington.

The developments leading up to the meeting of the Theatre Owners' Chamber of Commerce at the Hotel Astor, New York, on Wednesday afternoon of this week follow:

The morning edition of the New York "World" of Saturday, April 22nd, carried an article announcing that the candidacy for the presidency of the Motion Picture Theatre Owners of America had been offered to Senator James J. Walker and that the Senator in all probability would accept the office at the national convention of exhibitors to be held in Washington, D. C., the week of May 7th. This article, written by a staff-member of the morning "World," was picked by editorialists appearing in two of the motion picture trade organs on Friday, April 21st. Both these editorialists strongly recommended the candidacy of Senator Walker for the presidency of the M. P. T. O. A. The article published in the morning "World" on 2544.
Educational and Christie Sign New Contract

Agreement Involves 20 Two-Reel Comedies
For the Season of 1922 and 1923

EDUCATIONAL Film Exchanges, Inc., and the Christie Film Company have just closed a contract in which are outlined the plans for twenty-two reel Christie Comedies for the season of 1922-1923.

Until the beginning of the last production year the Christie Company produced twenty-four two-reel comedies, fifty-two single reel comedies and several feature length comedies a year. During the last year—the second year during which Chris tie Comedies have been released by Educational—the Christie Company has put all its effort into twenty-four two-reel comedies.

"The day of the cheap picture is gone," said E. W. Hammons, president of Educational, in announcing and discussing the elaborate plans for next year's Christie Comedies. "The Christie Comedies of the current season and the success with which they have met everywhere, are ample proof—if any further proof could be needed—that the picture that is a BIG picture, regardless of its length, is the picture that the exhibitor and the public want, and must have.

"I am proud of the pictures that have been made by the Christies in recent months. I am proud of the reception they have received from exhibitor, critic and public; and this reception has encouraged the Christies as well as Educational Film Exchanges and myself to be confident that still bigger pictures, though not quite as many in number, will mean the biggest year in the history of Christie Comedies.

"The reduction of the production schedule from twenty-four to twenty pictures does not by any means indicate any sort of retrenchment. It simply means that the money that has heretofore been divided among twenty-four comedies will be spent on making only twenty, and it is intended that each of the twenty shall be a BIGGER picture than any that has heretofore been made by the Christie Company."

Charles H. Christie, general manager of the Christie Film Company, who came to New York from Los Angeles to sign the contract which was concluded a few days ago, was enthusiastic as he departed from this city to return to the Christie Studio.

"There is no doubt," said Mr. Christie, "that the signing of this contract marks another big step for short subjects. We are going to do our utmost to cooperate with Educational in its efforts to give to the exhibitor the very best in short subjects. The Christie Comedies to be produced for the next season will, without doubt, be the biggest and finest polite comedies that have ever been offered to the public.

"Al (his brother, Al Christie, supervising director of all Christie Comedies) is working now on the last release of this year's series, and on completing this picture will go to Europe for a vacation. He is now making the plans for the first two or three pictures of next season, however, and production will go right ahead while he is away. It is probable that two pictures will be made while Al is on his vacation.

"Our whole organization is full of enthusiasm over the showings made by our recent pictures. Of course, we have always been confident that Al's judgment on making clean, polite comedies in a big way was going to win out in a similarly big manner, but there still remained protests from some quarters when we decided to give up the 'bathing girl' and any and all other artificial means of provoking laughter and build our pictures strictly on fine stories, depending on the wholesome humor of the story for the entertainment rather than on 'bathing girls' and 'gags,' and it has been encouraging to see the way that critics, not only of the trade press, but of magazines and newspapers as well, have greeted most warmly our recent pictures."

During Al Christie's vacation the filming of comedies will go ahead under the direction of Scott Sidney, William Beaudine and Harold Beaudine. These directors, with Al Christie, will be alternated in the forthcoming productions just as the stars are.

Definite steps also have been taken by the Christies to assure the very best in stories for the 1922-1923 Christie Comedies. The scenario staff has recently been enlarged until it now includes Franklin Conklin, Walter Graham, Robert Hall and Royce Alton as regular staff writers. No more stories from outside sources are being considered.

Rothacker "Optimism Print" Shows Coast Activities in Filmland

If Watterson R. Rothacker had shot a news reel of his trip to California, the subtitles would read something like this:

"Situation on Coast appears very much improved over when I was there in December. . . . Indications are that beginning very soon there will be renewed activities there. Three Selzick unit's starting immediately at Universal Studios..."

"Doug Fairbanks hard at work on one of the greatest productions he has ever attempted—at his own studio where Mary Pickford is about ready to begin another cinema classic..."

"Allen Holubar finishing big First National picture at United Studios. . . . Rare treat awaits the world in "Oliver Twist" which Jackie Coogan is doing at United Studios..."

"John M. Stahl ready to start another First National special at Louis B. Mayer studios... Katherine MacDonald has transferred activities to Mayer Studios... Gasnier is starting a new photoplay... Ruth Roland is scoring another serial triumph at United Studios..."

"Marshall Neilan has left for Europe after finishing 'Fools First' for First National... Charles Chaplin is plotting and planning his new production..."

"Film colony predicts Charles Ray will make photoplay history with 'Tailor Made Man' to be released through United Artists... Tod Browning is transmigrating on 'Under Two Flags' at Universal City... Richard Walton, formerly at United Studios getting ready to start another big production..."

"Col. Selig is throwing open his zoo to public on Sundays to show how wild animal pictures are made..."

Kerman Warns Against Forged Checks

"I wish to warn everyone in the industry against accepting checks signed by Moe Kerman on the Pacific Bank or any other bank unless they verify these checks with me.

"My telephone number is Bryant 3165 and I am located with the Alexander Film Corporation, 130 West 46th Street.

"In order to protect all innocent parties and to vindicate myself, I take this means of notifying everyone in general." (Signed) Moe Kerman.
Rothacker Workers Have Anniversary Party

President of Concern Pioneered Production in Chicago Twelve Years Ago

WORKERS in the Rothacker Chicago studios are arranging a party to themselves for the first week in May, on the anniversary of the founding of the Rothacker Film Mfg. Co. Twelve candles will glimmer in the birthday cake.

In May, 1910, Watterson R. Rothacker rented desk room in a small Chicago office, and became the pioneer practical picture producer, being the first man to make a serious attempt to adapt the pulling power of the silver sheet to the uses of business.

That was before the days of the feature films. Motion Pictures were still considered a novelty by many. Conservative business men not realizing the screen’s future gazed with surprised interest upon the earnest young man who walked into their offices and asked them to enlist a regiment or so of their real dollars in the cause of advertising and selling movies.

That year the trail blazer made a tour of advertising clubs and chambers of commerce in the role of film advertising evangelist. “I received lots of encouragement but few orders,” reminisces Mr. Rothacker.

But the time came when he could hold his “organization”—one stenographer—on pay day and still smile. And when he was firmly established as a practical picture producer he began engaging in film laboratory work on a small scale.

Then in 1916 the present studio-laboratory was opened on Diversey Parkway, Chicago. Last year he and Joe Aller became team-mates in the Rothacker-Aller laboratory of Hollywood.

“My faith in the motion picture industry is at least twelve times stronger than it was in 1910,” says Mr. Rothacker.

He is now preparing to back his faith with three more laboratories. He has a representative at present in Canada paving the way for a Toronto plant. In June he sails for Europe in connection with the laboratory he is going to build in London. New York will be the fifth link in the laboratory chain.

Rothacker has always been active in the industry. He was vice-president of the first Motion Picture Board of Trade and for several years was chairman of the N. A. M. P. I. membership committee. During the war he created the “Mile of Smiles” for the A. E. F. He wrote the first book on film advertising and is president of the faculty of the Page-Davis School of Advertising. He represents the industry of the Advertising Council of the Chicago Association of Commerce.

R-C Expansion Program Includes New Stars

Powers Reorganization Program Assures High Calibre of Productions

...
Color Films of 1922 and Those of the Future
Expert Reviews History of Cinematograph and Tells of Its Possibilities
By William Van Doren Kelley

It is just about 100 years since the first photograph was made, that is, a picture that was "fixed" so that it would not fade in the light. It is conceivable, then, that there are people alive today who saw the first photograph.

It is just about thirty years since the production of the first cinematograph film. The individuals that had most to do with this art are still alive and active in the industry. The pioneers in the work have seen the industry grow from a peep show to a flickering screen production and from a flickering picture to a smooth, substantially flickerless picture.

It is about eight years since we first saw colors added to the pictures, photographically produced on the film and photographically and optically stimulated in the eyes of the audience viewing the scene. Such pictures contained elements that lacked perfection just as had the earlier black and white pictures.

It is about four years since the first showing of positive films containing colors in the film photographically produced and projected with the smoothness required from present-day audiences.

This year is the first so-called natural color film, photographically colored, and free, technically, from all the defects formerly present in color films.

The defects were eye strain, fringing and the special projector needed to show the pictures.

With the above experience in back of us we are able to judge the "form" of the baby and prophesy as to the future.

The first two-hour show of a complete play in color, "The Glorious Adventure," had its initial presentation in the United States, the homeland of cinemato-

American Films Popular in Scandinavia

High grade American motion pictures are more popular today in the Scandinavian countries than ever before, in the opinion of Ingvald C. Oes, manager of the Scandinavian offices maintained at Copenhagen by the Famous Players-Lasky Corporation, who is in New York.

Like your American motion picture patron, the Scandinavian theatregoer has become a most discriminating person. When he finds a good picture to be shown, he is certain to attend his favorite theatre.

"The Scandinavian public has not lost its interest in motion pictures. Many of the large theatres in Denmark, Sweden and Norway are doing a good business for these times, and the best American pictures continue to be big drawing cards despite the opposition of cheaper productions imported from Germany and other sources."

Press Approves Banning of Arbuckle Films

The action of Will H. Hays in banning the present all Arbuckle films has met with universal approval of the press of America. The New York papers in their editorials all upheld the action of Hays.

The St. Paul Dispatch in an editorial says in part:

"To himself, the distributors probably would have gone on with a 'test,' but under the wise advice of Mr. Hays, who is in a better position to judge of these matters, they have accepted the situation without such waverer tactics."

The Minneapolis Tribune says:

"Will H. Hays, who sits in judgment over a large part of the American picture business may have builded even better for his clients than he knew when he directed the cancellation of a large number of contracts for the showing of Arbuckle films. It looks like a wise adherence to the principle of 'safety first.'"

The Minneapolis Journal comments:

"Mr. Hays and the owners of the Arbuckle films have to keep their combustable sensibilities to public opinion. The movies are at the forks of the road. Their makers realize this, and their evident purpose and desire is to take the right turn."
Movie King-Queen Contest Develops Interest

All Branches of Industry Rally to Support of Charitable May Carnival Committee

UNDER the auspices of the most representative men and women of New York, Their Majesties the King and Queen of the Movies will be crowned in New York on the night of May 9. Who are these rulers? Nobody knows now. The king and queen are to be selected by votes of the people in a popularity contest which will open on Saturday, April 29, and continue until midnight of May 9, when the final count will be held at a May Carnival in the Hotel Astor, arranged for the benefit of the sick, the poor and the unemployed.

Every vote cast will cost ten cents, and it will serve not only to designate some prince or princess of the screen for throne honors but it will buy a bit of food, a few drops of medicine or some rays of sunshine for stricken tenement mothers, ailing children and unemployed sick men who are under the care of the New York Association for Improving the Condition of the Poor. (A. I. C. P.)

The rules of the May Carnival voting contest are simple: All motion picture players are eligible. The contest will be divided into two classes—one for men and the other for women. The votes are to be sold for ten cents each, but only those ballots which have actually been paid for will be counted.

The voting and the carnival at which the winning actor and actress will be crowned will be held under the auspices of the May Carnival Committee, of which Mrs. Courtlandt D. Barnes is chairman. Among other social, business and philanthropic leaders who have accepted places on the committee are Mrs. William K. Vanderbilt, Mrs. E. E. Harriman, Judge Elbert H. Gary, Cornelius N. Bliss, Jr., Dwight W. Morrow, Thomas Cochran and R. Fulton Cutting.

Never before in the history of motion pictures have the various elements of the industry lined up so swiftly, so enthusiastically and so completely as they have done at the call of Will H. Hays to support the contest. Notoriously generous as the picture people have always shown themselves on behalf of other drives for charity, all past performances are going by the board when compared with the preparations for this great charity drive for New York City. The call of the Association is being answered by stars, producers, exhibitors, distributors, salesmen, scenario writers, authors, advertising and publicity men, personally and through their several organizations in one hundred per cent fashion.

After two weeks of hard preliminary work, mainly devoted to planning and deciding on the many phases of co-operation between the Committees of the Association for Improving the Condition of the Poor and the picture companies, work in which hundreds of people are engaged in each organization, the Official Motion Picture Popularity Contest will officially get under way on Saturday night with a huge midnight show at which nominations of the stars will be made by their admirers. On the following Monday the actual selling of tickets will start in theatre lobbies, department stores, on the streets, at public meetings and in City Hall Park, the steps of the Sub-Treasury Building and many other strategic points.

Every day of the contest will have its dominant and interesting feature, all of them designed either to stimulate interest and inform the people of the nature of the contest or to sell votes directly.

On the suggestion of Will Hays, who is the Chairman of the Motion Picture Committee, each company assigned one man and some two men to devote their entire time to the actual and tremendous work of the drive. This group of men formed itself into a Motion Picture Producers Operating Committee. Vivian M. Moses of Fox was elected chairman and Paul Gulick of Universal, vice-chairman.

“Big Four” to Release Outside Pictures

Company Organized to Distribute Independent Productions Other Than Own

MARY PICKFORD, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, sole owners and stockholders of United Artists Corporation, continue forward on their third anniversary as business partners with an announcement fully as important to the industry as that historical statement three years ago that carried the news of the formation of the “Big Four.”

This time they have formed a new company for the release of independent productions other than their own, in order that the theatres, with the return of normal business, may be assured a continuance of "open market" conditions and to assure other independent producers the same freedom in production and directness in distribution that the “Big Four” themselves have obtained.

The new releasing organization is to be known as "Allied Corporation," its stockholders and organizers are Miss Pickford, and Messrs. Chaplin, Fairbanks and Griffith. The Board of Directors is identical with the Board of United Artists Corporation: Hiram Abrams, president; Mrs. Charlotte Pickford, Dennis F. O’Brien, Albert H. T. Banzhaf, and Nathan Burkan.

Allied Corporation will begin its operations immediately. A number of prominent producers are now in negotiations for the release of productions already completed and in the making. The actual physical plan of distribution will be announced in a few days, it is said, but assurance is given that the new company will be releasing within a few weeks.

In announcing the formation of Allied Corporation, the United Artists' statement, signed by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, said in part:

"The hope of the motion picture business is the 'open market.' The independent producer safeguards the theatre's source of supply, just as the independent theatre safeguards the future of the independent producer.

"We have demonstrated the soundness of this principle during the past three years in the success of United Artists Corporation and the continued encouragement we have received from the theatre owners of the country.

"We have now organized Allied Corporation in order to give the motion picture theatres another source of supply of high grade independent productions. We have knowingly and willfully created more competition for ourselves, as well as for the rest of the producers in the business. But we are not afraid of competition, either for ourselves or the new company. We have no way of compelling theatres to play our pictures, it is true, but we can try to make each of our pictures so good that no theatre can afford to miss them. This is the kind of picture we are seeking to make always, and this is the kind of product we are willing to release for others through our new company. We believe in the competition of quality in picture making, and production that cannot survive that kind of competition has no place on the screens of the country.

"Allied Corporation will give the maker of the meritorious independent production the same advantages of distribution that we have through United Artists Corporation."

May 6, 1922
Missouri Will Battle Sunday Closing

Missouri will be the battleground of a life and death struggle between Blue Law reformers and the lovers of American Liberty this summer.

It is certain that when the Missouri constitutional convention meets at Jefferson City shortly several amendments will be introduced by the Lord's Day Alliance and their allies to restrict Sunday recreation.

Mayor Kiel has been appointed to head the executive committee for St. Louis of the Missouri Branch of the Anti-Blue Law League of America. Others who will serve on this committee are: Rev. Father P. J. O'Rourke, pastor of St. Mark's Catholic Church, who has acted as Archbishop Glennon's personal representative on several committees on public morals; Henri Chouteau, descendant of the founder of St. Louis; Campbell Cummings, William Sacks, H. F. Fahrenkrog, Charles Hertzenst, Rabbi Jullian H. Miller, Henry Kersting, John S. Leahy, Fred Meyer, Dr. J. H. C. Meyer, Dr. B. H. Clarke and Verne R. C. Lacy.

Kansas Theatre Owners Have Busy Week

The formation of an arbitration board, the opening of offices of the new business manager, the naming of a representative delegation to attend the national convention at Washington and the defeat of non-theatrical institutions—all accomplished within the past week—are some of the activities of the M. P. T. O. Kansas, which have kept the officials of that organization working nights. The new business manager, yet to be named, will act as a paid executive of the Kansas organization.

The new arbitration board, which virtually will do away with the Film Board of Trade, as far as the Kansas organization is concerned, will be composed of two exchange managers, one exhibitor and the business manager of the M. P. T. O. K., who probably will be named this week.

Cleveland Heights Bans Even Free Show

The Cleveland Heights police brought to a sudden end the free moving picture show that Louis Israel and Joseph Makoff, owners and managers of the Heights Theatre, were running last Sunday afternoon.

Israel, Makoff and Abraham Opperman, operator, were arrested, charged with violation of the state law, Section 13.649, which prohibits the showing of a motion picture in the same manner of a dramatic performance on Sunday.

Manager Israel said that he knew there was no chance of running a regular show on Sunday, as the village authorities were utterly opposed to it. He did think, however, that he was within his rights, to keep open on Sunday, as he did not charge admission.

Maryland Standpatters Win in Election

With the adoption of a rule that members could vote only as individuals, stand-patters in the Motion Picture Exhibitors' League of Maryland won out at the annual election, which was held on April 18.

Those made officers at the last meeting are Frank A. Durkee, president; J. Louis Rome, vice-president; William E. Stumpf, secretary; Louis Schlichter, treasurer, and J. Tyler, sergeant-at-arms.

Directors chosen were Frank Horning, H. B. McCurdy, Benjamin Cluster, Charles Hicks, Charles Volte, Abe Seligman and L. Gamm, besides President Durkee and Treasurer Schlichter.

Senator and Mayor Among Atlanta Speakers

Senator Henry F. Ashhurst from Arizona, one of the leading national legislative authorities on motion pictures, will officially represent Will H. Hays, President M. P. P. and A. at the Southeastern Conference of Better Film Committees in Atlanta April 28th. He will speak on the subject of "Are Moving Pictures Moving?"

Mayor Jas. M. Curley, mayor of Boston, Mass., will also attend and will be accompanied by Commissioner John M. Casey, also of Boston, who recently made a survey of the west coast film colonies. Mayor Curley will speak on "The Boston Plan for Better Films, and a Visit to the Film Coast."

Gunning to Contest Bankruptcy Petition

A petition in bankruptcy was filed on April 24th against W. Gunning Inc., the petitioning creditors being the Chalmers Publishing Company, the Exhibitors' Herald and the Exhibitors' Trade Review. W. Gunning Inc., is contesting the petition on the grounds that it is not bankrupt, and that the claims of the petitioners and its other creditors were adjusted by notes which are not due.

Powers Takes Stand for Cleaner Pictures

R-C Pictures Corporation announces this week the adoption of a production policy by its General Manager, P. A. Powers, which is claimed to be the first definite and positive step towards cleaner pictures ever made by any motion picture producer.

Powers has abandoned the generalities and issued a particular order which will apply to all future pictures made by R-C. Hereafter, no bedroom scenes will be permitted in the R-C productions.

Powers believes that the adoption of this plan will establish the confidence of the American public in the R-C policy of wholesome and clean pictures.

Walker "Candidacy" Makes Albany Discussion

No rumor in several weeks past created more discussion around the State Capitol at Albany, N. Y., last week than the published one that Senator James J. Walker, Minority Leader for several years, would be a candidate for the presidency of the Motion Picture Theatre Owners of America. Later on the report was denied.

It is generally conceded by all parties that Walker will re-elect the State Senate this fall and that he will again be made Minority Leader during the session of 1923. For many years past Walker has been prominently identified with every bit of motion picture legislation introduced at Albany. He has consistently fought all measures obnoxious to the industry and his efforts against censorship, while failing to be successful through the fact that his party was in the minority, are well known throughout the state.

Distributors Using New Lobby Cards

Lobby cards, commonly referred to in the trade as "eight by ten's" seem doomed to be discontinued. These photographs, popular for the lobby exploitation of both feature films and comedies for so many years, have gradually been superseded by the inlay cards.

Two distributing companies have already discontinued the 8X10 reproductions and as a result of a questionnaire recently submitted to all the companies by the National Association of the Motion Picture Industry, there is every indication that practically all of the distributors will discontinue the 8X10 cards.

Milwaukee Complains of Factory Patches

The office of the Wisconsin Exhibitors' Association at Milwaukee has been receiving complaints from exhibitors throughout the city of Milwaukee and the State of Wisconsin in regard to the situation of factory patches on film. Exhibitors complain that at the present time factory patches on new film especially are causing more trouble than ever before.
Advertising a Continent Through the Film

THERE is no room for argument in the question of the value of the motion picture as a factor in advertising. There is no manner of appeal which drives home a message so surely and definitively, and the potent influence of an object thrown up prominently is the closest approximation to actual visualization. A realization of this is extending rapidly and every day the moving picture is coming to embrace more advertising within the scope of its appeal. The subtle value of being able to carry the object to be advertised, despite its cumbrousness or proportions, in a little tin cannister to where those whom it is intended to interest can appraise its qualities in a calm state of mind and comfort of body, in a most receptive frame with the day's worries put behind, is now universally recognized by leading men of all professions and businesses. The screen has been used to popularize everything from soap to a summer resort. It is perhaps a more novel and larger idea to advertise an entire continent through a wide use of the screen.

It is long since Canada awoke to the realization that she needed publicity, that a most lamentable and regrettable ignorance on the Dominion and all that pertained to her existed in other countries. Canada and the European continent are so far apart as to preclude anything, but the merest intercourse between a very limited number of people and Kipling's selection of a symbolic title, "Our Lady of the Snows," and his limerick on Quebec, had no little effect in framing in the minds of many inhabitants of the British Isles a picture of permanent ice and snow. It has always been a source of regret to Canada also that in the United States, her closest neighbor and friend, many false impressions of Canada should prevail, founded largely on the fact that Canadian history of development has been of too recent occurrence to find much place in current study. Although there is a greater and more constant intercourse between the United States and Canada than possibly between any other two countries of the globe, visitors to the Canadian side are yet too few for their impressions to thoroughly permeate the Great Republic and disseminate actual knowledge of Canadian conditions.

Canada has largely to develop from the outside. There are so many things that she needs that she cannot obtain from within herself. Possessing natural wealth in excess of most countries of the globe, she has not the money to develop them and must seek aid from without. She has her goods to market and must advertise them in the same manner as any other dealer seeking purchasers. Her natural increase in population is all too slow to adequately settle her tremendous vacant spaces, and she must seek her population elsewhere.

For these reasons Canada, through her governments, Federal and provincial, her banks, railways and larger corporations, has for years prosecuted a vigorous campaign of advertising and propaganda, and every possible form and system known to publicity men has been utilized and the appeal of half a continent been made in a hundred lands. Now the motion picture has been requisitioned to make the Dominion better known, and it is meeting with a success no other form of advertising could effect. A clearer conception of Canada as she really exists, her people, climate, resources and industries, has been brought about in many countries through the circulation of Canadian motion pictures.

Dominion and provincial governments have for some time conducted motion picture bureaux, engaging in the taking and editing of scenes and the distribution of the completed films. Canadian natural resources are depicted, the graphic manner of presentation suggesting the vast field of opportunity awaiting their more adequate exploitation. No greater encouragement of immigration could be devised than that of picturing exact conditions upon the screen for the family contemplating settlement, and the valuable work of preparing the minds of newcomers for what they are to expect sets the process of assimilation considerably ahead. Canadian scenery is conceded unrivalled, and what more potent lure could influence a man than the artist's portrayal through the screen of snow-clad mountains, virgin hunting grounds, shady trout ponds?

The government's motion picture films, illustrating every phase of Canada's national life, are put on various circuits in the United States and the British Isles, as well as being distributed by the Canadian trade commissioners in other countries and other Dominion officials abroad. The films, without exception, are Canadian-made, the industrial, educational and travelogue, pictures most ready to hand and most economically produced comprising the only phase of the motion picture industry in which Canada has as yet made any real progress. Uniformly, these are of a high quality of manufacture, edited in such a manner as to be most entertaining, and in all respects compare excellently with similar productions in other countries.

The work of the government in advertising Canada in other lands through the medium of the motion picture has been supplemented by the efforts of the Canadian corporations, particularly the Canadian Pacific Railway, which, in addition to the desire to encourage ocean and land traffic, has large tracts of farm lands to settle and colonize in the Western provinces. Canadian manufactured films, showing Western agricultural areas and the various phases of work, scenes of industrial activities such as fishing in its different branches, the silver fox ranching, lumbering, etc., have been distributed through the company's agents throughout the United States and the European continent, whilst exquisitely finished film productions of Canadian travel and sport have advertised the beauty and holiday attractions of the unspoiled land broadcast.

An innovation in steamship travel was effected by the Canadian Pacific Steamships when it introduced motion picture shows on its vessels both going and coming across the Atlantic. Now all passengers, cabin and steerage, are treated to two shows each on every trip, making a total of four entertainments per voyage. These movie shows have proved immensely popular, whilst their value to the authorities and as a means of advertising and popularizing Canada may be easily estimated. The pictures are purely Canadian in topic and appeal, and constitute an additional diversion and amusement to the tourist or ordinary passenger who is naturally interested in what, for him, may be a strange and unknown land and an instruction and education to the financier or business man who may be contemplating investment in Canadian land, resources or industry.

The value of the exhibition of these pictures to the immigrant en route cannot be over-estimated! These newcomers are coming in a spirit of hope and faith, which is fraught with a good deal of uncertainty and doubt, to a country of which they know very little, where people, customs, manner of living and working conditions are different from what they have been accustomed to, and they are inclined to be timid and frightened. The picturization of Canadian life and conditions prepares them for what they are to expect and commences the work of assimilation before they have set foot on the soil they will later call their own. Government, railway and steamship authorities are unfailingly pleased with the results which have been obtained and since moving picture shows were made part of the program of the ocean voyage.

Canada, to advertise herself abroad and thrust her opportunity upon the world's eye, has tried all known methods of publicity. The motion picture has disclosed itself an instrument of propaganda more powerful and successful than all. Emerging from the post-war period with new aspirations and fresh energy, Canada is making a strong bid for development and expansion in the next decade, and from all indications the moving picture is going to play no insignificant part in paving the way for this. E. L. CHICANOT. (Montreal)
Saturday proceeded entirely from these two editorials and was not in any way authorized or inspired by him, declares the Senator.

The afternoon edition of the New York "World" repeated the announcement of Senator Walker's reported candidacy and said that he would present himself to the M. P. T. O. of A. would receive an annual salary of $75,000. This article was likewise declared by Senator Walker to be entirely unauthorized by him. On Saturday evening about seven o'clock, the Senator received at his home a communication bearing the names of eight members of the executive committee of the M. P. T. O. of A. in which it was stated that his connection with the exhibitors' organization as national counsel was definitely terminated. This communication had been addressed to both his office and his residence in New York City.

A statement issued from the M. P. T. O. of A. headquarters relative to the reports of Senator Walker's candidacy was published by the New York Times on Sunday, April 23rd. This statement, which bears the same signature, from the Executive Committee of the Motion Picture Theatre Owners of America, 1482 Broadway, New York, reads as follows:

"An article appeared in the New York World of yesterday's date stating that an offer of the Presidency of the Motion Picture Theatre Owners of America had been made to Senator James J. Walker. The Executive Committee of the Motion Picture Theatre Owners of America wishes to state that Senator Walker has not accepted any such offer. Moreover, the only way the national presidency of the organization can be elected is by the delegates to the National Convention. It is utterly absurd to assume that any man could be offered the presidency or become the president of the Motion Picture Theatre Owners of America any other way.

"No one can accept any salary to the president or any other officer of the Motion Picture Theatre Owners of America. Surely, in these days of depression, high price of pictures paid to the producers, and with the business bejeweled with red ink, all our officers, the very nature of the business, makes impossible any salary. Everyone who works for the organization, and since then our Washington representatives have not been explaining to our national lawmakers that Mr. Hays represented only producer elements and that the motion picture owners were not part of the group engaging him, had no connection with anything in no sense parties to the payment of his inflated salary; save some Senators, who can be really gouged out of them by high prices for pictures.

"If the producers want to hire a professional politician to run their affairs for them, that is their business, there is not enough executive ability within the ranks of the special group of producers to conduct their business without going outside and engaging a politician, that is their business."

"Then again the screens of the motion picture theatre owners can't be used for any other purpose than to present matter from which they are entertained. The theatre owners themselves, cannot be used for any other purpose than to present matter from which they are entertained."

"This is especially displeasing to them when Senator Walker, now beingboosted for this place by producers, had the audacity to publicly state in the presence of Will H. Hays, who represents only producer interests, and who is willing to sit at his feet and take my mental prescription from him.

"Theatre owners who for years have been subjected to the injures and sharp practices of some of the most trusted men in the industry, not willing to 'sit at the feet' of Hays and take their mental prescription from him, neither are they anxious to pay a professional politician $15,000 a year to take their business, and then hold them."

"Theatre owners have brains of their own. They come in contact with and cater to the amusement needs of the people. They are in need of mental prescription from any politician."

"Senator Walker cannot accept any national presidency of the Motion Picture Theatre Owners of America, is the only way the national presidency of the organization can be elected is by the delegates to the National Convention. It is utterly absurd to assume that any man could be offered the presidency or become the president of the Motion Picture Theatre Owners of America any other way."

"Senator Walker has not been offered any salary to the president or any other officer of the Motion Picture Theatre Owners of America. Since the national presidency of the organization cannot be offered any salary, all our officers, the very nature of the business, makes impossible any salary. Everyone who works for the organization, and since then our Washington representatives have not been explaining to our national lawmakers that Mr. Hays represented only producer elements and that the motion picture owners were not part of the group engaging him, had no connection with anything in no sense parties to the payment of his inflated salary; save some Senators, who can be really gouged out of them by high prices for pictures.
Nat'l Convention Headquarters Changed
Activities Transferred to Hotel Washington as Interest Increases in Session

Because of the fire of Sunday morning which badly damaged the large ballroom and upper stories of the New Willard Hotel in Washington, the headquarters of the Motion Picture Theatre Owners of America for the National Convention, the week of May 8, has been transferred to Hotel Washington.

National Committeeman A. Julian Brylawsky of Washington, acted in the matter at once. While the fire raged and it was apparent that the Willard Hotel ballroom, where the convention was to have been held, was entirely out of commission and the headquarters rooms also damaged, Brylawsky and other members of the Washington committee went to Hotel Washington and perfected arrangements for the convention and headquarters there.

Unusual interest has been stimulated among theatre owners in all parts of the United States within the past week in the National Convention.

It is assured now that thousands of theatre owners will attend. Every section of the United States will be represented. Theatre owners will have the first real opportunity presented to them of seeing official Washington in action, of getting in close touch with the biggest and best elements of national life.

President Harding has assured the National Convention Committee members that he will convey a message to the convention. The President's message will be one of the cordial relationships and useful associations of the newspaper and the screen.

Vice-President Coolidge, who as Governor of Massachusetts, vetoed an unfair and discriminating censorship bill, will bring to the theatre owners the cheerful note of freedom in all that is right and constructive and useful to Government and people.

Members of President Harding's cabinet, including Senators and Congressman of all shades of political belief will address the delegates at different sessions of the convention, giving the viewpoint of national legislators and extending to them such helpful cooperation as may be necessary to bring to the front the complete public utility of the motion picture screen.

Editors of prominent newspapers will also be there to connect in a more intimate and definite way the two leading elements of the American press—the newspaper and screen.

From every point of view the coming convention promises to be the biggest and most constructive event in the history of the industry.

It will be strictly business in character. Definite programs have been laid out and progressive action will feature every session.

This is a theatre owners' convention, the meeting of those who meet the millions of Americans daily and have the only direct point of contact with the people. At the sessions plans and processes will be formulated to comprehend every necessary phase of the business. A permanent committee will be named to meet with other divisions of the industry. This will enable them to adjust such differences as may exist now or later appear within the industry and present a united front in caring for everything which affects the business generally. This involves censorship and adverse legislation of all kinds.

Theatre owners are urged to go to the convention, as it is their meeting.

Hays and Walker Repeat Co-operation Pledge

Testimonial Dinner Marks Retirement of William Brandt as C. of C. President

At a testimonial dinner tendered by the Theatre Owners' Chamber of Commerce to its retiring president, William Brandt, at the Ritz-Carlton Hotel, New York City, on the evening of Thursday, April 20th, William Hays and Senator James J. Walker took the occasion to reiterate their previously announced policies of co-operation between those branches of the industry with which they are officially identified. The gathering which numbered about 350 included many prominent executives of the producing, distributing and exhibiting phases of the motion-picture business.

The dinner was one of the most successful of its kind ever held in the industry and in addition to its local import as marking the retirement of Brandt from the presidency of the T. O. C. C. and the installation of William Landau as his successor, the occasion, in view of Hays' presence and utterances as well as those of the M. P. T. O. of A. officials, took on a national significance. Sidney S. Cohen, president of the M. P. T. O. of A., was also one of the principal speakers and delivered a statement in which he voiced plea for co-operation among all branches of the industry. Bernard Edelhertz acted as toastmaster.

The feature of the program was the presentation to Brandt upon the occasion of his retirement from office of a handsome seven-piece silver set and a gold watch charm bearing an inscription which confers on him life honorary membership in the organization. The silver set will supplement the silver chest presented to Brandt last year upon the completion of his first term in the presidency of the organization. Senator Walker presented the gifts to Brandt on behalf of the officers and members of the exhibitors' organization. Brandt's address of appreciation for the testimonial of esteem conferred upon him by the organization and his well wishes for the continued success of the T. O. C. C. under its new administration were roundly applauded.

Both Hays and Senator Walker were greeted warmly by the exhibitors and producer executives present when they arose to speak, and the applause which marked the conclusion of their respective addresses was hailed by many as evidence that the day of long-awaited harmony in the ranks of the motion-picture industry had at last arrived. Confidence and a spirit of co-operation allied with character and courage would enable the industry to realize the high aims which it had set for attainment, declared Hays. Senator Walker repeated his encomium of the former Postmaster General and declared for the displacement of aggression by cooperation on the part of the exhibitor organization.

After the dinner dancing was held in the Crystal Room, music being supplied by Louis Fisher's orchestra. Among those present were Adolph Zukor, Marcus Loew, Carl Laemmle, Oscar A. Price, Charles L. O'Reilly of the New York M. P. T. O., Charles Steiner, Louis J. Selznick, Charles Goldreyer, J. Alton Bradbury, S. A. Moross, Samuel Buch, Hyman Rachmil, and Samuel Sonin.

E. T. Peter Resigns Office as "Movie Chats" Head

E. T. Peter, of Texas, has been in charge of the "Movie Chats" Department of the Motion Picture Theatre Owners of America, has tendered his resignation from that office. An alleged disagreement between himself and President Sydney S. Cohen of the M. P. T. O. of A. is given as the cause of Mr. Peter's withdrawal.
Pen Sketches

GENTLEMEN of the jury this bashful looking young man is Basil Brady, noted city salesman for Pathe in Buffalo, who is also in charge of short subjects. By the way there is a new "short subject" at the Brady domus. Of course its the most beautiful baby in the world. What else could one expect when the head of the family is as handsome as the subject of this sketch. Look at the picture and weep! Basil recently went out at night in his auto. It seems that he is like an owl, can't see at night. Drove his machine right into a big four light street lamp, damaging it greatly and almost putting the driver into that world which Sir Arthur Conan Doyle tells about. Mr. Brady is one of the boys who came into the film business soon after the "leaping tintypes" were discovered. He has a wide acquaintance among exhibitors in western New York. This is the gentleman who received a silk shirt for Christmas and as a result demanded that he be sent to call on all the big exhibitors in the territory. Mr. Brady will receive all the lady visitors at the new exchange on opening day. Preparation for which is having his silk shirt cleaned for the first time since receiving it at Yuletide.

KANSAS CITY never really knew what "hang-up" exploitation was until "Little Homer" Gill flew into town one day and made the "natives" set up at the manner in which he put on a "Molly O" campaign for First National. That was only a few months ago. Since then "Little Homer" has explored and exploited the wilderness of Missouri and Kansas until his very name is linked with that of exploitation.

But Homer doesn't confine his talent to exploitation alone. Ask E. C. Rhoden, manager of the Kansas City First National branch. He's a salesman of the first water. Tipping the beam at 220 pounds, his fighting weight, Homer packs a flock of persuasive adjectives that lures exhibitors to films like moths to a candle. A "square shooter" is Homer, however. Never has there been a "come-back" from an exhibitor.

Homer's business career started when he went to work as a salesman for an independent exchange in Wichita, Kans. Later he went to Oklahoma City and opened a supply department for Universal. A short time later he opened the first publicity department in Kansas City, handling material for Kansas City, Oklahoma City, Wichita and Fort Smith, Kans., offices. A venture into commercial lines was short lived for Homer, the lure of the "flickering opera," as he terms it, being too much for him; so after a short stay with the Fox Dallas office, he returned to Kansas City and joined the First National forces. Today he is the "biggest and best" 28-year-old "boy" in Missouri.

In the Film Centers
Activities of Exchange Managers, Exhibitors, Salesmen and Others

Des Moines

EDGAR HAINES of the Universal Film exchange at Des Moines is expecting Miss Dupont here to appear with second week of "Foolish Wives." Arrangements for the entertainment of Miss Dupont are being made by Mrs. Schermerhorn, Des Moines society woman.

Mr. H. Hunter of the Des Moines Paramount exchange is out over the territory checking up the accounts.

Mr. F. S. Fountain, special representative from the New York Paramount office, was in Des Moines from Monday to Friday and checked up the Des Moines exchange business.

Creswell, assistant general sales manager for Paramount, visited the Des Moines exchange and made some changes in the work.

Ruth Nelson is the new billeder at the Des Moines Famous Players exchange. She takes the place of Gladys Caplan, who is now stenographer, to replace Mrs. Rodney Selby, who left to take charge of home duties.

The Des Moines Paramount exchange plans a Hard Times party next Saturday. Miss Helen Douglas, who is the correspondent for the Paramount Pep Magazine, is in charge of the party arrangements.

From last news the First National exchange is getting along without a new publicity man since Cunningham left several weeks ago to take charge of a theatre in Sioux City.

Ted Mendenhall, star salesman of the Des Moines Paramount exchange, has been ill at his home in Osaloosa, and Neal, shipper, has also been sick.

Mr. Paul Groe, assistant shipper, sold his Ford. He said it was putting him in debt.

Lova Blictman, inspector, is wearing a sparkler on The finger, but won't say When or Who.

Kansas City

E. R. PICKLER, recently appointed a manager of the Kansas City Select office, arrived in Kansas City last week to assume charge. Mr. Pickler formerly was manager of the St. Louis Select office, for which his successor has not been named. O. S. Whitaker, formerly a salesman out of the Kansas City Universal office, has been added to the Select sales force in Kansas City, and will carry northern Missouri and Kansas.

To W. Goldstein, one of the owners of the New Centre Theatre, Kansas City, which was held up last week, the exclamation, "robber!" has different significance from the ordinary meaning attached to it. The child of a hostile Irish woman who had failed to win a prize in the weekly amateur program at the pugnacious mother was loud in her protest, being among the last to leave the theatre. As she was passing out, the cry, "robber!" echoed through the lobby, but Mr. Goldstein, took it personally, musing that if he had spent a few minutes later he discovered his cashier had been held up and robbed of the night's proceeds.

The Gladstone Theatre, Kansas City, is the latest acquisition of the Capitol Theatres, an organization formed in Kansas City recently, with Samuel Harding at its head. This is the second neighborhood theatre of the better type to be taken over by the newly organized group. In each case, individual companies are to be interested. The last to be acquired known as Capitol's Gladstone Theatre Company. The lobby of the theatre will be remodeled and other improvements made.

Ben Blotcky, formerly with the American Releasing Corporation, Kansas City, resigned last week. Mr. Blotcky's future plans are yet somewhat undetermined, although he has several prospects under consideration. During his period in Kansas City he has won a host of warm friends, most of them exhibitors with whom he has had dealings.

R. H. Tomlinson, formerly with the sales force of Educational and Vitagraph in Oklahoma City, Okla., has been added to the Crescent Federal force in Kansas City. He will act as representative for Northern Kansas.

One hundred and fifty-eight. the attendance in the Kansas City territory celebrated Educational Week, according to an authentic report obtained by Harry E. Schiller, Kansas City branch manager.

"The exhibitors in the Kansas City territory again have shown their true color in supporting the week's events," Mr. Schiller said. "The figures for Education Week surpass any week's figures since the Kansas City branch has taken over."
Stockings" 11 to 1 in Kansas City last Sunday. And doesn't this sound like a typical description of an "afternoon?"

"In fact the Universal team was able to score just through a freak of circumstances. They have been sworn out. The Pathé "Roosters" pounded Henry Taylor out of the box and hit Jacobson, who succeeded him, almost as hard."

Can it now be said that Harry Graham, Pathe branch manager, is not a "dyed-in-the-wool fan?"

The Pathé "Roosters" are open to accept challenges from any legitimate film company that maintains a baseball team.

The following changes in management of theatres and new houses in the Kansas City territory have been announced in the last week:

Grand Theatre, Salina, Kas., purchased by H. E. Ulrich; Grand Theatre, Winfield, Kas., purchased by H. R. Barker; Novelty Theatre, Topeka, Kas., re-opened by Mike Hahn; St. Dennis Theatre, Supalpa, Okla., purchased by W. E. Arthur.

Buffalo

O. T. SCHROEPPEL has resigned as booker at the Fox exchange to accept a position with Harry L. Smith. He has charge of theatres in Newark, East Rochester and other western New York towns. Otto will probably manage a couple of houses. Leo Murphy, brother of Bob Murphy, manager of the Pioneer exchange, has succeeded Schroeppe1 as head of the Fox booking department. The change takes effect Saturday, April 29.

The Pioneer office is now sharing space with Niagara Pictures corporation on the third floor of the Warner building on Main street, where Manager Bob Murphy will be glad to greet his old friends.

Harry E. Lotz, former manager of the local Reelart exchange, was in town last week visiting his family and friends along Film Row. Harry has appointed James Hommel, his former local assistant, as manager of his Pittsburgh exchange. Harry is handling the Dempsey fight pictures. He says that he is doing more business in western Pennsylvania than in the whole state of Ohio.

The United Artists office will continue in the Nu-Art building for the time being. An extension has been granted on their lease until the new Grand & Warner exchange is ready for occupancy at 265 Franklin street.

Harry T. Dixon, who is whooping it up for Vitagraph, wishes to announce that some two dozen motion pictures have been booked up for "The Sheik's Wife," "The Prodigal Judge," and "Gypsy Passion." The Mark Strand shows "The Prodigal Judge" next week. First run. The Palace will show "Gypsy Passion." Harold B. Frankin will show Vitagraph's single reel novelty, "The Yellow Girl," and we wish to announce again that Mr. Dixon is knocking them all for a goal in Buffalo.

Jack Kurry has been connected with the Des Moines Exchange ever since the establishment of the branch. He started as biller and has held the positions of stenographer, assistant bookkeeper, and is now accessories manager. He's had charge since 1921, and the department is in the best condition that it has been since the beginning. He with his department which includes Miss Hazel Douglas and Ernie Prase has broken its own records repeatedly. He's been selling gift frames turning out a sale steady nearly every week. His department sold 1,032 window cards during the week ending March 4.

Robert E. Hicks, owner and manager of the Cabrillo theatre, has been elected president of the San Diego Rotary Club. Mr. Hicks, who has been connected with the amusement field here for some years as a manager of motion picture houses, having had at one time both the Cabrillo and Plaza under his control, has been the representative of film theatres in the Rotary Club since the local branch was organized. Following out the Rotarian idea, "Bob" Hicks is able to call every one of the two hundred or more members of the local club by their first name.

Fred G. Slier, field manager for Associated First National Pictures, Inc., was in town last week, visiting Branch Manager E. J. Hayes and local exhibitors. L. E. Loeb of the home office was also here. Jeff Lazarus is putting over some fine exploitation on "Smilin' Through" at the Shea Hippodrome.

Ernest Williams has resigned from Grant & Warner to join the Niagara Pictures corporation sales staff. Joseph A. Schuchert, Jr., has resigned from Niagara and is now in New York looking over some super-specials. It is reported that Joe, Jr., is about to open his own independent exchange in town.

Harold Hughes, who was formerly with Nu-Art and Goldwyn, is now a member of the sales force of R-C Pictures corporation.

Fenton Lawlor has resigned from R-C Pictures to accept a position on the Hodkinson sales staff. Hodkinson is now established in the new Beyer exchange building in north Pearl street.

W. A. V. Mack motored down through the Southern Tier last week. He signed up Eldredge Park at Elmira 100 per cent on Pathe short subjects.

The local Fox exchange is repeating on his "Over the Hill" stunt of recent date. Now 14 houses are showing "Queen of Sheba," day and date and it is planned to do the same with "A Connecticut Yankee." Charlie Johnston, branch manager, is heing measured for a new suit, so that he will look his best when he hits the Great White Way for the annual Fox convention. Assistant Manager Bill Goehring is starting a garden on his upper lot. It looks like seaweed. Joseph H. Berdel, who left the newspaper business to try out the film industry, has decided that he likes the former better. He has resigned from the Fox staff April 29. General Sales Manager R. A. White was in Buffalo last week. District Manager Clayton P. Sheehan is in the Kansas City territory.

Homer Howard has resigned from the sales force of Merit Pictures corporation. He has not as yet announced his future plans.

Atlanta

L. T. Lester, owner of the Kialto, Rivoli, and Royal Theatres at Columbia, S. C., is very ill at St. Joseph's Infirmary, Atlanta, having had three operations performed.

According to Bob Savini of Savini Films, Inc., Atlanta, distributors for the Bible pictures, these are going good in this territory, having been booked by nearly every large theatre in the territory.

Mr. C. E. Daffin of the Opera House, Tallahassee, Fla., was in Atlanta this week.

Lillian (Billie) Dove made a personal appearance at the Grand Theatre last week in connection with her first starring picture, "The Rainbow's End."

"The Frivolous Wife" a three year old revival, in which Rudolph Valentino played the male lead, is going strong in this territory, according to Bob Savini. Exploitation of Rudolph Valentino's appearance in the picture probably accounts for its reading booking.

Cleveland

Percy Block, manager of the Cleveland office of the Famous Players-Lasky Corporation, has been transferred to the Philadelphia exchange as branch manager. Mr. Block has been in Cleveland for the past year and a half.

Eddie Fontaine will succeed Percy Block as manager of the Cleveland Famous Players-Lasky exchange. Fontaine has been with Famous Players in Pittsburgh.

R. S. Schrader, central district manager for Pathe, closed out the Cleveland Pathe exchange one of his periodic visits last week.

Emanuel Mandelbaum, president of the First National Exhibitors' Association of Ohio, is spending his spring vacation at West Baden. Mr. Mandelbaum is keeping his eye on the ball these days, instead of on the contract.
Exhibitor Reports in Percentages

Individual Opinions on Features Averaged by Use of Key Ratings

ASSOCIATED EXHIBITORS

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FAMOUS PLAYERS-LASKY

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Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are: Poor Fair Average Good Big
20% 40% 50% 70% 85% 100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum divided by the total number of reports received.

The rating is applied separately to both the word box and entertainment value reported by each exhibitor.

No picture will be included in the list which does not receive at least ten reports except on features just released.

FOX

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GOLDWYN

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2548 Motion Picture News
Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

Noteworthy Exploitation Ideas of This Week’s Section

That the “deedest school” prologue for “School Days” is within the reach of even the small exhibitor is proven by the cut and story concerning the number staged by the Avon theatre, North Tonawanda, N. Y. See page 2550.

The “Wild Honey” stunt which A. J. Cobe of the Central theatre, New York, has been tried with success by Manager Cutts of the Liberty theatre, Seattle. Story on page 2550.

Frank Leonard, Equity exploitation man, put over a good “Where Is My Wandering Boy,” ballyhoo at Cleveland where the picture played the Allen theatre. Cut and text to be found on page 2551.

A way to get in the good graces of the fond mamas is explained by the story on page 2552 relating how the Strand theatre, Holyoke, Mass., gives every new baby in the city a pass to the theatre.

And still the “A Sailor Made Man” lobby displays continue to come in. There is a fine model to copy shown at the top of page 2553.
Inexpensive Ballyhoo Puts "Short Skirts" Over

In presenting "Short Skirts," recently, Manager Henry H. Francisco of the Terrace Theatre, Kendall, Wis., showed ingenuity-plus.

Mr. Francisco commandeered the hardest-boiled, most unruly boy he could find as the first component of a ballyhoo stunt. The youngster was dressed in girls clothes, coming half way between his hips and his knees, decked out with bright red bloomers which hung six inches below the hem of the dress, hatted with a creation pilfered from Mrs. Francisco's belongings and improved for the occasion by the addition of a bright red feather, hung an advertising card for the attraction on the conglomeration of boy and apparel as was, and sent him out to let the town know about the picture.

The result was a curious crowd wherever the boy went. At night, the ballyhoo sans make-up and aided by two other local youngsters, "doubled in brass." A "band" of three pieces, snare drum, bass drum and bugle paraded for the benefit of the back streets as well as the main thoroughfare. They would stop and play a "selection" and then announce "Short Skirts to-night."

In commenting on the result of this inexpensive exploitation, Mr. Francisco says, "This goes to show that the old crook about exploitation being all right in the cities but no good in the small towns" is a bit out of date.

Avondale Theatre Presents "School Days" Prologue

ONE of the best stunts ever staged in North Tonawanda, N. Y., was the prologue put on by Manager L. J. Barger of the Avondale Theatre when he presented "School Days." The Avondale is owned by Fred M. Zimmerman, general manager and vice-president of Nu-Arts Pictures Corporation of Buffalo. The prologue took the form of a school room scene, with characters taken from Wesley Barry's picture. A comedy school room scene was offered and the whole town went wild over the stunt.

Hatcher's Prologue Serves as "Over the Hill" Exploitation

Manager Hatcher of the Grand theatre, Meridian, Miss., broke attendance records for many months by extra attention to "Over the Hill," recently. He credited much of this to the prologue put on, as business grew daily. The stage setting was that of an old-fashioned parlor with an oil lamp providing the only illumination. By the table, in an old rocker, a gray-haired mother sat knitting, while by her side knelt a curvy headed boy in ragged clothing. The mother sang several verses of "Silent Threads Among the Gold." Lavish use of paper and an augmented orchestra helped increase business.

Cutts Gives "Wild Honey" Some Fine Exploitation

"Wild Honey" Kisses, small candy confections, individually wrapped and contained in decorative and useful red, white and blue cardboard boxes, were part of the "Wild Honey" exploitation campaign arranged by Manager William Cutts of the Columbia theatre, Seattle, Wash., when this feature played a two weeks' run there a few weeks ago.

The kisses were placed in large baskets in the theatre foyer, and patrons were urged to help themselves. Columbia newspaper advertisements featured the fact that the kisses were being given away every day. Persons, after eating the candy, would carry the containers home. The expense was nominal, and the boxes around a home would serve as constant reminders of the Columbia theatre.

During the "Wild Honey" run, the Columbia also had a large glass-enclosed case in the lobby, in which a swarm of bees could be seen making honey. The case was decorated with and flowers, and gave a very realistic appearance of a woodland hive.

The lobby display itself was done in brilliant colors, each door panel containing a still of some part of the picture, with a short description of some of the highlights of the production.

During the two weeks the picture ran a number of Seattle candy and department stores cooperated with the Columbia.
Street Parade Part of Allen’s “Connecticut Yankee” Campaign

The Allen Theatre in Montreal did some very successful exploitation on “A Connecticut Yankee.”

In the first place, the management used flivvers, and motor-cycles all bearing announcement shields for a street parade. They dressed the riders in knights’ garments and in the back seat of the flivver “Sir Boss” was imitated to perfection. This parade was enough in itself to “wake” up the city. But the Allen went further and tied up with stories, using a knight’s armor and shields of the picture for a display in windows—all displays being surrounded by the goods being sold by the store owners.

Leonard Parades His Ballyhoo at Ball Park

Bringing the attention of some thirty thousand baseball fans to “Where Is My Wandering Boy Tonight,” was the accomplishment of Frank Leonard, Equity exploitation man, who aided the picture make a success of its run at the Allen Theatre, Cleveland, of which S. Barrett McCormick is managing director.

Leonard found his type, a plainly dressed, “motherly” character, and armed her with a valise, on which was printed large letters, “Where Is My Wandering Boy To-Night.” She made her appearance on the field just before the start of the opening game of the season, when every eye in the densely crowded ball park was focused upon her and the valise she carried.

Probably no street ballyhoo would have afforded the publicity which was won by bringing the woman on the ball field and introducing her to such heroes of baseball as Ty Cobb and Tris Speaker. She was naturally the centre of all eyes from the moment she stepped on the turf until she disappeared in the grandstand.

This exploitation is considered all the more unusual because of the antipathy of the owners of the Cleveland club to allowing any outsider whatever on the field.

Three “I’s” Work Overtime at the Colonial, Bluefield, Va.

Despite the fact that normal humanity is supposed to have only two eyes, there were three that worked overtime with the patrons of the Colonial Theatre, Bluefield, W. Va., in connection with the showing, exploitation and lobby display on “Tol’able David.”

“Ingenious, Impressivre, Inexpensive”—these were the three “I’s” constantly applied to the display. In the heart of the Blue Ridge Region where the story of “Tol’able David” has a familiar ring, the management set to work to provide an attractive lobby without much cash to spend, a big time has it.

A small wooden house of the cabin type, some for stripings, sand, rocks, and cutouts turned one corner of the lobby into a miniature mountain setting. The rest of the space was adorned with cutouts from the posters which were also pasted on the windows of the entrances above the signs announcing the picture.

The display shows what can be accomplished for a very small outlay. It won a great deal of favorable comment and made new friends for the Colonial Theatre.

Australian Theatre Uses Ballyhoo for “The Lotus Eater”

From the Haymarket Theatre, Sydney, Australia, comes word of a novel street ballyhoo used to exploit “The Lotus Eater.” Street signs and banners of any dimension being prohibited by local ordinance, the manager of the theatre evolved the unique device of a walking street advertisement that would attract attention.

A shabby, disheveled individual covered the streets chewing some romantic looking cud that was red in color and extremely liquid. He passed out cards that announced that a second gaze at his back would show just who he was. The sign read that he was “A Lotus Eater.”
Every New Baby Gets Birthday Present from Strand

All you have to do to get a pass to the Strand theatre, Holyoke, Mass., is to have a baby.

Once this simple procedure is gone through, the Adaskin Tilley Co., will give out the free admissions.

The Strand went to the city clerk and got a list of the recent births in town.

The leading furniture merchant was tied up for a window of cradles, carriages, perambulators, and hammocks, all occupied by life-size baby dolls.

Each was named after one of the newly-born youngsters and a card attached carried the name. Another card made known the offer of free seats to parents visiting the store and finding their baby’s name in the window. The same announcement was made in a newspaper ad which further publicized “The Cradle” and the Strand theatre. The stunt went big.

Catchy Lobby Catches Patrons for “Pay Day”

CATCHING patrons with a catchy lobby display was the exploitation method used by Manager James F. Clancy of Poli’s Capitol theatre, Hartford, Conn., for the showing of “Pay Day.” The attraction was advertised by a cashier’s booth, similar to the ones used in the banks and restaurants. Behind the grating an impersonator of the star himself smiled benignly upon all passersby. He flashed thousands of dollars of imitation greenbacks; and when the smiling victim approached “Charlie” grinned back and passed out a “greenback” on the back of which was printed the announcement of the coming of “Pay Day.”

Manager Clancy adds this significant statement on the stunt:

“Although 10,000 of these notes were distributed in the theatre lobby there wasn’t one left for the caretaker to sweep up after the house closed for the night, either in the theatre itself or in the lobby.”

Indianapolis Theatres Experiment with Radio Programs

Radio snatches intersperse the programs at the Circle and Loew’s State theatres in Indianapolis. The Circle was the first theatre in the state to install a wireless receiving set. Governor Warren T. McCrory listened in on the first night the outfit was in operation. No special place for the radio numbers is provided on the program. Whenever the operator catches something particularly good the orchestra or organ are stopped and the magnavox switched on. The local theatres have regarded the experiment valuable, not so much from the standpoint of real entertainment as from the view that patrons recognize that the theatre is giving them the very last word in amusement.

Keith’s vaudeville theatre broadcasted its acts through a sending station operated by the radio editor of a local newspaper for a time, but discontinued the stunt because of the nationwide protest of performers.

Swan’s “Molly O” Ballyhoo Attracts Lot of Attention

She may have been nobody’s daughter and not an especially flattering likeness of Mabel Normand as she strutted around on stilts with her little grip in one hand, but like the Pied Piper she had the crowds right behind her all the time.

This in brief describes a street ballyhoo on “Molly O” by Manager Hobart Swan of the Empress theatre, Kearney, Neb.

“She” came into town wearing the oldest gingham gown and lugging a grip marked “Molly O at the Empress.” As a beauty aspirant she didn’t win any prizes but as a ballyhoo artist she was in a class by herself. That’s all there is to this exploitation yarn—there ain’t no more.
Novel Lobby Display Used for "Too Much Wife"

As a lobby display on "Too Much Wife," Manager Olle Brownlee of the Palace theatre, Muskogee, Texas, used a large piece of beaver board about four feet wide and twelve feet high. This was framed in as neat a frame as was possible and placed in the center of the lobby front. On the top of this sheet of beaver board were the words "Too Much Wife," and under this heading were pasted twelve bills from the leading dry goods stores and fashion shops.

On either side of this frame and all across the lobby front hung rolling pins and some other kitchen utensils.

Theatre Made Center for Employment Bureau

While the Empire theatre, Syracuse, N. Y., was playing "The Rosary," Manager Morris Fitzer devised the idea of running an employment bureau in conjunction with the First National exploitation representative from Buffalo. An unemployment aid clerk was on duty in the lobby every afternoon and evening, and employers were asked to file their wants with him. Promising candidates were directed to positions. The stunt had been amply advertised and received a lot of gratuitous publicity in the newspapers that didn't do theEmpire or "The Rosary" a bit of harm.

Patterson Appropriates Fine Site for "Pay Day" Poster

What could be a more appropriate site for a 24-sheet "Pay Day" than a $1,000,000 bank?

The new Atlanta Trust Building was being constructed and Willard Patterson, enterprising showman of the Metropolitan theatre, Atlanta, Ga., sold the officials of the construction company on the benefits of attracting attention by using the half built front for a poster display. "Pay Day" harmonized with the idea of a financial institution.

It was the first time in ten years that any attraction had been advertised on this space, representing as it did the most advantageous display space, except one, in the city. The building itself, a million dollar bank and office edifice, has aroused considerable attention and was a guaranty of attention for the display.

Although rain made Charlie look somewhat down on the heels after the first day, the poster was up and it was still a strong exploitation asset for the picture during the remaining six days.

Varied "Saturday Night" Campaign Put Over at Nashville

Nat Royster of Knickerbocker theatre, Nashville, Tenn., put on a varied campaign for "Saturday Night" with fine results. An artificial pool was built in the lobby, made of white board sides and glass bottom, on which waves were painted, and two small cut-outs placed of couples dancing in the water in bathing suits. On wires above the pool were hung many colored balloons and plenty of serpentine, also a swing with a life-size cut-out of a bathing beauty. The edge of the marquee was decorated with festive balloons and serpentine; also a dozen two-foot cut-outs of girls in diving pose. A bath tub with a single card added its hint of "Saturday Night." Three hundred one-sheets were plastered over town, also 2000 banners running, "Saturday Night Comes on Monday," many of the latter being pasted on sidewalks everywhere. Two thousand small cards reading "How About Saturday Night?" were distributed to the ladies in downtown stores and offices, with much amusement on the side—some laughingly agreeing to a date!
"Thunderclap" Display Is Pretentious

Washington Theatre, Dallas, Dolls
Up Lobby With Atmospheric Front

One of the most pretentious lobby displays ever attempted at Dallas, Texas, was erected by the management of the Washington theatre during a recent engagement of "Thunderclap." Effective street work, window displays, newspaper advertisements and mailing campaigns rounded out the publicity devoted to the production.

The lobby display bears description because of its particularly clever design. Five feet from the rear wall of the lobby, in the center of which is the box-office, was erected a beaver-board fence ten feet high. Over the entire top of the fence twelve inches in depth was the announcement; "Coney Island Jockey Club Park." At the left was a large opening labeled "To Grand Stand," and at the left another with the caption; "To Paddock." In order to get to the ticket window it was necessary for the patrons to enter through the grand stand entrance and in leaving the theatre to depart through the paddock entrance. In the center of the fence was a large and uniquely designed opening permitting the patrons to see that the box-office was in the rear. It was in the shape of a large horseshoe, in the center of which were two jockeys riding horses.

Ushers were attired as jockeys and added atmosphere to the bedecked lobby.

Ballyhooing Improved by Use of Amplifier

Magnavox, equipped with a triple amplifier and installed on the roof of a three-story building in one of the busiest sections of San Francisco, was the magnet which materially aided the Rialto theatre during the showing of the "Queen of Sheba." With a man to speak through the instrument, announcements could be heard by people within a radius of three blocks.

Royster Editing Nashville Fan Magazine

Nat C. Royster, of Atlanta, is now publicity director for Ludlow's chain of theatres at Nashville, Tenn. His first work was the establishment of the Knickerbocker Picture News, a live weekly, for the fans, which has contributed much to increased patronage and prestige. It is eight pages, on magazine, brightened with many pictures, plenty of dope, poems and contributions from readers. Much praise has come in to the editor, and Mr. Royster says the little journal has created for the theatre a fine family atmosphere.

Into the streets there also fared a man dressed in jockey garb and riding a horse covered with a canvas blanket which declared in electric streaks of paint that "Thunderclap" was playing at the Washington theatre.

A mailing campaign of teaser letters and additional newspaper space were also used. Surprising is the fact that by permitting sign painters to bid against each other for the construction of the special theatre front, the expense of the beaver-board display was less than $25.

This "Rent Free" lobby display was used by the Palace theatre, El Paso, Texas.
Ptak Lets Patrons Pick the Shows
E. A. Ptak, manager of the Lyceum Theatre, one of the newer elaborate motion picture theatres of Cleveland, is not complaining about the hard times, or poor business, or slim attendance, or any of the other prevalent ills to which the motion picture business is heir to at the present time. Ptak is doing well right along.

And there's a reason. Ptak has taken all the element of chance out of the business of catering to the public. Instead of gambling on a production, he bets on a sure thing. This is how he does it. In the foyer of the Lyceum Theatre there is a box. Into this box, the patrons of the theatre are asked to drop a slip of paper each week telling the management which of the big pictures that have had a down town run, they want to see. They tell Ptak what they want. Ptak gives it to them. He gets full houses, for the patrons are getting what they ask for.

Stolte's Prologue for "Smilin' Through" Attractive
One of the most attractive prologues ever seen at the Des Moines theatre, Des Moines, Iowa, according to its patrons, was produced for "Smilin' Through" by reproducing the set used in the second scene of the picture. The quaint English brick wall and circling doorway won instant favor with the audiences, and the favorable impression was increased by the singer who appeared, clad in the costume of the "Moonyen" of the picture. The song he sang was, of course, "Smilin' Through."

Paints Sidewalks at Midnight for "Come on Over"
David Adams, manager of the Auditorium theatre, Concord, N. H., aroused the curiosity of all residents of that city concerning "Come On Over" by having the title of the picture cut into a stencil and stenciling the title on the sidewalks.

Before announcing the booking of "Come On Over," and in the dead of night, Mr. Adams and his assistants started out through the town, and when morning came, nearly every person in town was confronted by the injunction, "Come On Over," stenciled on the pavement.

The next day Mr. Adams came out with his newspaper advertising and got the whole town talking about the picture.

Winnipeg Theatre Builds Atmospheric Lobby Front
One of the finest lobby displays ever seen in Winnipeg, Manitoba, was the setting used by the Lyceum theatre to advertise "Without Benefit of Clergy," the attraction during the week of December 12. The front was built up to represent the entrance to a mosque of India.

Illustrating the accompanying story relative to the prologue for "Smilin' Through" presented by Managing Director Stolte, of the Des Moines theatre, Des Moines.

This is the way A. R. Lynch, of the Lyric theatre, Jackson, Tenn., exploited his recent showing of "Fool's Paradise."
Hyman Institutes Revival Week

Brooklyn Mark Strand Tries
Plan of Presenting Revivals

Edward L. Hyman instituted a "Film Masterpiece Week" at the Brooklyn Mark Strand theatre with seven productions that proved themselves worthy of revival. Hyman knew that the features themselves would draw crowds to the doors of the Brooklyn Mark Strand, but to insure a continuous capacity business he mapped out a brilliant exploitation campaign that put the week over with a bang.

The pictures he played were John Barrymore in "Dr. Jekyll and Mr. Hyde," "Over the Hill," "The Inside of the Cup," "The Sheik," "Humoresque," "Broken Blossoms," and Douglas Fairbanks in "The Three Musketeers."

The first step in his campaign was to note just what type of people each production would attract. For instance, Jewish patrons would want to see Humoresque. So in addition to music store tie-ups he wrote letters to all Jewish organizations in Brooklyn, telling them the story of "Humoresque" and also mentioning that there would be a prologue in which "Eli, Eli" would be sung.

School children presented a fertile field upon which to work. He wrote the schools, calling their attention to three or four of the pictures that would interest children.

He reminded them that school classes, singing Dvořák's "Humoresque" with words that make the song a lullaby. He told them that every child has read Dumas' "The Three Musketeers" and Will Carlton's "Over the Hill."

Hyman offered special rates for school children that attended the matinee performance in a body.

The preliminary campaign of Hyman's brought the event to the notice of Brooklyn a month in advance of the actual happening.

The first thing was a film trailer in two parts that announced the coming event on one and listed the attractions on the other. This was used until one week before the showing of the first picture.

Then the trailer was changed to one in eight parts. The first trailer told of the coming event, the second told of the first attraction which was for Sunday, then there was one for Monday, and so on throughout the seven days.

This trailer was used as a whole until the day before the start of "Film Masterpiece Week." On the first day of the week that part of the trailer telling of Sunday's attraction was clipped off. Monday the Monday trailer was clipped off; Tuesday that day's film was clipped off and so on throughout the week until Friday when all that was left was the announcement of "The Three Musketeers" as Saturday's attraction.

Seasonal Tie-ups Interest Worcester Fans in "Penrod"

Seasonal tie-ups were an effective means of interesting the population of Worcester, Mass., in the showing of "Penrod" at the New Park Theatre. The attraction had been advertised five days in advance, but to obtain a more direct contact with his public the manager of the theatre went to stores that were dealing in commodities especially appropriate to the spring time.

The window of a store dealing in boys' Spring suits was plastered with posters of Wesley Barry and photographs from "Penrod." A sporting goods store close by was also utilized. This store was issuing a new line of baseball uniforms, and its close relations with Holy Cross College at Worcester brought a tie-up with Holy Cross baseball outfits and drew crowds to the window. Another tie-up was effected with a musical store and book shop, dealing with the latest popular song and the newest publishers' output.

"Bobbled Hair" Stunt Goes Good at Buffalo

Al Beckerich, manager of the Loew State, Buffalo, is at it again, and he showed "Bobbled Hair," recently and in connection with its presentation offered to admit free the first 100 girls with bobbed hair. The special ads inserted in the newspapers must have been seen by 1,000,000 bobbed headed ones, for there was a regular offensive of the short haired lassies at the Loew State portals to take advantage of the offer.
Stage Money Heralds Used to Sell "Back Pay"

In exploiting "Back Pay," Manager Hart, of the Palace, El Paso, emphasized festivities of St. Patrick’s day.

One thousand stage money heralds were distributed. These were printed in green and addressed to the sons and daughters of Erin, thereby hooking the opening of "Back Pay" on the 17th of March, with the newspaper advertising which heralded the fact that "All those present on St. Patrick’s day would be presented with “Back Pay."" Huge Shamrocks and natural Shamrocks decorated the lobby in honor of the national Irish holiday, while a special orchestra program was arranged of Irish airs.

Ghosts Dance in Dead of Night

THREE really live ghosts were perched above the marquee of the Lyceum theatre, Bayonne, N. J., when manager Leon Rosenblatt played "Three Live Ghosts."

These phantoms had an eye in the middle of each forehead and the darn thing glanced down all night long.

"Desert Sands" Help Miller Fit Over "The Sheik"

Real “burning desert sands” (straight from the banks of the Savannah River, at Sand Bar Ferry, three miles out of town), added Manager Frank Miller to draw them in to his Rialto Theatre, Augusta, Ga., for a return engagement of "The Sheik."

The entire lobby of the Rialto was turned into an Arab tent, very much like those in the picture—broad red and white striped awnings, with a curtained door-way. The floor of the lobby was covered at least four inches, or more, deep, in "desert sand," which added an excellent touch of the realistic.

Outside the "tent," there wasn’t a scrap of advertising paper, save, across the very top, a twenty-four sheet showing the Sheik capturing the English girl, and the words, big yellow letters on a dark blue back-ground, "The Sheik."

The advertising began ten days ahead of the showing, with three sheets posted all over town—something that is very seldom done in Augusta, and, therefore, doubly effective.

A week before the play date, a tie-up was effected with a local book-store and a most attractive window secured. This window was small, and the entire back of it was filled with an oil-painting of Agnes Ayres, in riding costume, sitting in the sand. Real sand was scattered over the floor of the window, and in this were posed half a dozen copies of the book, three in the paper jacket, three without. Several copies, open at interesting paragraphs, lay in the sand, and, at one side, was a good picture—a one-sheet of Rodolf Valentino, with the words, "The Sheik" under it, instead of the actor’s own name.

"School Days" Contest Interests Toronto Public

An exploitation stunt that served to arouse the curiosity of the Toronto public was the placing of a four-line ad in the lost and found columns of the Toronto evening Telegram. The ad read as follows: "Lost—A dog, answering to the name of Hippy; owner heartbroken, he’s me pal, can’t offer big reward, have nothing to offer. Return to "Spec" Brown, Grand Opera House."

A two-page newspaper co-operative spread with the local merchants, the use of the Wes Barry cartoon strips, and a word contest based on a four-column "School Days" comic, keyed the Toronto public prior to and during the showing of the picture.

This is the way Manager Leon Rosenblatt of the Lyceum theatre, Bayonne, exploited "Three Live Ghosts."

This lobby display on "The Queen of Sheba" is by William Paw theatre, Chest, Pa.
Kaliska's "Foolish Wives" Campaign

Rialto Theatre, Atlanta Exploitation Covers 
Every Angle Known to the Showman

MANAGER W. G. KALISKA of the Rialto Theatre, Atlanta, put "Foolish Wives" over in Atlanta with a bang, despite weather conditions, which after the first day, were rainy and bad. He did so much exploitation that it requires thoughtful analysis to put it all together into a coherent account.

When the express company advised Kaliska and the local Universal Exchange of the arrival of the film, they telephoned Chief of Police Beavers and through his co-operation secured a special squad of police to guard the transportation of the film to the Rialto from the express office. This got a neat story with a three column photographic illustration of Manager Kaliska signing the receipt for the picture in The Constitution under the heading "$1,000,000 Film Guarded by Police."

Then in addition to running a large ad in the movie section of all three Atlanta papers, Manager Kaliska put a "bug" in an ad solicitor's ear on The Journal and the solicitor secured a full page of advertising tie-ups from local women's shops.

Manager Kaliska put over some exploitation in all three Atlanta papers, and every one different in character. He secured the Georgian for a contest on a series of ten contest pictures showing "Foolish Wives of History." The series started off with Eve in the Garden, etc. Prizes were offered for the correct name of the Foolish Wife pictured each day. Cash prizes and also tickets to the Rialto were offered. A list of 29 Foolish Wives was given to aid contestants and a special prize was offered for the best suggestion for the 30th foolish wife.

In addition to this, Mr. Kaliska carried an excellent lobby. The entire outside of the lobby was covered with beaver board, in black, with colored, life size cuts of the most prominent players painted on. Only small touches of color here and there relieved the dark which made for a very attractive lobby. On the marquee was a large beaver board cut out of the Monte Carlo square as shown in the picture. Colored paper covered the many windows and when the lights were turned on from behind the "Monte Carlo" could be seen for blocks away. Under this were cut outs of the words comprising "Foolish Wives." These were also covered with colored paper and lighted from behind.

Church Front for "Rosary" Used at Owensboro

ARCH BAMBERGER, Manager of the Empress theatre, Owensboro, Ky., pulled one of the best publicity stunts of his career as a showman on "The Rosary," building a very pretentious church front for his theatre, suggesting the church, which in part formed the setting for "The Rosary."

This front, he believes, was built at a cost of less than $12. The mask covered the whole exterior of the theatre, the storm front having been removed. It was built of beaver board and light paper stained to represent church windows used either side of the entrance, with electric lights back of them to give the effect at night.

Above the marquee had been placed a real church bell. This was rung during the twenty-minute intervals when the short reels were on, calling attention to the attraction inside. It gave the effect of ringing bells harmonizing with the display in front.

Mounted Movable Three Sheet Parades Waverly's Streets

MOUNTED three-sheet, crowned with a cut-out of Fred Stone, and carried between two bicycles advertised "The Duke of Chimney Butte" to the residents of Waverly, Mass., for its run at the Strand theatre in that city. Waverly is a small suburb of Boston and the three-sheet made a tour of the main streets with very excellent results.

The entire cost of the ballyhoo was no more than $1.25.

This cut shows the lobby decorations for "A Sailor-Made Man" originated by Manager Harry Sullivan, of the Ambassador theatre, West Philadelphia.
"Sheba" Hangers Decorate Houston Door Knobs

THE management of the Key Theatre, Houston, Texas, recently exploited "Queen of Sheba" in an unusually effective manner.

Using a two-column ad cut that measured about six inches in length, pictures of the Queen seated on her throne were printed on heavy cardboard. Perforations were made at the top of the cut-out, permitting them to be hung on door-knobs and telephones. Ten thousand were printed and distributed by a corps of boys, who were compensated for their services with free passes.

Thus, nearly every door-knob and telephone in the neighborhood of, and outlying districts near, the Key Theatre, were covered with "Sheba" cards.

Live 'Gators Help Sell "Fool's Paradise"

Pedestrians who passed Gregory's Drug Store, Shenandoah, Pa., were amazed to find six snapping, biting alligators staring hungrily at them through the glass panes.

The crocodiles were shipped to Shenandoah to Manager Foster Seiwell of the Arcade Theatre to attract attention to his advertising for "Fool's Paradise.

In the window were two cards reading: Folks, if you will go to the Arcade Theatre and see "Fool's Paradise," the Paramount Picture, my father will get paid and we'll all eat.

(Signed) AL E. Gator.

and:

You should see my father nearly chew up Conrad Nagel in "Fool's Paradise" at the Arcade Theatre.

(Signed) AL E. Gator.

Later in the week when the weather got warmer, Mr. Seiwell hired six six-foot darkies to lead the reptiles around town. The stunt was the talk of Shenandoah. The newspapers thought so much of it they played the stories on the front page.

Only second in importance was the Dorothy Dalton contest involving a three-sided tie-up between the Shenandoah Herald, a local woman's wear shop, and the Arcade Theatre.

The Herald printed first page stories to the effect that surely in Shenandoah there was some one girl who was the double of the Paramount star. If so, let the candidates step forward. The winner would be awarded a complete outfit of clothes, undies, hose, stockings, etc., presented by the store. The award would be made by a representative of the Herald on the stage of the Arcade Theatre.

These stunts started a lot of talk which was appropriately stimulated by gobs of free publicity.

Huge Money Bags Used to Decorate Lobby

A lobby exploitation for "Bought and Paid For," Manager De Sales Harrison of the Howard Theatre, Atlanta, used a very simple but yet effective lobby display. Huge money bags were cut out of compo board. In the centre of each was a huge dollar-mark cut out, leaving a hole. One of the bags was placed in front of the box office (nearly covering it) and the dollar-mark served as the place through which to sell the tickets.

Then on each side of the lobby he placed other bags. Behind the dollar-mark in these he placed posters of the stars. He also had these lighted from behind at night. These were inexpensive and carried out the general idea of the title excellently.
Watts' Exploitation for "My Boy"

Princess Theatre, Springfield, Ill.,
Campaign Complete in Every Detail

ALTHOUGH it rained every day during the week's engagement of "My Boy" at the Princess theatre, Springfield, Ill., W. W. Watts turned the seven days into one of the best weeks of the season. Several thousand tickets were sold by the Woman's Club, assisted by the school children, in which the club was given a percentage of the receipts.

In addition to this, a Jackie Coogan contest was held. The date was Friday night, which is always the poorest night of the week on a picture that is playing a week. The State Journal, Springfield's morning newspaper, solicited the merchants for prizes and space on a page layout, with great success. For giving a prize and taking an advertisement on the Jackie Coogan page the merchant was given a slide at the theatre all week gratis. The newspaper had no trouble in filling the space.

Prizes were a Jackie Coogan suit or tophat, a boy's baseball uniform, a gold watch and chain, a baseball outfit, a pair of roller skates and numerous prizes of theatre tickets. Every contestant was admitted free on the night of the content and every boy that entered was given a consolation prize of theatre tickets. As a result, every boy was pleased, even though he did not win one of the big awards.

Minneapolis New Aster Takes On Sea-Going Front

THE NEW ASTER, Minneapolis, was the sea-goingest theatre in the State during the run of "Moran of the Lady Letty."

Manager Harold D. Barnes littered the place with life-preservers, canvas, anchors, old steering wheels, casks, lanterns.

The life-preservers were hung from the marque, where they attracted a lot of attention. The box-office was masked with old wall-board, and hung with both the life-preservers and fish-netting.

Inside there is a lengthwise rail dividing the lobby. This was used for a ship rail on which canvas and rope was hung, and casks and other junk stacked around. The entire floor was covered with board. The ticket-chopper was masked as a pilot and the attendant wore a slicker. There was also a miniature ship in the lobby to get the crowds.

Coach-and-Two Excites Elmirans' Interest

FOURWHEEL buggy drawn by a pair of horses isn't enough to attract a lot of attention in an upstate New York town like Elmira, but that same buggy drawn by horses arranged in tandem fashion is something else again.

This is how Manager George Tooker of the Regent Theatre took an everyday buggy, plastered it with cards and banners for "Pool's Paradise" and got it over big at little expense. The arrangement of the horses one-before-the-other put the punch in it and caught the eye.

You don't have to hire a band to make the people look at your ballyhoo. Just turn an old idea inside out for a change, you will get the same effect.
London, Ontario, Merchants Tie-up with Allen Theatre

A diversion from the usual form of advertising tie-up between a moving picture theatre and various merchants of a city was seen at London, Ontario, during the week of April 10, when eight local store proprietors co-operated with the Allen theatre in conducting an advertising stunt that brought business to all concerned. The special drive led off with a combination page in the local newspapers on which appeared the display advertisements of the merchants along with the regular announcement for the theatre. Each of the business houses offered theatre coupons with every purchase, the coupon being worth 25c. when presented at the box office of the theatre. A coupon was given in several stores with the purchase of articles to the value of 25c. or 50c., according to the arrangement made by the individual dealer. The firms in question paid a small portion of the cost.

Busy Bees Hold Forth in Rialto Lobby

WHEN "Wild Honey" was shown at the Rialto theatre in San Diego, Cal., recently the management had a touch of reality in their lobby display by showing a hive of wild bees which had been taken a day or two before by the county bee inspector at a suburban point. The bees were right on the job within their enclosure, and presented a novel exhibit for the public to view as they passed the picture house.

Winnipeg Theatre Ballyhoos "The Night Horseman"

Attractive lobby arrangements and effective street ballyhoo enhanced by an intensive mail and newspaper campaign, constituted the result-producing exploitation experienced by "The Night Horseman" recently at the hands of the management of the National theatre, Winnipeg, Canada.

The publicity was started with increased space being used in the dailies. Teaser advertisements characterized the first few days of newspaper announcement. Then a half page display in all the papers was used on the day prior to the opening.

A series of teaser post cards were sent at intervals of two days for a week before the engagement was scheduled for opening. The cards were sent only to a limited number of prospective patrons and thus the expense was held to a minimum.

Into the thoroughfares of the city was sent a horseman attired in the dress of a western cowboy. He rode a horse whose head and body were covered with canvas bearing the theatre's message. The head covering of the horse extended down to the bit and only allowed an opening for the eyes.

A cowboy in the streets of Winnipeg is an unusual sight and attracted its share of attention.

Attractive "One Arabian Night" Lobby Decorations Used at Dalles

It was the Empress theatre of Dalles, Ore., before "One Arabian Night" reached there. After that it became the Persian Gardens, because the manager did over his lobby front in attractive style with streamers hanging from the ceiling and foliage peeping in on every side so that it represented an artistic garden setting.

This is the way May's Opera House exploited "Go and Get It!"

Hippodrome, New York, showing "A Barnyard Cavalier" display
Ballyhoo and Quartette Numbers Sell "School Days"

To put over "School Days" at the Kinema theatre, Los Angeles, distribution of over 20,000 questionnaires, 800 keys were lost in all parts of the city, song shops were tied up with the "School Days" song, and a ballyhoo with a school room built on a large hayrack paraded through the city.

The questionnaires were distributed in every school in the city. The keys, attached to small cards containing on one side the words: "I found kindly return and receive reward," and on the other the names of "Wes" Barry and the theatre, were sent broadcast, and those who returned them were given free passes to the theatre. The benefit derived from this stunt was that every person admitted free talked about the picture and brought extra business at the box-office.

The song shops displayed the "School Days" song. In putting over the street ballyhoo the Kinema theatre built a school room on a large hay rack, and a quartette of singers arrayed in kid costumes sang the "School Days" song as the wagon paraded through the prominent thoroughfares of the city. A double-page cooperative spread was also secured, and through operative spread was also secured.

Novelty Post Cards Sells "My Boy" to Davenport Fans

GETTING a laugh out of his circular postcard was an exploitation medium that brought all the fans to see "My Boy" at the Garden Theatre, Davenport, la. The postcard used a stock cut of Jackie Coogan and copy drawn up in crude kid printing. It read: "The picture producer told me confidentially that I'm the star, but my maw collects my salary every week, 's a mystery to me. Jackie Coogan."

Carver Stirs Buffalo with the "Live Baby" Stunt

Sam Carver, manager of the Empire in Buffalo created quite a stir in that city recently when he advertised that a real, live, baby would be given free at the Saturday night show. The Humane Society called up the police, as did many women's organizations, pastors, etc., protesting against the inhuman offer. One newspaper used a two-column head on the protest side of it all and on Sunday a paper used a column story on page one—telling that the baby was a baby rabbit. Sam had planned to give away a little pig, but diminutive porker died before the date set for the "free baby" stunt and the rabbit was substituted.

Easter Season and "Game Chicken" Hook Up Well

For the showing of "A Game Chicken," Manager De Sales Harrison of the Howard theatre, Atlanta, made use of the Easter season to get up a real appropriate lobby, which also expressed the title of the picture.

A huge cut-out on compo board of a chicken half broken out of its shell covered the box office, with a cut-out in the center for the tickets.

Then in each corner of the lobby was a chicken yard, with a little white picketed fence, green grass and chickens. A large cut-out of a rooster was perched on the fence of each crowing. In the chicken yard were several live rabbits, which added considerably to its effectiveness.

Another very attractive part of the Howard's program was a prologue billed as "La Poloma" and which was arranged by Enrico Ledde. The curtain rose on an outdoor Spanish scene, with a Spanish girl listening coquettishly to her cavalier, who was singing outside the wall, and as he sang climbed to its top. At the end of the song the girl did a Spanish dance. The little act served as an excellent prologue to the picture.
NEW YORK CITY

Capitol Theatre—
Musical—Edna Baldwin, Concerto in D Minor.
Scene—Fourth episode of story of Beth Prima Donna.
Musical—Shadow Song from Dinah, Helen Allan, soprano, of the Berlin Opera.
Doris Niles and Thalia Zanou.
Current Events—Capitol News.
Feature—The Golden Adventure Lady Diana Manners.
Organ Solo—Melchiorre Mauro-Cotton, Organist.

Rivoli Theatre—
Overture—Orpheus in the Underworld.
Novelty—Carnaval—Dance interpretation by Paul Oskard, Grace Eastman and Fred Burgunder.
Current Events—Rivoli Pictorial.
Vocal—Ario from La Favorita—Dietrich, Vocalist, Feature—Across the Continent—Wallace Reid.
Musical—Forsythe in the Forest—Th. Michaelis—Rivoli Orchestra.
Comedy—The Little Rascal—Century—With Baby Peggy.

Rialto Theatre—
Overture—Sixth Hungarian Rhapsody—Franz Listz.
Current Events—Rialto Magazine.
Vocal—all by Tommy Led—E. J. Marjorie.
Feature—The Bachelor Daddy—Thomas Meighan.
Novelty—Pasquinade—Louis Gottschalk—Dance interlude by Marjorie Peterson.
Comedy—Max Fleischer—Out of the Inkwell.

LOS ANGELES

Chune's Theatre—
Current Events—Kinograms, Organ Solo—By the Saphire Sea.
Feature—Isle of Zorba.

Symphony Theatre—
Current Events—Fox News, Comedy—Peace and Quiet (Arrow) Scattergood Bains and Soothing Syrup.
Scene—Monkeyland.
Novelty—Sawing a Lady in Two.
Next Week—Iron to Gold.

Kinea—
Second Week—Pay Day.
Symphony Concert—The Fortune Teller—Forget Me Not—You Won't Be Sorry.
Feature—The Shiek's Wife.
Novelty—Animated Cartoon—Tom and Jerry.
Comedy—Joseph Mattinglys.
Scene—Land of Golden Dreams.

ST. LOUIS

William Fox Liberty—
Overture—Liberty Concert Orchestra.
Fox News.
Feature—D. W. Griffith's "Orphans of the Storm."
New Grand Central and West End Lyric—
Overture—Dixie.
Musical—Organ solo—Caprice Viennais.
Comedy—Charlie Chaplin in "Pay Day."
Feature—My Lady Friends.
Novelty—"Aesop"—The Wicked Cat.
Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Current Events—Missouri News.
Musical—Organ Solo.
Comedy—One reel.
Missouri Songologue.

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

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Missouri Theatre—
Overture—Missouri Symphony Orchestra.
Current Events—Missouri News.
Musical—Organ Solo.
Comedy—One reel.
Missouri Songologue.

DES MOINES

Des Moines Theatre—
Overture—Selections arranged by orchestra leader.
Comedy—Spooks.
Current Events—International Topics of the Day.
Feature—Turn to the Right, with Alice Terry.
Next Week—Back Pay.

Strand Theatre—
News—Educational Kinograms.
Feature—Foolish Wives.
Special Music—"California" and "Don't Leave Me, Mammy."
Next Week—Foolish Wives.

Garden Theatre—
Travologue—By the Side of the Road—Educational.
Feature—Three Live Ghosts.
Next Week—Little Lord Fauntleroy, with Mary Pickford.

Rialto—
Comedy—Pure and Simple, with Bobby Vernon.
Local News Feature—Chief of Police Hammond propelling auto by radio power.
Feature—The Shiek, with Rodolpho Valentino.
INDIANAPOLIS

Loew's State Theatre—
Current Events—Pathé News.
Comedy—Spooks—Mermaid.
Next Week—The House.

Ohio Theatre—
Novelty—Movies of Maude George in local shopping tour.
Feature—Foolish Wives—Second Week.
Next Week—Same.

Circle Theatre—
Overture—Light Cavalry.
Scene—And Women Must Weep.
Current Events—Kinoquilms.
Novelty—Topys of the Day.
Musical Feature—Piano band of sixteen young women playing eight pianos.
Prologue—Atmospheric introduction to feature.
Feature—Smilin' Through.
Next Week—Doubling for Romeo.

Colonial Theatre—
Current Events—Selznick News.
Assault—The Wolf in Sheep's Clothing.
Novelty—Movie Chats.
Feature—Reckless Youth.
Next Week—Rainbow, and Eugene O'Brien personally.

BROOKLYN

Mark Strand Theatre—
Overture—Manon—Massenet—Mark Strand Orchestra, Alois Reiser, Conductor.
Vocal—O Paradiso, from Africa by N. Sklyrzer, Georgie Du Franne.
Prologue—A scene using only six women playing eight pianos.
Feature—Smilin' Through.

Brooklyn Mark Strand Topical Review.
Feature—Meditations—of Popular Airs.

Current Events—Pathé News.
Feature—Boomerang Bill—Lional Barrymore.
Feature—Meet the Wife—Hallroom Boys.
Next Week—William S. Hart in Mabel's Travlin' On.

BUFFALO

Shea's Hippodrome—
Overture—Beautiful Galatea.
Vocal—Smilin' Through.
Feature—Smilin' Through—Norma Talmadge.
Comedy—On the Fire—Harold Lloyd—Reissue.
Current Events—Hippodrome Reissue.
Next Week—The Four Horsemen of the Apocalypse.

LOEW'S STATE

Mark Strand Theatre—
Overture—Manon—Massenet—Mark Strand Orchestra, Alois Reiser, Conductor.
Vocal—O Paradiso, from Africa by N. Sklyrzer, Georgie Du Franne.
Prologue—A scene using only six women playing eight pianos.
Feature—Smilin' Through.

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Feature—Boomerang Bill—Lional Barrymore.
Feature—Meet the Wife—Hallroom Boys.
Next Week—William S. Hart in Mabel's Travlin' On.

LAFAYETTE SQUARE

Overture—Selections on organ by C. Sharpe Minor.
Current Events—Fox News.
Feature—Two Kinds of Women—Pauline Frederick.
Comedy—Snub Pollard.

Mark Strand Theatre—
Overture—Irish Melodies.
Current Events—Kinoquilms.
Feature—The Man with Two Mothers—Mary Alden.
Comedy—Be Careful—Monty Blanks.
Special—Screen Snapshots and Eve's Leaves.
Next Week—A Question of Honor—Anita Stewart.

PALACE

Feature—Foolish Wives—Second run at popular prices.

CADEY

Feature—School Days—Westley Barry.

CLEVELAND

State—
Overture—The Evolution of Dixie—by State Theatre Orchestra.
Current Events—Pathé News.
Comic—Clown—Jeff in "Amid the Pyramids."
Comedy—Cops—Buster Keaton.
Speciality—Brown's Saxophone Six in all new program.

The Isis theatre, Indianapolis newspaper, ad for "Ten Nights in a Barroom."

GRAND THEATRE


CHICAGO


WOODWARD THEATRE

Feature—Food's Paradise. Coming Feature—Harold Lloyd in "A Sailor Made Man." Elaine Hammett in "Reckless Youth."

MILWAUKEE
Merrill Theatre—The Four Horsemen of the Apocalypse.
MINNEAPOLIS

State Theatre—

Royal Theatre—

Twelfth Street Theatre—

CINCINNATI

Walnut—

Strand—
Feature—Orphans of the Storm—Second Week.

PHILADELPHIA

Stanley—

Stanton—

Karlton—
Feature—Beauty's Worth—Paramount. Next week announced.

Arcadia—

Regent—

Palace—

Victoria—

Capitol—

KANSAS CITY

Liberty Theatre—

Dodge Theatre—

Newman Theatre—

STILLMAN POPULAR PRICES
Week 30-March 11
McKinley and Liberty Streets
All Day Every Day

OMAHA

Strand Theatre—

Moon Theatre—

ATLANTA

Howard Theatre—

Rialto Theatre—

Strand Theatre—
Overture—Three O'Clock in the Green—Billed as an illus- trated organ overture. Comedy—Larry, Seaman in the "Sawdust Alley" series. Feature—Pauline Frederick in "Two Kinds of Women."

Here's how the Stillman, Cleveland, advertised Mae Murray on "Fascina- tion."

MAE MURRAY

MAE MURRAY

"Fascination" is a story of the world's most luxurious and expensive picture ever produced! To attract "Fascination" is a good story, and it's a sensation! Presented by STILLMAN POPULAR PRICES
Week 30-March 11
McKinley and Liberty Streets
All Day Every Day

Wallace Reid's "The World's Champion" display in the Omaha press.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FA\MOS PLAYERS—
Her Husband's Trademark—
This feature staged a regular comeback at the box office following Holy Week slump.
(Any.

Big hit. Did big business for one week. Women liked it. (Middle West.)

A big hit. Held for second week. (Middle West.)

Seemed to please the audience. A good box office attraction. (Any.)

A Game Chicken—
Due to last season nobody did anything last week, although this may have been a good box office attraction. (Any.)

The Lone That Had No Turning—
A picture that shows off Theodore Kosloff at his best. Does not leave altogether a pleasant impression. Business not satisfactory, probably effected by Good Friday, etc. (Middle West.)

White and Unmarried—
Business good, but pretty good on average. Shown on second run at reduced prices with Easter bunnies as gifts to the kiddies. (Middle West.)

Through a Glass Window—
Fair with fair receipts. (Middle West.)

Love's Boomerang—
An average picture, as far as drawing power is concerned, which did a fairly good business, despite strong competition. (Middle West.)

Rought and Paid For—
Drew well for a week. (Middle West.)

Very good picture generally speaking, as majority of patrons liked it. Nice crowds all week. (Middle West.)

Bride's Play—
Fine picture. Patrons were well satisfied. (West.)

Metro Presents
BERT LYTTEL

the Right That Failed

DON PHILIPPII'S ORCHESTRA
LOECE'S STATE

New Playing

The Right That Failed

was advertised by Love's State, Los Angeles.

BELMONT

524 St. above Market
P. G. Nelson/Madeline

School Days

(Middle West.)

A novel idea for newspaper cut, used by Belmont theatre, Philadelphia, advertising feature attraction, "School Days."

Across the Continent—
Great business on this one. Certainly was well liked. (West.)

Is Marriagery a Failure?—
Sparkling comedy lines made hit with patrons and picture went over exceptionally. Good receipts. (Middle West.)

FIRST NATIONAL

Smiling Through—
We have never yet had a picture which has received as many favorable comments and about which the people have been so wildly enthusiastic. By all means the greatest thing Norma Talmadge has ever done, in the opinion both of the management and the patrons. (Middle West.)

Like a tonic to business. Held over second week as it is one of the biggest hits of the year. (East.)

A big hit. Held for a second week. (Middle West.)

Polly of the Follies—
Feature with interesting story and strong appeal. Acting excellent. Played to good business. (Middle West.)

Connie always does well at this house and she attracted fine business on this one.

Pay Day—
Drew well for a week, Chaplin being exceptionally popular here. (Middle West.)

Not as entertaining as "The Kid." With added attraction it did big business for one week. (Middle West.)

The Barnstormer—
Punk. Had to be pulled on third day. (Middle West.)

The Murrer—
Patterson's picture. Fine story. Played to box office point of view. (Middle West.)

To\hle David—
On second run did satisfactory business. Did very generally but especially liked by men. (Middle West.)

The Woman's Side—
Both picture and receipts just fair. (Middle West.)

Mama's Mist—
Both picture and receipts just fair. (Middle West.)

Peaceful Valley—
Very mild, colorless attraction. Nothing to it. (Middle West.)

Foolish Wives—
Second week to good business. Picture liked. (Middle West.)

Going fairly good on second week. (Middle West.)

MAN FROM MAN—
Harry Carey has a steady following, which always assures at least a fair crowd. However, this one did a good business. (Middle West.)

Wild Honey—
Fibvia Dean again scores in this thrilling feature. Proved good box office attraction. (Middle West.)

What No Man Knows—
Business just fair, although picture satisfactory. Star made good impression in this picture on some who were not before her boosters. (Middle West.)

Headin' West—
A western that went well in house which makes a rule of this type. Star well liked. (Middle West.)

The Bearcat—
Those who like excitement liked this one a lot. Business fine. (Middle West.)

METRO

Fascination—
Fine production, brilliantly acted. Better business every day. (Middle West.)

Comment of patrons show it to be best liked play of the year. (Middle West.)

Four Horsemen of the Apocalypse—
Proposed most attractive entertainment and drew well throughout week. Pleased generally. (Middle West.)

FOX

Connecticut Yankee—
Played to capacity houses for a week's run. Best attraction in some time. (Middle West.)

The Roof Tree—
Mediocre only and in saying this still give it many allowances. (East.)

Sky High—
No kick to register on the business this one did. Patrons hold star in high favor. (East.)

GOLDWYN

Head Over Heels—
Only fair feature but did good business as many curiosity seekers wanted to look at Malte. (Middle West.)

Theodora—
Big pulling power. Went over big. (Middle West.)

Cabinet of Dr. Caligari—
Believed most recommended by those who do not generally attend. Not for children. Business good toward last. (Middle West.)

AMERICAN RELEASING

Sisters—
Feature with interesting story and strong appeal. Acting excellent. Played to good business. (Middle West.)

UNITED ARTISTS

Fei Lady—
Fair production with fair box office value. (West.)

Little Lord Fauntleroy—
Did enough business first week to warrant second week engagement. (East.)

PATHE

Isle of Zorda—
Great picture went over fine. Biggest business in some time. (West.)

SEIZNICK

A Man's Home—
A home picture a little different but not exaggerated. Generally liked. Business fair during last week of Lent. (Middle West.)

Good picture. Did big business. (Middle West.)

R-C PICTURES

Boy Crazy—
Funny and audiences liked it. Good business. (Middle West.)

GRIFTH

Orphans of the Storm—
Drew to an excellent business at popular prices. Held for a second week. (East.)

Going simply wonderfully. Held over second week. (East.)

Despite strong opposing attractions and adverse weather conditions early part of week broke all house records. Many patrons pronounced Griffith's best production, surpassing "Birth of a Nation" and "Way Down East." Opened second week better than first. (Middle West.)

Fairly good picture with fair business. (West.)

For laughing purposes only!
The following members of the Illinois Motion Picture Theatre Owners are planning to attend the convention of the M. P. T. O. of America, which will be held in Washington May 8-12: Leo Bernstein, Julius Lamm, Joseph Hopp, Sam Greer, are the Prairie Pictures, Inc., a two-reel western, the Chesboro five-reel western features  

Baby Peggy in “The Little Rascal.” Century Comedy, Universal release  

and “O Mabel Behave,” featuring Mable Normand and Owen Moore, which is purchased from the Ayourn Film Company.

C. C. Wallace has arrived from Washington, D. C., where he has been Famous Players-Lasky exchange manager, to become Chicago manager of this corporation. Mr. Wallace before assuming charge of the Washington branch represented Paramount at Indianapolis, so that he is familiar with Central West conditions.

Carl Leserman, son of Manager Leserman, of Universal's Chicago exchange, and a genuine "chip of the old block," has been promoted to salesman covering the key cities for Universal features in this territory. Young Leserman earned his advancement by building up the difficult territory along the Mississippi into a profitable district for his company.

Sol Fichtenberg, veteran State Street exhibitor, and Max Schwartz, well known on film row, have closed a long term lease for the Albany Park Theatre, a one thousand seat house which has been closed for four years, and will reopen it after spending approximately fifty thousand dollars on remodeling and outfitting in new equipment. It is the intention of Messrs. Fichtenberg and Schwartz to make it one of the most attractive outlying theatres in the city and no expense will be spared to bring it up to this standard. A fine offering, first-class seats, and other accessories will be installed during the next few weeks, and both interior and exterior of the house brought up to date in every respect.

O. B. Hullinger, who formerly worked for District Manager Stern, of Universal, out of the Pittsburgh exchange, has been added to the local Universal exchange's staff of salesmen.

Mr. Stern passed through Chicago this week on his way to New York from the west coast, and will sail for Europe within a few days, where he expects to remain until August. Mr. Stern reports his comedies are meeting with great success in Los Angeles and other western cities and that he will continue to give production his personal attention as soon as he gets back from his tour across the Atlantic.

King Baggott and his entire company, of about thirty people, will pass through Chicago about May 10th on their way to show exteriors for "The Suburban Handicap," his forthcoming Universal feature. The shots will be made at Churchill Downs, outside of Louisville, which is one of the most famous and beautiful race courses in America, and familiar to all as the place where the Decoration Day Handicap is run annually.

A. Sigfried, a popular Decatur exhibitor, spent a few days in Chicago this week, making his final plans for a trip to Europe and announced that he expects to sail within a few days.

Ralph Crocker, popular Elgin exhibitor, confirms reports that he has purchased a lot adjacent to his present movie house and intends building a large motion picture theatre on the site. Mr. Crocker stated that he can see nothing but profit ahead of the business when the Fall season opens up, and that although he can not take care of the present business in Elgin comfortably, he is going to prepare for a boom and is backing his judgment with a large amount of money required to erect a new and larger theatre. Optimism, backed by cash, is retreating in these days when so many exhibitors are down in the mouth. More power to you, Mr. Crocker.

Harry Weiss, of Superior Screen Service, Inc., has returned from his first automobile trip of the season and reports business is better but the roads worse. He had difficulty in getting through in many places, the highways being under water.

Elgin, Illinois, is to have a moving picture theatre building boom. According to reports from that city, A. C. Muniz and Charles L. Garris have purchased a site on Grove avenue and will build immediately. Ralph Fronter, popular owner of the Star, is said to have purchased an adjoining lot on which he proposes to build a large movie house.

The Barth theatre, at Carbondale, Illinois, has been taken over by Jean Dagle, who formerly operated house at Murphy'sboro and Gillespie, Illinois.

The Palace theatre at Watseka, Illinois, which was recently closed by D. S. Smith, its former owner, has been reopened by William McFerrin and is named the McFerrin theatre.

Jack Willis will move his Filmcraft headquarters to 725 S. Dearborn street, the former Elgin street office, where he has been located for the past year.

The work of renovating and re-decorating the Colonial theatre at Logansport, Indiana, is practically completed and this house will then be opened in a few days after a month's shutdown.
Sault Ste. Marie Films Personnel Announced

Among the officers and directors of the Sault Ste. Marie Films, Limited, are President, Major P. B. Wilson, vice-president of the Spanish River Pulp and Paper Company; Vice-President, G. W. Goodwin, Crown Attorney; Secretary-Treasurer, F. J. Buchanan, broker; Directors: W. C. Franz, president Algoma Steel Corp.; J. D. general manager Algoma Steel Corp.; George Montgomery, vice-president and general manager Algoma Central and Hudson Bay Railway; James Lyons, president of the Board of Trade; John Hussey, president of the Hussey-Ferrier Company; Colonel C. H. L. Jones, general manager of the Spanish River Paper Company, and Ernest Shipman, film producer.

This company, which has been organized for making pictures with a purpose—strong stories of outdoor life, with strong vital interest involved—The first story to be produced will find its inspiration in Alan Sullivan's book "The Rapids." No programme arrangements will be negotiated until after these pictures have been completed.

Weill Reports Conditions Brighter in Field

Joe Weill, special sales representative of the Export-Import Film Co., Inc., world distributors of Col. Selig's new serial, "The Jungle Goddess," has returned from a flying tour of the principal independent exchanges, having closed several contracts en route. Weill reports brightening conditions everywhere.

The majority of territories will release "The Jungle Goddess" September 1st. Sol Lesser's Exchange, All Star Feature Distributors, and Bobby North's Y. M. C. A. Federated Exchange plan to release the Selig picture this week.

Hippopotamus Figures in Selig Film

Col. Selig has succeeded in filming the first hippopotamus scenes ever incorporated in a motion picture story. Three hippopotami appear in the twelfth episode of "The Jungle Goddess" serial which the Export-Import Film Co., Inc., is now selling on the independent market.

Selig has staged an exciting sequence in which Elinor Field on a crude raft, is swept down a jungle river and is being chased by three hippo.

Anderson Has Comedian

Stan Laurel, Who Came to America With Chaplin, Is Latest Star

A NEW English comedian is shortly to be introduced on the screen by Paramount Producing Company of Los Angeles, according to announcement made by C. M. Anderson, the head of this new organization producing on the west coast. The comedian is Stan Laurel, known for his work in numerous vaudeville engagements.

"In Stan Laurel I believe I have found a comedian who will prove as popular as Chaplin," Anderson said in speaking of his new comedian. "He is not an imitator of Chaplin, but is a graduate of the same school of experience as Chaplin. In fact, Laurel came to America with the same company of players as Chaplin and for a number of seasons played with the same Fred Karno's Night in an English Music Hall troupe."

This comedian, new in films, has an exceptional sense of humor and individuality and personality that registers on the screen, and will bring into film comedies mannerisms of Welshmen and Scotchmen so common in London. Laurel is a panormist of exceptional ability and in the three pictures in which he has worked he has adapted his technique to film possibilities in a manner that makes me believe his success is assured.

For five months G. M. Anderson has been giving his personal attention to the production of comedies starring Laurel. Three are now completely finished and titled "The Carpenter," "The Bootlegger," and "The Gardener." Other films in preparation are titled "Mixed Nuts," "The Miner" and "Make It Snappy." A releasing arrangement will shortly be announced by Anderson.

Minister Boosts Actors in "Movie Chats"

The forthcoming issue of the Official Urban Movie Chats begins with a foreword from the Rev. Henry R. Rose, minister of the Church of the Redeemer, Newark, N. J., saying: "Actors are like the rest of us, neither any better nor any worse. The majority of them are men and women of character, as we are. Those I have known impressed me as intent on making their art serve the world."

Then the editor of the Movie Chats changes the subject to transportation, showing how chickens are shipped by the parcel post. Every day 50,000 chicks are shipped by the large hatcheries.

Physical culture is the succeeding subject and the demonstration exercise is the problem of reducing. It will interest nearly all women.

Toy-making is treated in the section devoted to Industry. Other topics are treated under the classification of Nature Study, Natural History, Fabrics and Fashions, Public Service and the Public Forum, which always concludes the Movie Chats.

C. B. C. Acquires New Studio in Hollywood

Owing to the increased scope of their program and the large amount of production in which they are engaged, Robert B. Channing, Joe Brandt, and Jack Cohn of the C. B. C. Films Sales Corporation, have just taken over a new studio in Los Angeles.

The move was necessitated owing to the fact that the new series of "Percy and Ferdie Hallroom Boys" comedies are to be produced on a more elaborate scale next season. In addition to the new series of twenty-six two-reel Sunset Comics which Harry Cohn has already started producing, made larger quarters imperative.

"No Money to Guide Them," the title that has been given the newest of the Percy and Ferdie Hallroom Boys Comedies.

Burr to Feature Hines in Six Comedies

An announcement that comes as a logical sequel to a product that has been universally acclaimed as among the best of its kind, was issued today by the office of C. F. Burr. This week Burt will effect to the effect that Johnny Hines, star of the "Torchy" comedies, will be featured in six super comedies next year to be known as the Johnny Hines comedies, produced by Burr. For the past year Hines has been putting forth thought and energy into his "Torchy" characterization as is usually done by Hattie Kent, and Burr this week to the effect that Johnny Hines, star of the "Torchy" comedies, will be featured in six super comedies next year to be known as the Johnny Hines comedies, produced by Burr. For the past year Hines has been putting forth thought and energy into his "Torchy" characterization as is usually done by Hattie Kent.

Elk Exchange Takes Over Graphic for N. Y. City

Close upon the announcement that C. Douglas Sanford has contracted to take over the Graphic Film Exchange of Atlanta for the territories of Florida, Alabama and North and South Carolina, comes word that Messers. Berkowitz and Mills, owners of the Elk Photoplay Exchange at 729 Seventh avenue, New York, have just closed negotiations to take over the Graphic Film Exchange for Northern New Jersey and Northern New York state. Offices will be established at either Albany or Buffalo to take care of bookings in upper New York State.
Arrow Film Has Premier in New Orleans

Arthur C. Bromberg Attractions of New Orleans, Atlanta and Charlotte, who are handling practically the entire Arrow output in the territory which they control, sponsored an innovation in motion picture presentation when, by arrangement with Arrow, "Back to Yellow Jacket" was given its premier showing at the Lafayette theatre, New Orleans.

This is a radical departure from custom, in so far as it has been the habit of producers in the past to hold the premier presentation of important pictures in New York, Chicago, or Los Angeles. "Back to Yellow Jacket" is a Ben Wilson production, starring Roy Stewart and Kathleen Kirkham.

Kineto's "Four Seasons" Is Repeated

"We played the picture three days and have so many calls for it that it is likely we will bring it back for three more the latter part of this month.

One of the theatres which recently played "The Four Seasons" with a success that was most happily surprising to the exhibitor, was the Hippodrome in Pottsville, Pa., under the management of Charles Hausmann, and the paragraph quoted above is from a letter written by him. "The Four Seasons" is the four-reel Urban Popular Classic produced for the Kineto Company of America by Raymond L. Ditmars.

Lyons' Comedies Near Completion for Arrow

A few days more of production work and Eddie Lyons will have completed his first series of two-reel comedies for Arrow Film Corporation and he will then leave for New York to spend a week or two with Dr. W. E. Schallenberger of Arrow. The most recently completed comedies are "Follow Me," and "All is Fair." Immediately upon his return Lyons will begin the making of a second series of twelve for distribution through Arrow.

Comedy production activities will cease at the Lyons Studio during the absence of the comedian who is at the head of his own company for he has arranged for the distribution of another series of twelve two-reel comedies made under his personal supervision for the direction of Eugene La Rue and starring Bobby Dunn. This series will have a trade name of "Birth of Quake Comedies" and the first two are titled "Fresh Paint," and "Hands Up!"

Robert McGowan, who was with Christie for several years, later scenario writer and director for Carter de Haven and Hal Roach, has signed with Lyons and will head the scenario department now being organized.

Torchy Comedies Playing First Run Houses

The Torchy Comedies produced by C. C. Burr are not only playing Broadway, but the prominence accorded them in the first run houses throughout the whole country augurs well for the popularity and pulling power of Johnny Hines' "Torchy," characterizations, according to announcement made at Masotod Films, Inc. this week.

Close-have bookings of Broadway showings of Torchy Comedies, comes the announcement that the latest Torchy, to be released under the title of "Torchy and Orange Blossoms" has been booked for an early showing at the Rialto. Within the space of two months, time the series of Torchy Comedies have found their way into Broadway's leading show houses every week.

Gerson Finishes Three Comedy Pictures

The first three of a series of twelve two-reel comedies featuring Dan Mason, former Skipper of the Toonerville Trolley, have been completed by the Paul Gerson Pictures Corporation in San Francisco and are ready for distribution.

The comedies, which were produced by Robert Eddy, director of the original Toonerville Trolley films, are rural characterizations and depict the life and times of an old-fasioned town called Plum Center. Mason is supported by an all-star cast, which features with him in the Toonerville films.

The first three films, entitled: "Pee Tuttle's Clever Catch," "Pee Tuttle's Grass Widow," were made from stories written by Robert Eddy and A. H. Gleiber.
If you don't read another ad this year, read this one on

WHERE IS MY WANDERING BOY TONIGHT?

WHAT more can any one add to what Mr. Hyman says to drive home to exhibitors the clean-up possibilities on “Wandering Boy.”

In every city, town, village and hamlet throughout the length and breadth of the land “Wandering Boy” is packing ‘em in, bringing home the kale to exhibitors.


And the PUNCH of your showing is—business grows bigger each succeeding night. Every audience sends back another BIGGER audience. If that's the kind of business you are after—Book “WHERE IS MY WANDERING BOY”—and do it now.

Latest Buyers
CREOLE ENTERPRISES, INC.
1401 Tulane Ave.
New Orleans
States of Louisiana and Mississippi

Mr. Exhibitor:
Have you shown it yet in your theatre?

BOOK NOW

Equity Pictures Corp.
723-7th Ave., New York City
"White Hell", Ready for Buyers

Simultaneous with the finishing of "The Shadow Eater," second of the series being made by the Charles E. Bartlett Production Company, President Ronald Noble, in flying trip to New York, announced that "White Hell," the first picture, was now ready for showing to twenty-eight buyers.

Jerry Abrams, sales manager of the concern who has been making his New York headquarters at the Broadway Hotel, expects to leave for an extended trip over the entire country next week, acquainting territorial buyers with the first production. He states that already more than seventy buyers have inquired as to the series.

Richard C. (Dick) Travers is the star of the first two pictures, with Muriel Kingston in the leading feminine role.

Production on the third picture, will shortly be begun. This is described as a pleasing outdoor romance from the pen of Bernard O'Donnell.

Record Sales for Equity

Equity Picture Establishes Great Sales Record in Past Sixty Days

WITH the purchase of "Where Is My Waxing Boy To Night," by the Croce Amusement Company of New Orleans, which Equity Pictures announces this week, the company's Zeidman Amusement Company, one of the enterprises of the Saenger Amusement Company, purchased the picture for the states of Louisiana and Mississippi, through its general manager, W. H. Guerin-ger, Louis Baum, general manager of Equity Pictures, act for that company.

"Where Is My Waxing Boy" completed its run at the Criterion theatre, New York, near the end of February, and from that time to date, not only has a greater part of this country been sold on the feature, but the entire Continental European circuit has been disposed of to Arthur Zehm. The only remaining unsold states at the present time are Georgia, Florida, Alabama, Tennessee, Ohio, Pennsylvania, Michigan, Virginia, Delaware, South Illinois, Missouri and Kansas.

Equity believes it has created a sales record in its quick disposal of practically the entire film world in approximately two months. These purchases began immediately following the showing at the Criterion theatre, which ended on February 19th.

"Broken Shadows" Drive

Second National Current Release is in Line With Advertising Campaign

Broken Shadows," the latest current release by Second National Pictures Corporation, is the motion picture version of a popular novel by Charles Garvice, entitled "Nance."

The title for the photodrama was chosen according to officials of the concern, not only because it is more descriptive of the picture, but also because it is in line with the "Broken Shadows" campaign now being conducted in the trade papers, based on the fact that motion pictures actually consist solely of shadows thrown on a lighted screen.

"Broken Shadows" is an Irish love story in which the course of true love has been, though the ending is said to be as happy as it is surprising. Tense situations and the qualities of humor, pathos and sustained suspense are claimed for the production in which Isabel Elson, Mary Forbes, James Lindsay and Ivan Sampson are featured.

The hero is the handsome and generous hearted but rather happy-go-lucky son of a genial Irish baronet caught in the toils of money lenders. There are said to be two highly interesting and altogether human villains, many lines and feminine, in the story, which, in picture, follows closely the theme and plot of the novel.

Exhibitors' Film Exchange Opens Offices

A new independent film exchange under the title of Consolidated Exhibitors Film Exchange, with offices at 729 Seventh avenue, has opened.

R. J. (Billy) Willson will be in charge of this organization.

Producers to Distribute Sunburst Pictures

The Producers Security Corporation, has just closed a contract with The Sunburst Pictures Corporation, to handle the distribution of pictures of the company. Albert W. Plummer, President of the Sunburst Company, announces that the filming of "The Sands of Humanity" will start about May 10th.
Live News From Producers

Conducted by EDMOND F. SUPPLE

BOOKINGS

Producers' Critics See "I Am the Law"

To satisfy themselves that "I Am the Law," the Edwin Carewe independent special, is as good as they think it is, C. C. Burr, president of Affiliated Distributors, Inc., has dispatched Harold Lloyd, his popular director, to the coast. Edwin Carewe, the director, "Bernie" Fineeman, president of the Edwin Carewe Productions, Inc., and several critics from the White Way journeyed to Westfield, N. J., Saturday night to witness a showing of the picture before a regular movie audience.

The audience frequently applauded scenes during the showing and gave it a close. Manager Fagg of the Playhouse was enthusiastic about it, as was everyone who journeyed over from the big city.

Exploitation Program Planned by Burr

A big program of publicity and exploitation is being planned by C. C. Burr, president of Affiliated Distributors, Inc., and his organization in connection with the Edwin Carewe independent special, "I Am the Law." Numerous exploitation stunts are being prepared to aid the exhibitor in putting over the picture in his own manner in addition to some which have been successfully tried before. The picture, it is said, lends itself admirably to such exploitation.

Variety Critic Praises "The Splendid Lie"

Sime Silverman, editor and publisher of Variety, praises "The Splendid Lie" as follows:

"It is a better picture in every way than three-quarters of the regular weekly releases playing any Broadway house. "It has tremendous sentiment and a powerful holding story. "Mr. Horan turned out a genuinely human tale, one that may be easily followed with interest, and a story that runs as smoothly in its direction as it has been written."

Executive Orders Sale of Fischer Productions

Jans Productions, Inc., has been directed by Arthur K. Deutsch, executor of the estate of the late A. H. Fischer, to forthwith sell for the best obtainable cash price the two special productions, "Born and Woman" and "The Amazing Lovers," which were recently produced by A. H. Fischer Features, Inc.

The Jans Productions, Inc., have also been empowered by the executor to rent the studio and sell the laboratory at New Rochelle, and also to dispose of the "Ji Robert W. Chambers stories, the motion picture rights of which Fischer owned.

First National Salesman Does Speedy Booking

Samuel Henley, a salesman of the First National, has exchanged for a solid month of First National attractions.

Hurgy-Hurdy-Gould Circuit, operating houses at Lawrenceville, Bridgeport and Mt. Carmel, for twenty-eight playing dates, with eighteen First National attractions.

Di Lorenzo on Coast, Sees Latest Production

Joe Di Lorenzo, president of Di Lorenzo, Inc., and distributors of the "Big Boy" Williams series produced by the Fredric Herbst Productions, has just arrived on the coast after an extensive sales trip that took in every principal exchange city across the continent.

Di Lorenzo, immediately upon his arrival looked at "The Trail of Hate," the second of the "Big Boy" Williams series of six feature productions, and wired back to the New York office that this western is an even better production than "Blaze Away," which received high praise from the trade press when it was shown about six weeks ago.

Universal Cowboy Star Starts New Series

Art Acord, Universal cowboy star, has begun a series of short action features of the West, which are aptly titled, "The Beloved Adventurer." The stories are being prepared by writers on the staff of William Lord Wright, short story editor at Universal City. Author Flagg, a former Virginia Warwick has the leading feminine role in the first of the series.

"Grandma's Boy" Goes Big

Four California Audiences Applaud Harold Lloyd Comedy at Pre-views

A MOST lavish praise of "Grandma's Boy," Harold Lloyd's latest production for Associated Exhibitors, was given by four separate California audiences who have been privileged to see the picture in pre-views.

"Grandma's Boy," which is Mr. Lloyd's longest production, was declared by the exhibitors who saw it to be the very greatest, not even excepting "A Sailor-Made Man," which has proved one of the biggest box-office attractions of the last year. It is in five reels, was five months in the making and is a radical departure from any other picture ever attempted by this star.

"Grandma's Boy" had its first pre-view at William A. Howe's Glendale theatre, Glendale, Cal., where its reception was more cordial, according to all accounts, than ever marked the first showing of any other Lloyd offering. After a few changes had been made the picture was taken down to the Rosemary theatre in Ocean Park, Cal., where Manager Sands avowed he never had heard such a continuous outburst of laughter and enthusiasm as greeted it.

The third pre-view was held a few evenings later at Hoyt's, in Long Beach, which is a combination vaudeville-motion picture house. Upon the conclusion of the showing, the audience thundered its appreciation in calls for Mr. Lloyd, and not until Mr. Hoyt had appeared on the stage and explained that the star was not in the theatre would it permit the first vaudeville act to appear.

For the final pre-view "Grandma's Boy" was staged at the exclusive Wilshire theatre, Los Angeles, in one of the most fashionable sections of the West Coast. The reception of the picture there was quite as sincere and appreciative as that which had marked each of the previous showings as a distinctive triumph.

Kathleen Maysers Movie Rise Is Rapid

Never have youth and beauty been more happily combined, it is said, than in the petite person answering to the name of Kathleen Myers. She is the golden-haired sprite who is playing opposite Eddie Polo in "Cap'n Kidd." the populer serial star's first independently produced chapter play, the distribution of which is being arranged by the Star Serial Corporation.

Miss Myers has only been in pictures a short time. About two years ago she came to Los Angeles and presented a letter of introduction to Chester Bennett of the Vitagraph Studios. Here she was given an opportunity to appear in a comedy opposite Jimmy Aubrey. Her work in this film was of such decided merit that it was not long before she was playing opposite such stars as Chester Conklin, Neeley Edwards and Lloyd Hamilton.

Final Titles Decided for Goldwyn Films

Goldwyn has decided to retain "Remembrance" as the title of the new novel series "The Maidens of the Next World," which the author himself has been directing, based upon one of his short stories with that title. Radio King's new photoplay will also retain the title of the novel, under which it has been recently finished and made public by the big women's magazines—"The Dust Flower." Both these productions have been completed on the Coast.
Jess Robbins Editing
"The Ladder Jinx"

With all necessary screen photography for his second production completed, Jess Robbins is now giving his attention to the editing of the miles of film exposed for the temporarily titled subject, "The Ladder Jinx." In this work he has the enthusiastic aid of the co-author of the scenario, David Kirkland. It is expected the working of the film will be completed within ten days. The film play was suggested by the Edgar Franklin sculpture, "The Ladder Jinx." The cast includes Edward Horton, Tully Marshall, Colin Kenny, Otis Harlan and Margaret Landis.

Tiffany Productions Has
New Comptroller

J. I. Angus was recently appointed Comptroller of the TIF- 
FANY PRODUCTIONS, INC., by General Manager M. H. Hoffman, 
Angus was selected because of his past services with such representa- 
tives as the Famous Players, William Fox in Holly- 
wood, Cal., and Robertson Cole Co. in New 
York. The first duties of the new Tiffany Comptroller will be the re- 
organization of his department. Angus has specialized in motion picture accounting and will in- 
stall the most efficient systems of cost analysis and sales control.

Radio Controlled Auto
New Movie Stunt

Archie L. Shepard is studying the possibil- 
ity of using the radio in moving picture theatres. Shepard was the first to open a picture theatre in New York, the old Man- 
hattan theatre, which is now torn down.

His first attempt in this idea is being carried out at the New York Hippodrome where he is presenting, with the cooperation of Charles Dillingham and Edward F. Glaviu, inventor of radio, a radio controlled automobile. Glaviu is demonstrat- 
ing how an automobile or torpedo boat can be controlled from a dis- 
tance.

"Monte Cristo" Is Booked
Mack Sennett Signs William Fox
Special to Open at the Mission

THE first contract involving any of the big special pictures produced by William Fox for the next season has been signed by Mack Sennett, who has se- lected "Monte Cristo" as the at- traction to follow W. W. Griffith's "Orphans of the Storm," now at his Mission theatre in Los An- geles.

"Monte Cristo," probably the most famous of all the Alexandre Dumas romances, offers a wealth of superb screen material. The Fox organization has spared no effort to make the film version of this classic a masterpiece.

Emmett J. Flynn, who so suc- cessfully directed "Fox," "A Connecticut Yankee in King Ar- 
burn's Court," directed "Monte 
Cristo," and those who have seen this picture declare unreservedly that it is an even finer achieve- ment than the Mark Twain pro- 
duction—which was selected by the National Board of Review as one of the ten best screen pro- 
ductions of the past year.

In filming "Monte Cristo" Mr. 
Flynn was fortunate in having the services of an all star cast, headed by John Gilbert. Among the well known players who were assembled to handle the many difficult roles were: Estelle Taylor, William V. Mong, Robert McKim, Ralph Cloninger, Harry Lonsdale, Al Filson, Albert Prisco, Virginia B. Faure, Glass, Francis MacDonald, Jack 
Cougrose, George Siegmann, and 
Spottiswood Aitkens.

"Monte Cristo" was filmed at the Fox studios in Los Angeles, and the natural backgrounds used in the story are said to be particularly appropriate for the reproduction of a French seaport, as it was in the Napoleonic period. It is said to be one of the finest bits of scenic construction in the his- 
tory of motion pictures.

Universal Prize Contest Draws Interest

UNIVERSAL has awakened great interest in the exploitation of se- 

crials by its "Robinson Crusoe" prize contest, it is an- 

nounced by Art Schmidt, Uni- 

versal's general sales manager, for short subjects. The first two 
weeks of the four months' contest have brought a flood of 

excellent exploitation mate- 

rial to the home office.

The prize winners for the first week of the $7,000 con- 
test were: Otto L. Meister, manager of the Whitehouse Theatre, Milwaukee, Wis.; F. K. M. Plessner of the Stan- 
quannah Theatre, Philadelphia, Pa.; A. P. Desormeaux of the Strand Theatre, Madison, Wis., and Harry Holland of the Bishop Theatre, Bish- 

op, Cal.

These four men submitted stunts and lobby displays of unusual appeal.
Elaborate Plans for "To Have and to Hold"

The elaborate court of King James I, a reproduction of historic Jamestown in 1607, a fight between a pirate ship and a victim vessel, colorful properties and costumes galleys—these are for "To Have and to Hold," the famous romantic story which George Fitzmaurice is soon to make as a Paramount picture. Paramount is planning "To Have and To Hold" as a production of exceptional brilliance. Heading the cast are such noted players as Betty Compson, Bert Lytell and Theodore Roberts.

"The Sheik" in Record Run in Australia

"The Sheik," George Melford's Paramount special, is continuing its record-breaking run in Sydney, Australia, where it is enjoying the ninth week of record-breaking prosperity in the Globe Theatre, according to a cable received by E. E. Shafer, director of the foreign department, Famous Players-Lasky Corporation.

Additional prints have been necessitated to fill bookings made for the picture in other Australian cities.

Pathé to Distribute New "Screen Snapshots"

Under the specifications of a contract just made with Jack Cohn and Louis Lewis, Pathé will distribute a new series of "Screen Snapshots" of a quality and general interest calculated to give them the importance of a periodical Review devoted to the professional doings and personal activities of popular screen favorites.

The contact calls for 26 one-reelers, to be released every two weeks, the date of the first release to be announced shortly.

Arctic Natives in Pathe Film

"Nanook of the North" Was Filmed Wholly Under Arctic Conditions

It is promised that motion picture patrons everywhere shortly will see a special feature of human life, love and struggle that is not only of absorbing popular interest but unique in the history of motion picture art.

This promise is made by Pathé in announcing that it has acquired world distribution rights of "Nanook of the North"—the only picture feature ever photographed wholly in Arctic conditions and dealing from beginning to end with the fascinating life-drama of native characters—men, women and children—whose existence has remained entirely independent of and oblivious to the forces of civilization.

"Nanook of the North" was produced for Revillon Frères by Robert J. Flaherty, leader of five Sir William MacKenzie expeditions into North Hudson Bay regions. During the ten years covered by these explorations, Flaherty lived in intimate association with the small tribe of Eskimos who inhabit the upper East Coast of Hudson Bay and the extreme Northern point of Labrador known as the Ungava peninsula.

The real life hero of the picture, "Nanook of the North," is the leading man of the tribe who was the indispensable guide and faithful companion of Explorer Flaherty.

Pathe Names Releases for Week of May 7

The Pathe home office announces its releases for the week of May 7th as follows:


Book Tie-Up for "Beyond the Rocks"

Coincident with the day and date showing of the Paramount picture, "Beyond the Rocks," starring Gloria Swanson on May 7, there will come from the presses of the Com-Army Company a new illustrated edition of Elinor Glyn's book of that name.

A photograph of Gloria Swanson, one of the stars of the picture, directed by Sam Wood, adorns the cover of the book, which bears the imprint on the cover reading: "Beyond the Rocks, by Elinor Glyn, who also supervised the Paramount picture, "Beyond the Rocks."" Gloria Swanson, with Rodolph Valentino, at Gimbel's, Macy's and Stern Brothers in New York window displays have been arranged, and the book departments will advertise the Elinor Glyn book during the showing of the picture at the Rivoli Theatre the week of May 7.

Loew's State, Buffalo, Books Bruce Series

No straight scenic or adventure pictures have ever been run at Loew's State Theatre in Buffalo. However, the series of Wilderness Tales, in which Robert C. Bruce has combined outdoor dramas with beautiful scenic interiors, have been signed by this big theatre. The first of this series of single-reel pictures, "By Educational ran at Loew's State during Educational Pictures Week.

Mrs. Carr and Children White House Guests

Mary Carr and the Carr children, who appeared in "Over the Hill," were invited to luncheon at the White House, where they were received by the President and Mrs. Harding. Mrs. Carr's Easter gift to Mrs. Harding was a huge white rabbit of natural fur, made especially for the occasion by Louis Sherry, of New York.
Motion Picture News

Pickford Film Under Way
Star Aims to Surpass Past Efforts
in New "Tess of Storm Country"

Of the three productions now under way at the new Pickford-Pairbanks studio, Hollywood, only one so far has a name. This is "Tess of the Storm Country"—which Mary Pickford has selected as her next screen vehicle. Douglas Fairbanks is hard at work on his new picture, which promises to outdo anything he has yet made, but has not dated on a title, while Jack Pickford also is at work on a picture, which Miss Pickford is supervising; but it also is without a name.

Miss Pickford's "Tess of the Storm Country" was one of the first big photoplays ever made, and the original production is said to have been seen by more persons than any film ever produced. In fact, the original negative has been so worn by constant printing that one of the main reasons for Miss Pickford's making a new "Tess of the Storm Country" is to get another master negative.

This story offers "unlimited possibilities" said Miss Pickford recently, "and naturally many of the finer things were not developed in the first version. Also, the time we were still pioneers. I hope to make the new "Tess" more perfect than anything yet offered the public on the screen."

In the re-filming of "Tess" all of the sub-titles that were overlooked before will be incorporated, besides bringing out all the perfection of production that has been made possible by the progress of the motion picture industry.

John S. Robertson will be seated in the director's chair and it is expected that his handling of "Tess" will represent the highest type of directorial work.

Pickford Film Under Way
Star Aims to Surpass Past Efforts
in New "Tess of Storm Country"

The Capitol Theatre of Detroit will follow the lead of the Capitol Theatre of New York, showing Pickford Film Theatres, which are now being distributed by R-C Pictures Corporation. They are the first short subject that that company has ever released. The initial travelogue is "Such Is Life in London's West End," which was issued on April 23. This will be followed every second week by another entertaining travel picture, the second being "Such Is Life in Volendam." There are fifteen subjects in the current series.

"Topics" Award Given at Convention

A feature of the Exhibitor's League Convention in Minneapolis was the presentation of the "Topics of the Day" check of $100 to E. W. Eichhorn, the winner of the prize for the best new presentation in the West. The presentation was held at the banquet, Mayor George L. Hales of Minneapolis speaking and congratulated Mr. Eichhorn and complimented "Topics of the Day" on their enterprise in getting up a contest of this sort.

Taylor Joins Sales Staff of Associated

President Arthur S. Kane announced this week the appointment of C. A. ("Buck") Taylor, well known in the selling end of motion pictures, as sales representative of Associated Exhibitors in Washington, D. C. Taylor has been in the industry twelve years, having started as a shipping clerk with the old Pittsburgh Calcium Light & Film Company and rising to the position of manager of that concern.

Foreign Market Buys Hank Mann Comedies

D. J. Mountain, manager of Arrow's Foreign Department, announces that he has disposed of a series of Hank Mann two-reel comedies for Scandinavia to the Himalaya Film Company. He reports many other foreign sales.

Goldwyn Subjects Finished
Two Productions Completed; Prize Story Being Prepared for Filming

PHOTOGRAPHY on two productions was completed this week, and work is about to begin on three new pictures at the Goldwyn studios.

"Broken Chains," the winner of the Chicago Daily News-Goldwyn $10,000 prize scenario, is being prepared for an elaborate production. The preliminary work has been begun. Carey Wilson has been placed in supervision of the continuity which is being prepared on it. The director has not yet been selected nor is the number of the cast known.

"Women Love 'Diamonds," the new Carey Wilson story, will go into production within a few days under the direction of E. Mason Hopper. This is a three-episode story of life in modern New York. The three stories concern the same magnificent diamond and three women who possessed it.

Rupert Hughes is at work on a new scenario. He is a rapid and hard worker and everything is ready for production within a short time. No details are yet available concerning it.

Mr. Hughes this week completed the photography on "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno. He is now editing the production as well as writing a new scenario.

Director E. Mason Hopper is putting the finishing touches on Peter B. Kyne's story, "Brothers Under Their Skins," in which Pat O'Malley, Helen Chadwick, Norman Kerry, Claire Windsor and Mae Busch have the leading roles.

Squirrels Star in New Comedy Pictures

The Lee-Bradford Corporation is offering through the independent market, the original series of six one-reel comedies entitled exactly by squirrels. This series is being produced by Dr. Lilian Delger Powers, at her squirrel farm in Westchester County, New York. Her collection is world famous and the sets have been gathered from all parts of the world. With infinite patience, she has taught her small pupils to do what seems almost the impossible.

In the first release of the series entitled "The Romance of Curly Squirrel," is shown the eternal triangle with the hero, heroine and the vampire. Cleverly worded titles by H. I. Phillips add greatly to the antics of these furry little animals.

Several territories have already been disposed of on this unique series of pictures and because of their being "different," it is believed that they will prove extremely popular in all classes of theatres.

Selznick's Releases for Month of May

THE program of Selznick releases for May, as announced for distribution through Select Exchanges, presents Elaine Hammerstein in "Evidence," Conway Tearle in "The Referee" and Norma Talmadge in a revival of "The Forbidden City." May 10, 20 and 30 are the respective release dates.

"Evidence" was created by George Archainbaud, under supervision of Myron Selznick, from the original story and scenario of Edward Montgomery. Niles Welch again plays the male lead.


"The Forbidden City" is another Norma Talmadge revival. Of special interest to great numbers of theatre-goers will be the appearance of Thomas Meighan as Miss Talmadge's leading man.
Selznick Releases in Force on Broadway

The week of April 23 started auspiciously for Select exchange, with five Broadway screens showing Selznick attractions to the Sunday crowds. Of first importance was the Owen Moore opening in "Reported Missing" at the Criterion.

Under the same roof with the Criterion is Loew's New York theatre and roof theatre, where the same screen displayed Eugene O'Brien in "Channing of the Northwest," while at Loew's Circle, up Fifty-ninth street, the O'Brien picture was also featured. At the Stanley, just off Times square on Seventh avenue, Elaine Hammerstein was presented in "Reckless Youth."

First National Studio News

Douglas MacLean on New Subject; Mayer Preparing for Production

The starting of a new production, "The Sunshine Trail," with Douglas MacLean in the leading role, and the completion of a new Mac production, "Gymnasium Jim," are announced by First National's headquarters in a statement issued during the week. Douglas MacLean also reported to be preparing for the launching of several all-star producing companies, in addition to the John M. Stahl unit, which has just completed "One Clear Call," under the auspices of Louis B. Mayer.

Douglas MacLean's production, "The Sunshine Trail," will be directed by Edward Sloman, and "Gymnasium Jim" will be directed by Robert Milton. Both of these productions are scheduled for a quick turn around, and will be ready for distribution through the exchanges of the Associated First National Pictures.

Ray Films Notable for Brevity of Titles

The thirteen pictures made for First National by Charles Ray are notable for the unusual brevity in each sub-title and for an economy of sub-titles in each picture. About two hundred sub-titles appear in the average modern five-reeler, but the Ray features have averaged less than one per picture. Whereas in most films a sub-title uses up eight feet of celluloid, the Ray average for these thirteen pictures has been 3.88.

E. H. Griffith's "Free Air"

"Free Air," published in the April 15th issue of Motion Picture News, Myron M. Sterns was credited with the direction of the picture. Edward H. Griffith'swife, Ms. Donald, is credited with this statement, declaring that he and Mr. Stern directed this production. Mr. Gal and publicity director for Hodkinson, which is releasing "Free Air," confirms Mr. Griffith's claim.

Hodkinson to Be Represented at Convention

The W. H. Hodkinson Corporation will be well represented at the forthcoming annual meeting of the M. P. T. O. A. in Washington. The Hodkinson organization has one of the most prominent display booths in the Coliseum. In addition to this, plans are under way for a daily exploitation feature.

A six-room suite has been engaged at the Willard and on May 8 the Hodkinson home-office staff will descend on Washington in full force headed by Mr. W. H. Hodkinson and including Advertising Manager Fost Gilroy, A. E. Smith, Jr., Warren W. Lewis and others.

Strong Cast in a "Fool There Was"

Here's the cast for William Fox's "A Fool There Was": Estelle Taylor will be seen in the role of the woman's "Louie Stone is the "foo"; Irene Rich, the "fool's wife"; Marjorie Daw, "the wife's sister; Bebe Daniels, "Mr. Fox's fools friend"; Wallace McDonald, one of the vampire's victims; William V. Mong, "the fool's butler"; and little Muriel Frances Dana, aged four, the fool's little daughter. Emmett J. Flynn is directing the production.

Cast Roster Completed for "Manslaughter"

Jack Mower, Julia Fay, Edythe Chapman, and Alfred Lunt have been added to the cast of Cecil B. DeMille's forthcoming production of "Manslaughter." With Thomas Meighan, Lettie Joyce, Lois Wilson and John Millen, members of the cast previously selected, they practically complete the roster.
Elinor Glyn Story Is Bought by Goldwyn

GOLDWYN Pictures Corporation announces the purchase of Elinor Glyn's famous story, "Six Days," for the purposes of picturization.

Miss Glyn has been in conference with Goldwyn scenario editors on the screen adaptation and the details of her production. Several of the scenes will be taken in Paris and Miss Glyn, who sailed Saturday, April 22 for Europe on an Olympic, will have an active hand in supervising the photography taken abroad.

A production of magnitude is contemplated for "Six Days." It will be among the Goldwyn fall releases.

Ray's Pictures Universally Popular

Figures compiled by the management of the Charles Ray Productions show that Ray's pictures are about as popular among the public in smaller cities as in the smaller towns and rural territory. A very small percentage favors the big towns, it is declared.

The wide extent of the Charles Ray popularity probably is due in great measure to the fact that his pictures all deal with American life as of today as it is lived both in big city and the small town, and have in them that type of humor and pathos that are distinctly typical everywhere.

"Four Horsemen" Still in Big Demand

Indication that Metro's "The Four Horsemen of the Apocalypse" is a Rex Ingram production, which has done better in the public today for more than a year, is increasing in popularity month by month, has been found in the revelation this week by Metro Pictures Corporation, of the list of a single day's bookings. This list shows a total for a week ago by factoring for the screen version of Vicente Belasco Ibanez's novel, for a total period of one hundred and fifty-five days.

"The Four Horsemen of the Apocalypse" was first presented at the Lyric Theatre, in New York, March 6, 1921.

"Fascination" Does Big Business at Capitol

Mae Murray, presented by Robert Z. Leonard's "Fascination," a Metro release, was the attraction at the Capitol theatre, in New York, the week beginning Easter Sunday, April 16.

From the opening of the doors of the playhouse the business done with this successor to Miss Murray's "Peacock Alley" was exceptional, and indications pointed to a threatening of the house record, set a few weeks ago by another Metro picture, Rex Ingram's production, "The Four Horsemen of the Apocalypse."

Scene from "One Clear Call," John M. Stahl production for First National release.

"Reported Missing" Opens

Given New York Premiere at Criterion After Advertising Drive

LEWIS J. SELZNICK's production, "Reported Missing," with Owen Moore as the star, had its New York opening at the Criterion theatre Sunday, April 23, an event which, as later disclosed, proved to be the start of a big week in a box-office sense.

The Criterion opening of "Reported Missing" was preceded by a week of carefully planned newspaper advertising and publicity campaign. The metropolitan newspapers carried a teaser campaign of more than usual interest, and the Sunday papers carried large space.

Newspaper comment on "Reported Missing" included the following:

"Let it be said here and now that as entertainment it is a bowling success. For sheer foolery and rollicking comedy this film is a gem... It is hilarious, irresponsible melodrama, when you are not checking at its amusing absurdities you are interested by its genuine thrills. It closely approaches a new altitude record for high speed action..."—Morning Telegraph.

"Reported Missing" misses nothing when it comes to entertainment... There are so many laughs and so many thrills that the audience doesn't care when the central theme comes to the surface again..."—The Evening Telegram.

"Five or six reels of slapstick is considerable, even if it is melodramatic... It is certain that 'Reported Missing' is too long. The comedy is excellent, and it has plenty of moments which furnish you with a good thrill..."—The New York Tribune.

Conan Doyle Sees Self in Test Screening

SIR ARTHUR CONAN DOYLE, author of "The Adventures of Sherlock Holmes," sitting in as a casual patron at a side-street film house in New York was one of the odd bits of human interest of a film sort that the week ended. The celebrity, readily accessed to the proposal of the Alexander Film Company, to pose before the camera for a trailer. A test screening given last week gave the studio a screen glimpse of himself, telling in a 30-word statement how he came to write the great detective tales.

Striking Flood Scenes in International

By reason of the courage and enterprise of one of its staff correspondents, the International News Reel contained the most complete and unusual scenes of the disastrous flood which recently devastated Beardstown, Illinois, and other Illinois towns, following a cyclone and cloud-burst.

Norman W. Alley was the International cameraman whose exceptional work is being praised by officials of the International News Reel Company. Not only did he obtain the best moving pictures of the flood scenes, but also the regular news reporters out of the flood zone with stories of the catastrophe.

The week and havoc of the flood are graphically shown in Alley's news reel pictures, which are included in International News No. 32, just released through Universal Exchanges.

R-C Special Booked by Big Houses

"Beyond the Rainbow," the William Fox production, released by R-C Pictures, was the fourth picture on the program of the Strand theatre, Cincinnati, Ohio, after that theatre had raised its admission prices to forty cents. The all-star R-C production followed "Peter Ibbetson," "A Fool's Paradise," and "The Four Horsemen."

This is another of the big bookings reported by R-C branch managers. Last week the feature played Phil Gleichman's Detroit Strand, being the first time this house has played other than Paramount pictures in the past three years, according to R-C's home-office.

John Miltorn in Cecil DeMille Cast

John Miltorn, well-known stage and screen character actor, will appear in Cecil DeMille's forthcoming screen adaptation of "Manslaughter," according to an announcement from Paramount pictures. He is the successor to Thomas Meighan. Leatrice Joy and Lois Wilson are the other members of the all-star cast named by Mr. DeMille to date.

Metro Resumes Production

Engel Off for Hollywood to Make Viola Dana and Billie Dove Films

Resumption of production at the Hollywood studios of Metro Pictures Corporation will follow the arrival there of Joseph W. Engel, general manager of the studios. Engel left New York this week for the West Coast.

Officials of the Metro organization report the company in a ideal situation from the standpoint of releases. All pictures called for by the schedule up to September first are completed and merely awaiting their turn on the list. Such productions as are begun upon Engel's return to the studios will constitute the first few of the fall releases.

The plans of the producing department of Metro call for the making of a new Rex Ingram production, "Black Orchids"; for a Viola Dana special, and for the initial photoplay presenting Metro's new star, Miss Billy Dove. The titles of the two last named pictures have not as yet been announced by the company.

Before he left New York Engel made known that Rex Ingram's version of Anthony Hope's novel "The Prisoner of Zenda"—based on Edward Rose's stage version of Anthony Hope's novel—although finished several weeks ago, will not be available for booking until after September 1st.
REVILLON FRERES Presents

Nanook of the North

Produced by ROBERT J. FLAHERTY, F. R. G. S.

YOU have never seen, or dreamed of, a picture like this!
It is more dramatic than drama;
More human than humanity;
More exciting than a serial,
And very, very beautiful.
It is a picture that will rouse to enthusiasm the coldest audience you ever had!
PRESENTING the remarkable Nanook, born actor and hero, in the true drama of his own life, assisted by his equally remarkable family, women and children, in a production of amazing beauty, startling novelty, constant thrill, and universal appeal. Positively the most unique and meritorious attraction that has ever been offered to exhibitors.
A masterly presentation of life, love, and the unending struggle for existence in the icy wastes of the actual Arctic.

See the tug of war between Nanook and a mighty wounded walrus; see the walrus' mate rush to the rescue; see the trip by dog team of Nanook and his family, in a howling blizzard, with a temperature of 50 degrees below zero.

See the struggle with a seal; see the thousand thrills of the daily battle with unbelievable cold and hunger!
"Nanook of the North" will do more to interest people in motion pictures than any picture you ever played. It will do more to kill criticism of motion pictures than ten thousand editorials. Properly advertised, it will bring people into your house who wouldn't go across the street to see the finest super-feature of the last two years.

It will be more talked of, on the street, in the home, than any entertainment that has ever been given in your community.

*It will make you exhibitors rich*, if you give it the attention and the advertising that it so eminently deserves.

*It is not an “educational” or a “travel picture.”*

It is a great big epic, directed and produced in a land where no motion picture camera ever went before.

Just let people see the wonderful lobby display in the front of your house and you couldn't keep them out with shotguns.

**IT IS A PICTURE THAT YOU **MUST **SEE, TO PROPERLY APPRECIATE.**

**SEE IT, AT THE NEAREST PATHE EXCHANGE.**
REPORTS of records being broken by H. O. Davis's dog picture, "The Silent Call," have been supplemented by the Federal National home-office. It is now completing its eleventh week at Miller's Theatre, Los Angeles, where it is said to have shown more than 175,000 paid admissions. It is, in addition, reported to have played the more performances than any other motion picture in a continuous run, and to have shown more times in other towns than any other great feature picture. Six hundred and sixteen showings in a run of twenty weeks and one day is the report made by First National on this production.

Producers of "The Silent Call" have already started a second production with "Strong with the wool dog, as the featured player. The title is "Brawn of the North." Irene Rich and Leon Arbus have been engaged to appear in the leading roles.

"Silas Marner" Shown at Society Dance

"Silas Marner," the picturization of George Eliot's great novel, with Association Exhibitors has set for release April 30th, received the enthusiastic endorsement of a large company of representative New Yorkers at a separate luncheon at the Hotel Plaza. The event was an invitation affair given by the American Committee for Devastated France, of which Thomas M. Stagg is chairman, and the showing was made at the special request of the hosts and the association attending was composed of artists, educators, welfare workers, statemen, judges, authors, dramatists and representatives of the "Four Hundred."

Universal City Nuts Busy
Frank Mayo Finishes New Production: "Under Two Flags" on Way

Production work at Universal City is proceeding at a fast pace, according to word from the Studio. The recently completed subjects are "Out of the Silent North," in which Frank Mayo is starred; and "The Black Bag," which presents Herbert Rawlinson as the star. Two new pictures now under way are "Under Two Flags," starring Priscilla Dean in the stellar role; and "Trimmed and Burning," which is Hoot Gibson's new vehicle for Universal release. "Out of the Silent North" is another North Woods story, written by Drago, in which Frank Mayo has Barbara Bedford as his leading woman. William Worthington directed this subject. Lionel Belmore, Frank Leigh, Harris Gordon, Christian J. Frank, Frank Lanning, Louis Rivera and Dick Larenzo are among the supporting players. Much of the picture was taken at Truckee because of the late snows there. "The Black Bag" is one of Louis Joseph Vance's mystery novels, produced as a Universal special attraction starring Herbert Rawlinson. Stuart Paton directed it. The supporting cast includes Virginia Valli, Bert Roach, Jack O'Brien, Charles L. King, Clara Beyers, Herbert Porter, Lois Short, Dick Sutherland, and William DeVaull.

Stuart Holmes has been added to the cast of the Universal-Jewel production, "Under Two Flags," starring Priscilla Dean. Other prominent players supporting Miss Dean are James Kirkwood, John Davidson, Ethel Grey Terry, Burton Law, Sydney Franklin, Fred Cavens, W. H. Bainbridge, and Bobby Mack. The cast has been completed for Hoot Gibson's current vehicle at Universal City, "Trimmed and Burning," a story of the Ozarks. Paty Ruth Miller is playing opposite the star, while principal roles are filled by Fred Kohler, Dick Larenzo, R. Hugh Sutherland, Otto Hoffmann and Alfred Hollingsworth. Harry Pollard is directing.

"The Trap" Premiere Set Back 2 Weeks

"THE TRAP," the Universal-Jewel production, starring John Garfield as Tom Chaney, which was scheduled to have its premiere in the Central theatre, Broadway and Forty-seventh street, last Sunday, has been held back by Universal and will not be released until June 8th.

It is understood that "The Trap" will go into the Central theatre in two weeks or so, but will not "jump" the "My Old Kentucky Home," the Pyramidal production which opened the "Hamlet," and has slightly "cut" the Trap." The urgent request of the releasing organization handling "My Old Kentucky Home" is said to have been readily accepted by Universal as a chance to hold back "The Trap" for two weeks or more. This move fitted in with Universal's intention of making "The Trap" available for every date during the hot June and summer months. It now is expected that the feature will be released at the end of June, it is said to "jump" toward its "magnum" picture for "The Trap."

Pathe Prepares Special Children Subjects

Following the success of semi-educational programs for young folks, "The Reclamation," a re- linative theatre throughout the country, Pathe has now prepared special programs of short subjects selected for children.

The McKinley theatre in Canton, Ohio, was one of the first of the larger houses to attempt special children's matinees, and the experiment was a success. The Canton News, in an editorial, comments on "the appreciative success" of Pathe's new Pathe serial, "White Eagle," as a splendid offering for the young folks.


Fox Gathers Stars for Many New Films

William Fox threatens to startle the industry with his pictures for the 1922-1923 season. With "Nero," "Monte Cristo," "A Pool There Was," "Rosalie," "Towed to posterity," "The Holyman Back," already announced, several others already in hand and others well under way, he has begun production on "Crystal City," which is still a another super and for this production has gathered together one of the greatest names that has seen in a long time.

No less a name than Tom Santchi heads the list and with him in this picture thus far are Fully Marshall, Virginia Valli, Bessie Love, George Hackathorne, Pat Moore, Dave Butler and Caroline Ranlen.

"Vitagraph Special for May"
"My Wild Irish Rose" Print in East; Advance Showing Given

THE finished print of "My Wild Irish Rose," Vitagraph's special production, which has been consuming all Director David Smith's energies for the past few months, arrived at the Vitagraph Brooklyn studios early this week. An advance showing for the sales and administrative forces was reported completely satisfactory.

At the Vitagraph studio the final, finishing touches of tinting, cutting and editing are being added to "My Wild Irish Rose" and the duplicate prints will be made in the Vitagraph laboratories. The release date for this production has been fixed for the middle of May.

Special advertising units are being prepared so that the exhibitors will have every assistance in putting the picture over. These consist of a large-size, two-color press sheet, a tasteful lobby display, a special herald and several other novelties.

The story of "My Wild Irish Rose" was adapted from the world-known stage play, "The Shaughraun." Its author is Dion Boucicault.

Shirley Mason at Work on New Picture

Shirley Mason has started work on a new picture at the Fox Hollywood studio under the direction of Eddie" Lights of the Desert," and is from a story by Gladys E. Johnson. Edward Bros is Miss Mason's new leading man.

Paramount's May Releases
Four Big Special Productions Included in List of Seven Features

FOUR big special productions, among them a new Metro-
ropolitan, are included in the list of seven features scheduled for re-
lease by Paramount in May.

Released on May 7 on day and date booking in more than 225 lead-
ing first-run theatres throughout the country, is Gray Fairbank's
"Elinor Glyn's "Beyond the Rocks," with Rudolph Valentino. This is a
Sam Wood production and the au-
thor, Elinor Glyn, acted in a supervi-
sory capacity.

On the same day is released "The
W's Trap," a UPA production di-
rected by J. May.

Scheduled for the 14th is the Cos-
opolitan production, "The Beauty
Shop," with Raymond Hitchcock
and an all-star cast. The list of players includes Montagu Love, Lima
Faenza, Billie B. Van, James H. Corbett, John Wray, and Madeleine
Fairbanks (the famous Fairbanks twins), Diana Allen, and Lawrence
Wheat. Doty Hobart adapted the picture. The musical play by Channing
Pollock and Renell Rodd Wood. Edward Dillon directs. Also released on the 14th is the spe-
cial production, "North of the Rio"
with Jack Oakie and Bert Daniels. This is an adaptation by Will M. Ketche of Vinie E. Roe's
novel, "Val of Paradise," and was directed by Joseph Henabery.

The George Fitzmaurice special production, "The Man from Home,
" is scheduled for the 21st. This production, adapted by Ouida
Bergere from the famous play by
Booth Tarkington and Harry Leon
Stevens, was made for the most part at the very location called
for by the script. James Kirkwood,
Anna Q. Nilsson, Norman Kerr,
Dorothy Cumming and John Mit-
tern are in the cast.

Agnes Ayres in "The Ordal," an
original screen story by W. Som-
erset Maugham, is also scheduled
for the 21st. Beulah Marie Dix wrote the scenario and Paul
Powell directed. The picture is seen as
Miss Ayres' leading man.

On May 28th comes Thomas
Meighan in "The Bachelor Daddy,"
with the popular Miss Ayres and the
author of "The Prince Chump," Olga
Printzlau wrote the scenario and
Alfred E. Green directed. Leatrice
Joy plays opposite Mr. Meighan.

Educational Week Success
80 to 90 Per Cent of All Usable Film in Exchanges Were Kept Busy

THE extensive releasing sche-
dule of Educational Film Ex-
changes is leading up to the
(national as a distributor) has almost doubled the amount of
film available for booking through Educational Film Exchanges a year
ago. With this much greater pro-
gress, the draw from film houses
from Educational branches to the home office in New York on the progress of the second Educational
Weekly, just begins to estimate that from eighty to ninety per cent of all usable film in the
various exchanges was kept busy dur-
ing the week.

These early reports, therefore,
mean a much greater response from
the exchanges during the last week of
this particular week of recogni-
tion of the value of the short subject, than even the fine co-opera-
tion that kept vines every reel of film in the exchanges working during the first Educational
Pictures Week, a year ago.

Educational Pictures alone were in the first run houses of every key city in the
country, and in many of these cities in the greater number of groups of pictures booked sold.

During this particular week, says the report from the Pittsburgh
branch, "our two reel comedy sub-
jects were booked 90 per cent solid.

Sketchographs by Julian Ollandoff were booked 12 per cent solid.

Educational Pictures offered the first run houses of every key city in the
country, and in many of these
another fine showing was made in the increasing number of other dramas of the same
Continued on Page 2584

Lloyd Hamilton Series Is Finished
The final picture starring Lloyd
Hamilton in the current series of
Mermaid Comedies has been com-
pleted and delivered to Educa-
tional for preparation for release. It is titled "Poor Boy"

"Camisole," the trick dog, bred and trained by Hap Ward, the
comedian, is a valuable assistant to Hamilton in this comedy.

Neilan Is Pleased Over
Goldwyn Contract
Marshall Neilan saluted last Sat-
urday on the Homeric and took
with him his assistant director,
cameraman, and production staff.
Before sailing Mr. Neilan signed his
contract with Goldwyn Pictures
Corporation whereby he will pro-
duce his pictures in conjunction with the Goldwyn organization.

"My arrangement with Goldwyn
is most satisfactory," said Neilan
just before he left New York. "It
gives me just the scope for my
work that I have long wanted, and
will place at my disposal produc-
tion resources which guarantee the
returning of pictures of great dra-
matic dimensions."

The first Marshall Neilan release
for Goldwyn is in the fall. Upon his return from Europe, Neilan will go straight to the Gold-
wyn Studios in Culver City, where
he will take up active work on his
portion of the lot.

Arctic Camera Expedition
for Prizma
Earl W. Rossman, Prizma camera man, and Capt. F. E. Klein-
schmidt, arctic explorer, left re-
cently for a seven months hunting and exploration trip to Alaska, Sib-
eria and Arctic regions north of
Wrangel's Island. Mr. Rossman
carries the regular black and white camera, high speed analysis of mo-
tion camera and a Prizma color
camera, in order to make a com-
plete record of the trip. A specially
constructed yacht will carry the party from Seattle, Wash., to the
Arctic regions where a motion pic-
ture record will be made of Polar bear, brown bear, seal, walrus,
whales, native types, and the geo-
logical, astronomical, and geographic phenomena of the Far North.

The best of the color subjects secured will eventually be released on the
regular Prizma color short subject
service.

Last of Lloyd Hamilton
Series Is Finished
The final picture starring Lloyd
Hamilton in the current series of
Mermaid Comedies has been com-
pleted and delivered to Educa-
tional for preparation for release. It is titled "Poor Boy"

"Camisole," the trick dog, bred and trained by Hap Ward, the
comedian, is a valuable assistant to Hamilton in this comedy.

Frisko Critics Praise
"Orphans of Storm"
D. W. Griffith's latest photoplay, "Orphans of the Storm," made an immediate and tremendous hit with
Mr. Griffith's work was received
in a special United Artists release was shown recently at the Strand theatre, San Fran-
cisco.

"In wealth of detail, in the mob
scenes, in magnificence of both in-
terior and exterior settings, and in
constancy D. W. Griffith's "Or-
phans of the Storm" has achieved something that has not yet been
equaled," said the critic for the Daily
News. "It is a masterpiece of motion picture art and production—absolu-
tely—there is nothing in all that the word implies," wrote Currie D. Swanson in the Call
and Post. "The picture shows all the
treachess and extravagance of the
King and the aristocrats of France as displayed at costly feasts and
feasts."

"Mr. Griffith paints a lurid pic-
ture of the conditions leading up to
the French revolution. He gives in
one scene the lavish feasts and
waste of the aristocrats and in
the next, the suffering people," said the critic for the Bulle-
tin. "The many little incidents that
Griffith knows so well to inject are all there."

Booking "Old Nest" for
Mother's Day Bill
Exhibitors are reported to be tak-
ing up with eagerness Goldwyn's
suggestion that they book Rupert
Hughes' great picture of home
interest, "Old Nest," for a return
showing during the week in which
"Mothers' Day" falls—the week be-
gins Sunday, May 14. Many exhib-
itors have already booked it for
return dates for that week and many
others have indicated that they want to run it again, according to
word from the Goldwyn home office.

"Lonesome Corners" Has Thrills, Adventure
An outdoor story carrying ro-
mance, mystery, adventure and
punch—is said to be a descrip-
tive "Lonesome Corners" the
Edgar Jones production released by
Playgoers Pictures, April 23rd. It was staged in its entirety in pic-
ture by Edgar Jones and Edna Speel,
whom previous pictures in which
they won popularity included a
number of other dramas of the
north woods, play the leading roles.
UNITED STUDIOS

J. L. Fontham will next produce "The Vengeance of the Deep," featuring Marguerite La Motte. The story is by A. B. Barringer and is laid in New York City and the South Sea Islands.

Marjorie Daw will be the lead for Owen Moore in a new production started this week under the direction of Victor Herman and still untitled.

Elaine Hammerstein is to make "Under Oath," by Edward J. Montague, with George Arlindahl directing.

Myron Selznick is giving his attention to the preparations for making three specials. The first will be a screen version of John Galsworthy's play, "Justice." The second will be "Rupert of Hentzau," by Sir Anthony Hope, and the third, "The Easiest Way," by Eugene Walters. Directors and all star casts have still to be selected.

Frank Lloyd will complete Jackie Coogan's play, " Oliver Twist," in two weeks.

While editing "Hurricane's Gal" Allen Holubar is selecting the next story to start in four weeks.

Millard Webb will be assistant for Sidney Franklin in producing "East Is West," with Constance Talmadge. Arrangements are being made for Miss Talmadge to leave for the Orient in June to complete this picture.

UNIVERSAL

William Desmond, star of "The Great Conspiracy," a serial history of Alaska, was injured last Tuesday when he was thrown forty feet into the Truckee River of floating ice. His shoulder was thrown out and he suffered a sprained ankle and many flesh wounds. The company has finished the snow country exteriors and returned to the studio.

Marie Prevost's next auto racing story is titled "They're Off," by Bernard Hyman, with Stuart Paton directing and Kenneth Harlan in the lead, and Philo McCloud in the cast.

Gladys Walton's next picture has been started. It is an Irish story titled "The Morning Watch" by Anne Caldwell, with Edward Laemmle directing his first feature.

King Bagger is casting "The Suburban." He goes to Kentucky for derby scenes.

William Worthington staged a fight with five hundred extras at the Vermont arena for "Afraid to Fight," starring Frank Mayo, with Al Kaufman and Tom Kennedy, former champion pugilists as principals.

Arthur Flaven is directing "The Beloved Adventurer" series of two reel human out-of-door subjects, starring Art Acor.

Director Nat Ross, Reginald Denny and company will live in the San Bernardino mountains for two months to film exteriors of the series of two-reel mounted police subjects.

Hoot Gibson has finished "Trimm and Burning."

Hobart Henley will direct "The Fiends" from the Booth Tarkington novel, with an all-star cast.

FOX

Harry Beaumont directing Shirley Mason began production on "The Light of the Desert." In the cast are Edward Burns, Alan Forrest, James Mason, Andra Tourneur, Josephine Crowell and Lillian Langdon.

Most of the Fox units are on location. Tom Mix, filming "The Gun Fanner," under the direction of Edward Sedgwick, is at Prescott, Arizona.

Dustin Farnum is finishing "Strange Idols" at Bear Lake.

LASKY

Director Alfred Green and Tom Meighan have gone to Brook, Indiana, to show George Ade his screen play, "Our Leading Citizen."


Milton Sills will play the lead and Casson Ferguson the villain in "Borderland," starring Agnes Ayres, under the direction of Paul Powell. The story is by Basilde Marie Dix.

The pearl fisheries scenes for "The Man Unconquerable," starring Jack Holt, are being made at Balboa Beach, under the direction of Joseph Henabery. In the cast are Sylvia Breamer, Clarence Burton, Edwin Stevens and Jean De Brac. Julian Josephson wrote the screenplay.

The Betty Compson Company, under the direction of Phil Rosen, is making "The Bonded Woman" at San Francisco. The cast includes Richard Dix, John Bowers, Ethel Wales, Farrell MacDonald.

George Fitzmaurice is beginning "To Have and to Hold," with Betty Compson, Bert Lytell and Theodore Kosloff playing the principal roles.

George Melford is beginning "Spring Sands," with Wanda Hawley, Milton Sills, Robert Cain, Winter Hall, Jacqueline Logan and Louise Dresser. Olga Printz cast adapted the screen play.


Dorothy Dalton is back from New York and started work in "The Siren Call," under the direction of Irving Willatt. David Powell and Mitchell Lewis are among the principals. The story is by J. E. Nash and the screen play by Philip Hurl.

The Rochel Main Street, Los Angeles theatre has been reproduced as the principal set for the Snub Pollard theatrical comedy now being made, with Al Santell directing.

ALBERT E. SMITH PRESENTS

GIPSY PASSION

A Louis Mercantour Production

ADAPTED FROM JEAN RICHEPINS
FAMOUS GIPSY STORY

MIARKA.
Child of the Bear.
With "News" Correspondents

MEN AND EVENTS IN THE FILM CENTRES

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

A number of the downtown moving picture houses have made reductions in admission prices simultaneously. The Province and National theatres have made a reduction of 25 cents for the evening admission and 20 cents for matinees. The Strand theatre also recently reduced prices to 25 cents for evening shows and 15 cents for matinees. Business has picked up at the respective theatres since the cut.

William Stroud, identified with his son, George Stroud, in theatre ownership and management in Hamilton, Ontario, died at Hamilton on April 18. The son, George, is now manager of both the Pan-American and the University theatre, an old-time seating house which was an enthusiastic sportsman as well as a showing house. The younger William, a former owner of the famous trotting mare, Louise Gratton, and other hero and former proprietor of the Hamilton club in the International Baseball League.

M. V. Williamson of Winnipeg, Manitoba, has sold both the National and Art theatres of Winnipeg and gone to Toronto. He is an enthusiastic sportsman and has not been in the film exchange business for some time. The Palace theatre, now being operated by William Carr, is an attractive theatre.

The Majestic theatre in Halifax, N. S., has been sold to a New York concern, those now behind the house being D. Sullivan and J. O’Connell, it is announced. The opening attraction was "Peacock Alley."

WESTERN NEW YORK

D. H. Finke has resigned as manager of the Bellevue, Niagara Falls, N. Y. Herman Levy, formerly at the International and Orpheum, has succeeded him.

The Buffalo Motion Picture Operators’ Union is holding a midnight benefit show at the Albany Opera House, Tuesday night. The Union has been active in the city, making the operators more popular.

Manager John Amendola was host at a banquet in honor of his exhibitor fellows in Niagara Falls following the opening of the new Amendola theatre Saturday, April 15. A. C. Hayman, of the old theater, attended the function.

Niagara Falls, Ont., has a new theatre, the Tiber, which cost $80,000 and has a seating capacity of 1,500.

The Sun theatre, Broadway, Buffalo, has closed. The Temple on William street is also closed and has changed its policy from pictures to stock.

E. O. Weinberg is expected back in Buffalo May 1 to resume the management of the Strand. He has been operating the Strand in Syracuse during the illness of Edgar Well, who is now recovering from a severe attack of tuberculosis. George Williams, office manager of National theatres, Grove Arcade, will go to Buffalo May 1 to take over the management of the Linden theatre in the Queen City. His appointment was made by Mr. Harrill, former owner of the house. Mr. Williams will continue his work for Williams.

The Criterion, Buffalo, it is reported, will be re-opened to attractors. It is now being remodeled. It was formerly a picture house operated by the Shae Amusement Company.

OKLAHOMA CITY

Twenty-five union stagehands and motion picture operators at work at Muskogee, Okla., Monday morning of last week, had the cooperation of the proprietors of the local theatres on the Oklahoma Federation Union official order to have a contract with their employers. The decision may be influential.

When the proprietors asked for a new contract, the opposing sides deadlocked on working conditions, although a new wage scale was agreed upon. Sixty union members are said to be working all over the state. The latest round of the one in existence.

J. S. White, owner of the Whitemay theatre at Marlow, Okla., has bought the Pasteum theatre at that place and, as business does not justify the operation of two theatres in the Marlow, the Pasteum theatre will be closed.

The Blizzard Sales Company, at Oklahoma City, has moved to 599 West 8th street, with E. O. Kirkland as manager.

Mr. Oldsmith, Associated Exhibitors’ representatives at Oklahoma City, has been in the city, devoting all of his time to the handling of the new campaign in violation of the one in existence.

That people would stay home too late of evenings to come downtown, thereby doing the theatre business a disservice, is the reason given by Mayor Samuel Lewis Shank for vetoing the daylight saving time ordinance.

That the solar activity is at a very low ebb has been stated by Dr. E. C. Good, director of the Kogee, Ind., observatory.

Mrs. Charles Davidson of Indianapolis was named chairman of the pictures committee of the Indiana Board of Photographers last week. She is an enthusiastic promoter.

That the indorsers are fighting for indorsers and not for pictures is the opinion of the Indianapolis Evening News.

That people will stand in line too late of evenings to come downtown, thereby doing the theatre business a disservice, is the reason given by Mayor Samuel Lewis Shank for vetoing the daylight saving time ordinance.

That the solar activity is at a very low ebb has been stated by Dr. E. C. Good, director of the Kogee, Ind., observatory.

The Seventh District Federation of Women’s Clubs, comprising Indianapolis organizations, last week went on record against the production of any "Fast," "Artful,” or "Arabian" films and sent an expression of their views to Will H. Hayes.

Arthur S. Marquett, James Vince, Rudolph Weiler, Herbert Levin and Paul A. Krueger are directors of the Lake View Amusement Company of Chicago, which operates theatres in Indiana, incorporated with $50,000 capital.

The Alhambra Theatre Corporation, an Illinois company, organized to manage theatres in Indiana at the secretary of state’s office last week, and named Hiram G. Miller of Rockford, III., as its manager. The capital represented in Indiana is $40,000.

Eugene O’Brien is at the Colonial in Pensacola, Fla.

Cleveland

Following the announcement that Phil Selznick has withdrawn from the Philadelphia Production Corporation announcement, the statement that the exchange will continue to be operated under the old name, under a present contract, has been renewed. What will happen then is still an unknown factor, but it appears that the business will go on and will continue to see that all contracts are carried out.

"Fascination," Max Murray’s latest release, plays at the Stillman theatre last week. Did so well that it is being played a second week. Tentative arrangements are being made for a third run.

Leo Selznick, brother of Phil, and office manager of the Selznick Productions under his brother’s regime, is present in the city. He has had business to do here and was unable to undergo a slight operation.

B. C. Steele, with a large reputation as a basketball player and a decided interest in the Moving Picture World, has learned the film business from the inside out. So he’s joined up with the Educational Film Company of Ohio, and is going around the state showing other educational pictures, how to put over their educational pictures, instead of doing it himself. He’s going to be a good one. Loupert and Capitol theatres, all three of which theatres he was actively interested in.

SAN DIEGO

James McKillop, at one time concert master of the Kansas City Symphony orchestra, and who has also been connected with musical affairs in Denver, Colo., has been engaged as concert master of the San Diego Symphony orchestra.

The Palace theatre, Louis Stutt, manager, was the first local house to put on a "Fast" Arbuckle film, following the acquisition of the comedy star on the managers charge against him in the Los Angeles civil suit. The film was used "Back Stage." The house was not sold or rented a block big band at each showing.

Von Stroheim’s feature picture, "Foot-"hills," was given its first showing here at the Palace April 18, and Manager Russell Rogers had to post some signs to keep the crowd lined up for each show.

THE SOUTHEAST

H. M. Lyon, formerly with First Na- tional in the Carolinas, is now covering the Atlanta territory for the same concern.

Robertson Cole has the distinction of being the first exchange in Atlanta to install a motion picture sound set. It was installed by Mr. P. H. Savin.

Dave Leonard of Lexington, N. C., is planning fact that Screen Snapshots is the summer, calling it Leonard’s Balance Sheet.

W. P. Lee will soon open the Delta theatre, Bridgeport, Ala., which was formerly owned by J. B. Ellis.

Lillian "Billie" Dove, former Ziegfeld girl, has acquired a tremendously successful picture, and hit the first three days of last week at Loew’s Grand, Atlanta, and the last three at Loew’s Bijou, Birmingham, when she received the second prize.

Walter is adding three new houses to the number operated by the Princess Amusement Co., Greensboro, Ga. They are the Centennial, Greensboro; the Jefferson, Jefferson City and the Blue- mouse, Jacksonville, Tenn.

Picture League Endorses Screen Snapshots

That the campaign being waged by Screen Snapshots to keep be- hind the vanguard of the life of the screen player and counter newspaper sensationalism is taking effect, is evidenced by the National Motion Picture Snapshots No. 22 is specially endorsed by "better pictures" by the National Motion Picture League.
Action Stills from Releases of the Week

Thomas Meighan in "The Bachelor Daddy," released by Paramount.

Wallace Reid in "Across the Continent" — Paramount.

Eugene O'Brien in "Channing of the Northwest" — Selznick.

Ethel Clayton in "For the Defense" — Paramount.

"The Prisoner of Zenda" (Metro)
Thrills and Spills

(Lyman Howe Library—Educational—One Reel)

THIS interesting study from the Lyman H. Howe Library belongs to a series of fearless riding stunts executed by a body of soldiers whose uniforms suggest that they might belong to the Italian army. The horses are trained to overcome any obstacle. They slide down perpendicular cliffs, jump over chasms, leap water barriers and navigate the greatest distance with such skillful manner as to indicate that they have had years of training. The reel next introduces a motor car racing with the entries suggesting that they are competing for the French grand prix. Horses and hairpin turns are negotiated and the contestants take some nasty spills. In fact as many as eight cars turn turtle and according to the gathering of a crowd, one of the drivers must have been killed or seriously hurt. "Thrills and Spills" is crammed with exciting action. There is no doubt it will make spectators gasp with suspense.—LAURENCE REID.

"The Skipper's Policy"

(Toonerville Comedy-Educational—Two Reels)

"THE Toonerville Trolley that meets all the trains. This expression which has served as a foundation for Fontaine Fox's quaint cartoons, has been animated in such a shape that the followers of the artist will appreciate the fine effort made to humanize the figures. Skipper, and his queer contraption which carries the commuters from the station. Making a story around the figure and his property calls for some imagination. "The Skipper's Policy" concerns politics with a villain scheming to get control of the trolley interests, force the skipper out and run things to suit himself. For comic relief a foolish janitor flirts around making love to his pretty stenographer. The powerful Katrinka is also in the picture, but she is not so true to the villain's conception as is the skipper played by Dan Mason. The comedy carries on a scheme of frenzied finance with the janitor being hired to have his flier hit by the trolley. But the good people in the story frustrate the villain's plans. A desperado holds up the car but the skipper registers bravery and saves the purses of the passengers. As a reward he is nominated for mayor.

The comedy is not filled with silly hokum, nor does it rely upon an assortment of gags. Iturches through its constructed story, amusingly, by Ralph Spence. The atmosphere and local color—LAURENCE REID.

"Matching Wits"

(Western Drama—Universal)

THE Northwest Mounted formula is used for this western featuring Art Acord, who lives up to its conventions of characterization and plot. The action calls for some hazardous riding and a few risky stunts and the player, being accomplished in the school of serials, negotiates the incidents with ease. The villains are a band of rum smugglers and the Mounted is determined to capture them. The suspense is well measured out and builds to a satisfactory climax introducing the escape of the ringleader and the abduction of the heroine played by Laura La Plante. One of the highlights features the use of heliograph signals on the part of the smugglers. The western is up to standard and certain a snappy little filler. Length two reels.—LAURENCE REID.

"A Golf Insect"

(Star—Universal—One Reel)

NO more adaptable comedian could be found in the Ray Anell for the title role of this comedy. Every gesture, every mannerism suggests a golf fiend. The idea concerns a champion who has never held a club in his hands. He has told everyone what a wonderful player he is and a true arrival who is forced to show his skill. The incident leads him through some amusing gags—most of which have been used before—until he finds himself in a pit which he has dug in trying to drive the ball. Rather than face the embarrassment of over his taking qualities, he hires an auto to chase him off the links, but to his surprise discovers that he has really made a nifty drive. Hence he wishes to continue the game. The car, however, pursues him for some distance at the 19th hole.—LAURENCE REID.

"Torchy's Hold-Up"

(C. C. Burr—Educational)

TWO reels of fun often save an otherwise weak program, or accentuates the enjoyment of an exceptional one. If, with a view to strengthen your program, this mistaken idea of humor will not help any. And if only to lengthen an otherwise good bill, don't spoil it. There is nothing at all demoralizing about the ambitions of Torchy to become a deputy police officer. Doesn't even lead to situations invented for laughs and is offensive. It is just as easy to make people laugh, if sneezing is funny, when characters are permitted to keep on their clothing. And there is nothing particularly humorous in any one's display of sickness at the stomach. Except for the refreshing youthful appeal! Dorothy Mackaill, who plays opposite Mr. Hines, in this comedy would be better out of the series, hiding from the censors.—LILLIAN GALE.

Official Urban Movie Chat No. 13

(M. P. T. O. A-Hodkinson—One Reel)

STARTS off with view of Samuel Gompers in the midst of delivering some information straight from the shoulder to the American public. The sub-titles quote what he is saying as part with some pertinent information, the subjects.

The manufacture of steel requires men to work in furnaces that the camera only can comfortably describe.

What is a mantaray? It is a sea-cow, if difficult to capture, makes the best of a hopeless bargain when finally prevented from wandering at will.

Follows a chic reporter claiming an interview with Miss Margaret Galt, teacher of social etiquette and poise. Most well bred women know instinctively the teachings, but being reminded of them is amusing and shows the visiting girl off to advantage.

Concluding with scenes in the Great Outdoors, showing the Snake River, a stream flowing through the Box Canyon in Idaho. No. 13 is a lucky one reel, which will possibly claim the attention of thousands.—LILLIAN GALE.

Bridges of New York

(Kineto Review—Urban—One Reel)

EVERY bridge of importance which has to do with connecting Manhattan with Brooklyn, thereby joining the territory covered by “Greater New York” is shown in this review of bridges. They are all present unless it is the “bridge of sighs” and they have posed accurately, as well as only the act of their noteworthy stunts, which make them famous. There is some historical value to the reel, the Brooklyn Bridge built by John A. Roebling in 1883 at a cost of eleven million dollars, and other one that over a giant link. Entrances and approaches to the bridges form interesting views and while bridges all look alike to the passer-by, the screen treatment provides there is a wide and distinct difference in the species. Educational.—LILLIAN GALE.

"The Rich Cat and the Poor Cat"

(Aesop's Fables—Pathe—2/3 Reel)

Mr. AESOP advises that we "must make friends in prosperity if we would have their help in adversity." This moral is used by Paul Terry as the background of his latest animated cartoon, shows a lean and a fat cat. The latter lives in the lap of luxury, while the lean one has barely enough food to feed her crying children. The mistress of the house, noticing that the fat cat has become too lazy to catch mice, gives her the air. As a result the fat cat is forced to beg, but as she in former days refused aid to the lean cat she in turn is given the cold shoulder. The strip is up to standard, carries a healthy chuckle and points a moral sure to be appreciated.—LAURENCE REID.

"The White Messenger"

(Universal Western—Two Reels)

THE Cyclone Smith series of westerns is again introduced here with Eddie Polo as the star. It follows conventional lines, with the heroine and her paralyzed father about to be ejected from their home but for the timely aid of Cyclone. The hero pursues the home robbers. The following action shows the girl kidnapped. But a clue develops which brings about her rescue. She has sent her horrid handkerchief in the harness. When a fight in the village hotel follows, the excitement brings back the lost speech to the old man, who tells about the forged deed to his property—and produces the missing document giving them clear title to the land. The action is characteristic of the western and while it is familiar, there are doubtless many who will enjoy it. For one thing, it keeps moving.—LAURENCE REID.

"Felix At Sea"

(M. J. Winkler—One Reel)

No wonder Felix, the cat, was "all at sea" when he found himself aboard a sea-going schooner and discovered the crew busy transporting intoxicating liquor to shore, via fishing lines, under cover of the receiving station. And Felix, being something of a sailor by the famous pen of Pat Sullivan, could be chased for a spy, get the crew busy running over the vessel trying to catch him, while Felix burled himself along a raft with the coveted wet goods, and made a getaway.

One of the cleverest, most amusing and fastest action animated cartoons ever offered for the screen.—LILLIAN GALE.
May 6, 1922

**Reviews of the Latest Features**

**Conducted by Laurence Reid**

**"Fascination"**

(Orchard-Metro—7–940 Feet) (Reviewed by Lillian Gail)

A FORCEDLY constructed photoplay, keeping the star, Mae Murray, in line for continued popularity and proving her ability as a dramatic actress on the screen.

Surrounded with a well balanced cast, under the direction of Robert Z. Leonard, "Fascination" was specially recommended to form a line to the ticket booth and to please an expectant audience.

The story, obviously designed for the star, is a fitting vehicle, offering Miss Murray an opportunity to don one of her characteristic costumes and indulge freely in the "Terpsichorean art." Beginning with the family group, a well-to-do Spaniard, his two motherless children, we find them living in America where the indolent father has made enough money to satisfy even their exaggerated extravagances.

The girl, of "flapper" age, fascinated by New York amusements, spends a purposeless sort of existence, devoting her time, principally to modern dancing. The boy, a clever sub-title, introduced as having been raised in Catholicism, is led to the habit, but shows the perpetual effect of a liquid refreshment stronger than milk.

From this time on comes the father's sister. She finds American modes of living shocking and in her opinion subject to severe revision. An opportunity to drive home her views, she enlists the aid of her brother that his daughter should really be exported to Spain, where, in an atmosphere of dance halls and merrymakers, she might develop her notions as an inheritance of the American mother. Unwillingly, the father agrees, explaining to his daughter that the family tenement will be sold, and they will have to move.

The girl does not take to the situation. After several unhappy attempts to live up to her promise, she along comes Carnival time, and, fascinated by the gala preparations, she slips away from the family home for the river, where she hires a felucca and water, out into the gay streets of Madrid, finally deciding to attend the great bull fight.

Coming in the name of the maddened animal scores another killing, attracting the admiration of the Spanish-American heiress, followed by a series of exciting events. When the father, brother and American fiance arrive in Spain, they are informed by the disagreeable aunt that Dolores has run away. Forming a searching party, and separating in a pouring rain, the three men are led into thrilling experiences, and here is involved the counter plot, which supplies suspense and action in the kind of melodrama the public tend to criticize, but is just as certain to petrify.

These scenes calling for interiors of a Spanish rendezvous where the girl, only to present a frolic has gone with Carita, evolves the story. The task falls forth the historic laurels of such places as Helen Ware, Charles Lane, Robert Frazer and the immortal star.

**The Cast**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Dolores De Lisa</td>
<td>Mae Murray</td>
</tr>
<tr>
<td>Carlos de Lisa, her brother</td>
<td>Crooton Hale</td>
</tr>
<tr>
<td>The Marquesa de Lisa, her aunt</td>
<td>Emily Fitzroy</td>
</tr>
<tr>
<td>Ralph Kellogg, an American</td>
<td>Vincent Coleman</td>
</tr>
<tr>
<td>The Count de Moreva</td>
<td>Courtois Parola, a dancer</td>
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</tbody>
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**W ITH** a title familiar to everyone who has reached the age of reason—with this title attached to a story containing the same homepun qualities—the same heart it is difficult to see how Foster's celebrated classic, there is no question that it carries a tremendous box-office value. Looking at it is it one can forget that those little girls are really up under the name of entertainment there is no gaining the fact that it will attract the passerby. Once in his seat he will find it is the story of a young girl in love with a young man, a note of balancing patterns, contrasting humor and fitting romance—all of which have been brought into the story with which will please nine persons out of ten, the lone exception being that individual who says "Try and please me." Anthony Paul Kelly's pattern may be familiar but so perfectly blended are the ingredients that the obvious note never intrudes. Director Smallwood has been to it that adventure lurks in every scene. The incident is charged with the humanities which conquer because pathos and humor and pathos and the locations are ideal—true setting for such a homepun story, and he has seemingly gone to extreme length in giving it the pep of local color and atmosphere. The old Kentucky home harbors an indolent mother and her son who, when he leaves its sheltering roof, goes off to France where he meets Miss Sing Sing. The plot revolves upon his effort to keep his sweetheart and mother in ignorance of his whereabouts. This is the mother love note. The melodramatic contrivances finds expression in a crock determined to win the girl by fair means or foul. And his threatening gesture propels the youth to stand aside or suffer those he loves to learn his secret.

The comedy moments of which there are plenty reveal a couple of race horse trainers who are willing to stoop to crime to carry them by. The hero who has picked up their friendship during his absence from the old manse invites them down to train his horse for glory. The Kentuckian, however, has the opportunity to flash some effective melodrama concerning the favorite steed. The race is packed with a thrill, and the youth's horse matches one owned by the manse owner. All this is done with all the proper atmosphere, using the camera to catch the intimate incidents. The Carnival scene and horse race terraces—there being little of the studio stamp upon it. All in all "My Old Kentucky Home" is well done in every way, and should capture its audiences.

**Exposition Angles:** This title should prove a big winner and if properly exploited in papers, giving plenty of space to racetrack atmosphere, the picture will make sure to be a hit.

**Production Highlights:** The careful production showing genuineness of locations and incident suggest the story by virtue of the careful direction and acting. The good lighting. The thrill of the race, the charming atmosphere, the work of a competent production director. Direction and pathos. Carries homespun qualities.

**Classification:** Melodramatic story balanced with several favorite ingredients, such as a thrilling home scene, a Western romantic home, an incident and pathos. Carries homespun qualities.

**Production Highlights:** The careful production showing genuineness of locations and incident suggest the story by virtue of the careful direction and acting. The good lighting. The thrill of the race, the charming atmosphere, the work of a competent production director. Direction and pathos. Carries homespun qualities.

**"Channing of the Northwest"**

Seldznick—Five Reels (Reviewed by Laurence Reid)

MAKE way for the Mounted hero! The redcoat goes after his man but fails to bring him in because love stands in the way. Though he is offered the job, the Riding horse posture which will win instant sympathy. As the title indicates, the spectator is not in for a thrilling romance. The audience is interested in the regulation pattern in outline of plot, theme and characterization, although here and there are some incidental touches which freshen up the story. The major incidents have come and gone, and will ever continue to find expression in the future. There cannot be any variation. If they are done well that is all one can expect.

"Channing of the Northwest" happens to be produced with an eye to detail and with plenty of atmosphere to provide a correct
The Cast

Channing .... Eugene O'Brien
Spif Hartigan .... Jean Driscoll
Jim Franey .... Gladden James

Edna McClure. Directed by Alfred Green. The Story: Mountie hero, Dr. Potter, is anxious to return to his wife and daughter when he is called away on a mission. He finds his way to a town where the sheriff's daughter is in danger. Potter helps her escape and the two fall in love. Classification: North-West Mounted melodrama carrying regulation romance and action, adventure.

Production Highlights: Wonderful backgrounds revealing picturesque long shots. Good direction. Work of Noma Shearer, Mrs. McVay, Charles Hunsley, Adele Parrington, Charles Hanley, Barbara Calvert, Bruce Guerin and others. It is a remarkable story and your crowd is certainly familiar with them. Title explains everything. Should be campaigned for Eugene O'Brien's popularity. Attractive lobby display and prologue will help.

"The Bachelor Daddy"

Paramount—Six Reels

(Reviewed by Lillian Gale)

I ET your patrons are in the throes of "grouch," resulting from disappointment in recent attractions, lose no time in booking this. The following is the reply to the complaint that "pictures are not as good as they used to be." As an example to sustain argument that the story is the most important requisite of a motion picture. "The Bachelor Daddy" stands every chance to score. In any event, given a corking story, splendid roles by magnificent players, director Alfred Green has turned out a winner. Especially commendable is the handling of the juvenile players. They appear to be exactly the correct "be farters," although it is possible Mr. Green had troubles even such as do not appear in connection with this feature.

Human interest picture-plays, enjoying a wave of popularity, rank at the top from a box office standpoint. Go the limit on this. It pulls. The treatment is the principal scene of action, the rest of the plot taking the important figures to the cabin and over the roads. Ralph Ince has assembled some marvelous exteriors. The cast is entirely efficient, with Eugene O'Brien's study of the Mountie, colorful enough to be placed alongside such great roles of the past. Noma Shearer lends a fragrant charm and emotional capabilities of a high order to the role of the heroine. It is a simple and obvious story, but one of the best for the time of year because it is well done it should excite interest for those who never tire of the Mounted.

The Bachelor Daddy

Paramount—Six Reels

(Reviewed by Lillian Gale)

Eugene O'Brien, Jean Driscoll, Gladden James, Charles Hunsley, Charles Hanley, Barbara Calvert, Bruce Guerin.

The Story: Mountie hero, Dr. Potter, is anxious to return to his wife and daughter when he is called away on a mission. He finds his way to a town where the sheriff's daughter is in danger. Potter helps her escape and the two fall in love. Classification: North-West Mounted melodrama carrying regulation romance and action, adventure.

Production Highlights: Wonderful backgrounds revealing picturesque long shots. Good direction. Work of Noma Shearer, Mrs. McVay, Charles Hunsley, Adele Parrington, Charles Hanley, Barbara Calvert, Bruce Guerin and others. It is a remarkable story and your crowd is certainly familiar with them. Title explains everything. Should be campaigned for Eugene O'Brien's popularity. Attractive lobby display and prologue will help.

"The Bachelor Daddy"

Paramount—Six Reels

(Reviewed by Lillian Gale)
and powerful clashes between the principals in a political fight, are blended together in delightful, suspenseful fashion, all without jarring the sensibilities of spectators.

An adaptation of the stage success, "Squire Phin," is especially interesting and engrossing to the acting of the characters. The photography is there is nothing to be commended or condemned. The same adaptation of "The Tintype" to "A Portrait" to "A Portrait in Color" and finally to "A Portrait in Scene Arrangements. The work of the old judge, the prodigal brother and the heroine is praiseworthy.

**The Cast**

Phinas Look, "Squire Phin" .... Macklyn Arbuckle
Hiram Look, his brother ....... Charles B. Davidson
Sylva Willard, his daughter ......... Grace Moore
Ralph, a young boy, denotes center stage ......... Charles B. Davidson
Rispay Mayo, bride ......... Sylva Willard
Wattin Mayo, her husband ......... Micaiah Dunham, townsman
Judge Braddish, an old lawyer ......... Badger Summer, townsman


"The Story"—"Hime" Look's return as a circus man to Palermo redlines hatreds which his brother, "Squire Phin," is waiting patiently to die so he could marry his wife. Rumors told, "Hime," out to defeat Judge Willard for treasurership, injects the judge's wrongful use of town funds into his campaign. The squire throws overboard Captain Bodish and rescuing girls. Pursuit of circus wagons and squire by Bodish, Bishop, and Braddish—leading characters in various poses. Judge Willard carries over lawn wall by "Hime." Scenes of Miss Willard's presence preceding the squire. The squire sending Braddish, the dandy, sprawling from store porch. Election scenes. Brothers dominating treasurer. Citizens repudiating Hime.

"The Broken Silence"

Pine Tree Pictures-Arrow—5800 Feet

(Reviewed by Lillian Gish)

A MONG other popular stories of the great Canadian Northwest, there has been none of greater interest value, complete with realistic detail, than "The Broken Silence." The camera has accurately delivered a worth-while picture of the history and development of the Canadian forests, native habitats and Government barracks.

In fact, the photography is exceptional, a number of scenes in a driving snowstorm. This combination of a genuine snowstorm may also be made of the interior lightings, most of them difficult to maintain in lamp-lit interiors of "The Tintype" and "A Portrait in Scene Arrangements."

While for screen drama the original has been necessarily altered in places, the adaptation is a step up worked out to improve the story for motion picture purpose and has not interfered, unwelcome, with the main story.

In the beginning, mystery enthrones the reason why Jeanne Marat, plainly in love with Charles Brice, an officer of the Royal Mounted, refuses to become his wife. Her brother, who co-inhabits the log cabin, tells the officer that Jeanne is his wife, not his elder. Realized to a hopeless situation, the officer ceases his attentions, while the log cabin dwellers make preparation for a sudden disappearance and involve the police in a mysterious murder of the barracks inspector.

Meanwhile, the inspector is confessing to the priest of his guilt and endeavoring to force his unwelcome attentions upon a young wife, mother of two, a boy and an infant daughter. The instant death of his young wife convinces him that he murdered a young husband, cruelly drove the mother to suicide rather than submit to him. And, distinct and relations leaving the boy and a baby to look out for themselves.

While waiting for the tragedy, the inspector is shown treating his brother and sister are missing. Then the officer in love with the girl is assigned to run them down. Follows a chase for the fugitives, but the inspector, for the tracks of the fugitives. The girl, knowing her brother to have sworn vengeance, believes he shot the inspector. The boy believes she did, and the inspector is left to a woeful position. Of the other, when their escape is cut off. At the last moment the actual murderer confesses, first telling the story of how he discovered the orphans, raised them to hate their father and mother's murderer, but finally committed the crime himself, rather than bring them to justice. There are many thrilling moments in "The Broken Silence," played by a capable cast, Zena Keefe, a young woman and the daughter grown up, giving a very satisfactory performance.

Jeanne....... Zena Keefe
Squire Phin....... Robert Elliott (Inspector Bandt)
Hime....... J. Barney Sherry
Judge Willard....... Indian Joe
Judge Braddish....... Jack Drummer
Squire....... The Pas sister
William....... Miss Davis
Braddish sister....... Miss Davis
Amily Jacon...... Jacques Beausailles
Jasper....... Roy Gordon
Braddish....... Duke
Logue....... Dorothy Allen
Bishop....... Mr. Peron
William Fisher....... Pierre Beausailles
Griffen, Major....... Joseph DeFrew
Bishop sister....... Phineas Galligan
Piper....... Thomas France


"The Gray Dawn"

Benj. B. Hampton-Holkinson—5600 Feet

(Reviewed by Lillian Gish)

BENJAMIN B. HAMPTON'S production of "The Gray Dawn," suggested by the novel of the same name by Stewart Edward White, is an interesting account of San Francisco life during the period of 1856, when the gold rush over with, the lawless elements gained control of the city government and brought on a conflict with the Vigilantes. Having never read the book we can say how faithful is the adaptation, but it shows evidence of being genuine in its characterization and atmosphere.

The picture is melodramatic to the core, although it is good workmanship for its background. Mr. Hampton has spent money in his sets and in gathering the necessary local color. In addition he has assembled quite a cast to add color and life to the picture, with a eye to its adaptability. No better choice could have been made than to intrusting to Chaplin the role of the "Gray Dawn." This gifted character actor looks the part and acts it with admirable style. The players, garbed in picturesque attire, lend a fascinating flavor to the production. The costumes are overshadowed by McKim's sterling performance. Really the plot is a forerunner of the stuff Henry"dawned upon us. It takes the spectator back to a period which was colorful it radiates a glamour aside from its melodramatic interest.

The district attorney is in love with a girl who is coveted by the lawless politician. And the incident unfolds considerable conflict. From the opening reel one sees some violent action. The city marshall is "framed" and the authorities seem powerless to place their hands on the murderer. The Vigilantes are brought to trial by the district attorney. The ringleader is caught as he is about to sail for Mexico. McKim and Gantvoort stage a picture fighting between the district attorney and the wins. There are a few loopholes in the machinations of the villain. It seemed to us as if he didn't cover his tracks like the modern crook. Chaplin does a good deal with the story interest which keeps the spectator at attention throughout.

"The Gray Dawn"—Paramount—Six Reels

"The Story"—1856 period of San Francisco history when city was in grip of lawless element. Political faction attempts to control government of the city and gain upper hand in San Francisco history when city was in grip of lawless element. Political faction attempts to control government of the city and gain upper hand.
Motion Picture News

"Across the Continent" Paramount—Five Reels
(Reviewed by Laurence Reid)

BYRON MORGAN has been so successful in giving Wallace Reid snappy stories written around racing cars and gasoline, that another effort in this direction was to be expected. That "Across the Continent" is not one of his highclass efforts, however, is too clear.

In this tale Roberts is a manufacturer of the "tin lizzie," the "flivver," the "road louse." Everyone will recognize that he is a cement mixer or a small oil company. Everyone will say that if one will notice that Reid and Roberts must have a disagreement because the former dotes on speed and class. In this instance the latter of this content to turn out his product certain in the belief that it takes the owner to his destination without engine trouble.

Back of this conflict revolves a romance between the daughter of a rival manufacturer and the hero. It isn't Roberts this time who poses as the father of the girl. The picture does show here are quite picturesque results. The continental road race is introduced. Up to this point the spectator sees some incident by-play which releases some humor, but not as much as one would expect from a "Too Much Speed," and "Excuse My Dust," Reid, tired of working in his father's factory and nothing else, who has driven flivver, starts on a journey with the rival manufacturer and his daughter to Los Angeles. The first shaft of humor arrives when the car is stalled in the desert and is towed into town by one of father's tin can products. News reaches the hero that his dad has entered a car to be run in the race. He also learns that the girl's father is not afraid to stoop to desperate measures to keep the record sale. Thus to the punch scene. Reid steps into the driver's seat and overhauls his rivals in the cross country race. This bit of action is interspersed with a tourist train which has a very fine motive to the coast. It isn't until a cloud burst occurs that the flivver shows its mettle. It is a better mud car—also a better hill climber. The long shots here are quite picturesque results.

The hero wins. Theodore Roberts really walks away with the picture, although he is not touched with humor. The star takes things easy in his role. In fact, to be frank, he displays very little spirit and the close-ups which featured him were not as appealing as they might have been. "Across the Continent" is a good box-office bet. The exploitation possibilities are great.

The Cast


The Story—Treats of flivver manufacturer who rebels against parental influence and leaves employment. Finds romance with rival car manufacturer's daughter—and takes a motor world dirt-car race to save the relationship with the girl. Youth learns that her father maintains his cross-country record through desperate measures whenever any other manufacturer attempts to beat him. Enters a race and wins against main obstacles.

Classification—Another of star's automobile stories in which he excels. Car plays plenty of a role. The comedy when flivver tows in high-priced car.

The Story

Lady Beatrice Fair—By the tall lady in the event of intrigue and adventure during reign of Charles II. A band of rogues seeks to discredit the lady by having her drugged and erstwhile sweethearts and brigands bold stamped their personalities in song and story. It is such a marked departure from this natural color scheme that people will flock out of curiosity to see it. From this argument it is worth a booking.
r exploitation, chief among which are the the dealers in towns of all sizes will stimulate a deal of interest. Staging a road race, or ballyhooing the idea by means of theatre attendant inviting the public to see it, the stunt is a welcomed on the hood of machine will excite attention. Also should be mentioned. Tell them it is another attraction.”

Drawing Power—Good picture for neighborhood houses. Will be enjoyed in houses where vivid action is wanted. Suitable for any house featuring a daily change of programs.

“The Prisoner of Zenda”

Metro—Eight Reels

(Reviewed by Laurence Reid)

A NTHONY HOPE’s celebrated book of a period when mythical kingdoms were much in vogue has reached the screen in all the tricks of a world atmosphere, the intrigue, romance and adventure as are found upon the printed page. Readers of the novel who have given play to their imaginations will not find anything amiss in this Rex Ingram production. And it far surpasses the stage version in its appeal to the senses. While the stage version was done in a day, when even the Реp™гho™r showed its limitations. Seeing it now sort of reigns that the idea of a film cannot be said of the camera ready for it. It bears all the earmarks of a million-dollar production. One has only to see the stupendous success this film has with the hundreds of players, the thousand-and-one details to appreciate its costliness.

A story carrying plot and counterplot, it reveals a great deal about the man behind the camera. It is a shocking thing to see Frank Mayo disfigured as a result of the collision on the high seas. And he has done it in a completely realistic make-up. He, the close-up of a putty nose shows the manner in which it is placed into position. And a close-up does not add to his appearance.

And the director is a man in and self-conscious over his injury he aves home ostensively to kill himself but in reality goes East to undergo an operation to take himself attractive in his wife’s eyes. The plot becomes quite involved because it pitches upon an Enoch Arden vein and precedes on for a few years before the man can win back his wife he returns to San Francisco. But finds her madly in love with another man and the clash of the facts to memory. He has “faked” a suicide, leaving his “widow” his big shipping business.

He drops into his old offices and the feeling of the man and the woman that he has also learned his identity. The climax now the villain attempting to kill him on a cruise to the Bahamas with his just reward. The story is unusual, but so highly improbable that it will be accepted as fiction and nothing else. Its originality however, will appeal to many screeners.

The Cast

Frank Mayo

Maya Doria

Harry Blythe

Mary Van Hoesen

Edison Smith

John Fleming Wilson and Mary Ashe Miller, scene by George Hively, directed by Stuart Hampton. Produced by Universal.

The Story—California shipmaster saves beautiful girl during a shipwreck, and later marries her, only to find that she is the wife of his love in life. He thinks it, because of is scarred face. Staging a fake suicide he appears to answer to the surgery. Returning West he makes love to his wife all over gain and finally wins her away from a scheming wife.

Classification—Fantastic melodrama of original idea, the forerunner of story revealing vivid as scenes. Develops into marital misunderstanding. Much cruiser and dumb.

Production Highlights—These are mostly confined in forehead action when sea scenes are shown. The minute effects, the storm at sea, the re unions of the heroine, the other effects are highly picturesque.

Exploitation Angle—This suggests a teaser campaign along such lines as: “Could you leave your hero in the midst of a life threatening storm and all over again?” Played up for its novel idea, title and crisp melodrama will stimulate patronage.

“The Wolverine”

(Reviewed by Pearl Goddi)

H AKE is a production that proves, once and for all, that the Western can be a good story, characters that behave like human beings, and still pack a punch. It is a screen adaptation of the novel by W. R. Scott, known as “The Ranch at the Wolverine.” In this writer created one of his best-loved characters, “Billy Louise,” the Westerner, and introduced to the world of the screen, Miss Helen Gibson, whose mother called her Louise, whose father called her Bill—and in whom the Westerner was made up. It is the story of the “Bill” part. To her credit it be said that Helen Gibson makes the screen “Billy Louise” almost, if not quite, as appealing a character as the book.

The settings—55 per cent. of them exteriors, are marvelous. There are great rolling plains, wonderful views and hill slopes. It is the end of the pictures that gives quite a bit of strength to the picture as a whole.

Jack Connolly is very good as “Ward Warren”—brave, caught splendidly. The lovely, happy-go-lucky good humor of a Bower hero, and he makes this character stand out in one’s memory. The great news is that William Hal to the Western. Leo Maloney, the trustworthy, is, as usual, entirely adequate as the villain—and Ann Shafer, who at one time was one of the leading ladies. A very well directed picture. It gives an excellent portrayal of the dumb, stricken “Marthy.” A thoroughly enjoyable Western, that should be popular.

The Cast

Wilhelmina Louise McDonald, otherwise Billy Louise

Helen Gibson

ward Warren, the Stranger

Jack Connolly

Marty Melody

Jackie St. John

Joshua

jase, Martha’s husband

Gus Saville

Charlie Fox

Leo Maloney

Bill Bower


The Story—Tells of the struggles of Billy Louise to fill her dad’s shoes, in managing the ranch, and taking care of her mother, after her father went to war. She is style ranch-hand, Peter Howling Dog, an Indian. The Stranger (Ward Warren) fresh from the cities and the legions of women comes into the hills in the hope of getting Buck Olney, the man who railroaded him. Buck, Charlie Fox and the Indian plan to ride themselves to death. Where Buck takes the tables on them. Charlie and Buck fight, and Buck is killed. Ward, with a broken leg, is nursed back to health by Billy Louise—and there is a romance.

Classification—Straight-away Western.
## FEATURE RELEASE CHART

**Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)**

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<td>Frank Mayo</td>
<td>Universal</td>
<td>5 reels. Jan. 14</td>
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<tr>
<td>Any Wife</td>
<td>Pearl White</td>
<td>Universal</td>
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<tr>
<td>Billy Jim, The</td>
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<tr>
<td>Determination</td>
<td>Marie Prevost</td>
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<tr>
<td>Don't Get Personal</td>
<td>Novella-sur</td>
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<tr>
<td>Double for Romeo</td>
<td>William Rogers</td>
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<tr>
<td>Fugitive Women</td>
<td>Gloria Swanson</td>
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<td>Fugitive Women</td>
<td>Zelma S. Allen</td>
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<tr>
<td>Goodnight, My Heart</td>
<td>Charles Gillett</td>
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<td>The Guttering</td>
<td>Gladys Walton</td>
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<td>Handle with Care</td>
<td>Grace Darmond</td>
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<tr>
<td>Heart of the Beast</td>
<td>Carl Stock</td>
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<td>His Nibs</td>
<td>Charles (Chic) Sale</td>
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<td>Hungry Dreams</td>
<td>Pauline Frederick</td>
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<td>Just Around the Corner</td>
<td>Pearl White</td>
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<td>Lane Thieves, The</td>
<td>Agnes Ayres</td>
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<td>Little Eva Ascends</td>
<td>Karen Morley</td>
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<tr>
<td>Love's Redemption</td>
<td>Pauline Frederick</td>
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<td>Miss Lulu Betts</td>
<td>Bebe Daniels</td>
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<td>Nancy from Nowhere</td>
<td>William Farnum</td>
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<td>Oh Mabel, Behave!</td>
<td>Zelma S. Allen</td>
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<td>Orphans of the Storm</td>
<td>Richard Dix</td>
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<td>Charles Cameron</td>
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<td>Perfidy</td>
<td>George C. Wilson</td>
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<td>Pride of the West, A</td>
<td>Dorothy Dwan</td>
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<td>Received Payment</td>
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<td>Shadows of the Sea</td>
<td>Gladys Russell</td>
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<td>Shattered Dreams</td>
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<td>Should a Wife Work?</td>
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<td>Star Dust</td>
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<td>Ten Room</td>
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<td>Thin Ice</td>
<td>Dorothy Dwan</td>
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<td>Tillie</td>
<td>Alice Calhoun</td>
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<td>Too Much Marriage</td>
<td>Mary Anderson</td>
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<td>Too Much Wife</td>
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<td>Trilby</td>
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<td>Turn to the Right</td>
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<td>Two Kind Boys, The</td>
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<td>The Unknown</td>
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<td>Vendetta</td>
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<td>Why Announce Your Name</td>
<td>E. Hammerstein</td>
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<td>Winning with Wits</td>
<td>Barbara Bedford</td>
<td>Fox</td>
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### DECEMBER

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<td>cameraman of the Royal Buick</td>
<td>Special Cast: Hodkinson</td>
<td>Special Cast: East Coast Prod.</td>
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<td>Cross the Border</td>
<td>Ethel Clayton</td>
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<td>Constance Binney</td>
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<td>Hall's Wives, The</td>
<td>Isabel Ayton</td>
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<td>Last Payment, The</td>
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<tr>
<td>Lucky Carson</td>
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<tr>
<td>Make the Grade</td>
<td>David Butler</td>
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<td>Marry the Poor Girl</td>
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<td>My Boy</td>
<td>William Farnum</td>
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<tr>
<td>No Bargain</td>
<td>William Farnum</td>
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<td>5 reels. Dec. 21</td>
</tr>
<tr>
<td>Power Within, The</td>
<td>William Farnum</td>
<td>National</td>
<td>5 reels. Dec. 21</td>
</tr>
<tr>
<td>Royal Rotten, The</td>
<td>William Farnum</td>
<td>National</td>
<td>5 reels. Dec. 21</td>
</tr>
<tr>
<td>Sea Lion, The</td>
<td>William Farnum</td>
<td>National</td>
<td>5 reels. Dec. 21</td>
</tr>
<tr>
<td>Virginia Courthouse, A.</td>
<td>May McAvoy</td>
<td>National</td>
<td>5 reels. Dec. 21</td>
</tr>
</tbody>
</table>

### FEBRUARY

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Across the Border</td>
<td>Roy Stewart</td>
<td>Associated Film Prods.</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Ashes</td>
<td>Special Cast: East Coast Prod.</td>
<td>Special Cast: R. S.</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>O'Lampion</td>
<td>Special Cast: Hodkinson</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Our Boys</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Beyond the Rainbow</td>
<td>Special Cast: Universal</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Boomerang Bill</td>
<td>Special Cast: Famous Players</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Call from the Wild, The</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Cave Girl, The</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Chasing the Moon</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>David and Jonathan</td>
<td>Madge Titheridge</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Diamond Jim</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Dol's House, A.</td>
<td>Nalina</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Forest King, The</td>
<td>Gladys Brockwell</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
<tr>
<td>Game Chicken, A.</td>
<td>Bebe Daniels</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Feb. 11</td>
</tr>
</tbody>
</table>

### MARCH

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angel Citizens</td>
<td>Franklyn Farnum</td>
<td>W. M. Smith-S. R.</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Any Night</td>
<td>Special Cast: East Coast Prod.</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Bobbed Hair</td>
<td>Wanda Hawley</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Cardigan, The</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Cub Reporter, A.</td>
<td>Richard Talmedge</td>
<td>Goldstone-S. R.</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Danger!</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Don't Doubt Your Wife, Leah Baird</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Hope It Taps You</td>
<td>Jack Mulhall</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Extra, Extra</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Fire Bride, The</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Mar. 18</td>
</tr>
<tr>
<td>Forever</td>
<td>Special Cast: Paramount</td>
<td>Special Cast: Paramount</td>
<td>5 reels. Mar. 18</td>
</tr>
</tbody>
</table>

(Continued on page 30.)
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Motion Picture News

2596

and Short Subject Releases

Comedy

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fc

Feature
Anvil Chorus, The

Jimmy

Barnyard Cavalier, A... Bobby
Barnstormer, The
Bashful Lover, The.

Be

....Pathe
Educational
First National
Vitagraph
Larry Semon
Buster Keaton. .. .First National
First National
.First National
Buster Keaton.
Ben Turpin
First National

Johnny Hines

Reasonable

Hop, The

Bell

Blacksmith, The
Blockhead, The
Boat, The
Bright Eyes
Broker, The

Charmed

Life,

A

Chums
Clowns

Circus

Cold Feet
Coming and

Fox

Lupino Lane
Jimmy Aubrey ...
Clyde Cook
Brownie
Baby Peggy

The

Chauffeur,

Fox

.Ernest Truex

..

Torchy

.Vitagraph

Fox

Danger
Cops

Folly-Pacific
Jducational

Buster Keaton

Dark Horse, A
Dead Language
Decorator, The

George Ovey
Jimmy Aubrey.
Johnny
Jones
Cousin.
Country
Edgar's
Johnny Jones
Edgar’s Feast Day

National
Universal
First

Folly-Pacific
..

Family Affair, A
Fat and Sassy
Felix Saves the Day
Fool Days
For Love of Money

Goldwyn
Goldwyn

2

Educational

2

Fox

2
2 reels... Dec. 24

2

Century
Folly-Pacific

A1

Fox

John

St.

National
Universal
....Pathe
Universal
Universal
Neely Edwards
First

Friday, the Thirteenth. .Eddie Boland
Snub Pollard
Full of Pep
Gay Deceiver, The

Gee Whiskers
Get the Hook

A

Golf Insect,
Oclfing

Hands Up
Hard Luck

reel.... Feb.
2 reels
1

1

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1
1

Vernon Dent

Folly-Pacific

Brownie

Universal
Universal

2

Folly-Pacific

1

Metro

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Geo.

Ovey

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1

.........
2 reels... Feb. .4
1 reel ..........

Hot Dog
Hot Off the Press
Hound of Tankerville.

Pathe
Educational

Universal

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or Never
Nuisance. The
Beat
Off

Prod

Universal

Vitagraph
Folly-Pacific

Universal
Educational

Vernon Dent

Now

Folly-Pacific

Jimmy Aubrey. .. .Vitagraph

HU

Universal
Educational
First National

Oh Promise Me
On Patrol
On the Jump
One Horse Town

Vernon Dent
Harry Sweet

Folly-Pacific

Universal

Fox

One Moment, Please
One Stormy Knight. .. .Dorothy Devore.
Snub Pollard
Our Gang
Buster Keaton
Pale Face, The

..Educational

Pathe
First National

Pals

Brownie (Dog) ...Universal

Pardon Me
Pay Day

Charles

Fox
Chaplin.

.

Villain. A
Perfect Villain,
Playhouse, The
Please Be Careful

.First National

Arrow
Fox

Eddie Lyons

Peace and Quiet

-

Buster Keaton

First National

Fox

A

Educational
Lloyd Hamilton. .Educational
Rainmaker, The
Educational
Rambling Romeo, A.... Neal Bums
Folly-Pacific
Geo. Ovey
Rearing to Go

Rag

Doll,

.

Red Hot Rivals
Rent Collector, The
Rough and Tumble
A Royal Flush
Rubberneck, The

Larry Semon
Geo.

Ovey

Rural Cinderella, A
Saving Sister Susie

Sailor

Made Man, A

Sawmill, The
School Days

Harold Lloyd
Larry Semon
Larry Semon

Schoolday Love
Sheik.

The

Skipper’s Policy,
Sleeping Sickness
Sleepyhead, The
Society Dogs
Solid Concrete
Special Delivery

Spooks
Stage Hand, The.

Universal
Vitagraph
Folly-Pacific

Universal
Universal
Educational
Educational
Asso. Ex
Vitagraph

Vitagraph
Educational

Fox

Among

Shipwrecked
Animals
Show, The
Sic ’Em Brownie

Larry Semon

Vernon Dent
Harry Sweet
Brownie (Dog)

Fox

Larry Semon

Vitagraph

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reels... Feb.

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Mar. 11
.Apr. 15

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Feb. II

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2 reels
2 reels
2 reels
2 reels
2 reels
2 reels

By

Length

Rev ewed
i

Warner

Truart
.Kineto

.

4

reel .... .Apr.

1

And Women Must Weep

Educational

Babyhood (Novelty)

Paramount
Kineto Review

(Scenic)
At the Wailing Wall (Scenic)

Feb. .4
reel
2 reels... Mar. 11
reels
.2 reels
2 reels. . ..Apr. 13
4
2 reels... Feb.
2 reels. ..Dec. 10
2 reels .....
4
2 reels. ..Feb.
2 reels
2 reels ...
2 reels. .. .Jan. 29
1 reel
2 reels
2 reels
1 reel
2 reels
2 reels
2 reels... Dec. 10
2 reels... Nov. 12
3
4 reels... Dec.
2 reels
2 reels .........
4
2 reels ..Feb.
2 reels

1

reel
reels

2 reels..

Distributed

Star

(Scenic)

1

2 reels
2 reels
1 reel

Larry Semon
A1 St. John
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2 reeU

Universal

Folly-Pacific
Universal
...Universal

2

Ancient Customs of Egypt (Scenic Novelty)

1

1

Vitagraph
Universal
Educational

The

Apr.

reel
3 reels
1 reel
2 reels
2 reels ......
.2 reels... Feb. 18
1 reel
2 reels... Dec. 10
2 reels... Feb. 11
1 reel.
1 reel
2 reels
.2 reels
••••••
1 reel
2 reels ... .Apr. 29
2 reels... Dec. 17
1 reel
2 reels
2 reels
2 reels
2 reels
1 reel
Apr. 1
2 reels

Folly-Pacific
.First National

..

.Mar. 11

2 reels

Pathe
Pathe

Monkey Shines

..

Folly-Pacific

Universal
Universal
Associated

1

Educational

Bros
2 reels... Feb. 11
(Drama) .... Alexander-S. R...15 episodes
Truart
18 episodes
Across the St. Gothard Alps (Scenic)
Universal
Adventures of Robinson Crusoe (Serial)
18 episodes.Apr. 1
Paramount
Along the Rio Grande (Scenic)
18 episodes
An Arctic Hike on the Great Aletsch Glacier

Universal
Folly- Pacific

.

Educational
Roy Atwell
Moovie Mix-Up, A
..
Geo. Ovey
Nightmare..
Mummy’s
Buster Keaton.
My Wife’s Relations
Aubrey
Jimmy
Stranger
Mysterious
Geo. Ovey
Nobody Home
Harry
Sweet
No Brains
Neal Burns
No Parking

2 reels.
2 reels
1 reel

Fox

Cook
Snub Pollard
.Otis Harlan
Harry Sweet
Idle Roomer. An
Vernon Dent
In at the Finish
Bull Montana
A
Man,
Ladies
Geo. Ovey
Late Hero, The
Ernest Truex
My
Little, But Oh
Little Miss Mischief.... Baby Peggy
Paul Parrot
Loose Change
Loose Nuts
Love and Doughnuts. .Ben Turpin
Clyde

reeU.. .Mar. 23
2 reels. .Dec. 24

Short Subjects
Feature

1

Folly-Pacific

b

2

.....Folly-Pacific

Title and Star
Alice in Wonderland (Serial)
Adventures of Sherlock Holmes

Folly-Pacific

2

Universal

Universal
Universal

Apr. 13

Vitagraph
Educational

of the

Fox
Fox

.7

Apr. 1
Apr. 22

reel
reel
reel
reel
reel
reel
reels
reel
reels
reel
reels

Educational
Pathe
Educational

v-

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First National

11

Buster Keaton
MountedGeo. Ovey
HU Home Sweet Home. Larry Semon
Bobby Vernon
Hokus Pokus
Geo. Ovey
Holding His Own
Harry Sweet
Horse Sense

Hennessy

Vernon Dent

reel.. ..Feb. 11
reel...
2 reels
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2 reels.. Dec.
2 reels..
2 reels., ..Feb.
2 reels
2 reels.. '.’.Dec.' it
2 reels
2 reeU
2 reels..
1

I

Educational
Johnny Hines
Torchy’s Ghost
Johnny Hines
Educational
Torchy’s Promotion ...Johnny Hines ....Educational
Torchy Takes a Chance. Johnny Hines ....Educational
Torchy Turns Cupid. .. .Johnny Hines ....Educational
Toreador, The
Fox
Clyde Cook
Touchdown, The
Lee Moran
Universal
Trouble Hunter, The... Jimmy Aubrey ....Vitagraph
Try and Get It
Fox
’Twas Ever Thus
Viola Daniel
Educational
Two of a Kind
Universal
Harry Sweet
Upper and Lower
Lee Moran
Universal
Watch Your Wallet. ... Eddie Boland
Universal
Well I’ll Be
Larry Semon
Vitagraph
Winning Wallop
Folly-Pacific
Geo. Ovey
Years to Come
Pathe
Snub Pollard

reel

1

R

Winkler-S.

Pathe
Pathe
Vitagraph
Federated

Paul Parrott
Larry Semon
Sid Smith

Tis the Bull

reel
reels
reels
reels
reels. .. .Apr. 22
reels ...

1

Snub Pollard

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n

Length Reviewed

Torchy and Orange
Blossoms

.

2 reels

2

Dent

Vernon

Teddy’s Goat
They're Off

By

Distributed

Star

Stars and Stripes
Step Forward
Step This Way....
Stick Around
Ernest Truex
Stolen Glory
Straight from the Farm.Al St. John
Straphanger, The
Lee Moran
Studio Rube, The
A1 St. John
Table Steaks
..Brownie

2 ree s
2 reels... Dec. 24
2 reels
2 reels .........
2 reels. .. .Jan. 28
2 reels
2 reels
7
Jan.
2 reels
3 reels
2 reels
2 reels
3 reels
2 reels
.2 reels... Dec. 31
2 reels .........
2 reels... Feb. 11
2 reels. .. .Apr. 22
reel
1
2 reels. .. .Apr. 29
2 reels

.Vitagraph

Enough
Alarm

Fair
False

Feature
Stage Struck
Stand Pat
Star Boarder, The

Apr. IS

.

Universal
Universal
Educational

Vernon Dent

Going

Length Reviewed
1 reel
2 reels
2 reels

Pathe
Educational
Educational
Aubrey .... Vitagraph
Vernon. .. .Educational

Heroes

Back Yard, The

Battling

By

Snub Pollard

Any Old Port
Assorted

Distributed

Star

J

22

2 reels

I

reel
reel

1

...1

Ballad of Fisher’s Boarding House (Drama) . .Pathe
1 reel
Apr. 15
Bashful Suitor, The (Drama) Mary Brandon. Hodkinson
2 reels... Dec. 24
Wid Gunning ....2 reels
Bear, a Boy and a Dog, A (Novelty)
2 reels
Beyond the Trail (Wes. Drama), Tom Sanchi. Pathe
Kineto Review ...1 reel
Birds of Crags and Marshes (Novelty)
Educational ......1 reel
1
Jan.
Bonnets of Auvergne (Scenic) Bruce
Truart
Borneo Venice, A (Scenic)
15 episodes
Breaking Through (Serial), Carmel Myers. . ..Vitagraph
Kineto Review ...1 reel. ...Nov. 1*
Combatting the Elements (Novelty)
Educational
1 reel
Crowning King Bliaxard (Scenic)
2 reels
Cupid, Registered Guide (Drama) Edgar Jones. Pathe
Warner Bros
15 episodes
Dangerous Adventure (Serial)
Pathe
2 reels
Dangerous Trails (Drama)
Educational
1 reel
Dawn to Dust in Egypt (Scenic)
2 reels
Death Trap, The (West. Dr.), Tom Santschl. .Pathe
Kineto Review ...1 reel
Emerald Isle, The (Scenic)
iy» reels
Expose of Sawing a Lady in Half (Novelty) .Clarion-S. R
1
reel... .Feb. 11
Winkler-S. R
Felix Saves the Day (Cartoon)
Paramount
1 reel
First Families of America (Novelty)
reel.. ..Jan. 21
Educational
1
in
Egypt
(Scenic)
From Dawn to Dusk
Pathe
15 epis des.Apr. 15
Go Get ’Em Hutch (Serial)
Gunning
Wid
reel
1
Good Things of Life (Novelty)
Kineto Review ...1 reel... Jan. 21
Grandfather’s Clock (Novelty)
.McGovern ft Eyler 2 reels
Grit (West. Drama), Shorty Hamilton
Universal
2 reels
Guilty Cause, A (Drama), Tom Santschi
Kineto Review ...1 reel
Holy City, The (Scenic)
Kineto Review
1 reel
Hunting the Sea Wolf (Educational)
Truart
Island of Surprise (Scenic)
Kineto
1 reel
Apr. 29 xjp
(Scenic)
the
East
Garden
of
the
Japan,
J ‘
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1 reel
‘uggernauts of the Jungle (Educational)
st
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rruart ..............
ungle Belles of Borneo (Novelty)
*
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Exp. ft Imp.-S. R.1S episodes Feb
Goddess, The (Serial)
Jungle
18 episodes
Universal
King of the Circus (Serial), Eddie Polo
Paramount
1 reel ....
.. it
Lake Maggiore (Scenic)
2 reels... Jan. 2*
Universal
Leather Pushers, The (Drama)
2 reels
Lochinvar of the Line (Drama). Edgar Jones. .Pathe
Lorraine of the Timberlands (West. Dr.), Tom
_
.
2 reels . . . Oct. •
Pathe
Santchi
•••••.
1 reel
frixm*
Magic Gems (Study)
a

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b

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Man
Man

Seeling-S.

The (Drama)
of the North (Serial), Ben Wilson
Matching Wits (Drama), Art Acord
in a Million.

My Country (Scenic)
Ne’er to Return Road (Dr.), Wallace Beery.
Neighbor Nelly (Romance)
Netting the Leopard (Wild Animal)
Nice and Cannes (Scenic)
Night Attack. The (Drama)
Nippon (Study)
No More Gasoline (Scenic)
Northern Trail, The (Drama)
P. T. O. of A
Official Movie Chats of
Old and New England (Scenic)

M

Old Dynamite (Special)
Old Moose Trails (Scenic)
Open Wire, The (Drama)
Opossum. The (Novelty)
Pageantry in India (Scenic)

Arrow
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Universal
Educational
Educational

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Mar. 25
3 reels.
15 episodesMar. 11
2 reels
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2 reels.

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Feb. II
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1 reel
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Kineto .......... .2 reels.
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Educational
Dec. II
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Educational
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Universal
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Universal
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2 reels.. ..Apr 22
Pathe

U

.Kineto

Kineto Review
Truart

Panama (Scenic)
Pelican Island

R

(Scenic)
(

Continued on page 259 S)

1

reel

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Motion Picture News

2598
Harold Lloyd Reissues

NEWS REELS

COMING RELEASES
(

—Topics of the Day
Wednesdays— Pathe News
Saturdays— Pathe News
PIONEER FILM CORP.
Sundays

Continued from page 2597 )

The Rise of Roscoe Paine (Irene Castle)
At the Sign of the Jack O’ Lantern
The Grey Dawn (Ben). B. Hampton Prod.)
The Four Seasons (Nature Classic) (Kineto)

4

(

The

Two

Way

PYRAMID PICTURES,

Masters (Josephine Earle)

Man

(Josephine Earle)
Cloudburst (Bombdier Billy Wells)
The Unccnquered Woman (Ruby de Remer)
Flesh and Spirit (Bill Bennett)
Determination (Special Cast)
Series of Six Squirrel Comedies
of a

SHORTY HAMILTON SERIES

—

Ride ’Em Cowboy
Mar. 17— Grit
Mar. 13 Pony Boy
Vak 27
'in
T
Let- er-Go Gallagher
Feb.
Apr. 10

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METRO PICTURES CORP.

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NATIONAL EXCHANGES,

6
6

6
6

6

6—

6

6

(Special Cast)

Double Stakes (Gladys Brockwell)

5

The Able Minded Lady (Henry B._Walthall)
The Call From the Wild (Frankie Lee)

5

FOLLY COMEDIES
Ovey and Vernon Dent

Each)

5

— One

Reel

Zorda (Special Catt)

SERIALS
Go Get

'Ksa Hutch
(Fifteen Bpisodes

— Starring Chat. Hutchinson)
(Fifteen Bpisodes — Starring Ruth Roland)
The Sky Ranger
White Eagle

—Starring

(Fifteen Episodes
Caprice)

Qeo. B. Seitz and June

SHORT SUBJECTS
Told at Twilight (Baby Marie Osborne)
The Boy and His Dog (Aesop’s Fables)
More Trouble (Frank Keenan).

2/3

A Wolf

2/3

3
3

in Sheep’s Clothing (Aesop’s Fables)

The Mark of Cain (Irene Castle)
The Opossum (Bill and Bob series)
Mar. 26 The Angel Factory (Helene Chadwick)

—

Mar.

26—The

3
1

Dissatiafied Cobbler (Aesop's Fables). 2/3

COMEDIES
Stand Pat (Paul Parrott)

The Anvil Chorus (Pollard)

Hot Off the Press (Pollard)
High Tide (Special Cast)
The Bow Wows (Pollard)
Pardon

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Distributed

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Squarin’ It (Drama), Neal Hart
Stamboul (8cenic)
Striking Tires, The (Novelty)

Paramount

Educational

BROS.

Your Beet Friend (Vera Gordon)
School Days (Wesley Bury)

Tangled Trails (Neal Hart)
Rangeland (Neal Hart)
Lure of Gold (Neal Hart)
The Heart of a Texan (Neal Hart)
West of the Pecos (Neal Hart)
Table Top Ranch (Neal Hart)

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Fair Lady (Rex Beach)
The Iron Trail (Rex Beach)
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Orphans of the Storm (D. W. Griffith)

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Dollar Devils (Special Cast)
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-Alias Phil Kennedy (BIB Patton)
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Life in Volendam (Scenic Cartoon) ..
Life in London’s West End (Cartoon)

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Sunbeams (Study)

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Kineto Review
Quaint Holland (Scenic)
Universal .....
Raid, The (Drama), Neal Hart
Universal ....
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Ranger, The (Scenic)
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Verdict, The (Drama), Eddie Polo
Village Life In Switzerland (Scenic)

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Wanderlust (Scenic)
Was Darwin Right? (Educational)

Water Babies (Educational)
Wedding Feast, Among Borneo Dayaka.
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SERIALS

WM. STEINER PRODUCTIONS

(Continued from page 2590)
Star

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SERIALS

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Restless Souls (Earle Williams)
A Virgin’s Paradise (Corinne Griffith)
Blue Blood (Alice Calhoun)
Too Much Business (Special Cast)
Angel of Crooked 8treet (Alice Calhoup)
My tVild Irish Rose (Pauline Starke)....
The Silent Vow (Wm. Duncan)
Locked Out (Alice Calhoun)
The 8heik’s Wife (Special Cast)
Gypsy Passion (Special Cast)
The Magnificent Ambersons (Jean Pai ge)
The Man From Downing Street (Earle Willi eras
Island Wives (Corinne Griffith)
The Prodigal Judge (Jean Paige)

SERIALS

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Breaking Through
(Starring Carmel Myers and Wallace MacDonald)

SELECT PRODUCTIONS

SHORT SUBJECTS
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The Show (Larry Semon)
A Charmed Life (Jimmy Aubrey)
The Sawmill (Larry Semon)

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Perilous Ascent of the Zinal-Rothom (Scenic) .Trnart
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The Prophet’s Paradise (Eugene O’Brien)
The Referee (Conway Tearle).
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Love’s Masquerade (Conway Tearle)

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Time (Scenic)
The (Scenic)
Sky Ranger, The (Serial)
So This Is London (Scenic)

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UNIVERSAL EXCHANGES

(Pollard)
Fall of Pep (Pollard)
Call the Witness (Pollard)

Seville in Fair
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SPECIAL ATTRACTIONS

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The Getaway (Neal Hart)

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Tuesdays

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Her Story (Madge Tltheradge).
Mr. Pim Passes By.
The Night Riders

SERIALS

Isle of

(Betty Blythe)

The Woman Breed (Pauline Frederick)
Queen of the Turf (Special Cast)
Gay and Devilish (Doris May)
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FRITZI

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FRANK BRAIDWOOD SERIES

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The Prisoner of Zenda (Special Cast)
June 5 The Five Dollar Baby (Viola Dana)
May 29 Hate (Alice Lake)
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Apr. 17 The Face Between (Bert Lytell)
Apr. 3 Kisses (Alice Lake)
Mar. 20 I Can Explain (Gareth Hughes)
Glass Houses (Viola Dana)
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RUSSELL PRODUCTIONS

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The Man Who Married His Own Wife
(Frank Mayo)
Apr. 20 The Man Under Cover (Herbert Rawlinson)..
Apr. 3 The Bear Cat (Hoot Gibson)
Mar. 27 The Dangerous Little Demon (Maria Prevoat)
Mar. 13— The Wise Kid (Gladys Walton.
Mar. 6 Wild Honey (Priscilla
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How to Properly Secure Patents and Protect Inventions

Fifty Per Cent of Cases Lost to Inventor Through Poor Prosecution

By Thomas Howard

Protect Your Rights

The Motion Picture industry has made most remarkable strides in the perfection of its art and the credit for this advancement is due, in a very large degree, to the inventors. There are innumerable inventors, some having invented one single thing, held the money year and, in the majority of cases, by persons who know nothing about the protection and commercializing of same. Mr. Thomas Howard presented the paper herewith printed before the Society of Motion Picture Engineers, in which he puts forth many principles and precautions with which the average inventor should be thoroughly familiar. Mr. Howard has a wealth of experience, passing on some thousand inventions every month and we therefore present his discussion for the serious attention of every inventor.

I n the past six years, thousands of patent applications and patents have passed under my observation. It has been my experience during this time that applications for the new inventions, in nine cases out of ten, are prosecuted so poorly that the fundamental principal of the invention is lost sight of in fifty per cent of the cases and has been given to the public, the inventor losing all right to the product of his brain as the result of this.

Engineers and others who devote their thoughts to experimental research evolving new ideas to assist and develop industry should have all the protection to which they are entitled. As a general rule, when the inventor makes up his mind to file an application for patent, he looks around for a patent attorney to file his application. Next, the inventor writes out a description of the invention and hands it to the attorney. If the inventor is unable to pay a large sum, he is charged the regulation advertised price, which is between $20 to $100. The preparation of the case is then turned over to a specification writer, who probably receives $25 to $40 per week as his salary. The case having been prepared, is duly filed and later an action is received from the Patent Office, citing references. These are turned over to the specification writer, who casually glances over the references and rather than spend time and study to draw up briefs which should suggest allowability of broad claims, makes an amendment cancelling the claims and substituting a single limited claim which the attorney declares to be readily on the applicant’s structure and thus allowable, and then requests the examiner to pass the case to allowance.

The inventor absolutely relies upon his attorney, believing that he will get the same service the attorney gives to his clients who are able to pay from $200 to $500 for a case.

In examining cases during the last month, the following instance came under my observation:

A Mr. J. Stourn has invented an egg carrier made of two resilient arms which held the egg suspended between its two ends, leaving the sides free. It is a well known fact that an egg suspended at each end is difficult to break while the side shells could be very easily broken. He then suspended these resilient arms by means of a split sleeve which frictionally gripped a rod passed through the split sleeve. This frictional means allowed the shipper to put from one to twelve eggs on each rod.

The requirements of the Patent Office make it necessary to show at least one practical method and therefore the inventor showed in his drawings a corrugated box having a detached cover, the rods bent on each end so that they could fill in the corrugation and be kept in position by the cover. The attorney in making his claims, concentrated his effort on the corrugated box and the down turned ends of the rod. This inventor would unquestionably have given his invention to the public, but due to our vigilance his case was reissued and he received amongst others a claim as follows:

“An egg carrier, comprising a bar and a resilient member, having a central split sleeve, slidably engaging the bar.”

Another case is a tractor which allowed the frame to be in perfect horizontal alignment, notwithstanding the hillyness of the country over which it was traversing, in other words, the tractor and its work where one wheel would be lower and the other wheel on the side of the hill or both wheels might be level. The attorney obtained 19 claims, but in examining all these claims I found that any manufacturer could, without permission from the inventor, manufacture an identical tractor. In examining the file which contained 22 references cited, it was seen that all of these pertained to features of the invention which the inventor did not claim as his but the fundamental principle, which was the adjusted means to keep the wheels on grade, had never been patented nor was any attempt made by the Examiner to show such a device in the prior art.

There was at stake a sum of $750,000—quite a sum! By a reissue, the inventor obtained 55 claims which covered his invention thoroughly and completely and fully protected the inventor, and fortunately he was able to protect himself.

A patent is granted for seventeen years and gives a monopoly to the owner. If the claims are limited whereby some individual or corporation can make slight changes enabling them to manufacture without direct permission from the inventor, you can therefore under the circumstances see that no man will invest in such an invention and pay the asking prices, which may be $1,000 or $100,000. This state of affairs makes the inventor skeptical. A patent is not real protection. It is merely permission to take the infringer into court.

In short, his assignee must realize that to successfully prosecute an infringement, he must have a good case. Otherwise, he starts out under a handicap with a losing proposition and must ultimately fail, after having expended considerable money.

Here again, the attorney who prosecuted the application for patent may take advantage of the inventor by leading the man to believe that he has a substantial case when he really has not, in order to justify his own shortcomings.

Many an inventor himself is the cause of limiting his own rights by insisting that every piece that goes into the construction of his mechanism should be fully set forth in the claims, believing that he has cut off all loopholes against the infringer, when as a matter of fact, he should insist upon having his claims broad that they will bring out the state of the art, specifying broad means to do the various operations.

Considering the inventions already patented as the state of the art, the proper way of prosecuting a patent is to make the claims so broad that references will be cited on the fundamental principles and thus the inventor will not lose himself as to whether he is really the original inventor with basic or generic rights or not. He will then have knowledge as to his true rights if he has any.

Claims are sometimes limited because the prior art prevents broader claims; in this case, the inventor is prohibited from manufacturing his own invention without permission from the prior patentee, providing, however, that the prior patentee has basic rights. Thus many an inventor, after having spent money for patents, models, tools, and dies, finds that he has just thrown his money away.

As an instance: An inventor who spent over $15,000 on experimenting on and producing an invention, found that what he had invented and on which he had received a patent, had already... (Continued on next page)
been procured in a broad and basic manner and the patent which was in full force and effect, nullified all his efforts. Thus you can see clearly the reason why a patent application should be drawn up with a view of bringing out the prior state of the art, giving the inventor full knowledge as to where he stands.

A film case was brought to my attention by the inventor who desired to institute infringement suits against producers and exchangers for using a fatty base compound in the cleansing of film.

Several years ago it was discovered that a fatty compound was an ideal cleanser. The discoverer of this fact took the reels as they were received from the exhibitors and passed them through a bath of oil which softened the emulsion and made pliable the celluloid so that when passed through two rollers having clean cotton which wiped off the oil, took off the dirt and particles imbedded in the emulsion and as the film passed on additional two rollers, also spread out the emulsion sufficiently to fill up the crevices or scratches in the emulsion. The result of this operation was that the film appeared to be new.

In his further experimentation and practice, he found that film which had become brittle due to either climatic conditions or age was made flexible and the emulsion brought to its original condition. Thus, he had found a new way of renovating negative and positive films. He then applied for a patent and started a business with the result that almost all of the manufacturers of film patronize him and he was doing well.

His application for patent was finally acted on and rejected on the ground that it was not new to use a fatty compound or base as a cleanser since the leather industry had been using it and furniture polishes had a fatty base as part of the compound.

An appeal was taken from the primary examiner's decision and before the full board of examiners in chief, after it had been submitted, a decision was rendered granting to the inventor the right to have a fatty base patented on the ground that he was the pioneer in the art and the first man as far as the examiner knew to use an emulsion softer for film which would not destroy the qualities of the picture.

The attorney for the applicant then drew up claims to take out a dozen applications in this and other countries and in each application he used the words "fatty compound plus other chemicals such as ether, etc., but in none of the applications did he write a fundamental equivalent to the generic claim in regard to the fatty substance.

Lately, he found that the entire industry was using fatty means in combination with other elements and then he wanted to bring action for infringement. A study of the case and of all his patents revealed the situation I just outlined. Had the attorney written a claim as follows: "In film cleanser, a compound having a fatty base, into which the film is dipped, substantially as described," it would have given this man exclusive rights and a monopoly.

Now it will be necessary for him or his successors to have his patents reissued at great expense which could easily have been avoided at the time the decision was rendered by the examiners in chief.

A fallacy that has always existed in the mind of the inventor is that an invention must be secret and safe-guarded and not be disclosed to any living soul except his attorney; oftentimes this results in the defeat of the inventor, especially so in suits for infringement. Most inventors believe that the filing of an application or the granting of a patent is like the Rock of Gibraltar and will withstand all attacks. This theory is entirely erroneous. There can only be one inventor and therefore it is not at the time of filing the application for patent when a man becomes the inventor, but the day that he conceives the idea, which may perhaps be one or two years prior to the filing of his application for patent. In an interference case or in an infringement suit, he will have to prove beyond a question of a doubt that he conceived the idea at a specific time. Now, how can he possibly prove beyond doubt that he did conceive it, unless he has witnesses or such evidence of conception that will convince a court of law or the Commissioner of Patents that he is the real inventor, except by describing his invention to some persons of responsibility or by making drawings and specifications and have them sworn to by a notary and then placed in an envelope sealed and addressed to himself.

The more witnesses one has of the disclosure of conception, the more firmly can he establish his rights in a case of interference or infringement.

Another unfortunate circumstance which tends to prevent the proper protection of inventions is the short handedness of the Patent Office. Under the present system, there are not sufficient appropriations made to engage first class, able, competent engineers and patent attorneys to properly examine and report upon applications submitted to them. Mostly young men are employed who have no practical experience and are not competent engineers with the result that many patents are allowed to go through which should have been rejected while other patents that should have been properly protected and given basic rights to the applicant, are either rejected or are the cause of the faulty prosecution of the attorneys by reason of the unsatisfactory examinations and references cited.

Just to give an idea of what is going on in the Patent Office, on October 5th, 1917, there were 17,941 applications for patents awaiting action. The oldest new application awaiting action was dated September 12th, or nearly one year without any action. On October 1st.
1918, the number of new cases awaiting action had declined to 15,985, practically 2000 less than in 1917, and the earliest one awaiting action was dated August 21st. This reduction was due to the War period when very few applications were filed. A year later, the number of applications awaiting action jumped to 6,000, bringing the total of applications awaiting action to 21,229, and in October, 1920, the number had increased to 38,947. In October of this year, 1921, the total number of applications awaiting action excluding trade mark division was 55,969 or an increase of 17,000 plus trade mark division of 6,829; an awful condition since no application is acted upon except in its numerical order and thus 55,000 inventors are held up, causing a great loss and hardship. This condition must be remedied.

The National Institute of Inventors, and other engineering societies, agitated for the separation of the Patent Office from the Department of the Interior so that fees which exceeded the expenditures and appropriations could be utilized by the Department of Patents for employing able and capable men for the following purposes:

1. To speed up the work of the Patent Office.
2. To reject applications for patents where drawings themselves show impracticability.

In regard to this last statement, I have seen a patent issued on a so-called resilient tire where the spokes work in cylinders on the theory that it will compress the air as each part of the wheel strikes the ground. Simple engineering knowledge will tell anyone that it is impossible for any one of the spokes to move downwardly into the cylinders and compress the air while two or more of the spokes are being held in a fixed position, i.e., when the spokes lie horizontally in a position parallel to the ground.

Some engineering societies have suggested that a board of competent engineers pass upon applications for patents prior to their being filed, but I think this is not right, because many inventions claimed to have been impossible have succeeded commercially, despite the objection that they were impractical. Unless the drawings themselves on the face show that the parts cannot work mechanically, then the inventor should continue to use his own judgment as to the filing of the application.

As an engineer, I would like to call to your attention forcibly that there are many unscrupulous advertising patent sellers and promoters, who flood the inventor with harking letters of their ability to sell the invention, which usually ends in the inventor victim advancing a preliminary fee for advertising or for having a commercial prospectus or analysis prepared. These men are sharks who prey upon the inventor and should be shunned; great effort should be made to drive them out of business. Thus, if this Society will consider the separation of the Patent Office from the Department of the Interior, and drive out these patent sellers and promoters, then you will have done a remarkable work.

The motion picture industry, in nearly every angle, is dominated by inventions. It is time, therefore, that we took up the question of patents in its ramifications and aspects, to devise means that will benefit invention, aid the commerce of the United States and preserve our trade prestige abroad. The entire country owes its great financial success here and abroad chiefly to invention and in working out means of further and greater progress, the inventor and his invention must be forgotten.

Now perhaps I have devoted too much time to condemnation and criticism of the work of attorneys, without offering any constructive advice as to means for remedying the condition. I shall now briefly sum up, therefore, by offering a few suggestions and a little advice to inventors having ideas requiring protection, a class, by the way, whose interest I have very much at heart:

When you, inventors, first conceive an idea constituting an invention, make a sketch and written description thereof, date and sign these papers before two witnesses of good reputation and swear to them before a Notary Public. Then you will have established a date of conception and will have in your hand a good and valid documentary evidence of invention which may prove of value should a patent subsequently issue and finally reach the courts for adjudication.

Having taken these steps, select an attorney, taking great care in the selection, and have him prepare formal application papers for the patent office, comprising drawings, specifications and claims, covering your invention in its broadest scope. At the time of signing these papers insist upon receiving a full copy of the specifications and drawings for your own use and also stipulate that you be advised as to the progress of the case, insisting upon seeing copies of all official actions and amendments before they are filed.

The first official action, if the specification is properly drawn, should disclose the state of the art to date, as the Patent Office will cite any existing patent that may be thought to conflict with your claim. These citations may or may not be pertinent and, therefore, the inventor should demand copies of all references cited for the purpose of permitting him to carefully compare them with his invention and make suggestions to his attorney. Right here is where the hard work of the attorney comes in. If he is competent and conscientious, he will carefully go over the case with you, listen to your suggestion and amend and revise the original claims in such manner as to overcome the references and procure for you all the protection that you are entitled to, in the shape of a patent having broad claims that will not conflict with said references, thus procuring for you a patent of commercial value. Be careful that your broad claims are not cancelled on the first rejection, since cancelled claims cannot, usually work a hardship if the patent, after being allowed, needs revising to straighten the monopoly. If by accident, the patent attorney never presented broad claims, the inventor can come back and obtain them. But if the attorney presented them, then and in order to obtain some sort of patent, cancelled them in response to an erroneous rejection on the inventor is precluded from ever obtaining protection. The ruling on reissues should be modified and should be seriously considered.

Since the ordinary inventor would rarely be willing, even if able to pay for it, to take the time that is requisite for exhausted prosecution of an application for patent, the usual course is for the attorney to reissue the claims in different scope and to accept the patent with such claims as the examiner in routine argument is willing to allow. There should be some means by which the important invention, inadequately protected by the original patent, can be adequately protected by a reissue. During the prosecution of the patent application, instead of cancelling the broad claims, the inventor should change a word or two of the claim before writing or cancelling the entire claim, particularly if the references cited do not broadly anticipate. The above remarks do not apply to such applications which are clearly anticipated by prior art. Issued patent cannot be considered as "res admodum," but the courts have held that unless the errors were made in the prosecution of the application by "inaudience,"
The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

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Has this reproductive quality—and in addition, uniformity, latitude in exposure and exceptional fineness of grain. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Protect Inventions

(Continued from page 2602)

accident or mistake," cancelled claims cannot be reconsidered in a reissue.

In the well-known Wicks case (Wicks vs. Stevens, Fed. cases [7616]) Justice Bradley rendered the opinion, that if claims covering Stationary Presses had been omitted in the original patent by accident or mistake, the omission could be corrected in the reissued patent. But its application to presses generally was first claimed and then cancelled and abandoned in the application for the original patent, and the claims as finally made by the attorney to secure which alone his patent issued, was for a combination applicable to portable presses only. It could not be said, therefore, that a neglect to claim the invention to revolving presses generally was inadvertence, accident or mistake.

If, however, at any time during the progress of the case you should entertain any doubt as to the interest of purpose or ability of your attorney, the records of the case should be placed in the hands of some competent assistant, or by a disinterested patent attorney or any reputable association of inventors whose business it is to protect the interests of inventors, and who may be competent to advise you as to whether or not your application is being properly prosecuted. This course cannot be objected to by a good attorney who knows that he is doing the right kind of work (the other kind do not count) and as two minds are generally better than one, the result should be the issuance of a good and valid patent, readily marketable, of the broadest possible scope, which, in the last instance, is the great disinterest and goal of all inventors.

A few words on secret processes.

I spoke to an inventor who has a secret process for fixing the emulsion on film so that it will not deteriorate if brought into contact with hot or cold water or scratches easily when run through the projecting machine. He claims many other advantages which I will not discuss, but only in regard to a secret process.

He says that he is afraid to have it patented because he could not control the output of film renovated or treated by his formula. For instance, if his patent issued and became public, then if the Paramount Company ordered twenty prints of Humoresque treated, out of a total of one hundred prints, in what way could he control or recognize the films treated by him or the eighty prints treated and infringed by Paramount?

Of course we all recognize that the element of secrecy must be present and the owner of such secret formula, even when he passes the secret on to his employee or partner, will be protected by injunction by the courts, if such employee or partner use such secret information to start up a business competing with the owner of such secret process. We also know that such secret process can be sold from one party to another and reserve all rights to the purchaser, providing the formula can be reduced to writing, and in this instance where a business is of a specialized character and the process protected with a 'drop' but each closed of its which it was connected succumbed to the attack of the flames.

While, of course, the flame that should happen to break out would be confined to the booth when the shutter fell over the port hole most affected, there is nothing to prevent the smoke from passing through the open port-holes and, perhaps, precipitating panic among the patrons of the theatre assembled in the auditorium below.

"Anyone with a little knowledge of projection rooms should be able to get the idea and adapt it to almost any theatre."

"I am giving the scheme for what it is worth and in so doing take occasion to remark that, in my opinion, it is a move in the way of safety that is worth many times the trouble and expense that it takes to install it."

Ingeniously Designed Safety Shutter
Lessens Fire Hazard

A great deal of interest has been shown in the various ideas and devices that are used as automatic releases for the port hole shutters in the projection room as a safe guard in the case of fires. Possibly one criticism that can be applied to a great many of the contrivances that are common to the average projection room is that all the port hole shutters do not close simultaneously in case a fire melts only one of the fuses. Herewith is shown a diagram of a safety shutter device that is the contribution of George H. Schade, of Sandusky, Ohio, exhibitor and public official. The control of this apparatus is so arranged that a fire breaking out

(Continued on page 2611)
REMoval NOtiCe

Owing to increase in our business we have found it necessary to move from 729 7th Avenue to larger quarters. In our new location at 740 7th Avenue, on the S.W. Corner of 49th Street, we are occupying the corner store and floor above. Our present facilities permit greater expediency in carrying out the efficient service always identified with every Howells’ transaction.

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The Vallen Automatic Curtain Machine

Noiseless
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Foolproof
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Necessary equipment, including track, for a straight draw curtain installation, furnished with machine without additional charge.

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MARRuISE

FOR ALL STYLES OF BUILDINGS

MADE FROM
GALVANIZED IRON
SHEET COPPER
CAST WHITE BRASS
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WHITE FOR CIRCULAR AND PRICES

PROMPT SERVICE

The Entertainment World

PROBERT SHEET METAL CO.
CINCINNATI—OHIO
Artistically Designed Hot Peanut Vending Machines Used in Lobbies

A new and beautifully designed Hot P-Nut vending machine which is manufactured by the Hot P-Nut Machine Company, 350 E. Long Street, Columbus, Ohio, has been installed in the lobbies of Motion Picture theatres with commendable success. The ordinary objection to an installation of this type would be its appearance, however; in this particular type, this disadvantage has been completely overcome by the attention given its artistic design.

We have received a short description of the mechanical quality of this machine from the manufacturer and are here quoting: "There are many advantages to our Hot-Plate as compared with any other type of Hot P-Nut Machine now on the market. In fact, where the other suspended heater type of Hot P-Nut Machines are only about 40% efficient, our HOT PLATE as stated above, is as near 100% in heating efficiency as it is possible to

Claims for Most Modern Theatre in South

Daytona, Florida, will have a third motion picture house during the month of March, and the third theatre is to be one of the largest, most comfortable and most creditable of all places of entertainment in the south.

The building was completed two years ago, and will be allowed to remain on the outside as it now is. It has been occupied by the Ford garage and its construction will lend itself easily to the development of a modern theatre. Inside there will be 1,100 seats on the ground floor, while a balcony will be constructed that will seat 400 more. With an audience capacity of 1500, there will be furnished the largest stage in the south, modeled on lines which will make it possible to stage the biggest and best shows that come to the state. There will be a thirty-five foot opening for the stage.

Mr. Titus does not expect to have the building completed in March, but the picture part of the structure will be ready. He is planning to have the stage equipped with modern settings that will be a credit to any city, and will bring here the best shows on tour. "The new house will have the finest ladies' rest rooms, toilets, and ladies' parlors in the south, the entire front of the building being devoted to rest rooms, toilets, and devices provided for comfort. The suite for the ladies will be seventy feet long, and twenty feet wide, and will be furnished in the most up to date and artistic manner and will be a lounge that will make it one of the notable places of the city.

Exhibitor Features Artist and Organ in Novel Advertising Campaign

An advertising campaign recently inaugurated by the Kinema Theatre, Los Angeles, featuring the popular organist, Eddie Horton and the Robert Morton organ, has proved a novel as well as an ingenious idea. This is the first time in the history of organ music that a large amount of money was expended to feature both the instrument and the performer. The

Peerless Organ Receiving Recognition

The Peerless organ, manufactured by The American Photo Player Company, is receiving immediate recognition from the exhibitors of the country. The artistic tonal effects as well as the action and very low price of the instrument has caused a flood of inquiries to be received at the various branches of The American Photo Player Company and is already responsible for a double shift at the Berkeley factory.

Demonstrations by theatrical organizations have proven that the average performer can secure remarkable results. The reputation of Photo-Player and its performance as a further guarantee that the Peerless organ will withstand the utmost use under the most severe theatrical conditions.

Amer. Society of Cinematography Elects Officers

Fred W. Jackman, for many years chief cinematographer of the Mack Sennett Studios, has been elected president of the American Society of Cinematography to succeed himself. At the annual election of the A. S. C., a list of governors made up of the following named members was chosen:


The board organized by electing these officers: Fred W. Jackman, president; L. Guy Wilky, First Vice-President; Victor Milner, Second Vice-President; Gilbert Warrenton, Third Vice-President; Jackson J. Rose, Treasurer; Philip H. Whitman, Secretary.

accounts that have been received from the West Coast Theatres Company, Sol Lesser & Co., and others, indicate large benefits derived from this campaign. A view of the 24-sheet billboard used in this exploitation is shown on the music page of this issue.

The orchestra has been greatly reduced in size since the advent of Mr. Horton on the Robert-Morton organ. This is further evidence of the artistic results obtained from the organ and the consequent economic reduction in overhead.

We are also in receipt of a letter from Victor Herbert, relative to the organ which was written at the time of his two weeks' engagement at the Kinema Theatre.

Mr. William J. Quinn, Manager, The Kinema Theatre, Los Angeles, Cal.

My dear Mr. Quinn:

I want you to know that I am indeed happy to have witnessed, among other wonders of your theatre, the installation of your new organ. It certainly is one of the largest that I have ever seen and I hope that it will be one of the features of your future programs for an organ so remarkably equipped is bound to be enjoyed by your patrons.

To me it seems that your company should be congratulated for having the courage to make such a tremendous investment but I feel confident that the people of Los Angeles will show their appreciation.

With kindest regards and best wishes, I am, very cordially yours,

(Signed) Victor Herbert

Eddie Horton at console of the fine manual Robert-Morton organ installed in the Kinema theatre, Los Angeles.
About 12 Years Ago
GUNDLACH Projection Lenses

made a great sensation by the wonderful results they produced on the screen, but those earlier lenses were not quite as good as the perfect lenses we are now making.

The lenses we make today are made by an improved formula insuring an absolutely flat field with uniformity of definition and the greatest luminosity yet obtained in lenses of this type, with all the brilliancy of image and fidelity of tone gradation for which our lenses are famous.

You can always depend upon Gundlach Projection Lenses being unsurpassed, and they are sold at reasonable prices.

GUNDLACH-MANHATTAN
OPTICAL COMPANY
853 CLINTON AVE, SOUTH
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SPOT YOUR PICTURES WITH A TURNER-REICH Prism Binocular
Use a prism binocular and be sure your pictures are absolutely in focus.
Write today for folder.

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BELWIN INCORPORATED
701 Seventh Avenue
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TransVerteR is the original series arc motor generator and in actual service has established itself as the standard M-G set of the motion picture industry.

TransVerteR changes Alternating Current to Constant Current D. C., furnishing light of increased candlepower and unvarying intensity, that can be easily directed and controlled.

TransVerteR gives a perfect arc, perfect light, and a perfect dissolve of the picture which assures pleased and regular patrons through improved projection.

The TransVerteR story is too long for any single advertisement, so write today for literature containing complete information.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
CLEVELAND, O.
Dear Editor:  

I have been operating two Simplex machines at the Victoria at Baltimore, Ohio, for J. W. Dadisman, who is also one of your subscribers. 

I read the articles in the N. A. M. L. section and am surprised at the number of bad places some operators find in First National Films, as they were the best that I ever ran and were always like new, but some of the Goldwyn's were fierce, also the Neal Harts. 

In one Neal Hart picture I trimmed over a thousand broken sprocket holes, cut out 7 places that were torn half way across, cut out 5 bad splices and then had 2 breaks. I spent a whole afternoon at this work. These films came from Cincinnati. 

I can't see why anyone uses a punch and why they paste papers on the end of the reels, as I never used any marks at all. Very truly,  

Edwin Good  
231 12th Ave., Columbus, Ohio. 

Dear Sir:  

Enclosed find 25c in payment for the league button.  

The letter must be short as I have but a small amount of time at present although I have amassed many notes on which I intend to write on in the near future. The suggestion of a member in changing the name of the N. A. M. L. seems better than the present name and I believe the change as he suggested seems more appropriate. 

One thing I wish to say is: the condition of the film I receive. Champaign being one of the Key Cities naturally runs film new. By new I mean on a pre-release. But even on a pre-release one may receive a film that has been run in only one house before him, but what a mutilating that film does receive! Sometimes it is never waxed, and is covered with oil, and SCRATCHED from beginning to end, with three or four heavy scratches. I cannot see why the exchanges will tolerate the scratching of their property when the trouble may be traced so easily. Furthermore, doesn't the projectionist take enough interest in his work to see that the machines have the proper shoes, etc., to keep from scratching the film? If the projectionist only knew the stops in their shows that are caused from defective parts they would surely insist on new parts. 

I don't care what treatment their film receives or something would be done. But to reverse the tables— 

suppose the film did considerable damage to the machines, as in the days when the old machine had the "claw movement" and the claw had to be replaced about every day, due to the metal being soft and cut easily. If this were the case today the owner of the machine would be raising Cain* with the film exchanges. I maintain that the man in the projection room should look more and more at his equipment and keep it in the condition it should be, and he will find the following words very true: "The More You Know, The More You Ought To Know." 

For the benefit of those who may have overlooked the article you published for me in the November 26th or December 3rd issue, I think or for those who did not see it or even as a gentle reminder to those who may have read it. I believe if the main contents were published again they might be of value to the projectionists. I might add to the in a case where the pins on the intermittent sprocket are not fit tight in the holes, the oil will leak out on the shellac at the ends of each pin so that it runs all around the pin next to the shaft of the intermittent sprocket wheel. 

I would like to add, "How many of the projectionists are having trouble with the Eastman Positive Film, the film with the emulsion on one side and the tinting on the other side, and how many are making their splices right? The only way to make the splices hold on this film is to scrape both the emulsion and the color off. The emulsion off on one end and the color off on the other piece. You will still have your color on one piece and you are more sure of your splice holding as you are making your splice as the Prizma people recommend. Very truly yours,  

P. A. Wilk, N. A. M. L. 1105, Park Theatre, Champaign, Ill. 

Catlettsburg, Ky. 

Dear Ed.:  

Enclosed please find 25c for button and please send me a supply of labels. 

Sincerely,  

W. C. Caines, No. 914  
Catlettsburg, Ky. 

Dear Editor:  

Enclosed please find 25c in stamps for which please send me a bronze membership button. Also send me some labels as I am out. Very truly yours,  

Donald Mallory, No. 1604, Racine Theatre, Racine, Ohio. 

Dear Editor:  

Will write you a few lines to let the members know that I am living and working for the same theatre. I have two Powers 6B in good shape on a 90-foot throw. We also have a Gardner Gold Fibre screen. I will mail you a picture of myself and the booth. In regards to the new buttons will be pleased if you would notify me when you get them as I surely want one. With best regards to all the members, I beg to remain, Very truly,  


Dear Ed.:  

Find enclosed twenty five cents in stamps for one of the bronze buttons. Also please send me some labels.  

Sincerely,  

Carl Wyile, No. 913  (Continued on page 2610) 

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE 

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy mis-frames, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.
RAVEN HAFTONE SCREEN
Makes All Seats Equally Good
That's The Big Idea
Back of Its Great Success

RAVEN HAFTONE SCREEN
Stands Rough Handling
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New York

Keep Up To The Minute On Radio!

R E A D the three interesting and instructive books
by JAMES R. CAMERON, whose text books are used
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—and so written that the amateur can understand
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FOR BETTER MUSIC
THE FOTOPLAYER
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64 E. JACKSON BOULEVARD
CHICAGO, ILL.
109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

To increase your screen illumination, discard your old lamp
and Rheostat connectors and use

Cruban Solderless Lugs
Ample Electrical Conductivity from cable to lug
EASY TO ATTACH INDESTRUCTIBLE
Holds wire tight—hot or cold
Price 25 cents each
Your supply dealer must have them in stock, if not order
direct from us
Have you sent in your order for an OTT SCRAPER and
MOISTENER? Price $1.00

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522 Fifth Avenue, N. Y. C.
Phone: Vanderbilt 9795

ROYAL FLUSH FILM CEMENT
for any kind of M. P. Films.

ROYAL FLUSH LABELING FLUID
No mixing—no muss—sticks to tin and all other surfaces.
Made expressly for the Film Exchange and Exhibitor—

SPECIAL
No. 1—1 qt. R. F. Labeling Fluid.... $0.50
1 pt. R. F. Film Cement......... 1.00

INTRODUCTORY OFFER
No. 2—1 gal. R. F. Labeling Fluid... $1.25
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Labels Fluid does not spill, and after introduction will be sold only
in one and five gallon containers.

ROYAL FLUSH PRODUCTS CO.
1964 Fulton Place, Cleveland, O.

BASS EVER IN THE LEAD
A 250 ft. exactly new Universal with Automatic
Cinefoil Sprocket Shutter, Texas P. S. lens,
complete with Universal Panorama and Tilting top tripod.
Price $88.00
Without tripod, price $80.00.

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A 200 ft. exactly new Universal with
Universal Panorama and Tilting top tripod.
Price $75.00
Without tripod, price.... $65.00

Write or wire to the Boston Camera Headquarters of America.
BASS CAMERA COMPANY
109 No. Dearborn St.
Dept. 111
Chicago, Illinois

Bass Camera Company

SOMMER & PRINCE
THEATRE ARCHITECTS
469 FIFTH AVENUE, NEW YORK
TEL. MURRAY HILL 3420-1
Not in Financing Theatre Buildings
Error in Addresses

There have been returned to us by the post office department as unclaimed two membership cards addressed to E. F. Brandon, Columbus, Miss., and L. J. Martin, Rockford, Ill. If these two brothers would kindly advise us of their correct addresses we will forward their cards immediately. Also the above holds true of a letter addressed to Brother Henry W. We have heard of a button. Why would exchanges want to cut up their film? More editing and leave room for the next fellow.

Yours respectfully,

FRANK SINGLET
N. A. M. L. No. 1279, Liberty Theatre, Bray, Neb.

Dear Editor:

Enclosed find my application blank to the N. A. M. L. in which I gladly want to join my judgment the League is going to become great thing!

I will gladly pay for a button if you have them for sale.

Awaiting to hear from you, I am,

C. T. RANDALL
Star Theatre, Box 193, Concord, N. H.

Mighty glad to get your application blank and want to advise you that the buttons a yours on receipt of 25c, in coin or stamp.

Just send the money along, brother!

Dear Editor:

Enclosed you will find my application for membership in the league. Although I have not been an operator but a short time. I believe in everybody getting in line and helping each other do their best. I do not know much about projection, but I hope to soon learn from the letters appearing in the News and come to the front as soon as possible.

Yours for perfect projection,

J. I. HOWARD
Pastime Theatre, Gage, Okla.

Dear Editor:

Enclosed please find my application for membership to the N. A. M. L.

I am working hard to see that all my brother operators join this league for it is important and benefits all of us. Also I hope to recei button soon. Very truly,

PEDRO ORTIZ
Santerre, Porto Rico.

The membership buttons are now ready as will be sent to the members upon receipt of 25c, in coin or stamps.

-Ed.

Dear Editor:

I see you have your membership button out now, which I think is a very clever idea as it will help the league to become better known as many here will ask me what the pin is for, and, of course, I will tell them and you see it make our league more known in that way.

I have been wondering about the doing of the other members and never fail to look at the NEWS every time it comes in. I haven't run news this time but will write more about it in projection room work.

Finely your latest button. Very truly yours,

MORRIS GILFILLIAN, No. 1530.
Lotus Theatre, Red Lake Falls, Minn.

Dear: Ed.

Enclosed find 25c, in stamps for which please send me a membership button. Very truly yours,

CHAS. E. WILLIAMS

Printers' Ink: The Engineer of Advertising.
Protect Inventions
(Continued from page 2604)

or permit the latter to set up a prior date of invention. Keeping an invention a trade secret may lose the patent rights and allow acquisition by another inventor. The courts have held that patent granted after several years of such secret use was invalid. (Macbeth Evans Glass Co. vs. General Electric Co. 246 Fed. Rep. 695.) A trade secret has only one possible advantage over a patent, that there is no public disclosure; but on the other hand the protection afforded to such a trade secret extends only to use to whom the secret is imparted and creates right against an independent discoverer who lays his discovery and thus destroy any rights of the secret user.

As a matter of fact the latter inventor is enabled to acquire superior and dominating rights preventing the user of the secret from manufacturing the formula, and I can go so far as to state that such a patent will invalidate patent which may be issued to the secret user upon an application filed after an unduly long period of secret use.

Thus in my opinion an inventor should file an application for patent, carry on the prosecution of the application for as long a period as may be possible in the Patent Office, which in some cases may run over four years, and then when the patent is allowed, but before issuance, he can allow the application to lapse and by the payment of $15.00 renewal fee, he can extend the period of secrecy for another eighteen months.

This enables any inventor to acquire the dual rights, first of secrecy over a period of years, and secondly the protection of the Patent Office as against any subsequent independent inventor.

The following is reproduced from a communication issued by the U. S. Patent Office: Department of the Interior United States Patent Office Washington, D. C.

Patents:
Attention is called to Section 4886, R. S.: "Any person who has invented or discovered any new and useful art, machine, manufacture, or composition of matter, or any new and useful improvements thereof, not known or used by others in this country, before his invention or discovery thereof, and not patented or described in any printed publication in this or any foreign country, before his invention or discovery thereof, and not patented or described in any printed publication in this or any foreign country, before his invention or discovery thereof, or more than two years prior to his application, and not in public use or on sale in this country for more than two years prior to his application, unless the same is proved to have been abandoned, may, upon payment of the fees required by law, and other due proceedings had, obtain a patent therefor."

This Office cannot respond to inquiries as to whether an alleged invention may be patented, or make an examination to determine whether a particular invention has been patented, in advance of the filing of a properly prepared application for patent thereof. Such an application comprises a petition, specification, oath, drawing (if the case admits of illustration), and filing fee of $15. Should the application be allowed, a final fee of $20 will be required. A model should not be filed unless required by the Office.

Of the propriety of making an application or patent, the inventor must judge for himself. The records of this Office pertaining to patented inventions are open to public inspection, and may be examined by the inventor or by any attorney or expert whom he may engage.

If the inventor wishes to file an application for a patent, he is advised to employ a competent registered patent attorney, inasmuch as the value of patents depends largely upon the skillful preparation of the specification and claims. This Office cannot recommend any particular attorney or firm, but advises applicants to avoid doing business with those who advertise the possession of unusual facilities for obtaining patents.

The Office does not buy and sell inventions. Nor does it publish any list of "Inventions Wanted." Such lists as are published by attorneys are unauthorized, and so-called "Certificates of Patentability" are not recognized by the Patent Office.

M. H. Coulston, Chief Clerk.

A. R. Ullrich Now Manager and Buyer

Alexander R. Ullrich, formerly in charge of the motion picture department of G. Gennert & Co., New York, is now connected with John Wanamaker & Co., New York. Mr. Ullrich has taken over the camera department, where he assumes the responsibility of manager and buyer.

John D. Elms Leaves for Coast

Mr. J. D. Elms of the Widescope Camera Film Corporation has left for the coast where he intends to start production on a picture using the Widescope camera. This camera takes a picture through an angle twice as great as the standard motion-picture camera.

IT WILL PAY YOU TO COOL YOUR THEATRE WITH TYPHOONS

CAMDEN'S LEADING PHOTOPLAY TEMPLE

VICTORIA THEATRE

26th AND FEDERAL STREETS
CAMDEN, N. J., October 13th, 1922

Gentlemen:
Having used your ventilating and cooling system on my new Victoria Theatre over the past summer I feel confident to speak upon the merits and take this opportunity to record my appreciation of it as a business getter.

During the hottest days of the summer my business suffered very little. Many patrons actually dropped into the theatre to cool off. My competitors also advertised their theatres as the coolest in town and one rival in particular wrote me that his statement was not true.

I find your system all that could be desired both for cooling and ventilating. I regard it as an all year round necessity in any first class house. Now that the weather is over I find it excellent on crowded nights in exhaustively hot air and in keeping the audience cool and in comfort all the time. Also please accept my personal thanks for the excellent service I have received on this installation. Nothing was neglected by your M. Brown and the mechanics to assure us complete satisfaction.

Yours truly,

Very truly yours,

[Signature]

More than 1000 theatre owners will tell you that TYPHOONS HAVE COOLED THEIR THEATRES SATISFACTORY AND MADE MONEY FOR THEM

TYPHOON COOLING SYSTEM
TYPHOON FAN CO.
345 W. 39 ST.
NEW YORK
Libman Spanjer Reserve Booth at Convention

The Libman Spanjer Corporation, builders of hobby frames de luxe, have reserved a booth at the coming Washington Convention for the purpose of exhibiting the various styles of hobby displays which they design and manufacture. This corporation reports that business is very encouraging and expect this to be a record breaking year.

John Wallace Gillies Addresses Cinematographers

The United Society of Cinematographers were treated with a very interesting and constructive talk given by John Wallace Gillies on the subject of "Soft Focus Lens as Applied to Motion Picture Photography" which included the subject of "Composition." Several reels of artistic merit were shown including "The Beggar Maid," which picture was selected for the reason that a great deal of publicity had been given it on account of its unusual lighting effects and artistic composition. Following the discussion by members of the picture, a luncheon was served to the fifty members present at the organization's new and commodious quarters at 193 Broadway, New York City, this location selected for its central position allowing close touch with the motion picture trade.

Drawing Plans for Theatre

For the second time within a year and a half, the Neil House has been sold and its site is to be occupied by a 12-story, 1,000-room hotel and a huge motion picture theatre, both to be the finest and most elaborate of their type west of New York City. Doubly no announcement in Columbus, Ohio, real estate history has been awaited with keener interest than the authentic information regarding the final disposition of the famous Neil House property.

Papers were signed in the offices of the Goodman-Hague Co., real estate brokers, which firm, for the second time, negotiated the transfer of this property. In the deal just closed, Max Stearn transfers his right, title and interest in the property to syndicate of Cincinnati, Columbus and Cleveland capitalists, headed by Archibald S. White of Cincinnati. It was James T. Clyde, present manager of the Neil House and a lifelong friend of Mr. White, who first brought to the attention of the Cincinnati capitalists the possibilities of a new hotel on the site just acquired.

First National Franchise Holder Gets Third Theatre

Judge H. T. Titus, First National franchise holder and owner of the motion picture theatres in Daytona, Fla., is to add a third house to his string in the southern city. He has purchased the Malby Building on Orange Avenue, constructed for garage purposes, and is having it converted into a showroom with all modern appointments and conveniences. It will be opened the last week in March.

The building is admirably adapted for a motion picture theatre and after the alterations are completed it will be one of the best in the state. It will seat 1,500-1,800 on the main floor and 400 in the single balcony.

The stage floor will be equipped with modern settings that will be a credit to any city, and will be made large enough to accommodate legitimate shows as well. The house will have women's retiring rooms, lounge rooms and other features for the comfort of its patrons.

Marines Use Behlen Signals

UNITED STATES MARINES
Office of the Post Chaplain
Marine Barracks
Quantico, Va.
March 12, 1922

C. C. Rush Enterprises
Greenville, South Carolina

Gentlemen: We have installed the two Behlen Signals purchased from you and find them entirely satisfactory. In fact, I would not be without them after watching the results. We are running a changed program every night in the week of first run pictures for the four thousand marines here, and it is not practical for me to ever see a picture to learn the final scenes and fade-outs. I have in the past found it necessary to use puppets, but your signal makes that unnecessary and the changes are far better.

With sincere wishes for your success with this handy little article, I am very truly yours,
(Signed) Bernard M. Rovold
U. S. Marines
Chief Projectionist.

Powers or Simplex Each $7.50
C. C. Rush Enterprises
Greenville, S. C.
Short-Focus Lenses
Owing to the lack of length in the studio it is sometimes necessary, in order to obtain full-length portraits, to use lenses having a shorter focal length than is desirable. The effect usually produced is very unpleasant to a critical eye, the principal faults being that the floor appears to be slanting upwards, the feet following the same direction, while the head seems to be thrown back. This effect can be reduced to a minimum by judicious arrangement of the apparatus. The camera should be kept lower than is usual for full-lengths, and the lens should not be tilted down more than can be helped, the figure being centered on the plate by means of the rising and falling front. This will give better perspective in the lower part of the picture. To overcome the thrown-back appearance of the head the chin should be lowered more than is generally done. A short studio may be practically lengthened by fixing a large mirror at the end and pointing the camera at that. In such a case the glass side of the plate should be placed next the lens and the necessary allowance for thickness made when focusing otherwise the image will be reversed.
—British Journal of Photography.

New Company Incorporated
The Belleville Capitul Theatre, Limited, is the name of a newly incorporated company with headquarters at Toronto, Ontario, under a charter granted by the Ontario Government for the erection of a new Capitul Theatre at Belleville, Ontario. One of the directors of the new company is William George Sutgers of Toronto, a veteran exhibitor, manager of the Imperial Theatre at Toronto for many years. The new company has an authorized capital of $300,000.
—GLADISH.

Model Theatre for Jersey
A group of wealthy Wall Street men and millionaire financiers are building a model theatre up near Mahwah and Suffern, in Jersey, where they all own fine estates and country homes. This theatre is to be modelled after the Cameo, recently opened by B. S. Moss at 42nd Street and Broadway, New York City, and which seats 600 people. It is said that the new Bijou theatre will be entirely maintained by its owners-builders.

C. C. Klutts to Erect Theatre
C. C. Klutts, operating Glades theatre, Moore Haven, Fla., is contemplating erection of a small motion picture theatre, same to be modern throughout, at a cost of $15,000.

You needn't compete with seashore breezes
Have 'em yourself—right in your theatre—cool, refreshing Monsoon Breezes that you can turn on just by flipping a switch.

One exhibitor says:
"The Monsoon Cooling System is simply wonderful. When we started it going, the audience thought the ocean was moved near Passaic, as it was so cool, with gentle breezes blowing.
"The Monsoon System will mean at least 100% increase in business."

Install Monsoons for this Summer
Reduced prices and liberal terms make it easy for you
Write for Book No 16

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Try This Ideal Combination
with your arc lamp condenser: put an "Igmal" Condenser next to the arc and a Goerz Crown Lens in front. Note that the breakage that now causes no end of annoyance and expense has been eliminated. The new "Igmal" glass resists the heat from high-power arc lamps.

Ask your supply house for particulars or write us.
Music and the Picture

Why All Popular Music Sounds Alike

William Frederick Peters Explains How World’s Greatest Symphonies Are Evolved from Eight Fundamental Tones

"On the same basis that there are but ten fundamental numerals, yet we count into the millions and billions; but twenty-six letters in the alphabet, yet thousands of words in the English language; only three primary colors out of which are born the world’s great paintings, so there are only eight musical tones to the octave, but from these eight tones are created the world’s most appealing symphonies."

Thus spoke William Frederick Peters, composer, director and creator of scores, and the man who arranged the musical setting for the New York presentation of D.W. Griffith’s "Orphans of the Storm." He made the statement by way of explanation of the announcement at the beginning of each showing of this latest Griffith photoplay at the Apollo theatre that the melodies played by the orchestra, while familiar to almost every person in the house, were, nevertheless true to the French Revolutionary period, and were equally familiar to everyone in Paris at the time of the fall of the Bastille and the mad revelries of the Dance of the Carmagnole. In other words, the musical setting for the picture was as historically correct and accurate as were the scenes and costumes themselves.

"Music is a good deal the same as language," Mr. Peters went on to say. "During a recent visit to this country a very popular English novelist and story writer, and one noted for his prolific writings, told a group of fellow writers and their publishers, how he was able to turn out so many stories in so short a time. There are only just so many story plots in existence, he told his audience; there never were any more, and probably never will be many more, and full recognition of this fact enabled him to concentrate not on new plots but on the variations now and there will be other variations to come, but the same air will be caught, and for the same reason that the same words will be used for generations to come, even though the sentences they make will be different."

Reverting to music and orchestration as applied to the motion picture, Mr. Peters declared new forms and new phases of old plots. "Much the same conditions obtain in the musical world. Let me repeat that music is a good deal the same as language. Musical composition properly may be compared to the plot of a fiction story, while it may be said that the melodies compare with sentences—constituting the way he can inject a few bars with the feeling that ‘it will do.’ He must express in tone harmony every motion, and if he cannot feel and express and convey them to those in the theatre, he may as well be at home. This knowledge may come to them quite subconsciously, it is true, but they know, nevertheless.

"Music, of course, has a strong psychological effect, and in this connection it is not going too far, perhaps, to say that the orchestra is the mouthpiece of the motion picture artist. And it is my belief that D.W. Griffith has a keener appreciation of this fact, a keener realization of the value of proper orchestration, than many of the leading photoplay producers of the day.

"That is why, doubtless, he kept me in the orchestra pit almost night and day for nearly a week while I was arranging the score for ‘Orphans of the Storm.’

"It is my contention that dramatic music should never be much above the speaking voice, and should convey to the spectator of a motion picture the atmosphere of the time and place as well as express the emotion. Take for instance in ‘Orphans of the Storm’ the scene where Henriette and Blind Louise set out for Paris. Henriette naturally is joyous in that she is going to help her sister. So there is introduced just a few notes of a simple melody, light and sentimental, that conveys to the audience Henriette’s joyousness, and at the same time does not in any way detract from the simplicity of the two girls and their surroundings.

"Again when they have arrived in Paris there is a splendid exemplification of what we may call the drama of silence. Those who have seen ‘Orphans of the Storm’ will recall that the sisters were to have been met by an elderly uncle, who has fallen into the hands of hirelings who have instructions to kidnap Henriette. The uncle is taken into a wine shop by the conspirators and drinks with them. Theoretically from an orchestration standpoint the audience begins to feel his gogginess even before he takes his first sip of the drugged wine; the spectators know subconsciously what is going to happen. The music drops into a minor key of the Paris melody, just for four measures, and then as the uncle’s head falls forward on his table, there comes a pause, brief but sharp and long enough for the spectators to ask themselves, intuitively, ‘What is going to become of the orphan sisters?’ That is the drama of silence.

Here is a picture of one of the numerous 24-sheet stands used by the Kineum theatre, Los Angeles, to advertise the big Robert-Morton organ and the theatre’s soloist Eddie Horton finished groupings of tones, smooth, harmonious, just as sentences comprise the groupings of words into well-rounded, perfectly modulated expressions of thought. Again, we might say that melodies are to composition what phraseology is to writing.

"And that is why all popular music sounds alike; why the popular airs of a hundred, two hundred or even two hundred and fifty years ago ring in harmoniously with the airs that are popular to-day, just as did with the tunes that were popular nearly fifty years ago when The Two Orphans was first created on the American stage by Kate Claxton, and just as they will fifty or a hundred years from now, he felt convinced that the photoplay furnishes the composer his greatest field for genuine and sincere artistic endeavor.

"There is not a moment in the course of the screening of our really first class motion picture pictures,” said Mr. Peters, “but there is depicted some emotion, slight though it may be, that the composer should convey through tone and expression to the audience, in order that those watching the screen may feel and be made to appreciate the full effect of the emotion the picture seeks to arouse.

"The composer must feel all that the film depicts, must catch the emotion quickly enough to transmit it direct to the audience in time for them to get it while the scene is still before their eyes. If he cannot do this he fails. Sometimes it must be done so quickly that there may be only three or four notes, yet these notes will interpret to the spectator, and draw him into immediate sympathy with the emotion presented.

"Orchestration for a motion picture is a form of music in which the composer cannot ‘pad.’ By that I mean there never comes a time when..."
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DO THESE NAMES MEAN ANYTHING TO YOU?
WHY NOT INVESTIGATE THE SOURCE OF ILLUMINATION WHICH HAS MADE THE SCREEN RESULTS DURING THE PAST YEAR AT NEW YORK'S CAPITOL THEATRE THE SUBJECT OF ADMIRATION FROM COAST TO COAST?
WHEN YOU PURCHASE SIMPLEX PRODUCT YOU DO NOT EXPERIMENT
write your nearest Simplex Distributor about this wonderful lamp
HUNDREDS NOW IN USE
Designed, Developed and Built BY MEN WHO KNOW
Our Twelfth Birthday

Twelve years ago this month our institution was founded by Watterson R. Rothacker whose faith in the Motion Picture Industry is at least twelve times stronger today than it was in May 1910.

We sincerely thank those who have so materially assisted our progress and prestige; and to those whose words of praise and cheery good-will have brightened our business life, we are everlastingly grateful.

Soon, we hope, our Chicago and Los Angeles laboratories will be augmented by units at New York, London and Toronto—all dedicated to the Art of making the screen beautiful and the screen people secure.

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—Come and see them.
THE BOOKING GUIDE is now on the press

Copies will be ready within a few days

Order Your Copy Now

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EXHIBITORS

We congratulate you and your organization, the M.P.T.O.A., for your splendid fight to secure greater co-operation from producers and distributors in putting over THEIR pictures.

The independent distributors that are giving you this co-operation, in addition to bringing forth big box-office attractions with titles offering unlimited exploitation possibilities, should receive your support.

We do not believe in making false promises. The co-operation already extended to thousands of theatre owners on "WHY GIRLS LEAVE HOME" and "SCHOOL DAYS" is motion picture history.

The same co-operation will be given to those who book our latest attraction —

"YOUR BEST FRIEND"

featuring

VERA GORDON

A HARRY RAPE PRODUCTION

DIRECTED BY WILL NIGH

WARNER BROTHERS,
1600 BROADWAY, N.Y.
Why I Show

Paramount Pictures

By JACK CAIRNS
Brooklyn Theatre, Detroit, Mich.

I DON'T care who makes the pictures or distributes them, it is what the pictures really are that concerns me. I am concerned about pictures because my public is very much concerned, in fact, they keep after me everlastingly if some picture falls below the standard we have set at our theatre.

I have always found Paramount a good, steady, consistent factor in building business up where it should be and my patrons know the product thoroughly, and consequently I need spend very little in announcing the coming of a Paramount picture. This saves the exhibitor a great deal if he ever realizes it. All of these films come to us nationally advertised, and when our patrons see them billed in front of our theatre it is not unusual to hear them remark: "Oh, yes, that is the picture I read about in such and such a magazine."

Paramount directors are making rattling good pictures now that present big box office possibilities, and the stars seem to be striking a rapid pace. Most of them are all staunch favorites with all classes of movie patrons.

There is a certain atmosphere about Paramount pictures that seems to distinguish them from the rest of the field. To me they appear to be all looked over carefully by one man and made to conform in style to their predecessors. Titles are always the same and there is a vast amount of novelty and unusual effects introduced from time to time.

I want Paramount Pictures for my theatres just as long as I can get them. They are consistently fine pictures, have money-making stars, are well advertised, and above all please my patrons. I know because they tell me about it.

JACK CAIRNS
One of the Year’s Biggest!

GEORGE Fitzmaurice’s “The Man From Home” is an absolute knockout anywhere. The story has held the stage for years and is always sure-fire. The production is the last word in magnificence.

This is the first picture ever made on all the original locations. When the story called for Kokomo, the company went to Kokomo. When the story called for Italy, the company went to Italy! And the result is worth the cost.

Here are a few critical opinions:

“Wonderful settings”

“Deserves success”

“Amazingly beautiful”

“Most artistic of year”

“Galaxy of stars”

“Excellence and perfection”

Adolph Zukor presents a

George Fitzmaurice production

“The Man From Home”

with

James Kirkwood

Anna Q. Nilsson, Norman Kerry and Dorothy Cumming

From the play by Booth Tarkington and Harry Leon Wilson

Scenario by Ouida Bergere

A Paramount Picture
Solving Your Summer Problem

The exhibitor is now facing the most difficult problem of the year—how to keep the people coming to his theatre during the spring and summer months. This is the season when most people want to spend their evenings out of doors, and it requires particularly strong attractions to draw them to the theatres.

Consequently Paramount takes pride in presenting this list of releases for May, June and July, confidently feeling that every picture listed is a strong and certain box-office attraction, big in story, in direction and in cast.

**MAY**

- **THE BEAUTY SHOP**
  with Raymond Hitchcock and an all-star cast.
  Created by Cosmopolitan
  AGNES AYRES in
  “The Ordeal”
  W. Somerset Maugham’s first original screen story.

- **GLORIA SWANSON** in
  “Beyond the Rocks”
  A Sam Wood production, with Rodolph Valentino.

- **THE WIFE TRAP**
  UFA Production
  A great and stirring modern drama

JACK HOLT AND BEBE DANIELS
in “North of the Rio Grande”

**JUNE**

- **WALLACE REID**
  in “Across the Continent”
  The most thrilling Reid picture yet

THOMAS MEIGHAN in
“Our Leading Citizen”
George Ade’s first original screen story.

- **POLA NEGRI**
  in “The Eyes of the Mummy”
  with Emil Jannings
  UFA Production

**JULY**

- **JACK HOLT** in
  “The Man Unconquerable”
  A story of the South Seas, ideal for this star.

- **AGNES AYRES** in
  “Borderland”
  A powerful story dealing with a topic on everybody’s tongue.

**MAY**

- **THE BEAUTY SHOP**
  with Raymond Hitchcock and an all-star cast.
  Created by Cosmopolitan

- **AGNES AYRES** in
  “The Ordeal”
  W. Somerset Maugham’s first original screen story.

**JUNE**

- **WALLACE REID**
  in “Across the Continent”
  The most thrilling Reid picture yet

THOMAS MEIGHAN in
“Our Leading Citizen”
George Ade’s first original screen story.

**JULY**

- **THE GREATEST TRUTH**
  UFA production
  A mighty spectacle of all the ages

MARY MILES MINTER
in “South of Suva”
The strongest drama in which this star has ever appeared,

ETHEL CLAYTON in
“For the Defense”
A mystery story of remarkable intensity.

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PERFECT PHOTOGRAPHY

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USE NATIONAL HIGH INTENSITY CARBONS
FOR BEST RESULTS
are a lot—of women. That's the number, however, that Educational has added to its list of readers, making a total of twenty-four millions of people who are being told constantly about Educational's products, and about the progressive showmen who are presenting them in their theatres.

These additional twelve millions of readers—all women—were secured by adding The Ladies' Home Journal to our list of national publications, which also includes The Saturday Evening Post.

All our advertising to the public emphasizes the fact that Educational Pictures on your programs indicate that you give as careful thought to your Short Subjects as you do to features, and that you are a progressive showman who is honestly striving to give the greatest entertainment value for the box-office admission.

Educational Pictures are sold before you book them. The public recognizes that products identified by our sign of guaranteed entertainment quality are deserving of its patronage.

Progressive Showmen are Selecting Short Subjects From This Nationally Advertised List:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TOONERVILLE COMEDIES
By Fontaine Fox
SHORT-REEL FEATURES
By Selig-Barker

WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAPHS-CARTOONS
By Julian Ollendorff
FIRST NATIONAL KINORAMAS
The Visual News of All the World
and specials like
THE BATTLE OF JUTLAND and
HOW TO GROW THIN
“A Barnyard Cavalier”, Christie comedy, directed by Al Christie and featuring Bobby Vernon, had its first screening this week as the feature of the Hippodrome. For a short length subject it has extraordinary production features and is a slam-bang, rough-and-tumble comedy from start to finish, without a pause in the action. The youngsters at the Monday matinee found it amusing and showed it unmistakably.”
May 13, 1922

a Chance!

Read Arthur James' great editorial on Comedy

MOVING PICTURE
World

Cold Feet Warm the Soul

Eight years ago good comedy was considered by wise exhibitors as the back-bone of the program. It was the custom to select a mirth provoking one-reel subject and build the rest of the entertainment around it. This was not hard to do, once the comedy was secured, as short subjects were the order of the day. This system was founded on the best principles of showmanship. A comedy was of more service in recreating and refreshing the spectator than the gloom of tragedy, no matter how well done, or the thrill of fine melodrama. It was based on the idea that more persons wanted hearty laughs than anything else. Next to laughing they wanted to cry. These two primal emotions when appealed to brought the spectator in and sent him away pleased, satisfied and anxious not only to come again but to let his friends in on the party.

When big features grew to lengths that crowded out all the good short material, often the very best part of the entertainment, the comedy was not forgotten but it was frequently neglected. It became necessary to increase the length of comedies in order to get consideration and money for them. This in turn resulted in the early custom of spreading two slices of bread with butter that was only enough for one. That condition was remedied by an increase in the amount of fun per picture and the making of comedies around real stories rather than the throwing together of a lot of pleasant nonsense that had neither a start nor a finish.

This preamble is by way of calling attention to the fact that good comedy today is possibly the greatest box office asset, and good comedy is being provided, not in great quantity but in great show quality. In California we saw Cold Feet, a new two-reel feature comedy directed by Al Christie and featuring Viola Daniel. It is not only one of the best Christie comedies we ever saw but one of the most entertaining comedies ever made.

It's both an outdoor and an indoor subject, handsomely dressed, artistically sketched, well played and directed in perfection. The Royal Mounted, James Oliver Curwood, villains, wolves, a handsome hero, a pleasant heroine and legitimate comedy treatment blend into a surpassing story.

Our suggestion to exhibitors is to see this comedy and if their judgment agrees with ours, to feature it on the bill and advertise it as a special added entertainment. It will certainly satisfy the patrons and send them away talking about it. Incidentally we congratulate Mr. Al Christie, his company and Educational on having provided a back-bone-of-the-program type of subject and we urge that more follow in its wake.

ARTHUR JAMES.

AND ADVERTISE THEM
CRASHING EVERYWHERE

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NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

274 FY FAZ 16 2 EXTRA

Sioux Falls SD 8 17 1922

Universal Film

New York NY

Foolish Wives opening our Theatre Wednesday broke all house records we consider it most wonderful picture

A P Kay

Colonial Theatre

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Universal Film Exchanges Inc

Sixteen Hundred Broadway

New York NY

Foolish Wives Strand Des Moines smashing all records tramping through heavy wet blinding snow largest Monday crowd in history theatre paid admissions Monday two thousand one hundred forty-five Sunday three thousand six hundred fifty

Strand Theatre
May 13, 1922

WESTERN UNION

UNIVERSAL FILM CO. NEW YORK NY

DESPITE HOT WEATHER AND AL JOLSON IN BOMBO AS OPPOSITION FOOLISH WIVES OPENED OUR WOODS THEATRE LAST NIGHT TO A PHENOMENAL BUSINESS. ALL IN ATTENDANCE VERY PRONOUNCED IN THEIR PRAISE AS TO ITS BEING THE MOST WONDERFUL PRODUCTION THEY HAVE EVER SEEN ANTIQUATE CAPACITY BUSINESS FOR THE BALANCE OF ENGAGEMENT

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JAMMED THEATRE LOBBY FILLED TO SIDEWALK FOR TWO HOURS WITH STEADY FLOW STANDEES CROWDED STAIRCASES BLOCKED AISLES AND EVEN FORMED THRONG ABOUT OPERATORS BOOTH. FIREMEN STOPPED MANAGEMENT FROM LETTING PEOPLE IN. ALL RECORDS FOR THIS HOUSE BEING SHATTERED SHOW HELD FOR SECOND WEEK

HALTO THEATRE
JOHNNY K. FOX

AINT I the darndest looking thing? I know I got a funny face, so go ahead and laugh—the more you laugh the more money I get. They're gonna make me a star in Century Comedies, and they've given me a mighty big order for a kid—I've got to make your millions of patrons laugh! But I ain't scared; you get a laugh when you look at me—so will your patrons! An' I'll tell you somethin' else—I'm gonna bring you some real money at your box-office. BOOK ME AND SEE IF I DON'T! See you later!

HARRY SWEET

"Hello Mars"
"Off His Beat"
"No Brains"
COMEDIES
Fox and Queenie and Money Getters

BABY PEGGY
"he Little Rascal"
"eggy Be Good"
"tittle Miss Mischief"

QUEENIE
I'M QUEENIE, the horse that does everything but talk. But they got me in the movies now—a star and everything—so I won't have to talk. I'll just make your patrons talk about me—and that means I'll make some money for you at the box-office! BOOK MY PICTURES—exhibitors with good old horse sense are doing it—and are cashing in!

LEE MORAN
"Ten Seconds"
"Three Weeks Off"
"Red Hot Rivals"

BROWNIE, The Wonder Dog
"Some Class"
"Sic 'Em Brownie"
"Cheerful Credit"

UNIVERSAL
A great Chapter-Play of the Frozen North

A Clean up for the Hot Summer Days

Carl Laemmle will soon present

William Desmond

in a big Stirring Chapter-Play of adventure and mystery in Alaska

PERILS of the YUKON

Directed by Perry Vekroff

PRODUCED BY UNIVERSAL
D.W. GRIFFITH

presents

'Orphans of the Storm'

Adapted from

'The Two Orphans'

By arrangement with Kate Claxton
With Lillian and Dorothy Gish

Can a Woman Love More Than One Man?

Young, slim, wistful, and country-bred, she went to Paris with her blind sister. Kidnapped, she is saved by an aristocrat. She met Danton, the leader. The love of these two for Henriette Girard, her love for them, is the golden cord D. W. Griffith has interwoven through "Orphans of the Storm."

NOW BEING BOOKED

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ADAMS • PRESIDENT
with
COLLEEN
MOORE

GOLDFYN
presents

The
WALL

A GOLDFYN PICTURE
While Others Danced She Decorated the Wall

A weed in a garden of roses, is Idalene Nobbin, a wistful figure, awkward and pigeon-toed.

We laugh at her sad attempts at the toddle, but we are moved at the cruelty of youth which makes her the butt of practical joking. Young love and the sensitiveness of the wall flower is the theme of Rupert Hughes' latest original photoplay, a mirth-making pantomime, treated, however, with gentle sympathy.

Mr. Hughes says of it, "The world is full of girls who are crushed with lack of encouragement at home and who need only to be flooded with sunshine and praise and taught a little grace and self-confidence. The Wall Flower is the story of such a homely thing and of her swift blooming when her desperation threw her by chance among strangers who were kind to her. It is a love story, of course, but of more than one kind of love."

Colleen Moore gives a splendid performance in this exceptional picture, which the author chose to direct himself.

FLOWER
written and directed by
RUPERT HUGHES
The Lyradion Concert Grande is equipped with Seabrook Amplifying Horn and with or without Five Stage Radio Receiving Set.

Your theatre can be the first in your city to give public radio concerts—if you act promptly

The Lyradion Concert Grande offers a new and exclusive attraction for your theatre—one that cannot fail to increase attendance because everyone is interested in radio.

In the ball room of the Pennsylvania Hotel in New York on March 9th, 100 couples danced to music played by Vincent Lopez’ orchestra 20 miles away and reproduced on the Lyradion.

The Lyradion Concert Grande will bring to your theatre the best music played by famous artists and orchestras as well as all of the news and other features broadcasted daily.

This instrument is built for theatre use exclusively—it is the only machine on the market capable of reproducing a musical selection in the same volume and quality of tone that characterized its original recording. It has proven its worth in houses up to 2200 seating capacity, although smaller sizes are also available.

In addition to radio this instrument also enables you to play the latest phonograph music. It gives your patrons the opportunity of hearing the current record releases played under the most favorable circumstances and makes it unnecessary for them to visit the stores of several dealers in order to hear all makes of records. They will appreciate this service.

Play the feature with your organ; use the Lyradion as a phonograph during the “Comedy” and “News Reel”—receive broadcasted news and music clearly whenever it is being sent.

The exclusive features of construction which place the Lyradion entirely in a class by itself as a means for reproducing radio and phonograph music are fully covered by broad and basic patents already allowed by the United States Patent Office.

Only one Lyradion will be placed in cities up to 200,000 population. You can be the first to introduce this exclusive and innovative entertainment feature in your city, but you must act promptly. Ask for full particulars today. Write or wire at our expense.

LYRADION SALES & ENGINEERING COMPANY
which is Plant No. 5 of Dodge Manufacturing Company
MISHAWAKA, INDIANA
KENYON W. MIX, Director
LEWIS J. SELZNICK'S

"REPORTED MISSING"

Starring

Owen Moore

Directed by Henry Lehrman

Now attracting the greatest audiences ever jammed within the walls of The Criterion, New York's premier theatre

Critics describe it as the biggest box office attraction of a decade

ASK HUGO RIESENFELD OF NEW YORK
“Reported Missing”
Selznick—Six Reels
(Reviewed by Laurence Reid)

If there is one picture which deserves the tribute of “something out of the ordinary” that picture is “Reported Missing.” Accurately described by Selznick as its greatest achievement, Henry Lehrman, who wrote and directed this melodramatic comedy, has been given free rein to add to the gaiety of a nation. And he has contributed a feature which will be talked about for its adventurous action, its sober slap, its sharp and potent humor, its quaint characterization, its development toward a climax which carries explosive qualities and its overwhelming suspense. This compelling element causes the spectator to grip the sides of his chair despite the fact that incidents and gags are charged with humor. Even though you wonder if Owen Moore, “shanghaied” by his enemy, will ever see land again, you laugh over his embarrassing moments.

The star plays the part of a quiet, unobtrusive chap addicted to idleness and a fondness for liquor. He is always the gentleman. His top hat adorns his head throughout the picture. The idea is a satirical fling at serious melodramas with the author and director punctuating the humor with just enough balancing drama to give it substance. The hero holds an option upon a fleet of merchant vessels—a fleet much desired by a cunning Oriental. Owen takes life and his possessions lightly until the girl provokes him to carve his niche in the world. When he threatens to become serious he is “shanghaied” along with the girl. Here it is that Lehrman says “Let’s Go!” Fun and excitement are running neck and neck. There is Owen in the hands of a crew of vicious cutthroats. And here comes the faithful valet in a rowboat paddling the waves for dear life.

There is action a-plenty aboard this schooner. For one thing the commissary department is soon emptied. And the skipper shoves the hearty eaters into the briny deep if they take more than their allowance. Money has been spent to make these sequences genuine. The scenes, atmosphere and properties are the real thing. A storm arises which brings more suspense. And the humor is immense as you follow the hero’s adventures and the valet’s trouble in singing his dying swan song, “Nearer My God to Thee,” at the organ, the while a veritable Niagara engulfs him. The climax introduces an exciting auto pursuit and the rescue of the heroine who has been brought ashore and hidden in the intricate chambers of the Jap’s villa. A hydroplane is employed to give chase to the Oriental’s fast motor boat. And the sailors are called upon to help the hero in his distress. It is a healthy melee—a battle royal. Daggers, knives, fists, revolvers are used in combating the enemy. You are laughing one minute and catching your breath the next.

The titles are genuinely funny and are contributions by humorists associated with New York dailies. Indeed Selznick has not overlooked one department to give the feature a thoroughness of production. The cast is highly efficient. Owen Moore will have to share honors with Tom Wilson whose blackface portrayal and whose antics indicate a born clown.

Drawing Power—This will go like a house afire once it is gotten over with the public. The public will enjoy the scenes that prove that it is a winner. The film can be exploited to limit
Reported Missing


CAST AND SYNOPSIS
Richard Bord, Owen Moore, Pauline Blake, Pauline Garon, Sam, Tom Wilson, Young, Togo Yamasato. Other characters by Nita Naldi, Frank Wonderly and Robert Cahn.

Richard Bord, a seafar-de-sea, becomes head of the Booth Shipping Company by inheritance. Pauline, ahap, sprouts a seaman who is turned out of work and then gets back on a boat. He is bearded and young. Richard, a Chinese merchant king, has his eye on. Young is aided by a friend, general manager of the Port, whom he has helped. He is a man of the sea. Young has his, and Pauline shanghaied. The ship is wrecked. There is a rescue. Then a race between a hydroplane and his plane. The latter incident will no doubt come a classic in the screen. It is screamingly funny and yet it thrills. And it is built around the adroit use of the razor by the hero's massive colored servant, who, incidentally, is one of the finest comic characters ever given to pictures.

The cast is excellent. Owen Moore, in the role of the hero, plays one of those helpless young men, at the mercy of everything and everybody that come along—for a while. Then, inspired by the girl, he proves himself a man. It is a neat and sympathetic bit of work. Tom Wilson, as the huge servant, scores heavily, and is ideal for the part. He is the life of the picture. The heroine, presented by Pauline Garon, is pretty and effective, and the rest of the players contribute their share in excellent fashion. A little boy who appears in one sequence must be described as a 'find.' Who is he, we wonder? Though he was on the screen for only a few minutes he registered emphatically as a wonderful type and a remarkably natural actor. The direction, staging and technical details are admirably handled. The continuity runs smoothly and the total effect is well managed. Reported Missing is a "pep" picture. And that means "pep! at the box-office.

Oscar Cooper thinks "Reported Missing is absolutely sure-fire"
THIS RICH YOUTH LOOKED SIMPLE, BUT HE WASN'T

By McELLIOTT.

Four good newspapermen and true helped to write subtitles for Mr. Owen Moore's latest picture, "Reported Missing." They are (the subtitles) as wise as they make 'em, and as meaningful. Mr. Moore's film, too, is a good film. Listen—

Once upon a time there was a Rich Youth who looked like a Boob, but wasn't. He held the reins of a big steamship company for the first time on a certain Morning after the Night Before. His Rival in Business, a Big Gump named Young, had a bright idea ... to kidnap the Youth and spirit him off to quiet waters until he could Cinch a Deal.

Nothing Doing! Although Mister Moore looked like a Poor Nut, he was Anything But! He staged a Stiff Fracas with a lot of extra men get up to look like Chinese Laundry Baggers, before the thing was over. Believe me, Boys, there was Action in that piece!

I don't believe I've ever seen before so odd an admixture of seriousness and foolery. The foolery is probably that of newspaper humorists. The seriousness may be theirs, too. Anyway, the combination is a satisfactory one.

Mr. Moore, solemn as an owl in horn-rimmed spectacles, plays with discretion and comic gaucherie the hero. He is ably assisted in his job by Pauline Garon and Tom Wilson. It's worth the price of a good time to see Mr. Wilson pursuing with ardor the yellow minions of J. Young, the villain. His threat to make "yellow confetti" out of every last one of them is fulfilled, literally, I believe.

TITLE OF FILM: "Reported Missing."

TYPE: Comedv-drama.

DIRECTION: Swell.

PHOTOGRAPHY: Prest.

PLOT: Unimportant.

VALUE: 100 per cent.

Produced by SELZNICK. Presented at the Ritz.

CLOSE-UPS

Prince Mohammed Ali Ibrahim, nephew of the King of Egypt, as a guest of the Golddiggers at Los Angeles the other day. The new film, "Reported Missing," is a 100 per cent picture.
William Fox presents
3 pictures to bring you sure dollars

ZANE GREY'S
Western Story
The
LAST TRAIL
Western drama at its best
The great flood
The 1000-to-1 fight in the patio!
Making Money Everywhere!
Staged by
EMMETT J. FLYNN

SHAME
with
JOHN GILBERT
The great snow storm fight
The danger of the underworld
The wolf-man fight
Certain House Profits!
Story and Scenario by
Emmett J. Flynn & Bernard McConville
Directed by
EMMETT J. FLYNN

FOOTFALLS
The eyes failed—the ears did not
The hands of super-normal strength
Blinded—but terrific in battle
Full Houses and Sure Dollars
Follow This Picture
Story by
Daniel Wilbur Steele
Directed by
CHARLES J. BRABIN

They will bring
the crowds like a
3 ring circus—
Bill them that way

Advertise these
box office bets
and cash in

The money-wise are
playing them—are you?
The Latest and Best

WILLIAM FOX
presents

Tom Mix

He always has a bag of money for you

He never made a bad one!

Book The Fighting Streak Now
Booked Solid by Stephen Lynch

in his 28 cities in Texas, Oklahoma, Arkansas

We are booking for immediate first run play dates this biggest of all the spring season productions and are not holding it back for fall release. This is the time you need the strong productions.

What the Critics Say:

MOTION PICTURE NEWS: A title familiar to everyone who has reached the age of reason... Carries a tremendous box-office value... Rich in sentiment, heart interest, pathos, humor: a story that will please nine out of ten persons... The race is packed with thrill.

MOVING PICTURE WORLD: A heart-interest melodrama built around the title of an immortal song... an effective thrilling horse race is the climax of the story.

VARIETY: It is a production that should go out and clean up considerable money. The horse race is particularly well handled.

NEW YORK TELEGRAPH: If you like real melodrama, the kind with plenty of heart-interest, mother love and an honest-to-goodness villain see "My Old Kentucky Home." It holds you throughout.

Each of the New York daily newspaper critics gave unrestrained praise to "My Old Kentucky Home"—praise for its great horse race; praise for its pathos and its comedy; praise for its love stories. To sum them all up, the New York Herald says the picture "is as sweet as the memory of a mint julep."
Only Three — One Is Ours!

Since January 1 only three motion pictures have been big enough, fine enough, commanding enough in their appeal to the New York public to run five weeks on Broadway in the same theatre.

One of these three pictures is "The Loves of Pharoah" — not released until September to the nation's first runs. Another is "Orphans of the Storm" — a great picture.

The third

An International Film Service Co.
Production

Sisters

featuring

SEENA OWEN  GLADYS LESLIE  MATT MOORE
The Greatest Story ever Screened about Marriage

From the novel by

KATHLEEN NORRIS

Directed, by

ALBERT CAPELLANI

Released to the country's biggest theatres now because we feel that the bigger pictures we deliver to the theatres now the better we will help to make motion picture attendance in the spring and summer season.
LOTTIE PICKFORD
IN
"THEY SHALL PAY"

One of the famous family of stars.

The title is a vow.
A schoolgirl plays a man's game with men—and wins!
But when love is the price of victory, shall vengeance or love triumph?

A feature for every daughter to see and every theatre to show.
SPECTACULAR PRAISE FOR A SPECTACULAR PICTURE

ALBANY, N. Y.—"J. P. McGowan in 'The Ruse of the Rattler' is one of the best Western pictures screened in this city."—The Times Union.

COLUMBUS, O.—"McGowan makes Wm. S. Hart look to his laurels as a fast man with a gun and earns for himself a fighting name."—Columbus Dispatch.

SPOKANE, WASH.—"Lillian Rich is attractive enough to make the heart of any gunman turn over. J. P. McGowan is a hero who gets down to the business of manufacturing thrills satisfactorily."—The Spokesman Review.

NATION-WIDE!
IT'S A CLEAN UP!

J. P. McGowan
in
THE RUSE OF THE RATTLER

Lillian Rich, Jean Perry, Gordon McGregor, Andrew Waldron and Others—

PRESENTED AND DISTRIBUTED BY PLAYGOERS PICTURES

A HERALD PRODUCTION

FOREIGN REPRESENTATIVE SIDNEY GARRETT
Here it is! The picture with the song title already on millions of lips! The picture, with a selling campaign strong enough to pull people from a poorhouse! The picture, backed by the popularity that all Sheik productions are now enjoying! The clean-up picture that will carry you into the summer months on a tidal wave of huge profits! It's the nearest thing to a booking without a gamble that you ever put into your house. You're not just buying a big attraction when you book this picture. You're getting a red, live-wire selling campaign mad to order for showmen. Big coin, the biggest you ever got with a picture, is waiting for you with this one.

Fresh Dates from the Sheik of Araby Stunt

This is a whole of a stunt. We have prepared for your use transparent envelopes bearing the inscription: "Fresh dates from the Sheik of Araby." With a place for your theatre announcement. The idea is to put a couple of dates in these envelopes and scatter them out everywhere, everywhere. It's going to get you raff of publicity and the press sheet gives you information and explains how you can tie in with a local retailer or grocer so that the cost to you will be practically nothing

The Nationwide Victor Record Tie-up

Here's a wallop! The Victor Talking Machine Co., with their five thousand dealer agencies throughout the country, have agreed to cooperate with exhibitors playing this picture, get in touch with all your local phonograph stores, and other stores selling Victor records, as soon as you book "The Sheik of Araby," and arrange with them for window displays and window cards tying up with the picture. Consult the press sheet and get the dope.

The Smashing Tie-up With the Music Publishers

Waterson, Berlin & Snyder are behind you to a fare-the-well. With branch offices in all the key cities and dealer agencies everywhere they're going to push this song and picture to the limit. They'll arrange window displays in music stores in your territory; they'll send out song pluggers to plug the song at the same time announcing the name of the theatre playing the picture; they'll send out songers everywhere and will furnish a singer and slides for use in your theatre. Immediately on booking the picture notify your nearest music exchange manager of your playing date. You'll find a complete list and information in the press sheet.

And the Big Piano Roll Tie-up

Thousands of piano rolls of "The Sheik of Araby" are being sold daily. All piano stores, and other stores selling piano rolls, will cooperate with you to the fullest on this picture. You will find them willing to arrange window displays and to enter into other forms of exploitation that will be to your mutual benefit.

The Battle-Cry of Prosperity - Get the Song!
EXPLOITATION
Exhibitors Get The Money With

"R-C Pictures' Magnificent Revival of "The Man Who Turned White"

GET a copy of the press sheet and find out all you're actually getting. You'll find details of the most remarkable tie-up ever offered on. You'll find a raft of red hot exploitation tunts with a sure-fire, seat-selling wallop in every one of them. You'll find the greatest selection of newspaper display ads. Every one is a crowd-packer. Put 'em on any page of any paper and they'll stand out like a house afire. You'll find osters jammed with power and punch that literally cream for attention. You'll find everything that means big business. You've got a picture as big as anything ever offered you, you've got a selling campaign packed with novelty and showmanship. Go for it and collect.

Co-operative Newspaper Tie-up That's A Bearcat

The Real Arabian Mystery Letter

HERE'S a staple of a stunt for your mailing list. A letter written in real Arabian, with a postscript in English that just teases the curiosity, is a surefire way of getting your people to think of the picture. We have suggested how this can be handled as a one-time or two-time mailing proposition in the press sheet, and whichever method you decide to use is going to mean a lot of business at your box office.

Real Mail Matter With a Tremendous Wallop

The surest piece of mailing matter to get continual attention is a blaster. People never throw blotters away. They put them on their desks and the message they contain is before them all the time. We have prepared for your use with this production a redline blaster, artistic and compelling, that everybody you send to is going to receive with a great deal of pleasure. The message they carry contains the kind of a wallop that will impress them to the ticket-buying point. See the large size illustration in the press sheet.

Throwaway Teaser Cards Jammed With Mystery and Pull

There are six of these cards, for distribution. A different one each day, a week before the showing. They contain Arabic words, in English script, as curiously arranged, with the announcement of "The Sheik of Arabia" at your theatre on the opposite side. These cards will create a lot of talk, the kids are going to collect them and take them into the houses and the grownups are going to keep on wondering what the Arab words mean until they come to the theatre to find out. The press sheet gives you novel ways of putting this stunt over, and the translation of the Arab words.

Hear the Record! $ee the Picture!
Millions

of children, in all parts of the world, have known and loved the little poem by Robert Louis Stevenson,

"My Shadow"

and have chuckled over the lines of the second verse:

"The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an india-rubber ball,
And he sometimes gets so little that there's none of him at all."

Shadows

on the silver screen, producing what we call "motion pictures" or "movies," have caused many film companies to "shoot up taller," only to slump in the long run and "get so little" that there's almost "none of them at all."

SECOND NATIONAL PICTURES CORPORATION

is guarding against any such outcome by thorough organization and systematic methods which enable it to provide exhibitors with the best possible motion picture entertainments on highly attractive terms.

"BROKEN SHADOWS," a strong human interest story in pictures; "THE NIGHT RIDERS," red-blooded romance of the Northwest; "HER STORY," tense and thrilling, and "DAVID AND JONATHAN," stirring photoplay of adventure afloat and ashore, are sure fire box office winners because of their potent appeal to all lovers of the best in motion picture entertainment.

Why

take chances when you are offered a sure thing?

Why?

Second National Pictures Corporation

140 West 42nd Street

New York
Second National Pictures Corporation

was organized to provide the best motion pictures produced by independent concerns, and on terms which will insure a large share of the gross returns to producer and exhibitor. This is being accomplished by cutting down the enormous expense of distribution resulting from the cumbersome and unorganized condition of the industry in the past.

This is the Secret of

Second National Success

The most efficient established exchangemen in the country, enlisted in cooperation with Second National, are enthusiastic over the pictures provided—twelve notable productions adapted from famous books and speaking stage plays—"Her Story," featuring Madge Titheradge; "The Night Riders," Northwestern adventure story with Maudie Dunham, Albert Ray and Andre Beaulieu; "Broken Shadows," with Isobel Elsom and Ivan Sampson; "David and Jonathan," with Madge Titheradge; "Mr. Pim Passes By," with Peggy Hyland, Maudie Dunham, Campbell Gullan and Hubert Harben, and seven other extraordinary program and feature offerings.

Independent producers are coming to Second National to offer their product, convinced that we provide the best existing medium for distribution with assurance of the largest possible returns.

Second National Pictures Corporation
140 West 42nd Street
New York
"The Bunk"

When the trade paper solicitor paints his publication in glowing terms to you and quotes its wonderful circulation, remember that he is a salesman and uses much the same methods as a salesman in any other line.

If his goods are first class he don't need to use the "bunk."

He shows you his A. B. C. audit of exhibitor circulation and you know that he is telling you the truth.

It's the only method of proving quality goods.

Why take the salesman's word for the number of copies of an expensive insert?

Why not say "Let me see your A. B. C. Audit"?

Then you will know that every insert is reaching your customers and not going into the furnace or to the junk man.
You will be able shortly to book this production from the Releasing Company handling the BIG pictures of the YEAR.

Louis Burston
1476 Broadway, N.Y. ≈ 6050 Sunset Blvd, Los Angeles

Cast includes: Irene Hunt, Otto Lederer, Gertrude Clair, William Machin, Myrtle Lind, and Queenie the Miracle Dog

FORGET ME NOT

Louis Burston Announces with Pride

with

ARETH HUGHES and

ESSIE LOVE

FORGET ME NOT

Henry R. Symonds
Scenario
John B. Clymer

10 BEST PICTURES
No. 12

FORGET ME NOT
HERE IS REAL “VELVET” FOR ALERT, REPUTABLE STATE RIGHT EXCHANGES!

For exceptional State Rights men who are alive, who believe in CONFIDENCE and COOPERATION—Here is an opportunity for plus business

“THE BIBLE ALIVE”

The Real Bible Land in Motion Pictures

Ten Miles of Wonderful Photography Taken in the Holy Land at Tremendous Expense—Historically Accurate—Complete—Seven Years in the Making

A MILLION DOLLAR PRODUCTION

One Hundred Million People Will See the Series
An Opportunity to Tie Up With Schools, Churches and Fraternal Bodies
Backed by a National Advertising Campaign
Complete Exploitation Helps, Paper and Advertising Campaigns
National Tie-Ups With Religious and Educational Bodies Arranged
Financial Arrangements on an Equitable Basis

Prove That You Are Alert by Wiring or Writing At Once!

WILLARD HOTEL
CONVENTION WEEK
Ask for Mr. E. B. Russell

ALBERT KRIPFENDORF
J. E. HOLLEY
PRESIDENT
VICE PRESIDENT & TREASURER

THE GEOGRAPHIC FILM CO. INC.

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206 MERCANTILE LIBRARY BUILDING
CINCINNATI
State Theater, Pittsburgh, Monday, May 8th

Rowland & Clark's biggest and best downtown house, the theater that played "The Four Horsemen," "Way Down East," "Over the Hill," and the greatest attractions of the season.

books

EDWIN CAREWE'S SMASHING SPECIAL gets dates—while others wait First Run Key Cities booked

DENVER, May 14th
MINNEAPOLIS, May 14th
ST. PAUL, May 14th
WASHINGTON, D. C., May 21st
NEW YORK CITY, June 11th

Prints of "I AM THE LAW" could not have been in exchanges a week when we received these dates.

A great picture—gets dates quickly regardless of scheduled bookings—It pays to pay and lay pictures for "I AM THE LAW!"

DISTRIBUTED BY

M. A. Klausner, Mountain States Film Attrac., Denver, Colo.
Louis Rabe, Assoc., First Nat'l Pictures, Washington, D. C.
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Louis Rysman, All-Star Pictures, Distrib., Inc., San Francisco, Calif.
J. F. Cubberley, Assoc., First Nat'l Pictures, Minneapolis, Minn.

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M. A. Klausner, Mountain States Film Attrac., Seattle, Wash.
Foreign Rights—G. S. Schlesinger, Mgr., c/o Warner Bros., 1600 Broadway, New York City
SAULT STE

FOR FALL RELEASE
UNDER MANAGEMENT OF
ERNEST SHIPMAN
17 WEST 44 ST. NEW YORK
MARIE FILMS, LTD.
PRESENTS

By ALAN SULLIVAN
Ding! Ding!
Here’s Our Big Ben!
He wakes ’em up!
They all yell with joy when he starts to ring!
And they’ll sure have to “Step Forward” to make room in your house when you play his latest.

MACK SENNETT
Presents
BEN TURPIN
In
“STEP FORWARD”

And don’t overlook
“Love and Doughnuts”
“Bright Eyes”

These sparkling 2-reel funmakers are the life of any program. Play them as your features!

Distributed by Associated First National Pictures, Inc.

Released on the Open Market—Available to all Exhibitors
GRIPS YOUR ATTENTION

"This picture enhanced Miss Stewart's popularity with Detroiter at its first showing at the Capitol. The romantic interest is supported by touches of mystery that combine to make it engaging throughout. It is replete with surprise happenings that allow no let-up in attention."—Detroit Journal.

EXCEPTIONALLY ATTRACTIVE

"Exceptionally attractive—a melodrama that is well worked out, set adequately and has a good cast. The scenes are luxurious and there are some real comedy touches that add to its attractiveness."—Detroit News.

DELIGHT TO THE WOMEN

"A picture that gives Miss Stewart opportunity to display her great emotional talent. She is seen in gowns and negligee which will delight every woman. It is a lavish production and Miss Stewart is supported by a cast of ability."—Detroit Free Press.

Louis B. Mayer presents

ANITA STEWART

In

"The Woman He Married"

By Herbert Bashford; Scenario by Bess Meredith; Photography by Dal Clawson

Directed by Fred Niblo, Director of "The Three Musketeers"

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere
Here He Comes With Another BIG One!

Marshall Neilan

presents a brand new picture
with a tremendous punch

"FOOLS FIRST"

with

Claire Windsor, Richard Dix
and Claude Gillingwater

Suggested by Hugh MacNair Kahler's Story in the Saturday Evening Post;
Photographed by David Kesson and Karl Strauss

A FIRST NATIONAL ATTRACTION

When Marshall Neilan Makes It
You've Sure Got a Box Office Winner!
THE political pot is brewing. Last week it steamed violently. At this writing it is barely simmering. But the simmer is ominous.

The steam will spout again at Washington next week—but with a new odor.

Just now the brew is being mixed. And it seems to us that we can sniff pretty plainly the new ingredient.

Out of the pot will come the charge that the so-called Hays organization of producers and distributors is bent upon wrecking the M. P. T. O. A.

* * *

We hope that charge won't emerge. And we hope so earnestly.

We hope that the prize of the Presidency of the M. P. T. O. A.—whichever it is so great a prize—will not glitter so that it will blind men's eyes to the truth.

For the above charge is an unadulterated lie—a silly one but a dangerous one.

And a dangerous one because—while it may elect a President—it is a body blow to exhibitor organization and to the dignity, decency and unity of the motion picture industry.

* * *

That charge is a lie and a yellow one.

We do not say that those who may be so small and selfish and reckless as to voice such an arrant fake will do so knowingly.

But we do say this: that any man who is now thinking it, has ample time and opportunity to find out first hand that such a statement is so laughably false as to be beneath the notice of straight thinking men.

We are not in the business of calling lies. And we are aware of the fact that the promise of a hot time at Washington will call forth a large crowd.

But an organization that needs this low type of political buncombe will never have a representative exhibitor membership.

And a leader who voices this species of demagoguery will never hold an organization under him.

And the motion picture industry will never show a clean slate to the banker, the legislator and the broad public until we who compose the industry are clean with each other—just ordinarily decent, intelligent and truthful.

* * *

That's the issue, gentlemen.

It isn't the election of a President.

It isn't the play of peanut politics.

It isn't the continuation of factional warfare.

It's the issue of—integrity.

Just that.

The integrity of the motion picture industry.

Which means the integrity of the people in it.

And it's a mighty big issue. We can't duck it any longer. The time has come for a show-down.

* * *

The motion picture is a great public utility.

The industry of the motion picture is the maintenance of this public utility.

It isn't a game—for gamesters. Nor for tricksters.

It's about the biggest task and the biggest responsibility any set of men ever tackled. We've got a direct duty and a big one to the people and government of this country.

* * *

The exhibitor organization is—or should be—the biggest and most vital of our organizations.

It is the public contact. It is at once the basis and the bulwark of our entire industrial organization.

It can't exist for exhibitors alone. We are—all of us—vitaly interested in its good name and progress. Because it means the good name and progress of this entire industry—this great public utility.

* * *

That's the issue at Washington.

And a leader is wanted who is honest enough, intelligent enough, courageous enough to stand for and upon that issue.
“Crippsville” Editorial Brings Response

The leading editorial in the issue of April 29th of Motion Picture News was captioned “Crippsville.” It was a treatise on the problems of the exhibitor in the small town and outlined a plan to improve his condition.

The editorial was written with a certain knowledge of existing conditions—a disinterested, antagonistic, biased public—or at least a portion of “Crippsville’s” public may be thus classified, on one side and a penny-wise, pound-foolish, narrow of vision exhibitor—the other.

This editorial has been read by at least one of “Crippsville’s” exhibitors, Walter F. James of the Sisk and James Enterprises, Cherokee, Iowa, who writes us some of his plans to bring about, as far as Cherokee is concerned, the results advocated by the “Crippsville” editorial.

Mr. James’ campaign was not the result of the News article but on the contrary, was instituted because Mr. James, too, recognized the existence of certain facts in connection with his business.

The article, however, did inspire Mr. James to outline his method of procedure.

Proceeding farther in Mr. James’ letter, we find this recital of facts:

“IT is revealed to me that there are a lot of people who this industry has not been ‘getting to.’ If those people could be made to understand the opportunity there is in the picture business in such a town as this, we could overwhelm some of our old newspaper type can never attract some classes. They have ‘ideas’ about ‘Movies’ and consider ALL pictures as Movies, and an ad just an effort to get them to come. These people have never been inside of a theater, or if they have, 90 chances to 100 they saw something that did not make them feel any interest about motion pictures.

There are certain pictures that certain people will be interested in and other people will not care for. The same as books. There are a few pictures that will please everyone, or at least pass without any objection, unless their objections are not founded on the things contained in the picture. BUT HOW CAN ONE REACH THEM? Mailing lists will go to the wastepaper basket. Ads will be passed over. Billboards won’t be looked at. I am talking of the vast majority that we have never interested.

We have ten our great industry trail in the dirt. We have let it be cuffed, jeered and abused without opening our mouth. We have let the good be condemned with the bad without a word in return. It is OUR fault. We have to be satisfied to get what comes and let it go at that. We have never awakened to the wonderful Institution that the motion picture IS. We have been ignorant of OUR OWN RESPONSIBILITY. The greatest medium of entertainment and education has been neglected in a shameful manner by the very people who have created it and presented it. How can we expect the public to come to us at open arms, when we ourselves have never conducted our theaters as Institutions?"

Then Mr. James talks about how he is going to “get to” the people who haven’t been patronizing his theatre—the class he most desires as patrons.

“I am going to have a lady, I will call her my ‘Service lady,’ call on every house in this city. She will have nothing to sell and will not be soliciting anything. She will first tell the lady of the house that she represents a movement endorsed by the Ministers, Mayor, Woman’s Clubs and prominent people, to see that better photographs are brought to Cherokee. She then has a set of questions and their answers written on the paper with the name and address of the top. The questions will bring out the various objections and their disposition in the matter. We will find out if they would be interested in encouraging better photographs.

She will then show them the photographic displays and press reports on the program for the coming month or six weeks, according to the amount of time. The man over the counter will bring out the interesting points and worthwhile features of each picture. From the questions she has asked she will know how to appeal to each lady she calls on and will give special attention to the class of pictures that would appeal to that particular lady.

On certain pictures I would get letters of recommendation from well known men and women and ministers, to help impress upon the lady of the house the high class and character of the pictures and the Ministers will help me in selecting certain pictures for future programs.

I would carry a few displays on Special Productions and all the information on them and find out if they would like to have me bring the picture to Cherokee. This would not obligate them to come, but merely give them the opportunity to see if they were able to do so when it did come in and would then let us know if they were interested but did not pass.
PICTURES AND PEOPLE

SELZNICK will make only twelve pictures next year. Famous Players-Lasky announces tentatively but seventy-five. There is a decided reduction in output all around—to the extent that the 1922-23 total of features will probably fall below 400, or less than half the previous year's record. A few weeks ago only thirty companies were producing against one hundred and forty a year ago. That was low water mark; more are at work now.

This reduction in product doesn't mean hard times. It means the death at last of mediocre, volume production; the concentration upon special attractions. The good effect will probably be felt next Fall in better box-office business. In fact, while predictions are freely made that the small-town theatre will have a tough pull this Summer, general optimism is expressed over the season of 1922-23.

"How is business?" we asked Col. Fred Levy of Louisville, Ky.

"Well, I'll tell you," he answered, and pulled from his pocket a carbon report from one of his houses, a small one catering to the colored trade.

The cashier had scrawled across the face of the report:

"No show. Only two showed up!"

Randolph Lewis, formerly with Pathe Exchange, sails for Europe Saturday on the S. S. Panhandle State, to be gone three months.

A NOther excellent exploitation spread in this issue, on the "Sheik of Araby," prepared by Nat C. Rothstein of R-C Pictures. Striking display, but also good and practical novelties and tie-ups to sell the picture. These business-getting advertisements are showing the way to a general elevation of trade paper advertising to what it should be—service to the exhibitor.

THE trade papers were first invited to attend the notable meeting under the auspices of the Theatre Owners Chamber of Commerce last week. Then the invitation was withdrawn—at somebody's suggestion or orders. Then again the invitation was extended after a rising vote had been taken at the opening of the meeting.

The situation is rather laughable.

May we remind certain exhibitors and also the industry at large that the trade paper is a member of the trade family and quite as seriously interested in every trade development as any producer, distributor or exhibitor in the business. The trade paper editor is not a newspaper reporter. He is not looking for sensations at the expense of the industry. On the contrary, if any news should be kept secret he is quite as vitally interested as anyone else. He may be admitted to any meeting and if the consensus of opinion is that no news be issued he is thoroughly to be trusted. Why not?

After several years of trade paper editorship one wonders more than ever if the trade will ever understand just what a trade paper is.

"It was only the other day that we received a letter from a picture press

Maurice Barber, secretary of the Cinema Finance Corporation of Los Angeles, writes an interesting article in the American Cinematographer for April on the difficulties of financing motion picture production.

It is a tough job to finance so highly speculative a project as picture making. Mr. Barber takes the stand that the distributor should advance at least half way in the matter by guaranteeing to the producer cost of production up to a certain specified amount, within a certain period of time. Another form of shifting the risk is the cash advance covering a part, or all of the cost of production, when a producer delivers his completed picture to the distributor.

"Why should not the distributor assume part of the risk?" asked Mr. Barber.

A good many producers come to the Cinema Finance Corporation of Los Angeles for help. The London Films, for example, are financed partly by our funds. The London Films we believe are going to make a very big hit. Readers will remember the pictures 'The Man Who Robbed the Bank' and 'The Man Who Broke the Bank' which Maude George and Gov. W. J. McCready officially open Indianapolis baseball season

THE indifference of the leading motion picture companies to the purpose and possibilities of the Washington Post supplement of May 7th has made it impossible to carry it on and it has been definitely abandoned. We are told that this indifference was largely due to the fact that good size contributions had already been made for booth space at the convention. We are sorry to hear this.

For the first time in this industry's history there was an opportunity, so it seems, to present a dignified fact analysis of the entire industry which would have been eagerly read by legislators, bankers and many others in whose eyes a true picture is sadly needed.

We can not imagine a more necessary thing or a finer thing for the convention to have done.

However, it seems that exposition booths are of more importance.

"Will Hays faces the hardest job of his career—that of regulating for the movies the good will of the American public. If he is successful, and there is good reason to believe he will be if supported by the better elements in motion picture circles, he will at the same time go far to establish the confidence of bankers and business men in the stability and future of the industry."

This is the opening paragraph of an excellent article recently written by John E. Barber of the First National Bank of Los Angeles.

The main reasons, according to Mr. Barber, why the motion picture industry is under-capitalized today are—

(1) Inefficient and costly marketing.

(2) The absence of friendly relations between the industry and the public.

(3) The constant tendency toward monopoly.

To overcome these handicaps Mr. Barber recommends constructive publicity and the formation of a complete trade association.
with distributor contracts which turn out to be merely an acceptance of the completed picture conditional upon screen approval.

These fundamental requisites are laid down by the author: First, a producer's demonstrated ability, both business and artistic, and his absolute integrity. Secondly, a suitable story and cast, and thirdly, a satisfactory releasing arrangement with a reputable distributing company.

"Michigan is coming to the National Convention in two special cars," writes H. M. Richey, manager of the M. P. T. O. of Michigan, "and expects to open headquarters on the mezzanine floor of the Washington Hotel during the convention. I am looking forward to the pleasure of meeting you personally at that time."

D. W. Griffith returned from England on May 4 on the Homeric. He is reported to have stated he would return to produce abroad within a year.

Bernard Siebel, director, sailed on the Mauretania on April 25 for a trip through France, Germany, Italy and Austria. It is understood he will make at least one picture for a Viennese concern.

"What the exhibitors need more than anything else at the present time is the whole-hearted cooperation of distributing organizations."

Harry M. Warner, in advocating this belief, also brings to light an insight into the future possibilities of the screen, and what it means to extend the utmost service to theatre owners.

"Without the complete help of the distributors," said Mr. Warner, "the exhibitors are handicapped in securing greater patronage for their theatres. For upon the exhibitors rests the foundation and success of this industry. While producers may bring forth wonderful box-office features, they must not ignore their one invaluable business ally—the exhibitor."

Direction by suggestion is such a rarity upon the screen that when it is noticeable even for the brief part of a passing scene it is sufficient cause to earn unstinted praise for the director who forgets the orthodox mechanics of his trade and uses his imagination. By using suggestion for a scene he credits the audience with intelligence. The spectator's imagination is aroused and as a result the picture carries a greater appeal. Of course one cannot expect to find a photoplay built entirely upon subtleties and shadings. Such a radical scheme is against screen ethics. There are stories which must be painted in strong contrasts. Black and white must be sharply divided.

However, the imaginative director can introduce a suggestion of action or incident here and there and it will give his production a quality which will enlist the attention of the scoffer who are ever crying in the wilderness that the camera can never record impressions—that every character and scene must be planted broadly and boldly.

In the Universal picture, "The Trap," Robert Thoby has directed several scenes by suggestion—one of which is so admirably treated that it calls for honorable mention. It presents Lon Chaney entering his cabin to protect a little boy from being attacked by a wolf. He has conceived a diabolical scheme of vengeance upon his enemy, constructing a trap in such a manner that when his nemesis enters the door, the savage beast will be released. The plot falls for the child steps into the trap. Chaney is horrified over the turn of events. And here is where Thoby scores a ten-strike with a master touch of direction.

It is the natural thing to expect a gory fight between man and wolf with emphasis placed upon the intensity of action. But the suspense is much more acute because all the spectator sees in the darkness of the cabin is an occasional flash of two fiery eyes. One's imagination is stimulated. One instantly forms his own impression that something dreadful is happening in that room. Which will conquer—the man or the beast? And finally Chaney emerges victorious though the pain upon his face indicates that it must have been a terrific conflict. Such suggestive direction adds to the force of the scene. It will make "The Trap" remembered as possessing one of the most compelling climaxes ever shown.

Richard Kipling and his sales manager, H. E. Belford, are recent arrivals in New York. They are here from the Coast with a new series of two-reel outdoor subjects and one feature.

In the opinion of L. C. Porter, president of the Society of Motion Picture Engineers, in the not too distant future, motion pictures will be broadcast by radio. He expressed himself along those lines at the opening session of the organization in Boston.

Porter's contention is that it is only a step from the transmission of one picture to a series of pictures, which joined, make a moving picture. He figures it very probable that educational institutions will be showing great educational pictures by the means of the radio at some time in the future.

A PRESS sheet by an exhibitor—or an ex-exhibitor—ought to be interesting just at this time when press sheets—their uses and abuses—have been under such wide discussion. Such a press sheet has been issued. It is compiled for use on "False Fronts" the American Releasing Corporation picture by L. H. Grandjean, formerly publicity director for the Saenger Amusement Company of New Orleans, and at one time an exhibitor in the above mentioned city.

Mr. Grandjean has wasted few words and his text contains few superlatives. In four pages he has written a campaign book sans bunk and adjectives that contains about all the exploitation in trying to explain the page. The pages are ready to run ads are provided. There are long and short stories to be clipped. Scene cuts are reproduced. Suggestions as to exploitation methods are mentioned. And when Mr. Grandjean had covered his subject he quit. And it is a wise publicity director who knows when to do just that.

SIGNED the dotted line was a pastime indulged in by Rex Ingram and the Metro organization and the Century and Universal forces during the past week. Rex in his new contract agrees to continue his production for the Metro company for the next two years. The well-known Century stars will continue to perform for Universal releases; the contract contains fifty-two two-reel comedies during the coming year. Pathe announces the final returns realized during its "Rent Month" campaign and names the winners. First honors go to Atlanta, with Indianapolis and Omaha in second and third places respectively. Universal comes to the front with a list of newly acquired stories for production. Panne Hurst and Booth Tarkington are represented. My! but Norma is knocking the lid of the box-office in her new First National attraction, "Smilin' Through," according to all reports from the home-office. And speaking of releases, Paramount announces "Beyond the Rock" and "The Wife Trap" for May 10th; Associated Exhibitors started "Silas Marner" out on April 30th; and William Fox names an attractive list for the month of May with William Farnum in "Shackles of Gold" at the head of the line-up. "Too Much Business," Vitagraph's, opened at the Capitol, New York, on Sunday last and is making a very creditable showing, according to word along the Big Street. Carl Laemmle has a new idea for his series of historical serials; work has already been started on a chapter picture of Universal City which will visualize the development of the radio within the next fifty years and also bring in some of the most famous inventors of modern times—with all the elements of love-interest, suspense and thrilling present and accounted for, of course.
Officials of the Washington, D. C., unit of the M. P. T. O who have been in charge of the arrangements for the assembling of the National Convention next week. Reading from left to right: Top—Nelson B. Bell, chairman of the publicity committee; Tom Grant, vice-chairman of convention committee. Center—Sam M. Boyd, secretary of the Washington unit; Harry M. Crandall, chairman of program and speakers' committee; A. Julian Brylawski, chairman of banquet and finance committee. Bottom—Nat Glasser, chairman of accessories committee; and Wm. C. Murphy, chairman of entertainment committee.
WASHINGTON, May 4 (Special)—Whatever differences of opinion may exist in the membership ranks of the Motion Picture Theatre Owners of America there can be no doubt of the warm reception that will be accorded the delegates to the Washington convention, May 8, or of the complete enjoyment of the visitors to the National convention during the week of the important conclave—perhaps the most important convention of its kind ever held in America.

The Washington unit of the M. P. T. O. A., through its convention committee and sub-committees, of which Sidney B. Lust is chairman, has made ample preparation for the comfortable housing of the delegates, has planned a wide diversity of special features for their guests and has made special plans for the entertainment of the feminine members of the families of the delegates, of whom there are expected to be in excess of 1,000 with the 3,500 delegates who have signified their intention of attending the convention.

The various sub-committees of the Washington organization are as follows:

Convention Committee—Sidney B. Lust, chairman; Tom Grant, vice chairman.
Publicity—Nelson B. Bell, chairman; Earl F. Dorsev, Tom Grant.
Accessories—Sidney B. Lust, chairman; Julian Brylawski, Wm. C. Murphy, Abe Dresner and Nat Glasser.

Program—Harry M. Crandall.
Entertainment—Lawrence Beatus, chairman; Julian Brylawski, Norris Davis.
Banquet—Julian Brylawski, chairman; Harry M. Crandall.

Reception, Badges, Decorations—Morris Davis, chairman; Sidney B. Lust, Mark Gates.

Hotels—Tom Grant, chairman; Wm. C. Murphy, Mark Gates.

Speakers—Harry M. Crandall.
Auditor—Fritz D. Hofmann.
Secretary—Samuel M. Boyd.
Finances—A. Julian Brylawski.

Auxiliary Entertainment—Wm. C. Murphy, chairman; Messrs. Milstein, Wilson and Reichert, branch managers; Fred B. Warren Pictures, Vitagraph and Select, respectively.

These local committees have secured ample hotel accommodations for the delegates, have planned an elaborate banquet in the Salon des Nations of the Hotel Washington for Wednesday night, May 10, and a mammoth reception and ball in the same spacious salon for Friday night, May 12.

In order that the ladies accompanying the delegates to Washington may not find time hanging heavily on their hands during the executive sessions of the convention, the following comprehensive program has been perfected by Lawrence Beatus, chairman of the entertainment committee:

Tuesday, May 9, trip by special trains over the lines of the Washington & Virginia Railways to Arlington National Cemetery and Mt. Vernon. On each car will be a lecturer who will point out and describe all of the points of historical interest passed along the picturesque route that follows the banks of the Potomac.

Wednesday, May 10, an extensive motor tour of the Capital will be made, for which 70 seven-passenger touring cars already have been engaged with an option on that many more, if needed. Wednesday night, during the banquet for the delegates, the ladies will be entertained at theatre parties.

Thursday, May 11, will be devoted to the White House, with audiences with the President and Mrs. Harding; and the Corcoran Art Gallery.

Friday, May 12, will embrace further tours of the public buildings, baseball game at American League Park and at night the reception and ball for the delegates and their guests at the Hotel Washington.

The atmosphere of Southern hospitality will be thrown around the visitors to the Capital immediately when they set foot off the train at Union Station. Morris Davis, chairman of the reception committee, has arranged for the establishment of an information desk at the Station especially for the convenience of delegates, and transportation will be provided from the station to the hotels. In conjunction with the convention headquarters at the Washington, there will be conducted a ladies room which may be used as a resting place and rendezvous by the feminine members of the delegate parties when the delegates are in session.

Each delegate will be provided with a badge of identification upon arriving in Washington which will entitle him to free admission to all of the motion picture theatres represented by the Washington membership of the M. P. T. O. A. This includes the Harry M. Crandall chain, the Loew houses and all of the other picture palaces of high rank in the city.

The co-operation of the Board of Trade, the Chamber of Commerce and the Merchants and Manufacturers' Association has been secured.

"I Promise!"

With the leading publishers of the United States sitting alongside of him and facing a table at which were gathered the leading producers and distributors of the industry Will H. Hays made the following solemn pledges for his association:

"I promise that this agency for the distribution of information and thought, this agency for the amusement of the millions and for the inevitable inculcation of standards of taste in art and conduct—I promise that this agency shall measure up to its opportunity and its responsibility.

"I would repeat that the motion picture industry accepts the challenge in the demand of the American public for a higher quality of art and interest in its entertainment.

"The industry accepts the challenge in the demand of the American youth that its pictures shall give to them the right kind of entertainment and instruction.

"We accept the challenge in the righteous demand of the American mother that the entertainment and amusement of that which be worth of their value as the most potent factor in the country's future.

"We accept our full responsibility. It is a service, a service which commands the very best from all and I have great faith in its fulfillment."
WORD has been issued from the national headquarters of the Motion Picture Theatre Owners of America that practically all details have been perfected for the assembling at Washington, D. C., on Monday, May 8th, of what promises to be the greatest convention in the history of the industry. The report of President Sydney S. Cohen to be made at the national gathering is understood to embrace important pronouncements on the matters of national and state legislation as well as a comprehensive survey of the work already done and the tasks still to be performed. The Convention will open on Monday, May 8th, at the Washington Hotel and will last, it is expected, until Friday, May 12th. It is expected that President Harding will appear at the opening session. Several members of the Senate and the House of Representatives, including Vice-President Coolidge, have signed their intention to be present.

A statement issued during the week from the M. P. T. O. of A. headquarters follows:

"There is destined to be more substantial advances recorded within the next few years for the Motion Picture Industry, than featured any considerable part of its past history.

"So much will be done at the coming National convention of the Motion Picture Theatre Owners of America at Washington to make this a fact, that this gathering at once assumes the proportions of being the biggest of all recent events within the industry.

"This convention will open at the Washington Hotel, Washington, D. C., next Monday, May 8th, and a real constructive program has been prepared which will be handled by many of the nation's leading men and women.

"The National Convention Committee, of which W. A. True, of Hartford, Conn., is chairman, opened its sessions in Washington Wednesday to handle the few remaining details of convention preparation. The National Executive Committee session opened Thursday and this body is now handling the convention program.

"National President Sydney S. Cohen has a report to present to the convention which is of the most constructive kind. He takes a comprehensive view of all phases of the industry with special reference to recent developments and the duty of the theatre-owners in the premises. The advanced elements of the Theatre Owners' work is made a part of Mr. Cohen's report.

"The fact that the Motion Picture Theatre Owners of America is now in excellent shape from an organization standpoint and able to do most efficient work is cause for much gratification. Under Mr. Cohen's direction the organization has made advancements which practically include every state in the Union.

"The elements of National and State legislation will form a very important part of Mr. Cohen's report. He will trace the work already performed and point out the future needs. Because of burdensome taxation and high film prices, as well as the inordinate cost of accessories many theatre-owners have been reduced below the profit point during the year and some literally forced out of business.

"President Cohen's report takes these matters into consideration. He will advise action which will lead to the repeal of burdensome tax laws in Nation and State and show conclusively how the theatre can be worth more in real service—measured in dollars—to Nation, State and Community than any money which might be exacted in taxes. He will show where taxing community service institutions like the destructive of the real purposes of taxation.

"The matter of censorship will be handled in a definite and practical way.}

Cohen Endorsed

THE following telegram has been received from Harry Stevenson, president of the M. T. O. A. of Eastern Pennsylvania, Southern New Jersey and Delaware. "A resolution was unanimously adopted at a large-attended meeting and convention held at the Vendig Hotel, Philadelphia, endorsing the administration of Sydney S. Cohen as national president of the Motion Picture Theatre Owners of America and instructing the delegates from this territory to the national convention to vote for Mr. Cohen for president and in every way support the policies of the organization. This resolution was adopted amid the cheers of the delegates and then three cheers were given for the national organization and President Cohen. Over one hundred of the members of this organization will attend the Washington convention during the session. National President Cohen accompanied by W. A. Steffes, president of the Motion Picture Theatre Owners of Minnesota, A. A. Kaplan and J. J. Campbell of Minneapolis, W. A. True, president of the Connecticut organization, E. M. Fay, president of the Rhode Island organization, W. A. Cattrey of Illinois, M. E. Commerford, Scranton, Pa., Floyd Hopkins and Peter Megard of Harrisburg, Pa., H. J. Schad of Reading, Pa., were present and all were enthusiastically greeted."

Theatre Owners of America has been much interested in the progress of the work of the National Convention, and is happy to learn that the Convention will be held in the big banquet room of Hotel Washington. The sessions will be closed save where addresses are being delivered by listed speakers.

"It is expected that President Harding will appear at the opening session on Monday, May 8th, and bring a message to the Theatre Owners on the newspaper and the Screen. Vice-President Coolidge has also agreed to attend. Several members of the United States Senate and leading Congressmen will also speak at the convention. President Samuel Gompers of the American Federation of Labor will be among the speakers and another of the distinguished visitors will be Governor Preus of Minnesota, one of the best friends of the Theatre Owners in the country.

"It is expected that the convention will last until Friday, May 12th. The banquet will be on Wednesday evening.

"Reservations have already been made for close on 2,000 and many others will motor to Washington from nearby states."

Extensive preparations are also being made for the Accessory Exhibition to be held at the Coliseum in conjunction with the National Convention. Following is a list of those concerns which have arranged for booth space at the exhibit:

Hays Honored by Nation’s Leading Publishers

Makes Plea for Co-operation in Advancing the Standards of the Screen

ON Wednesday evening, April 26th, Will H. Hays was the guest of honor at a banquet tendered him by the publishers of the United States at the Hotel Commodore, New York City. The gathering included such nationally known figures as Adolph Ochs of the New York Times; Cyrus Curtis, president of the Curtis Publishing Company; Frank Munsey, head of the Munsey publishing enterprises; and Arthur Brisbane, the well-known editorial writer of the Hearst publications. Among the leading representatives of the motion-picture industry were Adolph Zukor, Marcus Loew, Carl Laemmle, R. H. Cochrane, Jesse Lasky, W. W. Atkinson, Thomas H. Ince, Louis J. Selznick, R. S. Cole, Earl W. Hammons, and Samuel Goldwyn.

Characterizing the publishing industry as “an elder brother” of the motion-picture industry, Mr. Hays made a brilliant plea for co-operation on the part of “the custodians of the printed word in America” in advancing the standards of the motion-picture screen. The more important paragraphs in Mr. Hays’ address are submitted as follows:

“You, who are the custodians of the printed word in America, have arrived at your present position of stability as the fruit of six centuries of development.

“But consider how different it is with this other mechanism for the distribution of intelligence. What with you has come about slowly, through six centuries, has with our motion picture industry, come about in the incredibly brief space of twenty years. Is it any wonder that we have problems in our industry which you gentlemen of the printed word solved decades or generations ago?”

After telling of the immense influence of the motion-picture, furnishing as it does entertainment and instruction to something like twenty millions of people every twenty-four hours in this country, Mr. Hays continued:

“Now that is our opportunity.

“What then shall we do with it? The first and most important thing is that there shall be no attempt to do too much with it. First of all there must be no notion of implanting particular ideas. Our first duty must be to keep our institution free. There must be no seeking for any monopoly of ideas, no attempt to ‘put over’ any pet ideas of the industry’s own for which our only sanction is our own pride of opinion.

“Neither, and this is even more important, must there be any proscription of any opinions of others responsibly held. We must in short take on that same attitude of trusteeship for public opinion and public thought which you gentlemen of the printed word have evolved as your own. We must take on that same code, chiefly tacit and only partly written, but nevertheless wholly binding, that governs you of the newspapers and periodicals in your relation to the public and in your relation to each other. We must avoid the faintest taint of the propagandist in our attitude towards the agency that is our trusteeship.

“The vital thing now is the certain good faith of those who have set about these major purposes and I do know of the certainty of that good faith. I know that these men with millions invested will go through with this thing. This industry must and shall maintain its high place in the business world along with the other great industries, offering enterprising capital a legitimate opportunity for profitable investment, established on a solid foundation, operated with reasonable economy and supported properly as are other great industries by the investing public. And it must and shall and will take its very high place in public estimation.

“We must have Confidence and Co-operation between those in the industry, a Confidence and Co-operation that will bring a mutual appreciation and action together in those things in which we are mutually interested. And in this I include, of course, the exhibitors as well as the producers and distributors.

“With this established, and it is being established, if we can just have the confidence and co-operation of you of the press, as our elder brother, having been through much of the same travail and having come out victorious, then if we can have the deserved confidence and co-operation of the public—our problems will be solved.”
Chas. L. O’Reilly and Sam Berman
Exonerated of Charges

Hearing at Albany, N.Y., Results in the Vindication of State Officers

At the conclusion of a six-hour hearing before the executive board of the Motion Picture Theatre Owners of the State of New York, in Albany, Wednesday afternoon, May 3, Charles L. O’Reilly and Samuel I. Berman, president and executive secretary, respectively, of the New York State Motion Picture Theatre Owners Association, were completely exonerated of charges which had been preferred against the two by the Rochester exhibitors’ association. With the exception of Frank Koch of Rochester, Howard Smith of Buffalo, and Nathan Robbins of Utica, every member of the state executive committee was present. The session was held at the Hotel Ten Eyck.

Wednesday’s meeting could well be termed a game of “Who’s a liar?” with National President Cohen, State President O’Reilly, Secretary Berman, Irvin Salyers, State Senator James J. Walker and a half-dozen or more others taking part or being mentioned prominently.

Mr. Cohen was not present at the meeting. Neither was Edward Fay, W. A. True, or the four men, Messrs. Carr, Callahan, Staley and Caffrey, of Rochester, whose names were appended to a communication presenting charges of a serious nature against both Mr. O’Reilly and Mr. Berman. Mr. Cohen sent a communication to the effect that he was obliged to be in Philadelphia, Wednesday, to meet with exhibitors from eastern Pennsylvania. The Rochester exhibitors were represented by Attorney John J. McNerny, of that city.

Called for one o’clock, the meeting got under way with but little delay. Present were: David Cohen, Binghamton; John Walker, Schenectady; Samuel Sheer, Corona; Samuel Fizer, Staten Island; Charles Steiner, New York; Walter Hayes, Buffalo; W. A. Landau, New York; Leo Brescher, New York; W. H. Linton, Little Falls; Louis Buttnet, Cohoes; Jules Michael, Buffalo; Rudolph Sanders, Brooklyn; W. H. Dillon, Hha.ca; William Brandt, Brooklyn; Jules Greenstone, Rochester; Samuel Suckno, Fred Elliott, George Roberts and William Bernstein, all of Albany; V. A. Warren, Massena; William McCarthy, Hoosick Falls; Joseph Quittner, Middletown; Samuel Moross, New York; John J. McNerny, Rochester; Morris Silverman, Schenectady; Uly S. Hill, Albany; Bernard Edelhertz, New York; Senator James J. Walker, Charles L. O’Reilly and Samuel I. Berman.

After stating the call of the meeting, President O’Reilly relinquished the chair to Mr. Dillon, who presided through the entire afternoon. The first part of the hearing was given over to the reading of various telegrams and letters which had passed between Mr. Cohen and Mr. O’Reilly, as well as other communications bearing upon the dismissal of Senator Walker by Mr. Cohen, as national counsel.

President O’Reilly intimated that court actions might follow the charges which had been preferred by the Rochester exhibitors’ league, which included allegations of disloyalty to the national president, as well as questioning the whereabouts of an item of approximately $800, which the Rochester exhibitors charged as owed to the state association, and which, it was asserted, could not be definitely traced.

No sooner did Mr. Dillon assume the chair than Senator Walker arose and announced that he had been asked by O’Reilly and Berman to appear in their behalf. Senator Walker asked first of all that the names of Carr, Callahan, Staley and Caffrey be called, but there was no appearance on the part of any one of the four.

Attorney John J. McNerny of Rochester interrupted by saying that he was present as the representative in a legal way of Jules Greenstone, of Rochester, who was also present at much inconvenience to himself.

“I call your attention,” said Senator Walker, “that Mr. McNerny appears individually for Mr. Greenstone.”

“And the others, too,” replied Mr. McNerny.

Senator Walker then called for a substantiation of proof to the charges that had been preferred against President O’Reilly and Secretary Berman.

Mr. McNerny, first seeking for an audience on the ground that President Sydney S. Cohen and the four Rochester exhibitors might be able to attend, declared that the statements by the Rochester exhibitors, reflecting upon the character of O’Reilly and Berman, were made on what might be termed the “say-so” of other persons, and that so far as he knew, there had been no original first-hand information on which to base the charges. He openly admitted that the informants of the Rochester quartette were Sydney Cohen, Irvin Salyers and Edward Fay.

“These men are engaged at Philadelphia and Washington,” said Mr. McNerny, “preparing for the national convention. The Rochester exhibitors involved do not care to be present at any hearing such as today’s, until their informants can also attend. We tried to have them present today, but failed.”

Every effort on the part of Attorney McNerny, to bring about an adjournment of the hearing until a later date, was rejected. Tooth and nail by those present. Men present from the four corners of the Empire State, shouted that the hearing must not be delayed until after the Washington convention.

“Charges have been made primarily on hearsay evidence,” said Senator Walker. “We have a situation confronting us today as though some persons think this association is a joke, and that after they prefer malicious charges against two officials in the state body, can remain away from the meeting of the association. We never heard of a man who made damaging charges being consulted as to the time when he preferred to substantiate the same.”

Jules Michaels, of Buffalo, made a motion to proceed with the charges that had been preferred. Bernard Edelhertz declared that the whole proceeding was the most shameful he had ever witnessed in his many years in court and that members of the executive board had been summoned to Albany because two state officials had been charged with serious offenses on the mere say-so of someone else. Mr. Edelhertz declared that O’Reilly and Berman should be exonerated at once.

Put to a vote, every man present, with the exception of Mr. Greenstone, voted in favor of proceeding with the investigation, O’Reilly and Berman not voting. Senator Walker requested the immediate presentation of any formal or informal charges against O’Reilly and Berman.

“None are in the office,” said Senator President Dillon. “Let’s have action.”

Attorney McNerny presented the following letter from National President Cohen:

“Notice has been sent out by Chairman W. A. True for a meeting of the National Convention committee at Washington on Wednesday, May 3, and a meeting of the national executive committee to be held at Philadelphia on May 4. The exhibitors from eastern Pennsylvania have a meeting in Philadelphia at noon on Wednesday. This meeting was arranged last week, and I was requested by President Stevenson, by reason of the difficulty in attending the meeting in Washington, to attend this meeting. I agreed to do that. So you will readily see that, much to my regret, I will be impossible for me to be in Albany on Wednesday afternoon to attend your meeting.

“This letter represents the sentiment of the Rochester exhibitors, and it is quite possible that the Rochester exhibitors might have been exonerated while in New York city and their own information of the matter in which affairs are being conducted in the state. I refrained from making any move which would tend to further aggravate the difficulties existing in New York city, as the suggestion of members of the (Continued on page 2672)
THE following open letter has been addressed to E. T. Peter, by the treasurer, Mr. Cohen.

"Dear Sir:"

"In Exhibitors' Bulletin issued by your office, there appeared an article about me in which among other things there is said:

'It was only a few months ago that Mr. Peter wrote me from Texas stating that he lost all his theatre holdings and appealing for assistance. I brought him to New York and he was made Manager of the 'Motion Chats' Department. Where his expenses came from on this Southern trip is a question.'

"This statement is, as you know better than any one else, false and no doubt purposely designed to mislead theatre owners for your own personal benefit.

"A statement such as this coming from you does not surprise me at all. It simply serves to confirm the opinion that I have formed of you during the past six months while I have been in your office as Manager of 'Motion Chats' Department.

"With an apparent intention to cast reflection upon me, you say, 'Where his expenses came from on this Southern trip is a question.' May I ask you who is paying the expenses of your political campaign for your re-election as President, such as the hundreds of long-winded telegrams to over one hundred and fifty executives, national and state, expensive long-distance telephones, bulletins to fifteen thousand exhibitors, postage for ten thousand campaigns, telegrams and many other items? I am sure that the members of Motion Picture Theatre Owners of America would be interested in your answer.

"Yours very truly,

E. T. Peter"

In a statement issued to the trade press, Mr. Peter made the following declarations:

"Fellow Exhibitors:

"In Exhibitors' Bulletin' of April 29th, Sydney S. Cohen made against me certain charges, which are mentioned in the above letter. It is therefore incumbent upon me to make known to you certain facts.

"On August 27th, of last year, Mr. Cohen wrote to Texas that he was negotiating for the organization of Charles Urban for a deal regarding 'Motion Chats.' He felt that my services could be utilized to the advantage of the organization. This matter was discussed between us before, at which time it was agreed that I was ever needed for that purpose I should answer the call immediately.

"I took me about seven days to dispose of my three theatres. By November 2nd I had disposed of all my holdings except half interest in one of my theatres. I left a manager in charge of my partner and came to New York, paying my own expenses, to see what was being done regarding the Motion Chats deal.

"Negotiations were just about to be closed when I arrived, and I was asked by Mr. Cohen to affix my signature to the contract between Motion Picture Theatre Owners of America and Charles Urban.

"After the deal was consummated, I was asked by Mr. Cohen to make a trip to the Southern States in the interest of the organization, which I gladly accepted.

"At Charlotte, North Carolina, the last week in November, I was at the convention. There I was informed that he had already rented two rooms for me to handle 'Motion Chats' and asked me to return to Texas, make my final arrangements to move to New York and take full charge of 'Motion Chats'.

"About the middle of December, after breaking up my home in Dallas, placing my property in the hands of an agent, I returned to New York and reported to Mr. Cohen that I was ready to assume my duties. But to my surprise, Mr. Cohen told me that he would not put me to work, giving me no reason whatever.

"I was therefore compelled to return to Texas and once more to negotiate for the interests of the organization, which Mr. Cohen had alleged to be doing, with Mr. Cohen; I could not see my way clear to support him any longer because I feel that his re-election would be a calamity.

"After severing my relations with 'Motion Chats,' I decided to make a trip to Dallas where my presence was needed to adjust some matters between myself and my tenants. On my way to Dallas, stopped over to see some of my personal exhibitors and discuss with them matters pertaining to the good of the organization. But Mr. Cohen, who trembles lest he lose the presidential chair, grasped this opportunity to misrepresent my motives and malign me.

"Personally I pay no attention whatever to Mr. Cohen's propaganda against me and all those who have been his loyal friends and supporters, but to the members of Motion Picture Theatre Owners of America I may be permitted to say this: After serving as treasurer for one year and director for another year, and having had a wonderful opportunity of seeing how Mr. Cohen works, I come to the conclusion that if we, the theatre owners, feel that we need him to head our organization, we are merely a waste of time and money for us to hold a five-day convention. There are twenty-four directors who can select him, and change his title from President to Czar. There is no need to have him, for the reason that he has proven that he is incapable of doing anything except to mislead. It is to be hoped that he can still be induced to correct his habits and to ignore any instructions given him at conventions. There is no use to adopt a constitution and by-laws, as a by-law of organization is the putch for profit, and without the use of such instruments. There is no sense that any of the officers can do any good, to the end, or waste money, all that he can do is to form a self-elected cabinet consisting of a couple of 'yes' men, a band leader, a 'fancy' and a court jester.

(Signed) E. T. Peter,
Member Board of Directors."
Popularity Contest Under Way with Bang

Stage Stars and Society Leaders Compete in Securing Large Number of Votes

UNDER the brightest of publicity auspices, the actual beginning of the Motion Picture Popularity Contest drive for funds for the Association for Improving the Condition of the Poor, got under way last Saturday with a variety of interesting activities. At noon thirty brand new Durant cars and a respectable sprinkling of other brands of the same automobile power, got under way at the Ansonia Hotel, New York.

The cars were filled with stage stars and society workers of the Association for Improving the Condition of the Poor, for the drive. Many side excursions were made by these workers on the sidewalks and the ballot boxes were respectfully heavy by the time the returns were made to the official auditors, Leslie, Banks & Co., at 1 East Fifty-seventh street.

Saturday night, the first of two midnight shows was held. The Gaiety theatre was the scene of action and a capacity house crowded the theatre long before the curtain went up on the first act.

The official nominations of stars in the contest were made with enthusiastic speeches by the nominators and clever rejoinders on the part of Raymond Hitchcock, master of ceremonies for the occasion.

The first activity on Monday was very properly the official benediction of the city authorities, and the first official ballot cast by a city official. Mayor Hylan was greeted, and he stepped out on the City Hall steps, by a battalion of beautiful moving picture stars and society workers. He was also surrounded by a flock of moving picture cameras representing the moving picture news reels. Constance Binney, the leader in the contest at that time, was introduced to the Mayor, and capitalizing her opportunity, secured the first vote.

"Who is your favorite actress?" she asked, with a bewitching smile.

"I find it is a very dangerous thing for me to make any such discrimination," said the Mayor, in his best side stepping form.

"Then won't you vote for me?" said Miss Binney.

"I'll do that little thing," said the Mayor and there and then he hauled off and cast one hundred votes.

Monday signalized the start of the votes in the various theatres and theatre lobbies.

The evening wound up with a midnight tea and jazz party in the basement of the State theatre.

Tuesday's activities included a visit on the part of screen stars and society young women to the Old Men's Toy Work Shop, of 505 East Sixteenth street, which is maintained by the Association for Improving the Condition of the Poor, as one of their charities.

At 4:30 the same group had a tea at De Monico's, and in the evening dispersed to the various theatres, hotels and restaurants to which they had been assigned for their evening work.

The Theatre Owners' Chamber of Commerce lent every aid possible.

At a special meeting of the board of directors a resolution was passed to cooperate to the fullest extent with the Association for Improving the Condition of the Poor of New York in the matter of the appearance of stars at theatres and the selling of votes in the popularity contest at 10 cents per vote.

Stars in New York volunteered for personal appearances at theatres at no cost.

Exhibitors Arrested in Blue Law Agitation

Ohio Sunday Closing Fight Simmering as Both Sides Declare Fight to Finish

THE Sunday opening situation in northern and central Ohio is simmering on the fire again, and in several communities has actually boiled over as a result of the activities of the "blue law" agitators.

Arrests and indictments have been made in these towns and the closed Sunday crowd has announced its intention of pushing the cases through to a straightjacket conclusion, contending that they can do so in view of the state law upon which they base their cases.

The reply of the exhibitors in these communities—not only those who have been charged with Sunday violations, but all other exhibitors in the same towns—has been to rally to the support of the accused theatre owner for common sense and a liberal interpretation of Sunday.

Findlay, Ohio, is one of the storm centers at the present writing. While Findlay is not as straightlaced as some of its neighboring communities on all questions of Sunday activity, a coterie of its inhabitants has gotten together for the purpose of suppressing Sunday movies. The initial result of this move was the arrest of E. B. Gilmore, manager of the Marvin Theatre, on a charge of operating a Sunday show. W. K. Richards, of the New Royal Theatre, and other exhibitors of the town have announced their intention of seeing Gilmore through and of carrying the fight up to the highest courts in the state, if it is necessary.

In Bucyrus, Ohio, a few miles from Marion, the home of President Harding, Charles F. Picking, the Mayor, has placed himself at the head of a movement to close up everything tight in Bucyrus on Sunday. By way of making good his official program, Picking caused the arrest of Richard L. Herizer, a local exhibitor, charging him with operating a motion picture theatre on Sunday.

Just how the litigation is going to terminate is problematical, but the supposition is that it will be against "Sunday movies" in so far as Bucyrus is concerned. This will mean a fight in the higher courts—and considerable expense to the Bucyrus exhibitors.

Pietro Bianchi, candy merchant, was also arrested for keeping his place of business open on Sunday. This case is also pending.

The exhibitors are sure that they will win out eventually, inasmuch as public sentiment is on their side.

The population in Bucyrus is split in twain and a feeling that must necessarily work for harm in any community is the result. Investigation discloses the fact that the women in what appears to be a large majority of instances are against the administration.

"The most of us are not blessed with the comforts that inherited wealth has brought to the Mayor," they say. "Sunday, the average housewife's only day, is a bore instead of a relaxation, if we haven't got something to do," they'll tell you.

"We haven't got automobiles; that is, the most of us haven't."

"We could go to a movie and get a dish of ice cream and go home, feeling that we had had a little diversion, but the movie theatre is closed."

Brophy Will Represent Allied Laboratories

John R. Brophy, vice-president and sales manager of The Craftsman Film Laboratories, Inc., has been named to represent the allied laboratories at the National convention to be held in Washington.
Indiana Indorsers Show Good Results

Reports of the annual meeting of the Indiana Indorsers of Photoplays at the Claypool Hotel, Indianapolis, indicate that this convention was the most important and the most successful of any meeting held by the Indorsers during the seven years of their existence.

How far this group has progressed is indicated by the fact that their monthly bulletin, in which approved photoplays are recorded, has reached a circulation of more than ten thousand copies, and goes to each grade school principal, neighborhood house and the presidents of Parent-Teacher Associations throughout the state of Indiana.

Community Takes Over Picture House

Recognition of the modern motion picture house as a community asset and a force for civic betterment is made at Hanover, N. H., where the municipal authorities of the town of Hanover are about to lease the Nugget theatre, the single movie house in the town, and an extremely popular institution with Dartmouth undergraduates, from the present management. Beginning next fall, they intend to operate the theatre as a municipal affair.

Prizma Acquires Quarters in New Jersey

Prizma, Inc., producers of Prizma Master Pictures in color, this week purchased the buildings at Nos. 3193-3197 Hudson boulevard, Jersey City, N. J., which it has occupied for several years as laboratory and studio for the production of Prizma color pictures. The deal was closed by C. K. D. Walsh, president of Prizma, Inc., and Robert Segelken, of Jersey City, former owner of the buildings and gives Prizma ownership of sufficient laboratory space to take care of its requirements for some time.

Victor Herbert Attacks Movie Reformers

While appearing as guest conductor at John Kumsky’s New Capitol theatre, Detroit, Victor Herbert, in an interview, expressed his sentiments regarding those who attacked the whole picture industry because of the actions of a few in Hollywood.

Herbert is quoted in part as follows:

"Thousands of people in an industry and a couple of sensational police cases bring the whole industry into disrepute...What former exhibitors know about the picture or theatrical world? If the people who make pictures are immoral, then I am immoral. If the people who entertain us from the stage are immoral, then I am immoral, for we are all alike, and it is a terrible thing to brand any class of people as immoral."

The Independent

D. R. W. E. SHALLENBERGER, president of the Arrow Film Corporation, is one of many who have confused editorial appearing in the April 15 issue of Motion Picture News. The editorial called attention to the fact that the keynote of the Washington conference would be the encouragement of independent pictures and the independent producer for the product of better pictures.

Dr. Shallenberger writes as follows:

"Commenting upon your splendid editorial which appeared in MOTION PICTURE NEWS, issue of April 15, which by the way I should have done long ere this had not the pressure of urgent business kept me away from my desk—permit me to say that in it you deal concisely and forcefully with a matter which is of vital interest to every producer, distributor and exhibitor within the industry today.

"When you say, 'If we are to have enough good pictures pictures which will satisfy the entertainment fancy of the great, non-picture public—we must have independent producers. A lot of them! A lot of good ones. And, importantly, new ones!' you are stating an almost self-evident truth: a truth which I have been attempting to drive home over a very long period of years and which I will always attempt to drive home so long as I am engaged in the motion picture business.

"Pray, do not think me biased. Despite my position as the head of an independent distributing organization I shall not at this time touch upon the relative merits of independent distribution and producer distribution. I go infinitely further and say that no matter what the channel through which the independent producer brings his product to the screen he must receive every bit of support from those whose support is so vital as necessary to his existence—the exhibitors.

"And when you say that the solution of the entire problem rests in the hands of the individual exhibitors everywhere who have the power and the truth, we have been urging the product of the independent producer upon the exchange man who turns it over to the independent theatre, at a fair, just and adequate rental—a rental which insures the producer a commensurate return for the moneys and energy expended in the creation of his picture. Can you conceive of any encouragement more heartening or more likely to assist in the making of new and worthwhile product?

"Arrow issues each week a bulletin which is placed in the hands of every exchange man in the United States. In a forthcoming issue we have taken the liberty of calling to the attention of these men your editorial and asking them to give it the serious thought and consideration which it merits. We feel that it will appeal as capably as we taught the gory to this great problem with your clear eye and place behind the movement the intelligence and enthusiasm which you have employed the definite welfare of the motion picture industry is an assured thing.

"In closing permit me to tender to you a small thank you for the good which this editorial most assuredly accomplishes.

(Signed) "W. E. SHALLENBERGER."
Personality, Pep, Music, Small Town Needs

Exhibitors Appreciate News Editorial

C.

F. MOCK, branch manager at New Orleans of the Arthur C. Bromberg Attractions, has written congratulating the Motion Picture News on its editorial in the issue of April 15 in regard to the necessity for increased production of independent pictures.

Mock writes as follows:

"Please accept our sincere congratulations for the editorial in your April 15 issue of Motion Picture News. Your message contained therein was the most appropriate and timely one for independent producers, distributors, exhibitors, and local exhibitors in the April 15 issue of Motion Picture News. Read and think."

EW towns of 4,500 population can boast the distinction of having two spick-and-span, wide-aware motion picture theatres.

But Hillsboro, Ohio, can.

One of them is the Forum. The other is the Orpheum. Neither of them is in the motion picture palace class, in point of size or costliness. But they are both in Class A when it comes to program, atmosphere and management. And that leads directly to the introduction of the Reas.

The story of the Reas is a story of successful showmanship in a small town, and bears out the oft-repeated assertion that the smaller the town (unless it's as dead as a graveyard) the bigger the opportunities for intensive cultivation on the part of the live showman.

Three years ago George Rea dissolved the vaudeville musical act of Rea & Rea and settled down with his stage partner (Mrs. George Rea) to begin work on a new act in Hillsboro, Ohio.

The new act proved successful, both in a financial way and in personal satisfaction. And thus it has come to pass that though Rea & Rea have disappeared from the stage, they continue to entertain enthusiastic audiences as the managers of the Forum and the Orpheum.

Faced with Rea & Rea understood the show business from behind the footlights, perhaps it was natural for them to apply successful ideas and methods to the business of exhibiting motion pictures. At any rate Rea & Rea, though still members of Musician's Union, Local 444, Jacksonville, Fla., have built up an enviable patronage for their theatres in Hillsboro, Ohio, and enjoy, as well the friendship and good will of the townspeople who test the capacity of their theatres whenever the management announces a good attraction.

After three years of effort as an exhibitor, George Rea has adopted a slogan which reflects the energy that he applies to his business. The slogan consists of three words—"Personality—Pep—Music" and in combination they have put over every worth-while feature than can be obtained for the Rea theatres.

It did not take the whole of three years, or one-third of that period, for Rea and Rea to achieve popularity in the town of their adoption. Talented and experienced in the art of coaxing dulcet strains from the hearts of a variety of inanimate musical instruments, the services of Rea & Rea were always given cheerfully at church picnics, fraternal gatherings, and community affairs. Their versatility enabled them to entertain their neighbors with "new stuff" for all occasions.

It need not be said that these appearances before the public at neighborhood affairs, went a long way towards popularizing the old vaudeville team, who found a new interest and a new enjoyment in the keys of the piano, the strings of the harp or the possibilities of the saxophone or xylophone. Rea's prowess with the last-named instrument gained for him a feeling of proud possession on the part of the townspeople of Hillsboro who will throw out their chests, and tell you: "George Rea? Well, he's the best xylophone player in Highland County."

Maybe they'll add: "Bosha to the statement by way of emphasis, but at any rate you know that George Rea has made himself solid with his neighbors."

In George Rea's eyes, exploitation is as necessary to the success of a picture as butter is to a slice of bread. And every one of the potential exploitation resources of Hillsboro have been explored and drafted into action by this indefatigable showman. There isn't a merchant in Hillsboro of any description who isn't tickled to death to tie up with George Rea on any picture he books, and give him 100 per cent cooperation. There isn't a kid in or around Hillsboro that doesn't think George Rea is a prince—and they all turn out in force whenever George sends out word that he wants their help to put over an exploitation stunt.

When "My Boy," the Jackie Coogan film, played the Forum recently, George gave a special matinee for the children of the Highland County Children's Home. Every child under ten, boy or girl, was also present at that matinee and George reported it a crowded and joyful house.

After playing "The Paleface" as a double bill with "The Rose," to pictures in mince business, Rea was anxious to book Keaton's latest comedy, "Cops." As the result of his simple, inexpensive and peppery exploitation he put the comedy over in a big way, immediately following his experience with "My Boy."

It is difficult to estimate the value of Mrs. Rea's contribution to the success of the theatres. She presides at the piano and never fails to put the exactly proper musical touch into every scene, whether it be one of comedy, tense drama or heart-gripping interest.

George Rea always finds time to get into the orchestra pit during the showing of the pictures and to contribute his bit to the music with one of the variety of instruments which he has mastered. But just before the show opens and as it closes, he is always at the door, to welcome his patrons with his courageous smile and to bid them "good night." with a hearty hand-clasp.

"I have tried to make every person who enters my theatre feel that I am always glad to see him," Rea explained. "To bring about that feeling of comfort, satisfaction and confidence, which I believe is essential to the success of any theatre, I know that I must be on the job at all shows, personally, I want them all to know me, to call me by my first name and I want to have everybody think of me as glad to see me as I am glad to see them. From my experience of the past three years, I am satisfied that any exhibitor in a small town can build up a substantial patronage merely by developing a spirit of optimism and friendliness."

Only once in a while, in these times, does an exhibitor display the genius, enthusiasm and spirit of optimism, that George Rea exemplifies. He is one exhibitor who never walks into the office of an exchange manager with a long face and hard-luck story about the failure of any feature, or with an alibi that includes a pointed reference to high rentals and unfavorable business conditions.

Instead, he is looking for the best pictures on the market—the price is a secondary consideration. He knows that if the picture is worth while, he has the ability to sell it to his public. And his conversation is always enthusiastic over the latest good picture which he has "put over."

Rea's achievement in showmanship can be duplicated by any exhibitor who is willing to work hard and with the proper enthusiasm and faith, according to Rea's modest estimate of his exploits.

"I have the most efficient partner in the world," he says. "I feel that I am doing something to help the folks of Hillsboro forget their worries and troubles and I have done my best into this business the way that I have no regrets and always find a big measure of happiness in each day spent at my theatres."

This attitude is worth emulation and the slogan and policy adopted by George Rea, are worth remembering!

"I'M ALWAYS GLAD TO SEE YOU."

"PERSONALITY—PEP—MUSIC."
O'Reilly and Berman are Exonerated

(Continued from page 267)

executive committee of the Motion Picture Owners of the City of New York. Their members are entirely familiar with the harmony moves made within the past week by myself.

"I still feel that I have the confidence and esteem of my associates in the state and evidenced in many letters and telegrams constantly coming to the national office on the part of all our friends in the field. I am anxious to avoid any move to further irritate the situation and thus give the bad effect it might have on our organization."

The last issue of the Exhibitors' Bulletin tells the story of recent maneuvers in a very definite way. A considerable portion of what was ordered done by the decision of the Board of Directors of the Motion Picture Owners of the City of New York state in February has been reversed. This is the matter of Mr. McLean of Kingston, and Mr. James and other New York state officers were ordered to take these matters up by the President. This I know was not intended to, as well as the matter of amendments with respect to films. If you will compare this with the convention, I wrote to President O'Reilly in March and tried to arrange conferences with him to take up the same in a definite way, and I received a reply in which he stated the matter was being attended to. Yet no action was taken in this matter by Mr. O'Reilly.

"It would seem that the time and great amount of money used by Mr. Berman in touring the Middle West, abusing me and making slanderous statements generally derogatory to the state as well as I, could have been used to better advantage in carrying out the instructions given me. Mr. O'Reilly and Berman at the Albany convention, and in caring for the wants of our members in the state. The state headquarters in this city have been used as the central point for the issuing of this state's propaganda, in which the Motion Picture Theatre Owners of America were discredited and left open, and such is the state of this nation's organization being neglected. You will therefore be the messenger to these state headquarters in New York city on Tuesday evening, and ask that Mr. O'Reilly stated in the presence of members of the executive committee of the Motion Picture Theatre Owners of the State of New York, that he sees Mr. O'Reilly and Berman in the Middle West and was paying half of his expenses."

The letter concludes with an appeal to the New York state organization, through O'Reilly and Berman, from the theatre owners to secure the state for the purpose of paying the state's quota to the national organization has not been turned over.

The remainder of the letter, covering nearly two typewritten pages, chiefly concerns Mr. Cohen's efforts to secure money which was due Senator Walker as counsel for the national body. In conclusion the letter said:

"I submit that the matter before you now is the neglect of duty of President O'Reilly and Secretary Berman. I believe that the charges filed by the Motion Picture Theatre Owners of Rochester and many other states in the national phases of the controversy will be taken up by the national executive committee at its meeting in Washington."

"This is all the evidence we can supply," said Attorney Cohen, summing up the absence of Cohen, Salterds and Fay.

There was considerable discussion over the payment of a matter of $800 which had been made by the Rochester exhibitors but after some questioning it was revealed that the money had been paid and had been properly credited.

Senator Walker devoted an hour or more in going over Mr. Cohen's letter, picking it to pieces bit by bit, sarcastically referring to certain sentences by saying that Mr. Cohen had been more informed or that his veracity was on the wane.

An Apology

W OING to the many imperative duties requiring the entire attention of Messrs. William Brandt and Charles O'Reilly during the past several weeks, it has been impossible for these gentlemen heretofore to give the necessary time and consideration to the selections for the "Motion Picture News' Through" contest inaugurated by Motion Picture News. The announcement of the winners, however, will be made in next week's issue of the News or that following.

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
George D. Gould, Managing Editor

Published on Friday every week by MOTION PICTURE NEWS, Inc.
729 Second Ave., New York, N. Y. 'Phone 9350 Bryant

Chicago Representative, L. H. Mason, 910 S. Michigan Ave., Phone Harrison 7667; Los Angeles Representative, J. C. Jessen, Suite 200, Baker-Betulder Building, 412 West Sixth St., Phone Pico 780. Subscription $3 a year, postpaid. In United States, Mexico, Hawaii, Porto Rico and Philippine Islands, Canada, $5. Foreign, $8. N. R.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the address which you want, your credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Chas. Pettijohn Is Chief Assistant to Will Hays

C HARLES C. PETTIJOHN, formerly with Selznick as chief assistant to managers J. W. Lazenick, and latterly with the American Fiscal Corporation, and one of the best known executives of the industry, has been appointed as Will H. Hays' right hand man. Mr. Pettijohn entered the industry some years ago as counsel and general manager of the American Fiscal Corporation. Since then he has advanced to the forefront of the industry's leaders and has won for himself marked recognition as a man of unusual ability.

Theatrical Hospital Will Hold Benefit May 21

The American Theatrical Hospital Association of Chicago will hold its tenth annual benefit at the Colonial Theatre, Chicago, on Wednesday, May 21st. In announcing the benefit performance, the hospital authorities address a special plea to the film industry for donations to support its work. The American Theatrical Hospital—reputed to be the only institution of its kind in the world—was erected for the dispensing of surgical, medical, and hospital treatment, free of charge, to actors, musicians, and other artists associated with the various branches of the theatrical and screen professions. Difficulty is often experienced in securing admission to city, county, or state institutions because of the fact that the applicants among the amusement professions are not permanent residents of the particular locality where the hospital is located. The doors of the American Hospital in Chicago stand open to those of the profession who need hospital treatment, irrespective of place of residence. Donations should be addressed to Aaron I. Jones, treasurer, at 336 South State Street, Chicago.

Vidaver Withdraws as Gunning Counsel

Coincident with the announcement of Record Gradwell's withdrawal from Wm Gunning, Inc. it was announced by Nathan Vidaver, New York attorney, that he had resigned as general counsel for the distributing company.

Vidaver is identified as attorney for a number of well known distributors, producers and stars.

E.V. Richards on Executive Committee of First Nat'l

T HE election to the executive committee of First National of E. V. Richards, Jr., vice-president and general manager of the Saenger Amusement Co., New Orleans, brings still more actively into that concern the services of one of the ablest men in the industry and a man, too, of high ideals.
In the Film Centers
Activities of Exchange Managers, Exhibitors, Salesmen and Others

Pen Sketches

Robert Cotton, like our friend young Lochinvar, came out of the West to manage the Cleveland branch of the Fox Film Exchange. He arrived some six months since, and these have been busy months. Cotton is not stereotyped. He believes in reaching out for new things. Only in this case that Cotton reached out for was not something new. It was something scarce. It was Bookings, Cotton was looking for. The big Fox specials offered possibilities. So he inaugurated a cooperative day-and-date policy for the Specials, following the first runs on these pictures. Starting with "Over the Hill" which played simultaneously at 21 Cleveland motion picture houses, he booked "Queen of Sheba" at 20 houses for simultaneous showing, and this week 20 neighborhood theatres in the city are running "Connecticut Yankee." Cotton has a keen eye to business. These simultaneous runs make good advertising. They assure the exchange of quick returns, and they redound unmistakably to the credit of Cotton, the man who invented the policy for the mutual benefit of Cleveland exchanges and Cleveland exhibitors.

Here's a man who has nerve enough to leave a good job with an exchange to get into the exhibiting end at the beginning of the dull season! Meet O. T. Schroeppe, Esq., erstwhile booker at the Buffalo Fox office, who has just accepted a position with Harold Dygert, owner of a chain of theatres in the Rochester territory. Otto reported at Fairport, N. Y., this week for duty as manager of the Dygert house in that city. He may take in a couple of more soon. Otto is well known in Buffalo and western New York film circles, where he has been connected with the industry for some ten years or so. He has been with Vitagraph, Universal, Realart, Fox and a few others. He was assistant manager of the old Realart office for almost a year. Then he became associated with General theatres corporation as manager of one of their Buffalo houses. When with Fox, he received a splendid proposition or something like that from Mr. Dygert and now his address is Fairport, N. Y. Otto has a host of friends in the business, all of whom wish him great success in his new venture.

Robert Cotton

Manager Kennedy of Allen's Regent Theatre, Ottawa, Ontario, hooked up with a number of local merchants in special combination pages in both the Ottawa Journal and the Ottawa Citizen to advertise the presentation of "My Boy," starring Jackie Coogan, at the Regent during the week. The fact that local bicycle dealers were conducting a Bicycle Week during the engagement of "My Boy" lent itself appropriately to exploitation of this type. Several of the bicycle dealers used large display space on the Regent Theatre pages to boost the bicycle for boys. "Your Boy—My Boy—Every Boy—wants to own a Bicycle." This was the introductory sentence in one of these advertisements by bicycle dealers.

In the same issue of The Ottawa Journal appeared the results of a scenario contest which had been conducted by that paper as a feature for Paramount Blue Ribbon Week previously observed.

No less than three moving picture theatre men are identified with the new Kiwanis Club of Hull, Quebec, which received its charter at a special banquet which was held in the Hull City Council chambers on Saturday evening, April 29. Fred Leduc, manager of the Lavoy Theatre, Hull, is a director of the new club, and the members include Valmore Bureau, manager of the Theatre Francais, Ottawa, and Harold Vance, manager of the Casino Theatre, Ottawa.

In the Film Centers

PHIL SELZNICK, now assistant to General Manager Woody of Select, paid Cleveland and the local Select exchange a flying visit this week. Selznick's new activities will take him all over the country to the various Select exchanges.

C. E. "Doc" Holah has sent in his resignation as manager of Wid Gunning's exchange office here in Cleveland. Holah opened the office for Gunning and has been in charge ever since. No word as to Holah's successor has reached us.

H. A. Bandy, central division manager for First National, just came back to town after a tour of the exchanges that come under his jurisdiction. Asked how he found business on the road Bandy said, "Business is good wherever exhibitors are making a special effort to go and get the business. On my travels I found that the exhibitors who simply showed his product and waited for the public to come and buy it, is doing little business. He is kind of the only one in the picture business who has gone to smash. But, I also found, that the exhibitor who is making his product attracive to the public, who is putting forth an added effort to reach the public, that exhibitor is doing business and making money. Just as in the merchandising business, the merchants are advertising extensively, advertising in the newspapers, and showing them off attractively, and appealing to the public, so the exhibitor must work hard to sell his pictures to the public and get the desired results. And I found that in most instances, the exhibitors who were working hard to get the results, instead of laying down on their jobs and claiming, "are the fellows who are doing the business today." Mr. Bandy is a conservative motion picture man, and his diagnoses are generally correct.

W. F. Seymour, Lake Division Manager for the W. H. Hodkinson Corporation, has been appointed one of the seven members of the Hodkinson Council, and will hereafter represent New York. But Seymour will continue to have supervision over the lake division exchanges, which include Cleveland, Pittsburgh, Detroit and Chicago.

American Releasing Corporation, just newly organized under the management of James B. Reilly, has added Dryden Hunter to its local sales force.

Phil Selznick Productions, now under the management of Paul (Continued on next page)
In the Film Centers (Continued from preceding page)

Winther, has moved from 518 Film Exchange Bldg. to 301 Film Exchange Bldg.

**Buffalo**

MOVING day was an eventful one in Buffalo. Many of the exchanges along the river moved into the new Beyer building in North Pearl street. Among them were First National, Nu-Art, Eucalyp Ltd., and others. The new exchange structure is one of the finest in the country. It is equipped with every modern device for the efficient handling and distributing of films. It is a four-story building. First National is occupying the entire second floor.

The local Wd Gunning office has been closed. Rumor has it that it will open June 1 in the new Grand & Warner office in Franklin street. Paul Barnor has resigned as manager.

The United Artists' exchange is now sharing space with Sidney Samson in his Pearl street building. This office will go with Samson to his new exchange in Franklin street in a few weeks.

Allan S. Moritz, manager of the Famous Players Lasky exchange, attended the district managers' meeting in New York this week. He will go from New York to the Washington convention.

Dick Fox toured in his big National to Syracuse to screen "Reported Missing." This production will be shown at the Empire in that city the week of May 7. Sheba's Hippodrome, Buffalo, will show it the week of June 11.

Henry W. Kahn, manager of the Metro exchange, has moved his home from Elmwood avenue to 623 Delaware avenue. No one is able to explain this sudden of prosperity. Henry now lives next to the Jewish Temple, so there will be no excuse for his not attending. T. J. Conners, assistant general sales manager, visited Mr. Kahn last week. There was a sales conference at the Metro office over the week end.

E. J. Hayes, manager of the First National exchange, and his entire sales force, journeyed to New York last week end for a conference at the office of R. H. Clark, general manager of the New York exchange.

Joseph H. Beiler has resigned from the Fox sales staff and has returned to the railroad where he once worked as a ticket agent.

Bill Mack of Pathe is sitting for his photograph this week. Managers of Beauty Contests may have a ready production by writing him, care Pathe Exchange, Inc.

John Kimberly, executive manager of Xu-Art Pictures Corporation, must find his new position a little narrow minded. He is now driving about in a new Studebaker touring car. Nothing like being in the business for yourself, eh, John?

What with the moving of many of the bi-weekly exchanges to the new building, Manager Frank Davidson of the Independent Movie Supply Company, soon expects to do a rushing business, because of the diverging of exhibitors to his part of town. Frank was formerly out of the way.

R. S. Bendell who has been with Select in the Albany territory is now representing R-C Pictures Corporation in Utica, Syracuse and northern New York. Fenton Lawlor is shipping the Southern Tier. A. W. Moses, former manager of R-C replaces M. H. Goldstein in the Albany territory as sales representative.

The Buffalo Fox exchange has a new cashier. He is A. T. Rankin, a new comer in the business. He was recently employed at the Curtiss Airplane plant. O. R. Rieffel, former cashier, is now on the road checking percentage in merchants. Branch manager Charlie Johnston toured through the Syracuse district last week. Joseph H. Beiler, who was confined in a Syracuse hospital a few weeks to undergo a slight operation, has now recovered and is back on the job. The new booker, O. G. Schroepell, is getting a warm welcome at the Fox office.

J. L. Cook, former with Fox, Pioneer and other local exchanges, is now covering Central New York for Goldwyn and Max Rowley has been assigned to the Southern Tier. "Mr. Barnes of New York" has arrived at Manager George Hickey's office. Preparations are being made under this man for moving into the new film building in North Pearl street about May 1.

"Hub." Taylor has resigned as a member of the Pathe sales staff. Part of his territory will be taken over by Basil Brady and the other half by Bill Wittneben.

**Atlanta**

THE Steel Amusement Company of Birmingham is adding a new theatre to its chain. It is to be called the Woodward and will have a capacity of 500. Mr. J. W. Anderson will manage it.

H. M. Lyon, formerly handling the Carolinas for First National, has come into Atlanta territory and will handle First National here.

Mr. W. C. Patterson, manager of the Metropolitan and Criterion theatres, Atlanta, will open the New Hope theatre, Dallas, next week. Mr. Sig Samuels agreed last week in New York to "lend" Mr. Patterson to J. D. Williams for the week.

Roland G. Hill, executive head of Hill's Theatre Interests, operating in Greensboro, North Carolina, Union and Gaffney, N. C., left Atlanta yesterday after closing a deal with Southern Enterprises, Inc., by which he bought back their 50 per cent interest in the Hill theatres.

Hank Hearn of Southern States is in North Carolina this week booking their new picture, "Out of the Dust."

W. W. Anderson left Monday with Harry Simpson, his Florida salesman, on a sales trip to the Florida exhibitors. They are making the trip by motor.

C. MUNROE, vice-president of W. W. Hodkinson Corp., was in Atlanta last Monday and Tuesday, getting in touch with the local arrangement. Mrs. Anna Sessions Hodkinson, sales manager in the New Orleans district, made a trip to Atlanta to meet Mr. Munroe.

Texas Guinan made a personal appearance before the Theatre Managers last half of week in connection with her two-reel picture "Spitfire."

Wm. G. Kaliska of the Rialto, Atlanta, has resigned and will be succeeded by Frank Phillips of Birmingham. Mr. Kaliska will become an insurance salesman connected with R. L. Coomey of the New York Life Insurance Co.

E. H. Silcocks, sales manager of the Pacific Film Company of Culver City, Calif., was in town last week on route to the coast.

Atlanta is quite famous for its "hot air" reputation and has often been told to put up or shut up. Just the opposite is the case now that she comes to the fore in the Atlanta Pathe office winning the first prize in a National Sales Drive of Ten weeks, $2,500—and that competing against such cities as New York, Chicago, Newark, N. J., Charlotte and Memphis. The money will be divided among Mr. Anderson, branch manager, his three salesmen, James M. Young, N. Vibbard, and Harry Simpson, Cashier A. W. Perdue, and Booker W. T. Shroeder. The remainder of the force has been promised a big party.

"Uncle Tom's Cabin" as Eight-Reel Feature

The W. M. Smith Productions, Inc. of Tulsa, Okla., announce that work started last week on their next feature film, an adaptation of the famous story "Uncle Tom's Cabin."

The feature company engaged in making the feature, which will be in eight reels, has been gathered from Los Angeles and New York and after their arrival in Tulsa will find a new home in Minneapolis, Minn., a city of 1,000,000 people. The company will make its headquarters in Minneapolis, with studios in the Minnesota State Historical society Building.

It is expected that it will take four months to complete the picture, which will be in time for September first release. The picture will follow the book in every detail and many picturesque southern plantation scenes and Mississippi River shots will be incorporated.

Pyramid Picture Has First Showing

Pyramid Pictures Corp. will present, for the first time on any screen, their production. "His Name Was John," directed by Henry Blythe, at the B. S. Moss Cameo Theatre, 42nd street near Broadway, commencing Saturday, May 7th. The production was directed by Kenneth Webb.
Something Novel In Lobby Display on "The Rosary"

An attractive lobby display is shown above. If you are to play "The Rosary" it is worth copying.

J. F. Clancy, manager of the Capitol theatre, Hartford, sets a new exploitation record for this city and for that matter for most houses in his campaign for "The Sheik's Wife." Story and cuts on page 2676 tell all about it.

The "schoolroom" prologue is having a great vogue, both for "Schooldays" and "Penrod." A cut on page 2677 explains what the State theatre, Cleveland, pulled in connection with its "Penrod" engagement.

An elaborate float for "The Mistress of the World" is explained by the cut at the top of page 2678.

The "Milkman's Matinee" is the latest "Penrod" stunt. A box at top of page 2678 relates how C. F. Hanson put the idea over at Redfield, S. D. "The Iron Trail" has been getting some fine lobby displays. Another good one is explained by the illustration on page 2679.
Clancy Turns Lobby Into Arabian Bazaar
Hartford Exploitation of "The Sheik's Wife" Sets New Record for City

For a week before the opening date of "The Sheik's Wife," Manager J. F. Clancy of the Capitol Theatre, Hartford, Conn., turned the big lobby of the house into an Arabian bazaar. He engaged Sheik Hadji Tahar and fifteen real Arabs, including whirling dervishes, sword fighters, snake charmers and other Oriental entertainers, not alone for the elaborate prologue, but to appear in the various booths in the lobby. He took down the three big electric chandeliers and replaced them with transparencies built of beaver board and decorated with red and green stars and crescents of the Orient. From these he festooned red and green streamers. The electric side brackets were treated in a similar manner, every effort being made to keep the lightning subdued. The floors were covered with Oriental rugs. Six booths, constructed of wood and beaver board and decorated in the Oriental manner, were placed in the lobby, three on each side, and in these were placed the women members of the Arab troupe. Each booth offered something for sale, Turkish candy, laces, small jewelry, prayer beads and other Oriental things interesting and easily carried away. Two weeks in advance of the opening performance an unusually large booth was built in one corner and decorated with rare rugs and silks borrowed from a local store. In this reclined a veiled wax figure, "The Sheik's Wife."

There are no Sunday shows in Hartford, so on the Sunday preceding the opening of "The Sheik's Wife" at the Capitol, a free exhibition by the Arab troupe was staged. This was a sort of a midway stunt in which the troupe alternated in doing stunts and hawking the wares they had for sale.

During the week the Arabs went from the theatre to their hotel in their picturesque costumes and on clear days Sheik Hadji, attended by two Arabs in their native military costumes, rode Arabian horses, with their gaudy trappings, between hotel and theatre.

The troupe of Arabs remained on duty in the lobby continuously from 1 until 11 o'clock with the exception of the time spent on the prologue, which was shown three times daily. The weird Arabian music brought many passer-by into the lobby to be entertained by the bazaar only to find himself later quite unexpectedly watching "The Sheik's Wife."

Manager Clancy did not confine his efforts to exploit and advertise "The Sheik's Wife" to his unusual lobby display, but gave additional charm to the picture through an elaborate prologue. Quite naturally the Arabs staged in an Oriental setting with a background made of a huge cyclorama loaned by the Masonic Shrine of the state. In the prologue of the Arabs took part.
Effective Exploitation Puts "Theodora" Over at Scranton, Pa.

For the showing of "Theodora" at the State Theatre, Scranton, Pa., an exploitation campaign was inexpensive as it was effective was used. An exploitation man was sent out from Goldwyn headquarters in New York to work with the exhibitor. A herald in the Italian language was printed specially for this showing and distributed to every Italian household in the city. An advertisement and several publicity stories were carried in the Italian weekly newspaper. Five thousand heralds printed in English were distributed.

Special frames of stills, one-sheets and window cards were placed in the windows of twenty prominent stores. A banner was stretched across the front of the theatre, with cut-outs of Theodora and of the lions. The yeoman's presentable was readable for several blocks. Frames, paintings and posters made the lobby attractive.

Instead of a street ballyhoo stunt, an employe of the State Theatre was sent around town with two frames. He would set them up at a prominent street corner, against a store, and wait there ten or fifteen minutes, ostensibly for a street car, but in reality to give the people who crowded around the frames a chance to examine the stills and read the advertisement. This was repeated on nearly every important corner in town. It proved a very good stunt and it always attracted attention.

Clemmer Sells Seattle Papers with Publicity Idea for "Sisters"

When the Winter Garden theatre of Seattle booked "Sisters," Manager James Q. Clemmer decided that the story of the picture, with its discussion of the sanctity of the marriage vows, presented an angle on which a newspaper discussion might be based. He sold this idea to the Seattle dailies so strongly that reporters were sent out to interview women prominent in the social world and in the club life of the city on the subject. The interviews were opened by propounding this question: "If a husband proves a bad bargain, should he be taken to the adjustment bureau (the courts), or must all husbands be accepted 'as is'? Is divorce justifiable or is it a cowardly procedure?"

In all candor it must be confessed that the ladies addressed were themselves not adverse to publicity and so played into the scheme, the result being that more than sufficient very interesting interviews were secured by the newspaper to play the break under a four column head, "Seattle Women Express Views on Divorce in Answer to Problem Play Presented in Picture." A two column scene from "Sisters" with a box above and descriptive lines below, was used as illustration.

The statements of the various women interviewed disclosed a wide divergence of views and as a consequence made very good copy for the papers and incidentally invaluable publicity for the picture.

Playing Benefit on "Cardigan" Good Business Stunt

Manager Verne E. Johnson of the Jefferson theatre, St. Augustine, Fla., recently effected a tie-up with the "Woman's Professional and Business Forum" whereby the ladies of the forum handled an advance sale of tickets for the engagement of "Cardigan."

About a week before the play date Mr. Johnson supplied the Forum with special tickets good for this show. They were given the privilege of selling these tickets up until play date and received fifty per cent of the receipts for all tickets they sold.

Mr. Johnson was very much pleased with the result of the tie-up especially in the matter of the advance publicity for the picture secured through the Forum's canvass to sell tickets.

"The Last Day of School," the prologue title for the number presented on "Penrod," playing recently at Loew's State theatre, Cleveland.

Bailey Tries the Auto Number Exploitation Stunt

NOTHING in a long time has pleased the automobile country so much as the free tickets given out by Manager B. D. Bailey of the Regent Theatre, Flint, Mich., as part of his exploitation for "Her Husband's Trademark."

Mr. Bailey stood in front of his theatre and took the license numbers of six automobiles as they passed by.

These he published in his newspaper ad, the next day with instructions that each person recognizing his number would receive two free admissions.

Here is a picture of a float which the Richmond theatre, Alexandria, Va., used to exploit "Peurod."

Self explanatory lobby display on "Conflict," put over by the National theatre, Auckland, N. Z.
Thorough “Wandering Boy” Drive

Stanley Company of Philadelphia Makes Well Rounded Drive for Two Weeks Run

A WELL-planned campaign brought excellent results at the Philadelphia showing of “Where Is My Wandering Boy,” which closed a two-weeks run at the Stanton theatre in that city on April 29th.

The campaign might well be divided into three distinct classes, teaser, opening smash and follow-up. The first stunt consisted of two cards, one a quarter sheet, with bold black letters reading “Reward—if you find my wandering boy.” Ten thousand of these were tacked in prominent spots all over the city, and in addition men were sent out to cover the main traffic highways leading out of the city. Cards were flashed from every available spot along the Atlantic city highway. Motorists found the cards staring at them every hundred yards on the roads to Trenton, Wilmington, Reading and Bethlehem.

In the preliminary campaign, another card, measuring four by six inches, was used to further cover the city. This card was printed with white letters on a red background, reading “Safety First,” while on the opposite side of the card “Where Is My Wandering Boy—Tonight” in white letters on a blue background were used. These cards were placed on the windshields of autos parked in the downtown sections of the city, with the red side facing out. Co-operation was easily obtained in having the cards used to the fullest extent by the motorists.

At the same time billposters sniped the entire city and suburbs with half sheet snipes, with only the title of the picture used in prominent display. Ten thousand of these were used.

A week before the opening at the Stanton theatre, the second line of attack played a prominent part. The newspapers were used to splash the name of the picture in conjunction with the playing date at the theatre. Human interest stories were easily worked up with the title of the picture. The fact that the famous old song was written years ago by a native of the city, also gained much space from the newspapers.

One hundred window display paintings in special frames, were placed in store windows downtown. Differing widely from the ordinary window card, merchants were easily sold the idea of prominently display the frames for a period of three weeks. Many of the frames were placed on some of the busiest corners in the city, where thousands of persons pass daily.

There was no let-up in the campaign to bring the people to the theatre when the picture opened.

Paints Curbs to Read “Watch Your Step”

MANAGER CHARLES McFARLAND of the Liberty theatre, Houston, Texas, painted all the sidewalk curbs with bold white letters which read “Watch Your Step” as exploitation for his recent engagement of “Watch Your Step.”

An electric sign and a huge banner also told Houston fans to “watch their step.”

Showing three of the unique lobby posters used by Managing Director George Rotsky of the Allen theatre, Montreal, to exploit his showing of “The Cabinet of Dr. Caligari.”

Motion Picture News

Milkman’s Matinee Is New Hanson Stunt

HERE’S a new one that C. F. Hanson of the Lyric Theatre, Redfield, D., is going to use when he plays “Penrod” for which the advance advertising matter is now being distributed. Manager Hanson intends to circularize the entire city, and to save expense is arranging to have the school boys do it. In return he is going to give them a widely advertised “Milkman’s Matinee” early in the morning in time to let them reach school by 8:30 after the showing.

Tickets for the event are not being sold. They are being given away only to the boys who are co-operating on the “Penrod” campaign.

Barclay Goes After “Determination” With Vim

L. W. Barclay, manager of the Nemo theatre, gave “Determination” his best exploitation efforts when this picture played Johnstown, Pa., recently.

A week’s advance newspaper campaign was used, with heavy advertising in all three Johnstown newspapers. The city and surrounding district were plastered with paper and tack cards, and during the week of the showing, practically every small town close by was circulatized.

A special lobby display was used, with the excellent oil paintings carried by the exchange as its foundation, and the use of special banner and lobby posters.

An automobile carrying a banner advertising “Determination” was used in the city on Saturday before the opening, and throughout the week of the showing. Following this car came two race horses, ridden by boys garbed as jockeys and using the standard racing equipment. Small “Determination” signs were displayed on the saddle blankets as the boys rode and when they stopped, as they frequently did, the large sweat blankets with “Determination” across them in large letters, were thrown over the horses.

Oil paintings were used in some fine window displays in the central section of the city, the co-operation of the merchants being obtained.
“Turn to the Right” Signs Replace “Stop and Go” Signals

In exploiting “Turn to the Right,” Manager Larry Burke of the Palace theatre, Fort Worth, Texas, secured permission from the local police officials to place a sign on one of the street corners just below the Palace theatre which was built to represent a traffic officer’s signal stand.

The city officials went him one better by loaning him the entire outfit of a policeman. This is placed on his head, a rather large young man, and then bad him to stand at the street corner to direct the traffic toward the palace and to see “Turn to the Right.” The signal sign instead of reading “Stop” and Go,” read “Turn to the Right—Palace theatre.” The cost was a little over fifty dollars and the increase in business was commensurate with his expense.

Coney Island Idea Repeated for “Fool’s Paradise”

The Coney Island idea was dragged forth once more, to excellent advantage by Manager Frank Miller, of the Modjeska Theatre, Augusta, Ga., to lure them in to see “Fool’s Paradise.”

The front of the theatre was shut off from the street, by canvas “sides,” two very tall, very narrow, very arched doorways permitting entrance and exit only. On one side of this “mask” were stills from the picture, and on the other side, an account of the chief thrills.

The space between the two doors carried this message: “All Aboard for Fool’s Paradise—The Season’s Greatest Treasure Hunt—You’ll Never Be Happy Until You’ve Seen It!” And beneath were straight photographs of the four leading players—Conrad Nagel, Dorothy Dalton, Mildred Harris and Theodore Kosloff.

Hand Painted Panels Above Marquee Attract Attention

Although hand painted panels may not be within the reach of every theatre, where they are available they enhance the display value, in artistry and effectiveness, about 100 per cent.

As a proponent for this argument, there steps from the mail basket the photograph of the front of the Rialto theatre, Omaha, Neb., during the first run of “Hail the Woman.” Julius B. Johnson, manager of the house, had the paintings for the arches above the marquee done by Gordon Bennett, the house artist permanently on the staff of the Rialto.

In addition to these paintings, the artist made three sheet paintings of Lloyd Hughes, Madge Bellamy, Florence Vidor and Theodore Roberts for the lobby panels outside the theatre.

They were highly praised and contributed as exploitation features inasmuch as all the Omaha newspapers had special articles on the artistry of these unusual paintings.

Queen Theatre Breaks Records with “School Days”

Manager C. A. McFarland, Queen theatre, Houston, Texas, broke his record for the year with “School Days.”

School desks were borrowed from the local public schools by Manager McFarland, and these were placed in the lobby in connection with several special fronts and cut-outs of Barry. Teaser slides were run one week in advance of the showing, special banners were carried to all the schools and personal postal cards were mailed to all school teachers.

The Houston papers also carried cartoons, and the rotogravure sections contained pictures of Barry and the announcement of the attraction. A kids’ matinee brought hundreds of children who aided considerably in spreading the merit of the picture.

Lobby display on “The Rosary” originated by the Empress theatre, Owensboro, Ky.

Lobby display on “The Iron Trail” originated by Manager W. G. Kaliska of the Rialto theatre, Atlanta, Ga.

Ballyhoo for “Dangerous Curve Ahead,” and a Toonerville Trolley comedy used by Manager Mayo, of the Opera House, Piqua, O.
"Why Girls Leave Home" Proves Money-Maker

A simple and inexpensive campaign on "Why Girls Leave Home," was put over with good results by Manager A. L. Snell, of the Imperial theatre, Gadsden, Ala.

Ten days in advance of the showing Manager Snell started a teaser campaign with cards reading: "Do You Know Why Girls Leave Home?"

Larger teaser cards were made to fit in the spare auto tire racks. An essay contest was also inaugurated, banners were placed in prominent sections of the town, and a local clergyman sermonized on the question. According to Manager Snell the campaign stimulated business and brought excellent results.

Alarms Clocks Used to Exploit "Woman, Wake Up"

Manager Frank Miller, of the Rialto Theatre, Augusta, Ga., literally "rang the bell," not again, but many times, in his exploitation of "Woman, Wake Up!"

Occupying the place of honor in the lobby was a beautiful mahogany four-poster bed borrowed from a local furniture shop. Beneath the white covers of the bed reposed the figure of a wax "dummy." This feminine "dummy" was sound asleep.

Strung from post to post of the big bed were strings from which suspended alarm clocks—all shapes and sizes, and a round dozen of them, all the way from the biggest "Big Ben" available to the tiny dainty things that arouse you politely by playing a strain of music or something.

The doorman's duty during the day was to see that at least one of those clocks "alarmed" every five minutes or so. And to lend emphasis to the whole thing, a huge white placard, lettered in screaming crimson, stood beside the head of the sleeping figure, in plain view from the street, on it the title of the picture, "Woman, Wake Up!"

Empire Theatre, Syracuse, Dolls Up for "Hail the Woman"

The Empire Theatre, Syracuse, N. Y., presented a special lobby display that won newspaper publicity for its initiative and genius when the house played "Hail the Woman."

Below the three sided theatre advertising sign under the marquee two overlapping star shaped panels were used, one at each side of the entrance, each displaying some poignant moment from the drama. The inside of the theatre used the same background for a lobby display that had been introduced with "Polly of the Follies." The basic idea was the same as that of the picture; chained womanhood throwing aside its shackles. In conjunction with the Easter spirit the surroundings of lily and Easter eggs found a ready reception in the manager's fertile mind.

A soloist featured the prologue which combined songs of old favor, like "Love's Old Sweet Song," and "When You and I Were Young Maggie" with the prevalent Easter spirit.

"Green Temptation" Prologue Johnson's Latest Creation

When the Liberty Theatre, Seattle, Wash., played "The Green Temptation" a few weeks ago, Manager Leroy V. Johnson put his audiences in a receptive mood by one of the most attractive prologues yet staged at that theatre.

The prologue consisted of an Apache dance, a duplication of the dance in the feature picture, by Miss Franklin Crawford and Jorg Fasting, members of a Seattle dancing school. As a background for the dance, the Liberty used a specially-painted drop representing the interior of the cafe pictured in the photograph.

The Liberty is rather cramped for stage space, so the drop was hung between the picture screen and the grand dрапeries, where it was easily and quickly manipulated. The scene was painted so realistically, however, that the appearance to the audience was that of looking back into the cafe twenty-five or fifty feet at least.

The musical accompaniment for the prologue was provided by Albert Hay Malotte, Liberty organist, who played a piano behind the scene on the stage, giving a more realistic atmosphere to the production. The stage was lighted by spotlights placed in the footlight trough, and the characters were continually covered by three color wheels.

The accompanying photograph shows the prologue used by the Liberty for the "Green Temptation" run.

"Moran of the Lady Letty" prologue number presented recently at the Palace theatre, Dallas, Texas.
Miller's Exploitation for "Old Nest" Gets 'Em In

"The long, long trail that leads to home, sweet home" was the theme of Manager Frank Miller's exploitation for the third run of "The Old Nest" at his Rialto Theatre, Augusta, Ga.

Built across the front of the theatre cutting off the entire lobby from the view of the street, was a high red-brick wall, reaching even above the heads of the passers-by. At one side, was a tall, wrought iron gate, which one pushed open to enter the theatre—it always stood slightly ajar, needing only a gentle push to open wide.

Then, up a narrow pebbled path which ran from the gate, at the left side of the lobby to the box-office, and then on into the theatre itself, between a green lawn of artificial turf. Two rose-bushes had been placed, one on each side of this path, and one side of the lobby was banked with greenery—smilax and feathery bamboo-cane, giving a nice "woodsy" effect to that side of the lobby.

Over the fence at the right side, just visible to passers-by outside, was a bird-house built after the plan used in the picture—a two-story house, with verandas, etc.

It is worthy of note that this is one of less than half a dozen pictures that has ever played a third run in Augusta.

Hamrick's Exploitation on "Ten Nights"

A

J. H. McLaughlin “April Fool’s” His Publicity

Sassen Gives “Hurricane Hutch” Big Send-Off

In starting “Hurricane Hutch,” Manager Sassen of the Tremont theatre, Galveston, Texas, secured a local "dare-devil" and arranged for him to pull several stunts on his motorcycle in front of the theatre.

A new motorcycle was placed in the lobby with a sign announcing that it was a Harley-Davidson machine which Hurricane Hutch used in the picture. The local agency for this cycle furnished fourteen machines for the familiar stunt of spelling the title of the picture with a big letter on each cycle as they paraded about the city.

This stunt got special stories in the local papers. The whole campaign cost about $12.00 and increased business considerably.

McLaughlin "April Fool's" His Publicity

J. H. McLaughlin of the Bonita theatre, Tampa, Fla., got a lot of laughs and much publicity out of an April Fool stunt.

He wrapped a barrel with green cloth and set it in the lobby. A calendar date, Saturday, April 1, was torn off and placed in the bottom of the barrel. Posts were placed with a rope running between so that people could not get too close to the barrel. On the rope a sign was hung reading, "Do Not Get Too Close—DANGEROUS.

The barrel was just far enough from the rope barrier so that when a person looked into the barrel he was stooping over and there was no avoiding the fact that he was looking in. The sign in the bottom did not say "April Fool." They were allowed to figure that out for themselves. Tampa folks were caught by the hundreds.

Some of them nearly broke their necks looking in. No one gave it away because they wanted to catch their friends. All over town they were stopping their friends and asking, "Have you seen that thing that Mack has in the barrel in front of the Bonita. It beats me. Give it a look and see if you can make out what it is." Then they would come on the run to look and there was always a big crowd of initiates around to watch them bite.
Victoria Theatre, Tampa, Builds
“Ship Ahoy” Lobby Display

Ship Ahoy! With about two thousand pounds of maritime apparatus in the lobby, during the showing of “Moran of the Lady Letty,” the Victory theatre of Tampa, Fla., sure got the attention of every passer and sold the picture to most of them, for this display was certainly out of the ordinary.

About the center of the lobby was the compass, in its big case, with the brass polished so you could see yourself. Surrounding this, and displayed upon walls and floor, were two monster anchors, many coils of rope of different sizes, a whole flock of life preservers and oars galore.

The display made a big hit with everybody but the “boys” of the Victory, who had to play skipper and crew each morning and night and tote that ton of stuff out and in.

Here's a New Angle to An Old Idea

MANAGER ED SILBERSTEIN of the Community theatre, Catskill, N. Y., has a stunt that's got the old photo-shop gags licked a mile. His townsman have their pictures taken with Gloria Swanson and Wallace Reid instead of getting a fake donkey or posing by a canvas seashore.

Mr. Silberstein tied up with the Arax Studio, the best in town, supplying life-size poster cut outs of various Paramount stars taken from Paramount sizes and threes. The novelty was introduced with tickets to see “Her Husband's Trademark,” thrown in as premiums.

The Arax Studios came across with a co-operative window and newspaper ad. Catskill fell for this one.

Coleman Gives “Prodigal Judge” Extra Effort

When Manager Thomas G. Coleman of the Strand theatre, Memphis, Tenn., played “The Prodigal Judge” among other things, he persuaded the leading book store to tie-up with him in a window display on the book.

For a lobby display Mr. Coleman used oil paintings from the production and cut-outs. In addition two large illuminated cut-outs of Jean Paige and Maelyn Arbuckle, the feature players of “The Prodigal Judge,” were placed on the marquee.

As a prologue a local reader was engaged to give extracts from “The Prodigal Judge.” The reader was costumed as a Southern gentleman “before the war.”

Because the principal scenes of the feature are laid near Memphis, Mr. Coleman took particular pains to stress the production as “Memphis's picture.”
What the Big Houses Say

ARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS
Bought and Paid For—
High class picture with good audience appeal. Better than average business. (Middle West.)

Theme out of date. Audience not in sympathy with situation. Big supplementary bill helped put over the picture. (Middle West.)

Fool’s Paradise—
Feature lags at times but played to average business. (Middle West.)

A Prince There Was—
Thomas Meighan is popular here and is always a sure bet for a drawing card. A good attendance for the week. (Middle West.)

Exit the Vamp—
The picture was played in conjunction with "One A.M.," Charlie Chaplin, and the combined program did a good week's business. (Middle West.)

A Came Chicken—
A snappy picture with Bebe Daniels in one of her best roles; did good business for one week. (Middle West.)

The World's Champion—
Poor plot for Reid, held up poorly for one week. (Middle West.)

Is Matrimony a Failure?—
The personal appearance of Walter Hiers helped this one, which did a good week's business. (Middle West.)

The Mistress of the World—
This serial was advertised extensively and the first episodes of it played to good crowds, which makes it look promising for the remaining episodes yet to come. (Middle West.)

Male and Female—
Playing second engagement made many new friends. Satisfactory receipts. (Middle West.)

Dr. Jekyll and Mr. Hyde—
John Barrymore is always popular, his work in this picture pleased generally. Drew well. (Middle West.)

Behold My Wife—
Much favorable comment. (Middle West.)

FIND "EK"
He's hiding in this picture

Well! Well! Well!!!
"One Glorious Day" is now being shown by Liberty theatres, Kansas City.

"One Glorious Day"
W. H. Meberg and Libe Lee

"One Glorious Day"
Getting all the glamour of a glorious week. (Liberty theatre.)

The California Theatre, Los Angeles, garners New York newspaper in exploiting the attraction "The Sheik's Wife."

On With the Dance—
Mac Murray is a decided favorite and she won new admirers with this picture. Good attendance. (Middle West.)

Old Wives for New—
Once more proved a winner. Gloria Swanson and Elliott Dexter always good attraction. (Middle West.)

FIRST NATIONAL
Smilin' Through—
Went over nicely. People pleased and business good. (West.)

Fair picture. Business fair. (West.)

One of the best pictures of the year. Drew crowded houses during two weeks' run. (Middle West.)

Best drawing card in several weeks. Played to capacity houses for a week. (Middle West.)

The Silent Call—
Thirteen week show with seven showings daily. A sure record breaker. (West.)

The Song of Life—
Not an appealing theme, but well acted. Something on the order of the popular drama, "The Circle." Fair business. (Middle West.)

Molly—
A real drawing card which, with proper exploitation, played to such crowds the first week it was held over for a second week. (Middle West.)

My Boy—
A box office gem which played to capacity crowds for the first week and is still going great. (Middle West.)

Pony Day—
Shows Chaplin at his best. Pleased everyone. Good crowds. (Middle West.)

METRO
Fascination—
Feature production which shows Mac Murray to advantage and pleased our audiences. Played to good business. (Middle West.)

PATHIE
The Isle of Zorida—
Great production. Went over big. Capacity business. (West.)

Thrills and fine scenic effect put this picture over big. Did good business. (Middle West.)

GRIFFITH
Orphans of the Storm—
Seemed to please our patrons and we played to better than average business. (West.)

Held for a third week at 50 and 75 cents. (Middle West.)

Played to capacity throughout second week of run with top notch competition. Held for third week. (Middle West.)

SELZNICK
Concert—
Proved a pleasing attraction and drew very well. (Middle West.)

AMERICAN RELEASING
Bell of Alaska—
Poor picture. Did not go over well at all. (West.)

HODKINSON
French Heels—
Fairly entertaining and brought more than average business. (West.)

STATE RIGHTS
School Days—
Now on its second run and still drawing good crowds. Best box office attraction in several weeks. (Middle West.)

Mickey—
Drew well on its past reputation. A good week's business. (Middle West.)

Jungle Adventures—
Something unusual which drew the business. (Middle West.)

When Dawn Came—
Fair picture. Average business. (West.)

RC PICTURES
A Wife's Awakening—
A good picture which did only an average week's business, due largely to unusual competition. (Middle West.)

UNITED ARTISTS
Little Lord Fauntleroy—
A revival for Mary Pickford. Did enormous business for one week. (Middle West.)

VITAGRAPH
The Sheik's Wife—
Beautiful scenic effects and interesting story but business fell off the latter part of the week. (Middle West.)

UNIVERSAL
The Man Under Cover—
Very good production. Patrons seemed to like it. Business good. (West.)

A crook play, with excitement from start to finish. Advertised as the real story of crooks, by an inmate of a penitentiary, it went over very big. (Middle West.)

FOX
Iron to Gold—
Good business on this production. Fine picture. (West.)

"Her Husband's Trademark" was billed on show of Grauman's theatre, Los Angeles.
NEW YORK CITY

Capitol Theatre—
Overture—"Till Eulenspiegel"—by Strauss;* Capitol Grand Orchestra.
Current Events—Magazine and Goldwyn Sport Pictorial.
Noted—Dance of the Hours, from Gismonda, Gambarelli, Oumansky and Ballet Corps.
Feature—The Voice of Gladness—Post Nature Picture.
Musical—Stalat Mater, Gioacchino Antonio Rossini, Joseph Alessi, trumpet virtuoso.
Feature—The Man from Home—James Kirkwood—Paramount.
Added Attraction—Shepherd and Shepherdess.
Novelty—The Family Album.

Rialto Theatre—
Musical—Stalat Mater, Gioacchino Antonio Rossini, Joseph Alessi, trumpet virtuoso.
Feature—The Man from Home—James Kirkwood—Paramount.
 Added Attraction—Shepherd and Shepherdess.
Novelty—The Family Album.

Central Theatre—
Overture—"Folk Songs of the North"—J. Frank Cork, musical director.
Current Events—Ten Seconds—Featuring Leo Moran.
Prologue—"Springtime in the Northwoods"—Mr. Arthur Aliro, tenor; Miss Inez del Castillo, soprano.
Carl Laemmle presents Lon Chaney In The Trap. Organ Recital.

SEATTLE

Coliseum—
Novelty—Cartoon Bud and Susie. Prologue—Betty Anderson cos-

Superba Theatre—

Symphony—

California—

WASHINGTON

Crandall’s Metropolitan—

Moore’s Rialto—
Concert—"Rialto’s Sweet Old Songs." Current Events—Fox News.
May 13, 1922

Comedy—The Nerve Killer.
Feature—Green Temptation—Paramount.

Next Week—Beyond the Rocks—Paramount.

Loew's Columbia—
Overture—Vian of Arc.
Current Events—Universal News.
Comedy—Spoofs—Christie.
Feature—Right and Paid For—Paramount.

Next Week—Beauty's Worth—Paramount.

Loew's State—
Overture—Mendelssohn Melodies.
Current Events—Pathé News.

Next Week—Travelin' On—Paramount—Last three days.

BUFFALO

Shea's Hippodrome—
Overture—incluse music especially written for feature.
Vocal—Selections by Orpheus Four.
Feature—The Four Horsemen of the Apocalypse.

Current Events—Hippodrome Review.
Next Week—Beyond the Rocks—Gloria Swanson.

Loew's State—
Overture—Popular Airs.
Current Events—Pathé News.
Feature—Travelin' On—W. S. Hart.
Comedy—The Rainmaker—Lloyd Hamilton.

Next Week—Without Fear—Pearl White—Fox.

Lafayette Square—
Overture—Selections by C. Sharpe—Minor on organ.
Current Events—Fox News.
Feature—The Prophet's Paradise—Eugene O'Brien.
Comedy—Smub Pollard.

Mark-Strand—
Overture—Selections from "The Blue Kitten".
Current Events—Kinograms.
Feature—A Question of Honor—Anita Stewart.
Comedy—Regicide Idols—Hallroom Boys.

Next Week—The Prodigal Judge—Jean Paige and Maclyn Arbuckle.

Palace—
Feature—The Man from Lost River—House Peters.

Shea's North Park—
Feature—The Four Horsemen of the Apocalypse.

Academy—
Feature—The Mistress of Shenstone—Pauline Frederick.

Keith's—
Feature—Iron on Gold—Dustin Farnum.

Sultan-Tuck—
Feature—The Heart of Africa—Lady MacKenzie's African animal pictures, prepared for the screen by D. W. Griffith and presented for the world premiere in Buffalo by the Shea Amusement company, under the direction of Harold B. Franklin.

BROOKLYN

Mark Strand Theatre—
Overture—Selections from "Faust" (Gounod)—Mark Strand Symphony Orchestra.
Dance Poem—"Coppelia" (Gounod), by Mlle. Talma and Michael Nicholoff—Blue cube background for Russian folk dances by principals in costume.
Solo—"Give Me All of You," from "Flora Bella"—Eldora Stanford, Soprano.
Mark Strand Topical Review.
Violin Solo—"Zephyr" (Hubay)—Madeleine Mac Guigan.

Excerpts from "Pagliacci" (Leoncavallo)—First, a prologue by James Kinsey, baritone, before curtain; second, duet by Eldora Stanford, soprano, and Mr. Kinsey, their number being followed by "Vesti la Giubba," sung by Georges DuFranne, tenor. Last two were sung in street and chorus setting. Mr. DuFranne wore jester costume. Entire arrangement by Edward L. Hyman, managing director.

Feature Film—The Good Provider.

Clyde Cook Comedy—The Chauffeur.

Organ Solo—Jour de Printemps (A Spring Day).

Next Week—D. W. Griffith's "Orphans of the Storm."

CHICAGO

Chicago Theatre—
Overture—Rienzi.
Current Events—Literary Digest, News Weekly.
Specialty—Benson's Dance Orchestra.
Organ Solo—Pick Me Up and Lay Me Down in Dixie Land.
Vocal Songs of the Sea by Bartram and Saxton.
Feature—The Bachelor Daddy. Comedy—Squeaks.
Next week—Beyond the Rocks.

Tivoli Theatre—
Overture—Evolution of Old Folks at Home.
Scenic—Snowbird.
Specialty—Mr. Dieterich and Miss Arneson singing and Miss Abott dancing.
Organ Solo—An astounding experiment in mental telepathy.
Current Events—Topics of the Day.
Prologue—Feature Norma Talmadge in Slinin' Through.
Next week—Green Temptation.

Woodlawn Theatre—
"Berceuse" from "Joeyland." Novelty—Brighter Side of Life.
Overture—A brief melange of tunes arranged by Paul Sternberg.
Feature—Elaine Hammerstein in Reckless Youth.
Comedy—Harold Lloyd in A Sailor's Dime Man.
Next week—Clara Kimball Young in Charge It.

Randolph Theatre—
Feature—Marion Davies in Beauty's Worth.
Comedy—Any Old Body.

Next week—Fair Lady.

Pantheon Theatre—
Overture—"Faust." Scenic—Pantheon Topics and Tales.
Organ Solo—"My Mammy Knows.
Specialty—Arthur Dean, solist, singing special numbers.

Feature—Clara Kimball Young in Charge It.

Comedy—Harold Lloyd in A Sailor Made Man.
Coming feature—Wild Honey.

Barbee's Theatre—
Feature—The Four Horsemen of the Apocalypse.
Next week—Florence Vidor in Wake Up Women.

Ziegfeld Theatre—
Feature—Sacriifice.
Comedy—Hot Rival.
Current Events—International News.

Roosevelt Theatre—
Paramount Week (Review).
Feature—The Miracle Man.
Dr. Jekyll and Mr. Hyde.
Old Wives for New.
On With the Dance.
Special musical numbers.

KANSAS CITY

Liberty Theatre—
Overture—"March Salute.
Current Events—Pathé.
Comedy—Aesop's Fables—Pathé.
Organ Songs.

Feature—Ten Nights in a Barroom, special cast.
Next week—To be selected.

Doré Theatre—
Current Events—International.
Comedy—Pathé Comedy.
Organ Selections.
Feature—The Woman—Alma Rubens.
Next week—Parted Curtains—Henry Walthall.

Newman Theatre—
Overture—Special musical setting in conjunction with the feature.
Organ Selections.
Special Number—The appearance of Miss Du Pont in person.
Feature—Foolish Wives, special cast.

Next week—Beyond the Rocks—Gloria Swanson.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine.
Comedy—The Sawmill—Larry Nunn.

Organ Selections.
Feature—The Sheik's Wife—Special cast.

Next week—The Green Temptation—Betty Compson.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.
Comedy—Sunny Side—Charlie Chaplin.

Organ Selections.
Feature—Ruth Donna from Downings Street—Earle Williams.
Next Week—The Doll's House—Ninamova.

OMAHA

Rialto Theatre—
Overture—Selected.
Current Events—Rialto News.
Added Attractions—Edna Wallace Hopper in person, revealing her secret of beauty.
Feature—Bought and Paid For.

Sun Theatre—
Overture—Selected.
Current Events—International Weekly.
Feature—Grand Larceny.

Moon Theatre—
Overture—Selected.
Current Events—Kinograms.
Feature—The Four Horsemen.

Strand Theatre—
Overture—Le Roi La Dit.
Current Events—Pathé News.
Next Week—Return to Return Road.
Feature—Is Matrimony a Failure?

CLEVELAND

State—
Overture—Semiramida.
Current Events—Pathé News.

Next Week—Reported Missing—Owen Moore—Selznick.

Allen—
Overture—The Force of Destiny, by Verdi, rendered by Allen Symphony Orchestra.
Current Events—Allenette, a selected news reel.

Comedy—F. O. B. Africa—Monte Burns Comedy.
Feature—The Prodigal Judge.

Stillman—
Overture—Slinin' Through, featuring the song by same title.
Current Events—Fox News.

Prisma—Away Dull Care.
Feature—Slinin' Through.

Next Week—Same, continued.

Park—
Overture—"Il Guarani.
Current Events—Fox News.

Comedy—In for Life—Educational.
Feature—Seeing the Believing—Viola Dana.

Next Week—The Lane That Had No Turning—Agnes Ayres.

Standard—
Current Events—International News.

Comedy—Cheerful Credit—International Century.

Feature—The Man Who Married His Own Wife.
Next Week—The Second Hand Rose—Glads Walton.

PITTSBURGH

Aldine Theatre—
Current Events—International News.

Feature—The Thunderclap.
Comedy—After the Dough.
Next—Week—not announced.

Loew's Lyceum Theatre—

Feature—The Right That Failed.
Comedy—Little Miss Mischief.
Next Week—Money Is Money.

Grand Theatre—
Current Events—Grand News Weekly.

Special—Topics of the Day.
Feature—Trust Your Wife.
Comedy—Too Much Business.
Next Week—One Clear Call.

Liberty Theatre—
Current Events—International News.
Feature—Grand Larceny.
Comedy—Step Forward.
Next Week—Beyond the Rocks.

Regent Theatre—
Current Events—Kinograms.
Feature—The Queen of Sheba—Fox.
Next Week—The Bachelor Daddy.

Blackstone Theatre—
Current Events—International News.
Feature—Grand Larceny.
Comedy—Step Forward.
Next Week—Baldwin.

State Theatre—
Second week of Four Horsemen.
Next Week—Not announced.

Olympic Theatre—
Current Events—Pathé News.
Feature—A Game Chicken—Realart.

Camerascope Theatre—
Current Events—Selznick News.
Feature—A Game Chicken—Realart.

Next Week—The Worldly Ma-

Alhambra Theatre—
Current Events—Pathé News.
Feature—Her Husband's Trade—Mark.
Comedy—After the Dough.
Next Week—Not announced.

Savoy Theatre—
Current Events—International News.
Feature—A Virgin Paradise.
Next Week—Not announced.

Baltimore

Parkway—
Feature—Marion Davies in Beauty's Worth.
Added attraction—Robert E. Stid-
man, baritone, sings "An-
chored.

Century—
Feature—The Good Provider.
Overture by Century Symphonists.
Soloist—E. Farson, director.

Rivoli—
Overture—"Princess Pat." 
Current Events—Rivoli News.
Feature—The Silent Call.
Comedy—Buster Keaton in Cops.

Philadelphia

Stanley—
Current Events—Pathé.
Musical—Feature—The Cambrian Choral Society.
Feature—The Good Provider—
Pathé.
Next Week—Beyond the Rocks—
Paramount.

Stanton—
Feature—Grand Larceny—Gold-
wyn.
Next Week—Orphans of the Storm—
Griffith.

Cincinnati

Walden—
Current Events—Pathé News.
Topics of the Day.
Novelty—How to Grow Thin—Educational.
Feature—Get Rich Quick Walling-
ford.
Next Week—Beyond the Rocks.

Strand—
Current Events—Pathé News.
Comedy—Cops—Buster Keaton.
Feature—The Green Temptation.
Next Week—Bought and Paid For.

Gifts—
Current Events—Fox News.
Feature—His Nibs.
Next Week—Too Much Business.

Palace—
Current Events—International News.
Topics of the Day—Literary Dig-
Festive—Bobbed Hair.
Next Week—The Right That Failed.

Capitol—
Current Events—Capitol News.
Feature—Orphans of the Storm—
Workhouse.
Orchestral Setting by Capitol Sym-
phony Orchestra.

St. Louis

Missouri Theatre—
Current Events—Missouri News.
Musical—Raymond Stuart Laird in music-
Muffin Girl in the Realart.
Feature—The Sign of the Rose.
George Beban and his entire com-
pany. First four reels, mo-
tion picture; fifth and sixth 
reels substituted by acting on 
stage; seventh and final reel, 
reverts back to picture.

Merrill Theatre—
Feature—Four Horsemen of the 
Apocalypse.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Current Events—Butterfly News.
Musical—Organ Recital.
Comedy—On Patrol—Sennett.
Feature—Her Mad Bargain—Anita 
Stewart.

Garden Theatre—
Current Events—Educational.
Overture—Garden Orchstra—Mus-
ical.
Vocal—Trio from Faust.
Feature—The Law and the Woman.
Added Attraction—Two Act Comedy.

Detroit

Broadway-Strand Theatre—
Tallean—Fifth anniversary of Phil 
Gleichmans Broadway-Strand 
thriller; numbers representing a 
large birthday cake, with five 
girls within it, one for each 
year; arranged by Francis A. 
Mangan; music by A. L. San-
tone.

Current Events—Screen Snap 
Shots.
Novelty—Mlle. Peggy Dale, prem-
inest dancer.

"Song of India."
Comedy—Bright Eyes—Ben Tur-
pin.

Added Attraction—Eugene Van 
Alstine, assisted by Clemen 
Dacey in a rendition of Mr. 
Van Alstine's successes, each 
number interpreted with ap-
propriate stage settings and light-
ing effects.

Feature—The Matrimony a Failure? 
Musical—Organ number.
Next week—Vera Gordon in person 
with Your Best Friend.

Milwaukee

Strand Theatre—
Current Events—Kinograms.
Topics of the Day.
Novelty—Educational Features.
Comedy.
Prologue—Italian Music and Songs.
Feature—The Sign of the Rose.
George Beban and his entire com-
pany. First four reels, mo-
tion picture; fifth and sixth 
reels substituted by acting on 
stage; seventh and final reel, 
reverts back to picture.

Merrill Theatre—
Feature—Four Horsemen of the 
Apocalypse.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Current Events—Butterfly News.
Musical—Organ Recital.
Comedy—On Patrol—Sennett.
Feature—Her Mad Bargain—Anita 
Stewart.

Garden Theatre—
Current Events—Educational.
Overture—Garden Orchstra—Mus-
ical.
Vocal—Trio from Faust.
Feature—The Law and the Woman.
Added Attraction—Two Act Comedy.

How the New Grand Central and West End Lyric, St. Louis, advertised Charles 
Chaplin in "Pay Day."
Chicago and the Mid-West

L. H. Mason, Representative, 910 S. Michigan Ave.

The delegation from the Illinois Motion Picture Theatre Owners to the national convention at Washington is going prepared to make a hard fight to bring the next annual convention of the M. P. O. C. to Chicago. Already, through the efforts of Organizer William J. Sweney, President of the Chicago Chapter of the organization, of Commerce has pledged its full co-operation and extended an official invitation to the theatre owners to meet in the Windy City next year. The efforts of the Illinois delegation will have the backing of the services of "Buck" Finklestein, the Chicago President, of Commerce, believed Chicago's invitation will be accepted by the national body.

Harry Berman of Universal, arrived from New York, Wednesday, for a short visit to the Chicago exchanges.

District Manager Givens, of Famous Players-Lasky, was in New York last week for a conference with home office officials.

Tom Gibbs, Vitagraph representative in Wisconsin, with his partners at Milwaukee, has been promoted to be assistant manager of Vitagraph's St. Louis exchange and left for that city to assume his new duties.

H. Erenberg, who for several years has operated the La Salle Theatre at West Division and Sedgwick streets, has sold the house.

The Chicago Censor board has finally issued a permit for the showing of "The White Horseman," which some time ago was rejected.

One of the veterans of Universal's Chicago exchange, Jake Block, has resigned to go into business for himself. Mr. Block for the past seven years has been manager of the poster department.

Ruben & Finklestein, the big Minneapolis exhibitors, have secured the services of the famous Plain, who has been connected with the White City Amusement Park for the past ten years.

Maurice Hellman, of Reelcraft Film exchange, has some pedigree salesman on his staff, of whom he is proud. They include J. Zelechower, son of the famous Waukegan theatre manager, who is covering Southern Illinois territory; Mille E. Schaefer, son of famous women theatre manager, Mrs. Emma Cohen, who conducted the Daily Theatre on Madison street with great success for many years, and also covering Northern Illinois; and Henri Ellman, who is representing Reelcraft Film exchange on the south side of the city being covered by Mr. Hellman in person.

Maurice reports that since doing over this exchange, business is improving rapidly and that he will go to New York within a few days to see the leading personalities of the district and work out plans for the future. "Any Night," the Amalgamated programme, in picture, which he is making a special drive on, has been booked by Fitzpatrick & McElroy for their entire circuit, and also by E. Finklestein, Chicago, Decatur and Galesburg theatres, where it will run for solid weeks.

Metro Exchange has been one of the busiest spots on film row for the past week, preparing for Rozelle Week, May 11-21, which is being put over to commemorate the six and one-half years of Manager Rozelle's service in this territory. According to District Manager Shirley, Rozelle Week will be Metro's biggest in this territory, the bookings being more than reas- sonable of any similar period recorded. Another big week will follow the Rozelle Week, when The Four Horsemen's "The Ape- lypse" will be shown in forty-five Chicago theatres, additional prints from the film having been called in to meet the demand. "The Four Horsemen" is proving one of the hits of the year and in Mil- waukee, where Harry Flyer, repre- sentant of the houses in that city, in two weeks, starting June 4th. This is the first time a record for any feature in Milwaukee.

Chicago's only woman film salesman, Miss E. E. Rosecan, has arrived from New York for her second term as sales manager for Associated Exhibitors staff and will cover northern Illinois and Indiana, working out of the Chicago exchange.

The International Radio News Service automobile, put on the streets by Universal, is an added wonder of publicity getter. The car is equipped with a radio receiving outfit, the antenna being supported by masts attached to the front and back of the car. Baseball scores, musical selections and other features, which are being broadcasted, are readily picked up and wherever the car stops, it is surrounded by great interest. onions are in charge of "Foolish Wives" sales, with Chicago as his headquarters, has been using the radio auto with success, to exploit the picture.

Joe Friedman has recently added a number of short subjects, serials and features to his programme of re- leases and Celanized now has the following new offerings in Indiana, Illinois and Wisconsin: Twenty- Four Pearl Sunrise Comedies featuring Billy West, Jimmy Adams, and Billy Rhorer; Joe Brandt's serial, "Captain Kid," in fifteen episodes, with Eddie Polo in the leading role and "Life's Greatest Question," a George Bancroft feature production, featuring Roy Stewart.

Albert Plattsman, who has been connected with Universal's Chicago office for many years, has been promoted to Universal's general auditor for Eu- rope and will sail to take up his new duties as soon as he can get the necessary passports, etc., ar- ranged.

Sid Heyman, owner of the Orpheum at Waukegan, has taken over the active management of his house. The Orpheum has been op- erated by Manager Zelechower for some time past.

Harry Crawford, manager of the Metropolitan Theatre on Grand Boulevard, was the hero of film row this week, following his ex- perience with bandits. He refused to give up the combination of the theatre safe when robbers tried to break into and applied burning paper to his feet for almost fifteen minutes, and prevented them from getting the large amount of money which was in the strong box. All the robbers secured was twelve dollars which Crawford had in his pocket.

Crystal Lake, Illinois, is to have Sunday movies for the first time in its history, the townspeople having taken action against the state’s demolition regulations at the recent election held in that town. A vig- orous campaign was waged by the management of the theatre, who secured the co-operation of the local newspaper and the majority of merchants. A hard fight was also put up by the opponents of Sunday opening but the results spoke plain- ly as to where the sympathy of the residents was placed.

McVickers was not the only Jones, Linick & Schaefler theatre to feel a pick-a-x and a shovel threatening in their theatres. The Bostonian in Clark Street, which has housed pictures of the first run variety for many years, will disappear from view also. The wretches took charge of this house Monday morn- ing and a brand new office building will rise on the site. Meanwhile, the Rose and Alcazar will attempt to absorb the Boston clientele. When McVickers opens next Octo- ber, as a new first run theatre, the entertainment, John G. Burch will again direct its destinies. During the manager-construction period he will supervise the building process. It will be remembered that Mr. Burch supervised the building and man- agement of the Wilson Avenue, Willard and Plaza theatres for Joseph Linick & Schaefler.

Watterson R. Rothacker, who has been looking in earnest toward the Canadian Laboratory field, was installed this week as manager of Toronto. Mr. Proctor is president of Filmcraft Industries, Ltd., which operates a laboratory and practical picture business at 39 Queen Street, West Toronto. Mr. Proctor and Mr. Rothacker were in consultation for a day. Before Own- ing Chicago the Canadian labora- tory man made a detailed inspection of the Rothacker plant. Mr. Rothacker will be in New York the first two weeks of May.

Ascher Brothers, whose offices for several years have been located in the Consumers Building, 220 S. State Street, have leased quarters in the Ohio Building on South Wabash Avenue at Congress Street.

President Al Steffes, J. H. Kapin and Jack Campbell, of the Minne- sota branch, were in New York Monday. They passed through Chicago Sunday, en route to New York, where they will remain for a few days before going on to Washington to at- tend the national convention of the M. P. O. T. of A. President Steffes states that the Minnesota delegation to the convention will caucus after the gathering in Washington and decide whether to use the unit rule or to split the matter which will come up during the gathering. He favors President Crawford's position and the attacks recently made on Mr. Cohen as unfair and untruthful.

Frank M. Lorenzo, Select's branch manager, is busy this week with the screenings of "Reported Missing," at the Toy theatre in the Wisconsin metropolis last week brought out the greatest gathering of exhibitors ever assembled for a picture in Milwaukee, and that the comments from the exhibitors and newspaper people, who saw the picture, were most favorable.

O. F. Spahr, vice-president and general manager of the Enterprise Optical Manufacturing Company, is planning to attend the national convention of the M. P. O. T. of A. at Washington next week, and will have a complete exhibit of the latest model Motograph De Luxe projector, together with other exhibitors. Judging by the interest shown in the Motograph exhibit, installed at the Minnesota convention by the Rialto Supply Company, of Minne- apolis, the Motograph display in Washington will be one of the bright features of the convention. Vice-President Dan Barton and K. G. Kurtz, of the Bartola Musical Instrument Company, are also going to Washington.
Jessen’s Studio News By Wire

UNIVERSAL

“The Cherub of Screen Bar,” by Ralph Cummins will be the next vehicle for Hoot Gibson, who is now filling the auto race entries made by Eddie Hearne, whose contract with the Oregon circuit prevented Hearne from driving the races.

Reginald Denny has been selected for the juvenile lead of “The Suburban,” the next King Baggot all-star production. Kingsley Benedict of the original cast of the stage play will play his part of the jockey. Gertrude Astor has an important role. It is announced Baggot and the troupe will make the exterior scenes in Kentucky.

Ted Browning and the Priscilla Dean troupe are filming “Under Two Flags.” They are now on the desert near Oxnard for the French and American National.

William Desmond has returned to work in “The Great Conspiracy,” under the direction of Perry Vottoff.

Martha Mattox has been cast for an important part in “Top of the Mornin’,” the Gladys Swarthout play, under the direction of Edward Laemmle.

UNITED

Ruth Roland’s serial troupe filming “The Riddle of the Range” is spending three weeks at Catalina Islands.

Tony Gaudio is to photograph Constance Talmadge’s “East Is West.”

The first two Western made subjects, “A Previous Engagement,” starring Owen Moore, and “Under Oath,” starring Elaine Hammerstein, will be made entirely within the United Studios.

James Earle Williams will be engaged as assistant for James Young in the making of “Omar the Tentmaker.”

LASKY

Alfred Green starts “The Ghost Breaker” May 8, starring Wallace Reid, with Lila Lee playing opposite him.

Joseph Hemmaberry and the Jack Holt Company continue on desert location for “The Man Unconquerable.”

William DeMille has completed for “Nice People,” and will next cast “Clarence” by Booth Tarkington.

James Kirkwood will play opposite Bebe Daniels in “Pink Gods,” under the direction of Penelyn Stanlaws. Anna Nilsson, Adolphe Menjou and Raymond Hatton are in the cast.

“The Important Mrs. Bellew,” by David Iske, adapted by Elmer Harris and Percy Heath is the next vehicle for Gloria Swanson, who returns June 1.

George Melford has a camp of two hundred people on the desert near Oxford for “Burning Sands.”

Wanda Hawley and Milton Sills play the leads.

Fred Niblo is making the last scenes for “Blood and Sand.”

GOLDWYN

Allan Holubar will direct “Broken Chains,” the Chicago Daily News scenario contest winner. Carey Wilson is writing the continuation.

Richard Dix left for London Sunday to play the lead in “The Christian.”

“Six Days,” Elinor Glyn’s story, has been purchased. J. J. Cohn, studio production manager, will go to London to act as business manager for Tourneur’s “The Christian” company.

ROACH

Sub Pollard’s satire on motion picture directors titled, “The Dumb Bell,” was shipped to New York this week. It was written by Charles Parrot and the story and titles are by H. M. Walker. Marie Doro plays the feminine lead.

Robert McGowan has started the third Kiddle comedy.

Billie Dale, song and vaudeville act writer is a new member of the Roach scenario staff.

INCE

Two subjects are in production, “Someone To Love,” under the direction of John Griffith Wray has in the east Cullen Landis, May Belamy and Noah Beery. “Sunshine Trail” is under the direction of James Horn, starring Douglas MacLean.

VITAGRAPH

The screen version of an O. Henry story, “Dicky.”

Production has started on a comedy featuring James Aubrey, “Get The Money,” under the direction of John Smith. Helen Kessler is playing the lead and Frank Alexander is in the cast.

The cast for William Duncan’s Northwest dual role subject, still untitled, includes Fred Johnson, Harry Lonsdale, William McCall, Sidney Dalbrook, Charles Dudley, Dorothy Burns, Fred De Silva, Jay Morley and Joe Dominguez.

The production is half completed.

R. C. STUDIO

Robert Thornbury is casting the original story by H. H. Van Loan, titled, “Wreckage.” House Peters and Noah Beery have been engaged for the production.

Ethel Clayton is selecting a story for her first subject.

Carroll Borraz has completed his first two-reel situation comedy temporarily titled “Christmas.”

Emory Johnson producer of “Midnight Call” is preparing for a second production.

Holubar to Film Prize Story for Goldwyn

Allen Holubar will produce the Goldwyn Pictures Corporation, according to announcement just issued from the home office of that company. By special arrangement, Associated First National, for whom Mr. Holubar has been producing, releases him immediately that he may direct “Broken Chains,” the $10,000 prize story of the Chicago Daily News Scenario Contest. The continuity for this picture is now in preparation by Carey Wilson and the production will be made at the Goldwyn studios in Culver City. Following the completion of “Broken Chains” Mr. Holubar will resume as an independent producer.

Cecil DeMille Praises “Foolish Wives”

Mr. Carl Laemmle, president of the Universal Film Manufacturing Company, who has been particularly jubilant ever since “Foolish Wives,” the million dollar super-Jewel, started its way of success across the country, got another thrill of satisfaction recently when he received a letter from Mr. Cecil B. DeMille: He wrote in part as follows:

“It is one of the best directed and best acted pictures I have ever seen. My compliments to you and von Stroheim.”

The Standard Independent Vaudeville Agency

Vaudeville and Feature Attractions

For Motion Picture Theatres

FALLY MARKUS AGENCY

1547 Broadway, New York

1547 Broadway, New York

Bryant 6060-6061
Critic Praises Picture for Moral Effect

The moral effect of "Where Is My Wandering Boy," the Equity-B. F. Zeidman production, is emphasized by the Newark Ledger in its review of the feature after its premiere at the Strand Theatre in that city recently. It cites this picture as proof of the fine development of the motion picture. "Probably none of the urbanMovieChats begins with a stated the critic, "as to the paths and pitfalls to be avoided, could ever be expected to make one-thousand so deep and indelible an impression for good upon the youthful mind as 'Where Is My Wandering Boy.'"

Coast Producer in N. Y. to Make Plans

George H. Davis, president of Quality Film Productions, Inc., and co-producer with Joe Brandt of "The Heart of the North" and "Life's Greatest Question," the two productions featuring Roy Stewart, which C. B. C. Film Sales Corporation is distributing, has arrived in New York from his San Francisco producing centre. It is announced that Davis has lined up some big production plans, comprising a series of features, and that he has made the cross-continent trip for the purpose of completing these plans with Joe Brandt and going into the matter of distributing details with the C. B. C. through whom his product has been so successfully released.

Judge Gary Interviewed in Urban Chats

The next issue of the Official Urban Chats, a new weekly trade paper, will contain a film-interview with Judge Elbert H. Gary, chairman of the U. S. Steel Corporation. Judge Gary is seen granting the interview in his office and he says some forceful things to prove the correctness of his motto. "It can be done; can't must be overcome."

Following the interview the Movie Chats picture some of the big industrial processes in Utah gold-mining—a rapid-moving illustration of the whole story from the mine to the U. S. Sub-treasury. A section of the reel devoted to Americanization shows what the government is doing for children of the Indians on the reservations.

Burr Urges Cooperation

Producer Asks Exhibitors' Support for Meritorious Comedy Pictures

The producer's point of view concerning output and the cooperation afforded producers by exhibitors, was aptly expressed this week in a statement issued by C. C. Burr, producer of the "Torchy" Comedies featuring Johnny Hines.

He said in part: "Self-praise is never the highest form of commendation, but when a producer is making a product that receives praise and bookings in first run houses and circuits consistently, that producer in my estimation has a legitimate right to point with pride to his output."

"In the particular case of the 'Torchy' Comedies featuring Johnny Hines, we feel that we have been making a good brand of comedies as is evidenced by the bookings received in the Strand theatre lately in New York and Brooklyn, the Criterion, Rialto, Balaban and Katz's Chicago theatre, and others who use every discrimination in choosing productions for their theatres.

Arrow Business Improving

Disposal of Territorial Rights Indicates Return to Normalcy

THAT conditions are once again rapidly approaching normal is indicated in a recent announcement from the home office of the Arrow Film Corporation wherein it is stated that Colone Fred Leyv and Lee Goldberg, the Big Feature Rights Corporation of Louisville, have purchased for the Kentucky and Tennessee territories "Ten Nights in a Barroom" and "The Innocent Cheat," the two Arrow specials, as well as the Peter B. Kyne series and "Chain Lightning," a new Ben Wilson production.

"Ten Nights in a Barroom" is said to have made tremendous sums for exchange men and theatre owners in every corner of the United States. "The Innocent Cheat," a Ben Wilson production featuring Roy Stewart and Kathleen Kirkham, has been nominated by Dr. W. E. Shallenberger, president of the Arrow Film Corporation, as the direct successor to "Ten Nights in a Barroom," and it is expected this picture will do everything which its predecessor did.

The Peter B. Kyne series embodies two productions already released and two which are still to come. The first was "A Motion to Adjourn," adapted to the screen from the Saturday Evening Post story of the same name. Roy Stewart and Marjorie Daw were the featured players. Its success was duplicated later when the second production, "Back to Yellow Jacket," was released.

The titles of the forthcoming Kyne stories will be announced by Arrow at an early date.

Vera Gordon Engaged by Detroit Strand

Vera Gordon, who is making a national vaudeville tour in one-act play, has been engaged to make a personal appearance for two weeks at the Broadway-Strand theatre, Detroit, during the run of her play, "Your Best Friend," a Harry Rapf production distributed by Warner Brothers.

It is expected that the popularity that is discovering the wake of the picture will be more than duplicated at the Broadway-Strand by the appearance of Miss Gordon in person. An instance of the tremendous appeal of the film is reported by the management of the Kismet theatre, Brooklyn, New York. The feature was shown for four days, and throughout its engagement it is said that the police reserves had to be called in order to quell a huge throng of motion picture enthusiasts.

Circus People Marvel at Selig's Serial

A SPECIAL screening of Col. Selig's new wild animal serial "The Jungle Goddess," took place at the private projection room of the Export & Import Film Company Saturday. The guests of honor included many of the stars of Ringling Bros. and Barnum & Bailey's, who came to judge the screen capabilities of their comrades of the ring, Mme. Olga Cælesté, who appears with her leopards and tigers in many episodes of the serial. So interested were the circus people in Selig's unusual wild animal stunts that they requested another screening so that the remainder of the company who were unable to be present could view the "continued next week" thriller.

Exploitation Tie-ups for "School Days"

Several big tie-ups of direct benefit to Middle Western exhibitors were secured with "School Days." Harold Horns of the Federation Film Exchange, Omaha, effected a tie-up with the Loose-Wiles Biscuit Company, whereby that organization will send out 2,000 dreamers containing a picture of Wesley Barry on a cookie with the added mention of "School Days," to every store handling the Willow product. Ninety salesmen of the organization have been instructed to call on every town and arrange window displays. Horns also closed a deal with a kitty car manufacturer in Omaha to put out a "School Days" kitty car. Exhibitors in every town playing the picture will be given a kitty car to inaugurate a newspaper contest, and to offer the car as a prize.

Commonwealth Will Exploit Picture

A big exploitation campaign is to accompany the release by Commonwealth Pictures Corp. of "Life's Greatest Question," in the New York State and Northern New England districts. Plans announced this week by Sam Zierler, president of that company, Commonwealth, which has taken over the George H. Davis, Joe Brandt production, featuring Roy Stewart with Louise Lovely plans to make "Life's Greatest Question" one of its biggest releases, in the manner of its handling, and the kind and quantity of accessories to accompany it.
Assistant Directors Meet to Organize

The assistant directors held a meeting last week in New York to complete plans for forming an Assistant Directors' Association in the East, to be affiliated with the similar organization now existing on the Coast. Bert Sutch and Walter R. Sheridan acted as chairman and secretary, respectively.

A special committee of twelve were chosen to apply for the charter. They are: Leon D'Usseau, Bert Sutch, Walter R. Sheridan, Charles Berner, Walter Lang, Albert Rash, Joseph Boyle, Ben Behrens, George Kline, Robert Ross, Ned Hag, and Charles Hines.

Lynch Chain of Theatres to Show Serial

It became known this week through a telegraphic dispatch from Lee Goldberg of the Big Feature Rights Corporation of Kentucky which controls the rights to "Cap'n Kidd," Eddie Pool's first independently-produced chapter-play, that the entire Lynch chain of theatres comprising its holdings in Memphik, Chattanooga, Knoxville, Johnson City, Jackson, Dyersberg, Morristown, Marysville and South Pittsburg had contracted for the Pool serial product for a period of fifteen weeks.

Sport Pictorial Shows Moose Hunt

One of the Jack Eaton-Granland Rice Sport Pictorials, "Open Trails," was a feature of the Criterion Picture Exchange, and the Moore's newest Selznick feature, "Reported Missing." "Open Trails" is said by many to be the best of the series of Sport Pictorial reels released by Arrow and one of its high lights — a moose hunt — is a guaranteed thriller.

Emmick Exchange Joins with Graphic

E. H. Emmick, one of the pioneers in the film world of the West Coast, is another of the twenty-seven exchange men who have identified their interests with the Graphic Film Exchange. He has built up a short Feature Exchange in "Peersless" in both San Francisco and Los Angeles.

"School Days" Booked Solid

The closing of the Atlanta territory, the Warner Brothers production, Gus Edwards' 'School Days,' featuring Wesley Barrow, has yielded 100 per cent throughout America, according to an announcement by Harry M. Warner.

The last deal was closed with M. Mitchell, of Atlanta, for the exclusive territorial rights for Georgia, Florida, Alabama, and North and South Carolina.

Other purchasers of the picture are the Creede Enterprises, New Orleans, for Louisiana, Mississippi, the town of Cape, California, and the Panama Canal Zone; A. L. Kahn Film Enterprise, Omaha, for Iowa and Nebraska; United Film Service, St. Louis; Federated Film Exchange of New England, for Maine, New Hampshire, Rhode Island, Massachusetts and Connecticut; Grand & Warner Film Exchange, Buffalo, for New York exclusive of Greater New York and Westchester County; Celebrated Players Film Corp., Chicago for Indiana and Northern Illinois.

Skiboll Brothers, Cleveland, for Ohio exclusive of Niles; Specialty Film Company, Dallas, for Texas, Oklahoma and Arkansas; Warner's Exchange, Detroit, for Michigan; Big Feature Rights Corp., Louisville, for Kentucky and Tennessee; Tri-State Film Exchange, Minneapolis, for North and South Dakota; and Film Insula of Michigan and Wisconsin; New York Federated Exchange, New York, for Greater New York; Independent Film Corp., Philadelphia, for Eastern Pennsylvania, Southwestern New Jersey, Delaware, Maryland, Virginia and District of Columbia; Associated First National Pictures, Pittsburgh, for Western Pennsylvania and Western Pennsylvania; Kwaltry Pictures, Seattle, for Colorado, Wyoming, Utah, Idaho, Alaska, Washington, Oregon and Montana; Warner's Exchange, Los Angeles, for Califonia, Nevada, Arizona and Hawaii, and the Stephenson Attractions, Ltd., Toronto, for the Dominion of Canada and Newfoundland.

"School Days" was produced by Harry Rapf, and directed by William Nigh. Wesley Barry was secured for the picture by special arrangements with Marshall Nellan.

Polo Serial Sold in West

Joe Brandt Wires Illinois, Indiana, Wisconsin Territory Is Disposed Of

JOE BRANDT, President of the Star Serial Corporation, in a telegraphic dispatch to the New York offices of the company this week, announced that he had satisfactorily disposed of the Illinois, Indiana and Wisconsin territory to "Cap'n Kidd," Eddie Pool's first independently produced chapter-play.

Joe Friedman, President of the Celebrated Players Film Company, is named in the telegram as the exchange man who has acquired the rights to the serial for physical distribution in the territory in question.

The news of the disposition of the Illinois, Indiana and Wisconsin territory follows closely upon the heels of the announcement of the successful consummation of the Kentucky and Tennessee rights to the chapter play to Lee Goldberg of the Big Feature Rights Corporation of Louisville. It represents the fourth sale of the Polo product in this country to date. The two territories, which are now exclusive, are the New England States to Sam Gran of the Federated Exchange of Boston, and the Far Peninsula and Southern New Jersey territory to Ben Amsterdam of the Masterpiece Film Attractions.

The sale of "Cap'n Kidd" to the Celebrated Film Company by Joe Brandt consisted but six working hours, it is asserted, upon Brandt's arrival in the Windy City that all that was necessary for the latter was to arrange for a screening of the three chapters which he had taken with him.

Hallroom Boys Comedies Are Completed

This week saw the completion of the twenty-sixth of the Hallroom Boys Comedies for release through Federated Film Exchanges of the United States Inc. The last picture is titled "No Money to Guide Them." The Federated contracted a year ago for twenty-six of these two-reel gnom-chasers, to be ready for release at the rate of one every two weeks.

Not only does this complete the present Federated series, but rounds out the third year of the production of Hallroom Boys Comedies based upon the cartoons by H. A. McGill.

Blumenthal Buys World Rights to Picture

Ben Blumenthal, president of the Export & Import Film Co., Inc., and Sam Sax, recently part owner of the Warner Exchanges on the West Coast, have formed the S. & O. Film Corporation, capitalized at $25,000, each having a fifty per cent interest. The corporation has been formed for the purpose of handling features on a state right basis in the territory they now control. All pictures will be purchased for the states of California, Arizona and Nevada and the Hawaiian Islands. They have already taken over the entire Warner Brothers productions.

Burr Using Elaborate Sets for "Torchy"

The manner in which C. C. Burr, producer of the "Torchy" Comedies, is concentrating upon his efforts to make the forthcoming "Torchy" Comedies the very best possible, is evidenced by report issued from the Mastodon offices this week, when it was announced that the core unit of the production is being used in the latest "Torchy" Comedy, "Torchy Steps Out," practically entirely in the studio of his newly-organized company, Johnny Himes' feature, "Burn M-'Up Barns."

New Sunrise Comedy Is Shipped East

Work has been completed on the second of the Sunrise Comedies, the series of twenty-six gnom-chasers whereby Harold Cohn is producing for release through the C. B. C. Film Sales Corporation. The comedy has been shipped East to the New York offices for distribution, under the working title: "Behave Yourself."
Second National Progress
Systematic Plan of Distribution of Pictures Brings Good Results

Second National Pictures Corporation, launched a few months ago with an avowed and open plan of applying organization and systematic methods to distribution of pictures, has issued the following statement of policy, purpose and results achieved:

"Realizing that the enormous expansion of distributing pictures can be done without great extent, a group of men who had devoted considerable time and thought to the subject have worked out the plan for establishing Second National Pictures Corporation as a systematic distribution concern."

"From more than a hundred pictures offered by independent producers, the twelve of strongest appeal were selected. In order to secure the co-operation of the best independent exchange managers throughout the country at least one picture a month must be released through the first year."

The Second National exchanges are:

"Greater New York and northern New Jersey, headquarters in New York City; New England States, Boston and New Haven; northern New York, Buffalo; eastern Pennsylvania and southern New Jersey, Philadelphia; western Pennsylvania, and West Virginia, Pittsburgh; northern Illinois and Indiana, Chicago; Michigan, Detroit; Ohio, District of Columbia and Virginia, Baltimore and Washington, D. C.; North and South Carolina, Charlotte, N. C., and Ohio, Cleveland."

"Negotiations now are under way for four big special productions which will be added to the list of releases as soon as distribution and rental prices will warrant, and from present indications this will be within the next sixty days."

Disappearing Elephant Uses Uppercut
Houdini had a mystery show at the Times Square theatre, New York, in conjunction with the presentation of "The Man from Beyond," his first special feature motion picture for his own production organization, and in it was an illusion which apparently shows how easy it is for some persons to make the animals disappear right before your eyes.

Two elephants were used and Emil Ankermiller, who used to manage some of the most noted stars of the dramatic profession, designed himself private secretary to the natchythers. Thus it happened that one of the big animals hit Ankermiller in the face with its tail, and Emil grew wrath.

"All right!" he growled. "I'll have you know I once managed Richard Mansfield."

The elephant merely smiled.

Holy Lands, Bible Pictured

Geographic Company to Distribute 50 One-Reelers and Longer Features

B. Russell, director of distribution for the Geographic Film Company, Inc., in Cincinnati, is working on a multi-million dollar program of Holy Land and Biblical pictures being distributed by his company through the entire United States.

"Among the pictures," he says, "are: The Garden of Gethsemane." There are fifty of these single reel subjects grouped under the title of "Holy Land Series." In the 50,000 feet of film devoted to the series it is said there are 1,500 viewpoints.

The Geographic Film Company is not confining itself to one-reelers in depicting the Bible and the Holy Land. In addition there are being prepared for release nine five-reel productions and one five-reeler subject devoted to Solomon's Temple and the Tabernacle. The plan is to extend all of the one hundred reels ready for release by state rights by September 1.

The subjects for the entire series are listed under six general headings, as follows: Bethlehem, Southern Judea and Egypt, Northern Judea and Maritime Plain, Jericho and the Jordan, Jerusalem, Shiloh, Samaria and the Galilee, Damascus, Lebanon and Mount Carmel.

Rev. J. E. Holley produced the pictures for the Geographic Film Company and he has had seven years of experience in the Holy Land.

Twenty-six of the single reels contain art titles by Paleologue, which will be colored by the Prisma process.

Gerson to Expand Program
Arrangements Perfected for Production of a Series of Features

The Paul Gerson Pictures Corporation of San Francisco is this year entering upon a bigger field of production activity than has ever been attempted heretofore in this section. The company is determined to produce nothing but clean, wholesome, heart-interest stories, both in color and in black and white, and has completed three of a series of twelve two-reel comedies that are of the rural character type without any vulgarity or bad humor, according to the company's announcement.

Besides, this arrangements are being perfected to begin a series of six-reeler features. A statement issued in connection with the production of the feature series reads as follows:

"We shall place our best efforts to turn out pictures which will be clean and sweet and wholesome, in which we shall utilize to a great extent rural characters and surrounding scenery, a family entertainment appeal..."

Big Boy Williams Signs for Three Years

Announcement comes from the coast that Big Boy (Guinn) Williams has affixed his signature to a contract calling for three years' service with Frederick Herbst, president of Frederick Herbst Productions, being released to the independent market by Di Lorenzo, Inc.

Williams is now busy at work on his next picture for Frederick Herbst Productions, titled, "The Freshie."

Pathé Purchases British Rights to Serial

A sale which, aside from its price magnitude, is of special significance to the independent market, was consummated this week between the Pathé Film Corporation, the newly formed Import Film Company, when the former company purchased outright, the United Kingdom rights to the Seven Years' War serial "Out of the Gaps," produced and distributed by Selig's widely heralded serial, which the latter company is distributing independently.

Stromberg and Montan'a Due with Print

Hunt Stromberg, producer of the Ball Montana pictures has wired that he will arrive in New York from the coast Sunday, accompanied by Montana and with a print of the first picture, titled "A Ladies' Man." The second picture, "A Ladies' Man," is said to be the best Western ever made in the east. The production staff is due in New York next week.

According to Stromberg's wire the first picture, "A Ladies' Man," proved a wonderful success when shown last week at Grauman's Million Dollar theatre in Los Angeles, Stromberg will conclude his distribution plans on arrival in New York.

Orchestra by Radio is Planned by Arrow

What promises to be a remarkable stunt is now under way under the guidance of the Arrow Film Corporation.

C. C. Hite, former exchange man of Cincinnati, who heads the recently organized Concert Company, is of the opinion that the radio is here to stay, and New York he mentioned this fact to one of the officials of the Arrow Film Corporation who was out to seize upon its possibilities.

As a result, Arrow is now working on an experiment which, if carried successfully, will do away with the necessity for orchestras in motion picture theatres. Theatres having their own radio equipment, for instance, and playing "Ten Nights in a Barroom," the Arrow wonder picture, would all start their performances at a given time, say 8 P.M. Under the Arrow Plan the orchestra would be furnished by a large band at the sending station, New York, and arrangements that would remain for the theatres to do would be to tune up their instruments to the wave current, thereby accomplishing the complete orchestration for the production.

"Orphan of the Ghetto" Due for Release

Arista Film Corporation announces the forthcoming release of "Orphan of the Ghetto" as the title of its latest production. The picture is now being titled and will be ready for release about May 15th.

National Exchanges Add Two Key Cities

Two more key cities have been added to the list of those covered by National, Exchange, Inc., distributing offices with the recent opening of Metropolitan National Exchanges, Inc., in Buffalo and Metropolitan National Exchanges, Inc., in Albany, N.Y.

Both exchanges are under the sales direction of Sol E. Rose, veteran exchange man, while the Buffalo office is under the immediate supervision of E. A. Kuper.

Wesley Barry Picture Drawing Card

In the past four years of Kansas City first run theatre history there have been but four pictures that are destined to have that drawing power of the Warner Brothers product, "Sue's Edwards' 'School Days,"" featuring Wesley Barry, which played for two weeks at the Liberty and three weeks at the Doric theatre, according to a letter received by Harry M. Warner from M. A. Kahn, of the Crescent-Federa
ted Exchange of that city.

May 13, 1922
Bruce on Film Tour in State of California

ROBERT C. BRUCE, whose Wilderness Tales are now being distributed by Educational, are proving to be as popular a vehicle in the year’s work as his earlier films. Educational has announced that the company will purchase from Bruce his last two projects, The Desert, mountain and seacoast scenes to be taken, and two months probably will be spent in the studio.

Washington Rights Sold on Carewe Special

Louis Bache of Associated First National Pictures, Washington, has purchased for his territory the rights to the Edison Carewe special "I Am the Law," which is being released through Affiliated Distributors.

Seely Acquires Rights to Arrow Pictures

C. R. Seelye of Arrow Exchanges, Inc., has acquired the rights to "The Innocent Cheat" and the newest Jack Benny features from New York City and northern New Jersey.

Manheimer Is Planning Trip Abroad

E. S. Manheimer is planning an extensive trip throughout the United Kingdom and Continental Europe. Manheimer is the active head of the Photoplay Serials Corporation, J. W. Film Corporation, Schomer-Ross Productions, Inc. and the Film Exchange.
BOOKINGS

Live News From Producers
Conducted by EDMOND F. SUPPE

CASTS

"Fatal Marriage" an R-C Revival

A REVIVAL of "The Fatal Marriage," produced by D. W. Griffith, and starring Wallace Reid and Lilian Gish, is announced by R-C Pictures as a June release. The picture is a screen adaption of Alfred Lord Tennyson's most famous narrative poem, "Enoch Arden."

While the picture was made several years ago, it is thoroughly modern from a technical standpoint, and as it is a costume play, being laid in England in the latter part of the eighteenth century, it is almost impossible to detect that it is not an up-to-date picture, states R-C pictures.

The R-C publicity and advertising department is putting out carefully planned accessories for this production.

Jackie Coogan Finishes New Film "Trouble"

"Trouble," the latest Jackie Coogan special feature is completed and ready for immediate release. It is in the plan of S. L. M. and those with whom he is associated to distribute the picture as soon as possible and thus avoid as much hot weather as early releasing will permit.

While no definite distribution organization has been announced, it is rumored that the new Coogan vehicle will sail through Associated First National Pictures, Inc., channels as has his past productions.

Rodolph Valentino Has Part in Big Benefit

Rodolph Valentino, Paramount star is scheduled as one of the headliners at the monster program on May 5 by a San Francisco citizens' committee at the Civic Auditorium in that city to provide funds for the annual convention of Disabled American Veterans of the World War. The convention will be held June 26th to 30th and all of San Francisco society is interested in making it a big success.

"Queen O' The Turf" Is Booking Rapidly

"Queen O' the Turf," the horse race drama which was released by R-C Pictures commemorates with the opening of the spring season, has been booked by the Strand theatre, Lexington, Ky., for four days; and in Jersey City and Hoboken, N. J. "Queen O' the Turf" is now being booked for the inauguration of the spring racing session at the Jamaica race track.

"Smilin' Through" Big Hit

Capacity Business and Favorable Comment Testify to Its Success

THE miracle picture of 1922 is "Smilin' Through." Norma Talmadge's current First National attraction because of the extraordinary accomplishments to its credit during the few weeks it has been released, announces a statement from the First National headquarters.

It has elicited editorial praise from two large newspapers—the Chicago Tribune and the Omaha World-Herald, continues the First National statement. "It has broken the records of two more theatres. It was held over for a second week at the Strand theatre in New York due to its success at the box office. It is drawing unsolicited letters and telegrams of praise from exhibitors.

"It is now playing at the Brooklyn Strand theatre to crowded houses— and the stage version, with Jane Cowl as the star, is playing at the Majestic theatre, next door to the Strand.

Another theatre had to increase the number of its matinees. It is one of the few pictures which the newspaper critics were unanimous in praising.

In the course of a résumé of the business already done by "Smilin' Through," First National submits telegrams from the managements of the Strand theatre, Schenectady, N. Y.; the Empress theatre, Oklahoma City; the Cirele theatre, Indianapolis; the Carolina theatre, Pinehurst, N. C.—all testifying to the excellent business done by the picture, in some instances against strong competition.

The situation in Brooklyn, where in adjoining houses the stage play and the photoplay played simultaneously, is hailed by First National as unprecedented. The picture opened to S. R. O. business on Sunday of last week; and despite the counter-attraction of the stage play next door for the rest of the week, "capacity houses were the rule during the remainder of the week," declares the First National statement.

Excerpts from newspaper comments published in widely separated parts of the country also testified uniformly to the success of the production as a source of screen entertainment. Miss Talmadge's acting was singled out for special commendation.

DON'T MISS OUR DISPLAY

AUTOMATICKET REGISTER CORP.

CASTS

Metro Sales Manager Back from Coast

DWARD M. SAUNDERS, general sales manager of Metro Pictures Corp., has just returned to New York after a series of conferences with district and branch managers regarding bookings of "Fascination." He also discussed plans for the distribution of the Rex Ingram production of "The Prisoner of Zenda." The latter will be distributed in the fall.

The Metro sales head reported a healthy demand for both pictures and also spoke of the noticeable improvement of general business conditions.

Cast Is Announced for Ince's Latest

The complete cast for "Someone to Love," the latest D. W. Thomas II, Ince feature to enter production, is announced by Clark W. Thomas, Ince manager, as follows:

Margaret Selby, Cullen Landis, Noah Beery, Volna Vale, Harry Lodenburry, Carrie Clark Ward, Bert Sprote, Lincoln Stedman and Larry Stan PEOPLE.

The company is on location near Santa Cruz, in northern California, under the direction of John Griffith Wray.

Clara Kimball Young Picture Ready Soon

"The Hands of Nara," first of the series of photoplays starring Clara Kimball Young to be distributed chiefly by Metro Pictures Corporation is nearing completion, according to advice received this week at the New York office of the releasing company.

With the exception of the territories of northern New York and New Jersey, Metro is the booking medium for all of Miss Young's new series of pictures.

Griffith Picture Breaks House Records

All house records for the opening performances, the opening day and for the week, it is claimed, were broken at the Strand theatre, Seattle, when D. W. Griffith's "Orphans of the Storm," a United Artists release, was shown there recently.

The showing was preceded by and accompanied with the usual publicity and advertising campaign.
Arllis Solves Big Problem  
Exhibitors Advise Artist Regarding Character of Pictures Most Desired

How to hit the public taste in motion picture has been a long-standing problem for both producers and stars, but George Arliss believes he has solved it.

A volunteer, "exhibitors' advisory committee of showmen who have played "The Ruling Passion" with Arliss as the star, and released through United Artists, have told Arllis bluntly what their audiences want most to see.

Harold B. Franklin, of the Hippodrome, Buffalo, informs Arliss that his picture overwhelmingly is for drama interfaced with comedy, and with plenty of heart interest.

Confirming Franklin's views, and coming from another section of the country, Mrs. M. L. Kiplinger, of the Glyn House, San Francisco, Calif., declares that "drama with touches of comedy appears to be best liked."

From Tampa, Fla., the exhibitor report favors strictly light entertainment.

C. D. Cooley, who has five Tampa theatres, says: "The public likes pictures and entertainment of a light order. Still, they want a consistent theme, one not entirely farce."

C. B. Swartz, a partner in the Stockton theatre, Stockton, Mo., indexes his public in newspaper paraphrase fashion: "Our best people like entertaining, incidentally humor, and clean wit, rings the bell here."

And from Wayne, Neb., through Elmer Gailey, Crystal theatre, comes the percentage form of report, thusly: "Tragedy pulls 50 to 60 per cent. Comedy drama, 50 to 90 per cent. Real comedy, 90 to 100 per cent.

Burston to Make Specials
First of Series, "Forget Me Not," Being Edited; Preview Due Shortly

Convinced by close observation of motion picture audience and a careful canvass of exhibitors that the public wants well-balanced pictures of high dramatic and capable direction combined with efficient photography, Louis Burston will concentrate his production activities during 1922 on special productions.

The first of the Louis Burston specials, as has been previously announced, is the film of "Forget Me Not," which has now been permanently titled "Forget Me Not." In the leading roles are actors of proved, box office value, Garrett Hughes and Bessie Love being co-starred. Hughes has done many fine things for the screen, but the least of which was Sir James M. Barrie's "Sentimental Tommy," for the Famous Players-Lasky Company. More recently he did a series of pictures for the Metro company.

Other well-known players in the cast are Myrtle Lind, one of the featured comedienne of the Mack Sennett studios; Otto Lederer, Donald Clark; Irene Hunt, former Griffith star; William Machin; Aggie Herron, and Queenie turned in 1920 by the Monogram.

The story was written by William R. Symonds and John B. Clemson wrote the continuity. W. S. Van Dyke, directed.

The second subject is to be started shortly. David Butler will head the all-studio company, and the temporary title is "The Greater Redemption."

Moore Picture Is Popular
"Reported Missing" Booked in Many Leading Houses Throughout Country

The box-office test for "Reported Missing" has completely fulfilled expectations for the new Owen Moore picture directed by the principal executive of the Criterion Theatre, New York, is the belief of John H. Wood, general manager of Selzick.

The Chicago showing resulted in "Eddie" Silverman, closing with Arthur Jones, of Jones, Linick & Silverman, for the first engagement of the new Selzick attraction at the Ralldolph Theatre.

Henry Siegel has contracted with Moore for the Metropolitan appearance of "Reported Missing" after the Criterion initiation. The Moore picture also goes to the other houses on Loeew's Great with the Saint, Cleveland, and Columbia. The announcing May playing dates.

The Lynch Enterprises will first show the new offering in the principal cities of the South and South-west.

A. H. Blank's circuit will give the first Omaha, Neb., showings, and Blank will also play "Reported Missing" at his Des Moines, Sioux City, Waterloo and many other theatres in Iowa.

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What the New York Newspapers Said About "Too Much Business"

**FROM THE NEW YORK WORLD**

"Too Much Business" keeps right after its story every minute of the time, so that at the end you feel a natural desire to applaud. Did you ever notice how few photographs ever cause you to lay your hat and coat in the next seat and clap your hands? "Too Much Business" is attractive in theme largely because it stands right up face to face with "big business" and exposes the sham of parts of it.

**FROM THE NEW YORK HERALD**

It is high time that the typical big business story of to-day should have a little good humor ed fun poked at it, and Earl Derr Biggers, who has written so many stories of just that kind, was the very man to do it. "Too Much Business" has been adequately preserved in the screen reproduction. The continuity is even more business-like than the story and the many entertaining features of the picture ought to help the tired business man in getting over that tired feeling.

**FROM THE EXHIBITORS HERALD**

This is seven reels of clean, high class comedy with a sufficiently interesting story of romance and love as to make it an exceptionally attractive entertainment.

**From Harrison's Reports**

A highly amusing high-class comedy-drama. Its production end is flawless, the acting of the characters being natural and probable, the continuity, the comedy situations, the logic sound, even though the underlying idea is farcical. Each scene seems to grow out of the preceding one in a natural and logical manner.

**From The New York Sun**

"Too Much Business," the Vitagraph production directed by Jess Robbins, which is at the Capitol this week, is a lively and generally moral and tale. It has all the quaint satire on business efficiency of Earl Derr Biggers' original, "John Henry and the Restless Sex," and the natural absurdity attendant upon the arrangement whereby a young salesman who obtains an option on the hand of his employer's secretary for thirty days is kept in feat till the spectator ceases to look for absurdities. The situation growing out of the salesman's conduct of a hostelry where busy mothers can park their children is farcical, but for once farce seems right around the corner from real life.

**From the New York Evening Post**

"Too Much Business" is an amusing film. Good comedy is rare, so we can be thankful for the picture at the Capitol this week which not only highly amuses but has a real plot. It is based on Earl Derr Biggers' "Saturday Evening Post" story, "John Henry and the Restless Sex," an antidote for gloom and the blues.

**From the New York Evening Mail**

When farce comedy is played before the camera by actors who have a real appreciation of the needs of farce, directed by a man who has a like appreciation, the result is just about as good screen entertainment as one may well wish for. An excellent case in point is "Too Much Business" which is playing at the Capitol Theatre this week. Given an ingenious farce plot, the players have proceeded to make the most of it without dipping too greatly in burlesque. The consequence—an extremely funny picture that causes many a chuckle, interspersed with not a few hearty laughs.

**From the New York Morning Telegraph**

The Vitagraph picture, "Too Much Business," suggested by Earl Derr Biggers' story, "John Henry and the Restless Sex," as published in the Saturday Evening Post, offers most amusing entertainment at the Capitol this week. Not only is the action plentifully supplied with humor, but the subtitles provide many a good laugh as well. All in all it is a comedy feature that hardly could be improved upon. "Too Much Business" is good, clean, legitimate fun. It is bright and pleasing entertainment that is bound to find favor with all who are fortunate enough to see it.

**FROM THE NEW YORK AMERICAN**

There was Tully Marshall, always such a fine and responsive actor in a veritable Scrooge of a role—that of a fussy, belligerent, irritable old business man, with a perpetual grouch. Marshall was at his best.

**FROM THE EXHIBITORS TRADE REVIEW**

This satire on American business gets the laughs from beginning to end. It is one of the best long comedies we have seen for a long time, and what is more, the comedy situations haven't the appearance of being forced in by the scenario writer in hopes of getting a laugh. They fit in as a natural sequence to the action of the story, which makes them all the more laughable. It is really good clean comedy with the laughs kept in and the slapstick stuff kept out.

**From the New York Globe**

"Too Much Business," is the deftest comedy-satire we have seen in many a long day. This picture at the Capitol is at last a humorous version of life that has no burlesque, either of situation or character. The element of sentiment is delightfully handled. The acting in practically every part is just about all that could be desired, and certainly far more than one expects nowadays. The picture is a triumph for a new idea in direction. There is a refreshing degree of consideration for the intelligence of the spectator that extends even unto the subtitles. The action moves along at a fine rate, and because of a wealth of detail there is no padding by way of close-ups and horseplay and consequent slowing up of the action.

**FROM THE NEW YORK EVENING TELEGRAM**

"Too Much Business" is a unique and entertaining comedy, occasionally bordering on the farcical, but studiously avoiding any trace of the slapstick. The picture is crammed with action, and a certain whimsical humor, never strained and frequently repressed. Nearly all the subtitles are reminiscent of the humor of the original Earl Derr Biggers' story and the picture has been given a lavish and painstaking production.
Universal Buys New Stories
Editors Secure Subjects of Highly Dramatic Calibre for Production

**Shopping** tour in the literary world by John C. Brownell, Universal scenario chief and his staff in the East, and by Lucien Hubbard and his staff on the West Coast has provided Universal stars with an advance supply of stories of high dramatic calibre.

Hubbard, the scenario editor at Universal City is devoting his midnight candle to the preparation of a vivid dramatic vehicle for Priscilla Dean, from William Hurlburt's stage success, "Trimm'd in Scarlet." A magazine story with a western locale by Jack Behcalt, is being prepared for Frank Mayo by Charles Sarver.

From the standpoint of past connections "Come Through" is the most interesting production that has started at Universal City within the last week or so. It is George Bronson Howard's original story which was made into a box office success with Herbert Rawlinson in the lead and Jack Conway directing, four years ago. Today Conway is directing the filming of George Hively's continuity of it, with Rawlinson starring again.

**The Sheriff of the Seven-Bar,** an original by Ralph Cummins, is being prepared by George Hively for Hoot Gibson's use. "Top o' the Morning," Anne Caldwell's Irish play, is being adapted by Wallace Clifton for Gladys Walton. "They're Off!" is the title of Bernard Hyman's original story which Don Schaefer is putting into shape for Marie Prevost's use.

While von Stroheim is writing an original story for the next Universal super-jewel to follow "Foolish Wives," three other remarkable all-star special features are under preparation for elaborate Universal-Jewel filming.

One is Fannie Hurst's "Oats for the Woman's a bitter exposition of the faults of present day standards of morals and marriage. Charles Sarver is writing the scenario. Booth Tarkington's whimsical word painting of American life, "The Flirt," will be made as a special production of a scenario by A. P. Younger and Kenneth Bagot is expecting to start shortly on "The Suburban, Charles T. O. McCall's famous play, scenarized by George C. Hull.

**Shipman Active in Canada**

Strong Cast Assembled for Production of "Man From Glengarry"

**Henry MacRae**, director of "Cameroun of the Royal Mounted" and other Ralph Connor Screen productions has been the director selected from the many applicants to produce "The Man From Glengarry." William Colvin, who managed the Italian production of F. Marion Crawford's "Sant Harlo" in Rome for Ernest Shipman has been signed as producing manager of Canadian film productions and is now in Ottawa paving the way for the coming of "The Man from Glengarry." Among the artists selected for leading roles in "The Man from Glengarry" are Ralph Faulkner to play "Ranald," and such a name as "MacDonald." E. L. Fernandez will play "Nenio;" Harlan E. Knight to play "Rev. Mr. Murray;" Pauline Garon for "Mamie;" and Marion Swayne for "Kate." William Colvin will play the part of "Colonel Thorpe."

"Glengarry School Days" will follow "The Man from Glengarry." The director and technical force, but entirely different cast of players.

"The Rapids," a story of Sault Ste. Marie, is not been put in scenario form. The actual shooting on it will begin in the month of June. The Chivalry of Keith Cummins, a later date in and about the city of Vancouver, B. C.

Ernest Shipman is disposing of some of his foreign holdings in order to give his personal attention to these Canadian activities, and will have a large number of high class Canadian productions ready for full release.

**Mrs. Owen Moore Returns to Pictures**

It was understood that Mrs. Owen Moore retired from the screen when her marriage to the Selznick star was announced. Hence there is something of surprise in the announcement from Morton Selznick that Kathryn Perry (Mrs. Moore) would again be seen on the screen after an absence of more than a year.

There are two prominent "girl" roles in "A Previous Engagement." Miss Perry is now producing in Hollywood with Owen Moore the star, and Miss Perry will play one of them. Mrs. Moore is working with her husband, under direction of Victor Heerman.

**Fox Announces May Release**

"Shackles of Gold" Heads List of Feature Pictures

**Fox** feature productions, two
Sunshine Comedies and three
Mutt and Jeff Animated Cartoons, constitute the May releases announced by Fox Film Corporation.

Heading the list is "Shackles of Gold," the long-heralded screen adaptation of Henri Bernstein's famous drama "Samson." With William Farnum as the star, Director Herbert Brenon, it is said, has created a tremendously strong character.

Tom Mix will be seen in "The Fighting Streak," from a story by George Owen Baxter, Arthur Rosdon directed this picture, with the charming Patsy Ruth Miller as the feminine lead. Robert Fleming, Al Fremont, Bert Sprote, Sidney Jordan and Gerald Pring also are in the company.

The William Russell release will be "The Men of Zanzibar," from the famous story by Richard Harding Davis.

"Strange Idols," a picture, is from a story by Jules Furthman and was directed by Bernard Durning.

John Gilbert will be seen in "The Yellow Stain," written by Jules Furthman and directed by Jack Dillon.

The Sunshine Comedies for May are "El Toro" and "The Wise Duck." Many weeks were consumed in the production of the latter, a number of ducks having been trained for leading roles.

The Mutt and Jeff cartoon releases are "Hop, Skip and Jump;" "Modern Fishing" and "Hither and Thither."
Next Arliss Picture Is
“The Silent Voice”

Henry M. Hobart, president of Distinctive Productions, Inc., an-
nounces that George Arliss will ap-
pear next in “The Silent Voice,” by Jules Eckert Goodman. The pro-
duction will be made at the Whit-
man Bennett studios, under the di-
rection of Harmon Weight. Hobart has selected Ann Forest for the leading female role.

The picture will mark the return of Effie Shannon to the screen. Edward Earle has the leading juve-
nile male role and Ivan Simpson is another featured player.

Production commences this week and release will be through United Artists. The scenario is by Forrest Halsey.

Corinne Griffith Buys
Votes for Leader

Corinne Griffith is in the drive conducted by the New York Mo-
tion Picture Producers’ Association for the Association for the Im-
provement of Conditions of the Poor.

She drew from the bank one hun-
dred one dollar bills and placing them in her Texas sombrero went to the drive headquarters, where she purchased one thousand votes for the highest contestant on the first count, and with ten cents put her own name on the list.

Cincinnati Exhibitor
Praises Picture

This is what Eugene Quigley, manager of Ascher’s Capitol the-
atre, Cincinnati, telegraphed to United Artists Corporation home office when D. W. Griffith’s “Or-
phans of the Storm” opened at his theatre:

“Orphans of the Storm” opened tremendously. In my opinion it is by far the best of all Griffith films. The audiences at the Capitol were simply staggered with the picture’s tremendousness, charmed with its simplicity, and appalled by its realism, and above all found no fault with the advanced admission price for the first time in the his-
tory of this theatre.”

Century and Universal Sign
Program Plans Release of 52
2-Reel Comedies During Next Year

O n the eve of his departure for
Europe Abe Stern announces that he and his brother Julius have
signed a new contract with Uni-
versal by which the latter will re-
lease fifty-two two-reel Century
comedies during the coming year.

This contract was signed April
29th and orders have been wired to the coast giving the outlines of a
most original and elaborate two-
reel program for the coming sea-
son.

Of interest to exhibitors is the
news that in future exchanges will
receive Century products from six
to eight weeks in advance. At pres-
tent June and July releases are be-
ing shipped to them.

In pursuit of the Stern Brothers’
policy, special attention is to be
given to obtaining the proper ve-
hicles for Baby Peggy, Brownie, the Wonder Dog, little freckle-
face Johnny K. Fox, Lee Moran and Century’s latest animal star, Queene, the clever horse which is always helping humans out of their
dificulties. Among the innovations promised by Century on their new program are a series of Baby Peggy fairy tales, showing this versatile little
tot as “Little Red Riding Hood,” also in “Snow White,” “The Three Bears,” and a delux e version of “Alice in Wonderland.”

There will be optical illusions and
trick photography, for which Cen-
tury Studios are especially well
equipped. In “Alice in Wonderland” there will be special effects in the distortion of the figures, ac-
cording to the story.

“Silas Marner” New Release

Original Story of
Closely Followed
Famous Novel Is
Picturization

“Silas Marner,” from George Eliot’s story of the weaver of Raveloe, is the current Associated Exhibitors release, April 30th having been the date of-
ically set. Educators, students of
literature, artists, welfare workers and others who had a pre-view at the Hotel Plaza, New York, as guests of Miss Anne Morgan’s American Committee for Devastat-
ed France, already have given high praise to the photoplay, and equally enthusiastic commendation has come from persons who have seen it elsewhere.

One of the strongest claims made for the production is that foot by foot the film stands the test of comparison with the original story.

The settings of the picture also are declared to be marvels of artistic
accuracy. Rural and village
England of the early 19th century, with its inns and tap-rooms and quaint, picturesque thatched-roof
cottages, is reproduced. Interior scenes of lovely old English manor
houses were furnished with rare relics borrowed from private col-
lections.

The title role is played by Crauf-
durf Kent, who is English-born and is well known as a leading man of unusual character ability. Before entering upon his picture career, which already has covered several years, he was on the grand opera and musical comedy stage.

Kleine Exchange Moves to New Quarters

George Kleine, who is releasing a
number of his well known specials, chief among which are “Julius Caesar” and “The Last Days of Pompeii,” announces the removal of his New York Exchange from 145 West 45th Street to larger offi-
ces at 729 Seventh Avenue, the
Godfrey Building.

Outside Units Lease Space in “U” City

Four independent producing
companies have leased space at Uni-
versal City for forthcoming productions.

Florence Vidor has engaged sev-
eral elaborate interior sets for her
new picture and is at work while Gus Logig, his manager, is inspect-
ing other desirable locations at the big studio.

The Campbell Comedy Company and the Jess Robbins Productions un-
it have become permanent ten-
nants.

The fourth lessee is Broncho
Billy, who is negotiating with Lot
Strohm, manager of the Universal City leasing department, for space in which he will produce a new se-
ries of western action dramas.

Famous Toreador Tutor of Valentino

Member of a famous bull-fighting
family, himself the conqueror of
two score “toros,” Rafael Palomar was chosen as trainer of Rudolph
Valentino for the toreador scenes
required of the Paramount star in “Blood and Sand” which Director
Fred Niblo has made from the not-
able Vicente Blasco Ianese story.

That “Blood and Sand” might be
correct in every respect Palomar not only supervised the dressing of
Valentino in toreador costume but

taught him every step of the in-
tricate evolutions which mark the
graceful sword and cape play of
atador.

Lloyd Hamilton in New
York for Conference

Lloyd Hamilton, star of Educa-
tional-Mermaid Comedies, and Jack
White, supervising director and
partner of Hamilton White Comedies, Inc., are in New York, accompanied by their new
general manager, E. H. Allen, for a short vacation, with which they are combining business. Hamilton
and White are arranging with E.
W. Hammons, president of Educa-
tional, plans for production work during the coming year.
R-C Productions Started
Co-operative Policy Instituted as New Subjects Start on Coast

The eyes of film executives are now centered on the R-C Studio in Los Angeles, and the first time in the history of the motion picture industry, production on a large scale is being put on a co-operative basis. Actual work on the first units on a profit-sharing basis has now started.

The present line of feature R-C productions: Harry Carey special productions; Ethel Clayton productions; Emory Johnson productions; Chester Bennett productions, in which Jane Novak will star; Ray Carroll productions, starring Robert Eddy and others; the De Haven comedy unit; Norman Dawn productions; Robert Thorneby pictures, and Doris May, who will continue his light comedy pictures. This line-up is regarded as one of the most powerful of any producing company, and R-C is looking forward to the fall with unbounded enthusiasm. Reports from the Coast describe the enthusiasm of P. A. Powers, managing director of R-C, who returned to New York from the Studios last week, with the announcement of new stars and directors. The De Haven unit and the Harry Carey company are now at work, and stories have been selected for Miss Clayton and Miss Eddy. The first Norman Dawn production, "The Son of the Wolf," an adaption of the Jack London novel of the same name, and "The Midnight Call," the first of the Emory Johnson pictures, have already been completed, as has "The Treasure Shoe Trail," the first Chester Bennett production starring Jane Novak.

Goldwyn-Hughes Contract
Author to Have Full Control of His Productions

RUPERT HUGHES has just renewed his contract with Goldwyn. The unprecedented feature of this agreement is that Mr. Hughes will write, edit and direct his own pictures. Goldwyn points to Mr. Hughes as the only author in pictures, his ideas being either misunderstood or distorted in production is completely removed for the first time since stories came to be told in motion pictures, declare Goldwyn officials.

Mr. Hughes was one of the first authors of high standing in this country to make a thorough study of motion picture technique in connection with the production of pictures based on his novels and short stories, and to aid in the preparation of the continuity and advice with the director in the actual filming of the story. From this it was but a step to writing the complete continuity for each new picture, and now a further step to actually directing his pictures and writing directly for the screen. In "Scratch My Back," he has first achieved recognition as a brilliant title writer.

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Motion Picture News

Special Drive in New York for Paramount

H. BUXBAUM, Paramount District Manager in charge of the New York office, Albany and Buffalo, has inaugurated a drive throughout the district for the cleaning of booking offices and for early booking dates for Paramount pictures.

The drive will continue through the month of May, June and July and is known throughout the territory as "Kent Clean-Up Kuarter," in honor of Sidney Kent, general manager of distribution. Prizes have been offered by Mr. Kent as an incentive for the various exchange organizations to extreme efforts in the matter of securing play dates on all bookings now standing, in order that the decks may be cleared for the campaign of spring productions which is to open the new season in the fall.

Clean Pictures Winning New Support

Evidences multiply that producers who have the courage of their "clean picture" convictions are assured of the hearty support of exhibitors and their patrons. Pathe points to published records showing that Paul Brundt was one of the first to open a "clean" house half a year ago, to express those convictions, and did so in the form of explicit instructions given for the production of Pathe serials.

Under Brundt's widely published "absolutely clean" ruling, for instance, many important bookings had been made. Selecting this production of George Eliot's masterpiece as a winner, Y. M. Schenck, booking manager of the Marcus Loew enterprises, last week booked the attraction for a run of the Loew time throughout Greater New York, beginning May 8th.

Mae Murray Scores in "Fascination"

Mae Murray, presented by Robert Z. Leonard in her most recent photoplay, "Fascination," won twin triumphs this week in New York and New York, and at the famous Stanley theatre in Philadelphia.

Drizzling weather failed to deter the thousands of screen enthusiasts from crowding the Capitol and the Stanley, it is said.

Fine Business Marks "The Trap" Opening

ON CHANEY'S big Universal-Jewel produc- tion, "The Trap," had its premiere in the Central theatre, Broadway and Forty-seventh street, last Sunday, and surprised Universal officials, agents and others by its immediate success with the picture going public. The Universal office was greeted by the New York critics in a highly favorable manner. The New York American reviewer declares that Lon Chaney's "change of character and the exposition of that transformation on the screen was one of the most absorbing illustrations of emotionalism I've seen in many a day.

Writes the New York Herald critic: "Deservedly this man is a marvellous char- acter actor of sinister types has achieved stardom at last." Furthermore, it is declared that the big crowd that saw the picture proved "the public does appreciate finished acting rather than a pretty face."

"That fight," says the New York Sun, "is a most thrilling bit of screen craftsmanship. For Chaney fights a wolf in a pitch black cabin with nothing but the blaring eyes of the wolf showing that at least one combatant is still alive and jumping."
Announcing the Second Series of the very successful and popular

Pathé Playlets

Re-edited to Three Parts

The first series has made good

The first series of Pathe Playlets, now playing, has definitely established the high value of short length, first class dramatic productions which have made good as features.

Reports from exhibitors prove Playlets plan highly satisfactory

The wisdom of the plan which made available 3 reel star productions of the highest quality and real dramatic value has been proven by the warm words of appreciation from many exhibitors, in every section. Summed up, the opinion expressed is "They fill a real need."

Fifteen more Playlets will soon be ready for weekly release

Therefore fifteen more Playlets, selected and re-edited in the same careful way, will soon be ready for weekly release;

3 fine Frank Keenans, 3 dramatic Fannie Wards, 3 charming Baby Marie Osbornes, 3 peppy Bryant Washburns, 2 heart-interest Bessie Loves, 1 Irene Castle are among them. Four of these were directed by George Fitzmaurice.

15 Brilliant Short Features Booking Now
Pathé Playlets
Second Series – 3 Parts Each

Short Features for Money-making
Short Subject Programs

**Titles**

Several of the second series of Playlets are from well known novels: "The Ruler of the Road," "Twenty-One," and "Carolyn of the Corners." Two are from successful Broadway plays,—"The Silver Girl" and "A Japanese Nightingale." The rest are original stories written particularly for the various stars. There are fifteen in all.

**Stars and Subjects**

3 Frank Keenans
"The Ruler of the Road"
"The Silver Girl"
"Todd of the Times"

3 Baby Marie Osbornes
"A Daughter of the West"
"A Little Diplomat"
and another.

2 Bessie Loves
"Carolyn of the Corners"
"The Great Adventure"

3 Fannie Wards
"The Cry of the Weak"
"A Japanese Nightingale"
"Our Better Selves"

3 Bryant Washburns
"Kidder & Ko"
"The Ghost of the Rancho"
"Twenty-one"

1 Irene Castle
"The Hillcrest Mystery"

**Directors**

George Fitzmaurice directed four; Robert Thornby two; other directors include Stuart Paton, Elliot Howe, Ernest Warde and Frank Keenan.

Each picture has been selected for real merit
Pathe Short Subject programs will make money for you when nothing else will; ask the nearest Pathe Exchange for the proof!
"The Beauty Shop" Will Have Pre-Release
The "Beauty Shop," Cosmoopolitan Productions all-star comedy picture, will be given its pre-release showing beginning May 14 by Hugo Rosenthal in either the Rialto or Rivoli theatre. The cast includes L. Lynn and Hitchcock, the Fairbanks Twins, Louise Fazenda, Billy B. Van, James J. Corbett, Montagu Love, Laurence Wheat, Anna Allen, and others. Edward Dillon directed. The title is said to be excedingly humorous, much of it having been written by Bugs Baer.

The story is from the theatrical success by Chan-ning Pollock and Renold Wolf.

Pathe Better Business Contest Closes
In awarding the last prize in the Better Business Contest of "Topics of the Day," films to Mrs. J. B. Prairie, 1586 Quarter Street, Charleston, W. Va., Pathe Exchange, Inc., distributors of the famous screen subject produced by Timely Films, Inc., completed the close of this highly successful competition. During the run of the contest, an average of 18,000 answers per week were received, representing all sections of the country.

Through the enterprise the best constructive answers to the question "How Can Business Be Improved for the Manufacturer, Merchant, Worker and the Unemployed?" were selected and screened in over 3,000 theatres from coast to coast.

Coogan Unit Forms Own Technical Dept.
The Jackie Coogan company has created their own technical department, which is to operate throughout the production of "Oliver Twist." So massive is this screen masterpiece that Stephen Goosson has been engaged as head of the art department for the Coogan company. Goosson is a corps of assistants and is busily engaged designing and erecting the huge sets that now adorn the major portion of the United Studios where Jackie holds forth.
Wesley Barry Received by President Harding

"FRECKLES" BARRY. Star of "Penrod," had eight whole minutes of the Executive's time all to himself on Monday, April 24, when President Harding laid aside the national business for that period of time, and devoted himself entirely to the freckled-faced star. The young star was presented by Senator Shortridge of California. When "Freckles" departed from the Executive Mansion, he left behind him an autographed copy of the Freckles Barry edition for the President's library, and a basket of special California oranges, the tribute of Mayor Cryer and the City of Los Angeles to the Chief Magistrate of the American people.

"Freckles," accompanied by his mother, arrived at 9:25 Monday morning at the Union Station in Washington. A unique escort was waiting for the orange-haired youngster, consisting of a squad-ron of pages from the Senate and the House of Representatives, together with Joseph C. Morgan, general manager of Harry Crandall's theatres in the capital, and Nelson Bell, general press representative of the Crandall interests.

Robt. E. Sherwood Lauds "Grandma's Boy"

Robert E. Sherwood, the well-known motion picture critic of "Life," who has been in California investigating conditions among screen players, was treated to a pre-view of the newest Harold Lloyd Associated Exhibitors feature, "Grandma's Boy," the other day, and was so pleased that he wired a review back to his publication.

Mr. Sherwood's comments on "Grandma's Boy" were printed in "Life" of April 27th. He wrote: "Lloyd has made many splendid comedies of varying lengths—from one reel up; but he has never done anything better than this. It is, at the same time, his most ambitious work and his finest. He has told a story that is both funny and dramatic and that contains an unobtrusive but very definite idea. Number 19X753

"Grandma's Boy is one of those rare pictures that can be recommended to everyone, big or little, youthful or aged, and any of our readers who are inclined to dispute the commendation may receive the right to see the film away from the movies the rest of their lives."

“Too Much Business” Opens

Vitagraph Comedy Wins Praise of Reviewers at Its B’way Opening

The Capitol theatre on Broadway, known as the largest theatre of the opening of "Too Much Business." Judging from the way the first night audience received the picture, which is unique in being a seven-reel comedy, "Too Much Business" is likely to prove all that has been claimed for the management of the Capitol, announces a statement from the Vitagraph headquarters.

"Mr. Lloyd says," observed the morning Herald, "of the Morning Telegraph, "that he has heard laughter at many of the amusing scenes. The audience liked the picture and had every reason for doing so. 'Too Much Business' is good, clean, legitimate fun."

"Here at the Capitol theatre," wrote the Morning World, "is a picture version of one of Earl Derr Biggers' Eve stories of the 'John Henry' series. It seems to be just a little funnier than most of our present-day screen comedies, and it is more than that. It is so directed by Jess Robbins, that it keeps right after its story every minute of the time, so that at the end you feel a natural desire to applaud."

"Its story has a point" commented the Times. "He (Director Jess Robbins) has several sequences of scenes in which the continuity is stiff, smooth and continuous, and he often reveals a true comic sense in the development of the action."

"It's high time," said the Herald, "that the typical big business story of today, in which the hero wins hands down principally by sticking out his jaw and being in-sufferably impertinent, should have a little good humor merged poked at it, and Earl Derr Biggers, who has written so many stories of that kind, was the very man to do it. A fine vein of satire ran through his original yarn, and it has been admirably preserved in the screen reproduction."

Radio Serial for Universal

To Be a Prophetic Vision of the Use of Radio in Fifty Years

Universal has been working for the last few months with experts in all parts of the country to perfect its plan for one of the most unusual serials ever contemplated. The most popular and widely appealing invention of the century is the radio. Its availability and the novelty of its use have taken a wonderful hold on the imaginations and the interest of the people of the United States. Three months ago, when Carl Laemmle was at the Coast, he decided to capitalize this interest and at the same time contribute to the universal knowledge of the science of the air waves.

Last week production started at Universal City on the serial which is being made under the title of "The Radio King." Much of the preliminary work had already been done. The department responsible for the story well in hand and construction of the difficult apparatus and properties which will have to be used is progressing in a satisfactory manner. One of the most important requirements was a broadcast station which could send all of the time and which could be changed frequently as to its appearance to represent a different station. Harry D. Brown, chief electrician was immediately commissioned to build a broadcasting station of the required type. Universal decided at the same time to combine this "property" with utility and make an actual station which would rival anything in California.

The work of Thomas A. Edison, Marconi and other inventors and progenitors of the radio will be brought into the story in natural and instructive manner. The larger plan of the serial is to show in graphic manner and prophetic vision some of the things that the next fifty years of radio may see in the country, both in a commercial sense and in the fields of pure invention.

Richard Dix Chosen for Lead in "Christian"

Richard Dix has been selected by Goldwyn production officials to play the role of John Storm in Goldwyn's forthcoming screen version of Hall Cain's "The Christian." Casting Director Robert McNutt, the director of "Spirit of the West," and Goldwyn's production chief at the studios, Abraham Lehr, casted the entire field of screen stars and leading men and the best of the younger actors of prominence on the speaking stage before selecting Mr. Dix for the part.

He left Los Angeles for New York and London on Sunday last and will reach London by the time Director Maurice Tourneur is ready to begin photographing the production."

"Shackles of Gold" to be Released May 7

Enthusiastic reports are coming from the offices of the Fox Film Corporation regarding the newest drama from the studio, "Shackles of Gold," set for release May 7th. This picture is declared to be better than the best Farm in has made in five years. The story is based on Henri Bernstein's stage play, "Samson," and has been made into a thrillingly dramatic motion picture on screen. The Stock Exchange scenes are said to be the most thrilling of their kind ever screened. Director Herbert Brenon worked for an entire week on these scenes, making progress slow for nine consecutive days. The interest of the scenes to the thrilling climax.

The love scenes with Myra Bonillas are said to be gripping. Miss Bonillas is quite new to the screen, but Fox omen to picture when she is seen with Farm in this picture her fine talents will set a high place for her among screen celebrities.

Lady Godiva Opens in New York Theatre

The Associated Exhibitors spectacle, "Lady Godiva," begins with a preview at the Central Theatre, New York, Sunday, May 7th. The story of Lady Godiva's ride, un clad, through the streets of Coventry to save her fellow townsmen from cruel oppression is based on an English legend which has endured for nine centuries. It is the subject, too, of one of Alfred Lord Tennyson's greatest poems and thus has become familiar to students of literature the world over.

It is announced that the entire town of Coventry, in England, is reproduced in the photoplay.

Century Releases for May Announced

An unusual number of good comedies are announced among the May releases by Julius Stern, president of Century, as follows:

May 7th, "To the Ladies," starring Brownie, the Wonder Dog.
May 17th, "Off His Beat," starring Harry Sweet.
May 24th, "The Little Rascal," showing Baby Peggy as the mischievous child of doing and funny parents.
Action Stills from Releases of the Week

Scenes from "Silas Marner," Associated Exhibitors

Scenes from "The Beauty Shop," with Raymond Hitchcock. Paramount

Gareth Hughes in "Don't Write Letters." Metro picture

Lon Chaney in "The Trap." Universal Release

Constance Talmadge in "The Primitive Lover," First National Release
CONNECTICUT

With the financial consideration reported in the neighborhood of $100,000, the West End theatre, formerly the Odeum, situated on Main Street, New London, has been sold to Henry Woodhull for $100,000, with the provision that Woodhull shall have the option to purchase the Odeum at Shawnee and the Lyric, at Chatham, Okla.

Manager Snow of the Electric theatre at Oklahoma City, Okla., has closed his whole season of pictures in Oklahoma City this week.

The Specialty Film Company of Oklahoma City reports big sales of "Our Best Friend," "School Days," and "Seven Nights in a Baroom" and other big pictures which are proving popular.

Sellers of the Touchdown Pictures Company of Oklahoma City, announces that he has closed for his whole season of pictures the Dixie, the American, and the Orpheum, all in Oklahoma City of the week.

BUFFALO

Mrs. El T. Hosmer, Buffalo's woman member of the state censorship commission, is expected to arrive here at any moment, accompanied by the other members of the commission, and is said to be here the week after next.

At the time the commission was organized, the state authorities had not appointed any members, and until she appointed, she has been in charge of the commission for the past few months.

The commission was established under the state law passed last year, and has been empowered to review all films entered in the state for exhibition, and to prevent the exhibition of any film that it may deem objectionable.

The commission consists of three members, two of whom are to be appointed by the governor, and one of whom is to be appointed by the board of education.

The commission has the power to refuse to grant a license to any person to exhibit a film, and to revoke any license that may have been granted.

The commission has the power to examine all films entered in the state for exhibition, and to require any person to exhibit a film to give a description of the same, and to answer any questions that may be put to him.

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The Wife Trap
Paramount—Six Reels
(Reviewed by Charles Jarokin)

This may be drama in Germany, but it
sure is comedy in America. Here we have
the politely star of "The Mistress of the
World," in her first Paramount-UFA
regular feature production. While the offer-
ing is intense drama throughout and
would probably be effective in the hinter-
land, we Yankees will be reminded of the
first motion pictures made in the land of
the free and ever anon of the amature "ex-
ting" of some of the characters in this "eternal
triangle" story.
The cast is a weighty one. Those who saw
May in "The Mistress of the World," can
read further. Dyutam Van Twist as Vio-
let, the confidante of the heroine, furnishes
several of the comedy notes with her in-
tense emotions. Albert Steurckin as
Banker Morland is inclined continually to
overact his part. Alfred Gerach as the
Vicomte Gaston makes a fairly pleasing ap-
pearance before the camera, but we wish
that he did not have to wear a dainty loun-
ging robe in the killing scene, the while
cautiously whispering to his horse for
betraying the wife in a trap so that her
husband could get a divorce.
The Wife Trap has one redeeming fea-
ture. Its exterior settings are really beau-
tiful, several being laid along the Riviera.
Those in Egypt, however, are far from
being attractive. The costumes of the in-
teriors are extremely overdone in seeking
an air of luxury. The sets are too crowded.
There is too much photography, and the
actress is poor in many of the in-
terior scenes. The direction in this picture
is jarring on one's nerves, after one has be-
come acquainted with the work of the artists
who preside at the small end of the mega-
pHONE in this country.
The story is not a bad one at all. We have
had it in our country in various forms. In
the present case it is dragged out too much.
The plot concerns the marital troubles of a
wife who marries for money in order that
her lover, with whom she has fled, may
live in comfort. Violet is poor in many of
the scenes and the direction is jarring on
one's nerves, after one has become
acquainted with the work of the artists
who preside at the small end of the megaphone in
this country.

The Cast

Maisy Morland
Banker Morland
Vicomte Gaston
Violet
Dyutam Van Twist

By Earnest Vajda, an adaptation of his
Directed by Robert W. Wulmer. Photographed
by Victor Milner.

The Story—Woven around the plot of a
jealous husband to prove his wife unfaith-
ful, the plot boomerangs to him-
self. Melodramatic in spots.

Reviews of the Latest Features

Conducted by Laurence Reid

The Man from Home
Paramount—Five Reels
(Reviewed by Laurence Reid)

OOTH TARKINGTON and Harry Leon
Wilson's "The Man from Home," has
been made into a photoplay and the home-
spanhumilities, the quaint embroidery of
numbers thumbed to give dominance to an
extraordinary pictorial setting. As a screen
creation it is not, as a real deal from room to room to
other—interiors incidentally which are opu-
 lent and atmospheric to the last degree.
The role played by William T. Hodge upon
the photograph of his wife, the wife who
manages to appear in character insofar as
as applying the color of a resident of the mid-
dle class and keeps with the fashion of the
time of such a type to get what he is after.
Consequently when he learns through a letter
his wife has deserted him to a fellow of
higher type and his fortune and there.
There are some pleasant interludes which give
the idea of leading up to and thence.
One of them concerns the man from Kokomo
towing a high class car into Naples and earn-
ing the owner's gratitude when he is caught
in the traffic jam.

The only picture moment as regards action
or dramatic sequence occurs when a man sus-
picious of murder breaks away and uses
trampling along to escape from the police.
Delilah Voorhees Pike doesn't care a snap
of his fingers about the threats of the nobility
to blackmail him in granting his consent for
his ward's marriage. The prince's relatives
watching the predicament of the suspect think
they see a way clear to recoup their fortune.
But they don't reckon with the American idea.
The result is the girl humbly apologizes and a
reconciliation is effected.

The settings as mentioned above are mag-
nificent and appear genuine. They are way
ahead of the story which has lost some of its
appeal through repetition on the screen.
The name of the authors, and the fact that it is an
adaptation of a well known play will doubt-
lessly make it a success. It gives one an idea
which enjoyment even from a series of stereotyped
subtleties, Jose Rubens contributes a good bit to the success of the play. He succeeds
in looking and acting like an Italian.

The Cast

Daniel Forbes Pike
Genevieve Grandin-Simpson
Horace Grant-Simpson
Princess Sabina
Princess Ann
Princess Dora
Pauline Rubens
Paulette Rubens
Secretary to the King

From play by Booth Tarkington and Harry Leon
Wilson. Scenario by Ouida Bergere. Directed by
George Fitzmaurice. Produced by Famous
Players.

The Story: Revolves around the world known
controversy whether a girl should ignore a man
of her own country for a title in Europe. The
brother of the girl goes to Italy and falls in
love with a girl named Princess Ann of
Hooster—the "man from home" who is him-
self in love with the girl, packs his grip
and goes to Italy.

Classification: Comedy—romance carrying
much adventure and based upon the idea of title
hunting.

Production Highlights: The genuine atmos-
phere of country. Picture was made in Eu-
rope and scenes are authentic. Good work
by wife is centered between the scene and
triumphs. The splendid production.

Exploitation Angles: This was a highly suc-
cessful play with William Hodge as star. Comes
to the screen as intermission serial. Should
exploit as joint work of Booth Tarkington
and Harry Leon Wilson, two of the most pop-
ular novelists and playwrights of the day. Motion
picture cast. Opportunities for a teaser cam-
paign based upon central idea.

Drawing Power: Will get over in all com-
nunities. Names of authors see to that.

"Don't Write Letters"
S.L. Pictures—Metro—Six Reels
(Reviewed by Laurence Reid)

UGGETT AND ALBRIGHT'S romantic
picture which actually occurred during the war,
the plot of this picture is appealing enough to
satisfy the demands of the average American.
It may not be overly humorous, but the
theme suggests, but it carries such a fanciful
flight of romance that the youth of the land will
respond to its high points. A soldier in the ex-
peditionary forces receives a blusse and a
letter from a girl unknown to him, and a cor-
respondence is started.
In her imagination she has visualized him as
a big westerner whereas in reality he is small
in physique and his duty that of the mess cook.
Will it last? If the war is prolonged with
military complications, eh? But it strikes
home because it rings genuine. The roman-
cov strikes a chord in the heart of the young
man during the big war. And the boys possessing
such love urge certainly responded. The hero
returns home, takes his old job behind the stock-
ing counter of the department store and looks
up the girl. He bids her that the big soldier
has been killed in action. He keeps up this
deception even when a huge westerner looks
into the store and agrees to pass himself off
as the girl's hero. The clerk effaces himself—
takes the background and suffers because of
his lack of courage. Eventually the heroine
learns his true identity and after a display of
feminine whim and spirit the love note is
heard.

It is an idea which leaves the orthodox
channel. It suffices for five reels because of
space. Incidents may have more laughable
pieces, but this picture gives him the chance to appear thoroughly in character and hokum is absent.
The dramatic possibilities are limited but
lines as enlisting the patronage of the Amer-
ican Legion. Its sentiment is appealing with-
out becoming sickening.

The Cast

Robert W. Jenks
RICHARD W. JENKS
Walter J. Jenks
Walter J. Jenks
The Father
Harry Lorraine
The Lover
Victor Petol
By Blanche Bruce. Directed by George D.
Baker. Photographed by Rudolph Bercoff.
Produced by Sawyer and Lubin. Distributed by
Metro.
The Story: Soldier, while abroad receives letter from romantic girl unknown to him. She visit, him-brought him one child, whereas in reality, he is of short stature and is a store clerk by profession. Returns home and carries on correspondence, having a crush on girl. However, he finds a brawny westerner whom he attempts to pass off as the hero. Girl discovers the truth and is happy with the little fellow.

Classification: Comedy—drama unfolding plenty of fanciful romance. Some humor.

Good points: Good script, well directed, idea carrying fanciful romance. Scene when he receives letter and answers it, not knowing his correspondent. Scene when he returns home and carries on correspondence. The big moment when she discovers the truth.

Exploitation Angles: Here is an opportunity to link in with the American, Western, and a special campaign. Getting out the paper and playing up the idea as contained in the theme and exploiting the title will put over this get-the-gang crowd.

Drawing Power: Will be appreciated on any daily program. Not big enough for week run. Good for three days at the most. Great down-town attraction. Also will delight the neighborhood clientele.

"The Truth"—Universal—Five Reels (Reviewed by Laurence Reid)

SCRUTINIZING this picture for its highlights one may be safe in calling it a one-character contribution. Its design is familiar and its list of characters is large. A climax is reached which carries it, insofar as its big situation is concerned, into the realm of melodrama. The hero is gifted enough actor to uplift any story regardless of the fact that it may be of a regulation pattern. Here he interprets a George Beban type of role with all his skills, and qualifies as a skillful establisher of the screen. However, there is not so much action as might be anticipated from a story carrying primitive love and hate and which has for its background the wild and picturesque locations of the north country. True enough, you see more of the effect of the action by watching Chaney's mobile expressions. He dominates the entire situation. Strong for years and forgets. His sweetheart stolen from him, his mine taken away he plots a savage revenge. And the entire strength of the plot is based on the labors of a skillful Chaney in his effort to get the girl back. The harsh villain plays into his hands eventually. Years pass and his chance has come. He will trap a cat to catch his enemy. A devilish contrivance, for a wolf is let loose through a trap door the moment the blackguard opens the cabin door. But the Canuck hasn't reckoned with the idea that he has adopted, and his child whose parents are the faithful girl and human wolf, might return and meet a dreadful fate. Chaney goes to the rescue.

What follows is direction by suggestion. You don't see the frightful struggle. The room is dark, but you do hear the clanging of the trap door and the flash of light and the hero emerges torn and disfigured with the child safe in his arms. Somewhat you catch the suspense better than if was galloped on before you. It is an impressive melodrama even though its heart touches seem forced. Some remarkable photography gives the picture a scenic appeal.

The Cast: French-Canadian trapper and miner is robbed by a prospector of his mine and his sweetheart. The good-natured Gaspard changes into a crafty, relentless nemesis as a result of his love for the girl. The girl, who law into her own hands. Misfortune comes to him and to his deadly enemy. He plans a frightful revenge which the child caught in his diabolical trap spoils the plan. So Gaspard finds regeneration.

Classification: French-Canadian melodrama carrying fanciful romance. Tense scenes and picturesque locations.

Production Highlights: Chaney's greatest performance. Exquisite backgrounds. Scene when he vows vengeance. The shading of the role played by star, who plots diabolical vengeance upon the hero. The scene of the fight with the wolf introduced entirely by suggestion.

Exploitation Angles: Opportunities great for special campaign. Hot news of the day, according to localities. Title is a winner. Idea suggests sensational stunts. Play up Chaney.

"Hate"—Metro—Six Reels (Reviewed by Laurence Reid)

EVEN though there is a map drawn plainly for the spectator interested in this picture to show him that the condemned gambler will be saved from the electric chair even when he passes through the little green door, there is so much melodrama surrounding the attempt to save him which coupled with crisp incident, gives this offering an appeal, which makes it satisfying entertainment. You must exonerate the children's drawings and conventions. These are arbitrary and are used to clarify the atmosphere. Even with events working out our satisfaction for the accused you catch a glimpse of the electrifying action because it is so tense.

Two gamblers carry on feud over a girl. She plays one against the other. And to complete the conflict, one who is false, is the one who is determined to obey his duty plays the hero. It is firmly established that a stroke of vengeance will eliminate the men. The weaker, physically, knowing the end near, commits suicide, and does it in such a way that his enemy will be suspected of killing him. It is a gamble with him and he is the gambler even unto death. But his scheme calls for the final deliverance of his rival at the moment the latter is strapped in electric chair. The characters are ignorant of the intricate scheme, but the spectators are in the know. Thus there isn't any mystery. The rescue is an excellent melodrama.

The detective is not involved in the incident. The district attorney prosects successfully. The innocent gambler is railroaded to the gallows. The staining rebel who the minion of the law is a murderer preys upon his mind to such a degree that he devotes his energy to his victim's release.

The suspense is keen in the prison. You catch the mental strain of the accused. This is good direction. The gambler's release may smack of the theatre but there is no denying the intensity of scene. Charles Clary, as the victim, contributes a cameo portrayal. The cast is strong. All roles are well described. The cast is entirely adaptable. June Mathis's script is evenly constructed with the proper emphasis where it belongs.

The Cast: Rose O'Grady, Gladsy Walton; Isaac Rosenstein, George B. Williams; Lillian Rosenstein, Grace Marve; Mat Rosenstein, Eddie Sutherland; Mat, Irishman, Max Davidson; Abe Rosenstein, Virginia Acula; Rebecca Rosenstein, Terry O'Brien; and Miss Walton, in the role title, is appealing.

This picture will amuse, particularly, the Irish and the Hebrew, but is sufficiently equipped with incidents and touches to entertain all other picturegoers. It is clean, full of innocent fun, and incorporates an interesting Irish hand-hold in the person of her own son, as well as a romance of the daughter.

"Second Hand Rose"—Universal—Five Reels (Reviewed by Lillian Gale)

SUGGESTED by the popular song "Second Hand Rose," a combination Jewish-Irish comedy-drama has evolved. There is nothing particularly new about the plot, but it appeals primarily to the Hebrew and Irish market is of some consequence, the theme being one of the two most ardent picture theatre followers. The star is easy in the role of Rosie O'Grady, adopted daughter of a Jewish second-hand merchant who makes his fortune in great numbers on the lower east side, New York. The detail and "atmosphere" has been clev-}

The Cast: Pogo Rosenstein, a second-hand merchant, with a first rate heart, adhered to Irish wai. He has a son who secures a position in a silk manufacturing concern, but is not inclined to work. Rosie, having a son, takes her brother's place, sends Thursday, to keep the store, the boy. The shop is one of the show-rooms, where thieves hoard stolen goods designated as "Second Hand Rose." If you can imagine that, exploit with the idea of amusing and appealing to both classes.

The Story: Pogo Rosenstein, a second-hand merchant, with a first-rate heart, adhered to the Irish wai. He has a son who secures a position in a silk manufacturing concern, but is not inclined to work. Rosie, having a son, takes her brother's place, sends Thursday, to keep the store, the boy. The shop is one of the show-rooms, where thieves hoard stolen goods designated as "Second Hand Rose." If you can imagine that, exploit with the idea of amusing and appealing to both classes.

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**Western Speed**  
_Fox—5002 Feet_  
(Reviewed by Laurence Reid)

_A W E N D  

endency hero, the "ornery" villain and the girl saved from ticklish situations may come and go, but this star believes in dressing up the antiquated stuff, oiling the machinery, throwing a monkey wrench into the works and giving it a variation."

"The Fighting Streak" is an action picture throughout. Stunts are a-plenty, but they are different. The action is smart and they may have upon the audience. They form a part of the design which, of course, makes the star's work more genuine and appealing. There is no part of the picture and the romance isn't slow in developing when it shows the girl being rescued. Mix and her father don't quarrel for a while. He is spaces. The screen northwest, and the latter's assignment to populate the earth with beings that are essentially different from the man.

The star also shows that he has a sense of humor. "Red" and "Patsy" are no strangers to the big screen. "Red" has been seen in a number of films and "Patsy" has appeared in several others. Their chemistry is evident and they work well together. The story revolves around a feud between the two families, with each trying to outdo the other in criminal activities.

"Western Speed" is a fast-paced action film that will surely appeal to those who enjoy high-octane adventures. The characters are well-developed and the plot is engaging, keeping the audience on the edge of their seats. The film is a tribute to the classic western genre and is sure to be enjoyed by fans of the genre.
In the days before the Aristocratic Ivan Makaroff, his wife and daughter were forced to flee from their estate, along with peasant refugees, who have been doing their utmost in helping a youthful revolutionist escape from pursuing Cossacks.

When the Prince is completely in the power of his own evil genius, who has become enormously rich upon the misfortunes of others, he is insulted when the money lender insists on claiming the Princess. In intense excitement, the father suffers a stroke of apoplexy.

Driven to desperation, the Princess seeks the help of a hero to save her lover, who has caused her to lose her jewels, pending settlement, going to his quarters for an interview. Carrying a revolver, for strength of courage, she enters his apartment and finds him about to fire in self-preservation when she hears a shot. Believing it from her own revolver, she throws the weapon away, attempts to escape but is caught.

Her trial, a sensational epoch ends in a conviction of justified self-defense, her old friend, the author-director, in the girl even though he has cause to suspect her. His love is so strong that it eventually triumphs. The climax reveals some tense action.

It's really nothing to become enthused over, although it does hold the interest fairly well. The big appeal of the picture will be its north country setting and its timeliness for summer presentation. Miss Griffith does well with the material at hand. Curtiss Courtney is effective as the lead, though the Tom Merwin. George MacQuarrie is an adequate villain and Nick Thompson is convincingly as Jacques, the Indian. Miss Griffith could not recommend to the girls an attractive children's matinee. Its all right for adults.


**The Story—**Deals with a man who agrees to pose as a girl's husband to save her from a danger that he knows. A young Indian and a half dozen dogs help the hero fight his enemies. His faith in the heroine never falters, and if he saves him a child and she claims as his own. He overcomes suspicious looking things because of his great love. In the end this love triumphs, it is shown that the child belongs to the girl's mother and all is well that ends well.

**Classification—**Melodrama of frozen North releasing adequate romance and plenty of action.

**Production Highlights—**The shots of the melodramatic action. The fast-cuts. Excellent character portrayals. The photography, background and atmosphere.

**Exploitation Points—**Played up for its atmosphere and picturesque locale and publicizing the star will get a crowd. Stills of Miss Griffith in her wardrobe will stimulate attention. Regulation ballyhoo stunts and prologue are suggested by plot.

**Pressing Point—**Will please adults in all neighborhood houses. Action sufficient.

**"In Self Defense"**

Swedish Biograph—George H. Hamilton—

(Reviewed by Lillian Gale)

**A CAST of Swedish players, under the direction of Maritz Stiller, have delivered "In Self Defense," a highly dramatic piece of acting. Founded upon chaotic conditions in Russia, the author-director has prepared a film illustration from which Americans may form a vivid idea of the sagacity and strength of the Russian people. Stricken country, although it does not picture, in detail, many of the horrors—rather depicts the goodness of heart.

A native Prince, with pride that does not balance evenly with his money, continues to indulge his family in luxuries to which they have been accustomed. In so doing, he is obliged to secure loans from an unscrupulous Russian, deliberately scheming to bring about ruin for the Prince in order that he may exact payment of loans, by the hand of the Princess.

The picture starts out with a couple of shots of a man and woman sitting in the park, with favor at the hands of certain women's clubs who object to killings in their film menus.

One must indeed stretch the imagination to down all this. It's hard indeed to imagine a nun, fresh from a convent, dashing into a cafe to smoke cigarettes, without allowing the customers. It's equally hard to picture a nun renouncing the veil and taking up this sort of life even for the great love of a sister—though it takes some followers of the Catholic faith will to see Lucy, as the nun, smoking cigarettes in the convincing manner. There are but few incongruities in the picture which will be difficult for the average audience to swallow.

The cabaret scenes are well-matched. Harry Garson has done good directing with the material at hand. The story, by the way, is from the pen of Sada Cowan William P. Carlson (as the writer), John McBride and Richard Tucker gives a true to life portrayal in the role of Graves. George Hackathorne, the "Little Maudy," a Paramount production, has the part of Ramsay. The handsome, back jester, in which part he is well placed. The photography is good throughout. The score is effective and at some time are well handled, some of them being exceptionally fine.

The picture is a little slow at times. The picture is problematical. It is a ticklish story to put on the screen. It's always so with religious stuff in any form. Miss Young's popularity and prestige is the one tool to success in this feature.

**The Cast**

Lucy Trevor, the dancer

Clara Kimball Young, the young nun

James Greer, a boisterous young dancer

Charles Lane, her brother

Mary Livingston, the sister

W. P. Carleton, the nun

John McBride, the father

Richard Tucker, the author-director

George Hackathorne, the"Little Maudy"

Photographed by Arthur Edeson.

**The Story—**Believing she has killed her lover, Lucy, a cabaret girl, persuades her sister, a nun, to take her place in a convent. The nun takes Lucy's place, unaware the plot and marries the man whom Lucy loves. She tells him she is his sister. There are some melodramatic moments in the first and last part of the picture.

**Classification—**A romantic drama of high life in the city with a touch of melodrama here and there.

**Production Highlights—**The opening scene with the death of Stiller. The cabaret scenes. The work of Miss Young in the dual role. The fine photography. The clearing up of the mystery in Graves office.

**The Cast**

Miss Young, the star in this one. Its your one and perhaps only bet. Might tie up on the cabaret angle.

Talmadge could be the star popular with your patrons this one will draw on that strength, but don't tell them about the story.

**"Watch Him Step"**

Phil Goldstone—Five Reels

(Reviewed by Lillian Gale)

A B "stuntster," Richard Talmadge surely steps. The main title refers to the star's step, in a peculiar fashion, out of bounds. Having stepped into the good graces of a pretty girl, and upon her father's hopes to marry her to a wealthy man, he depends upon his agility to win.

Richard Talmadge deserves better material than the shallow story known as "Watch Him Step." The picture is a trifle improvident to show off the star's ability in hair-raising stunts, without offering his audience anything to balance the excessiveness of the stunts. "Watch Him Step" helps, and a pleasing ingenue lead, but clever acrobatic accomplishments and other one of the entertainment which are lost in the shallowness of a story unnecessarily far-fetched.

The star must be made convincing. The plot might possibly fairly well an audience not accustomed to pictures with any purpose.
other than to pass time away, and appeal to patrons easily satisfied with surplus of meaningless action. The Cast

Dick Underwood as Richard Talmadge
Dorothy Travers as Marjorie
Al W. Filson as Hal
Colin Kenny as The Uncle
By W. Scott - Photographed by Dick Nelson

Photographed by Hal Mohr

The Story—As “Dick Underwood,” Richard Talmadge has found himself the most eligible young man in all of girl he loves. Her mother, still appreciating romance, is in sympathy with the young couple. The father orders four servants to lend their services primarily to keeping Dick out of the house and grounds where the lady in question resides. But Dick, being one who can jump over walls, dangle from a trellis, etc., is a hard customer to eject. Planning to elope, troubles begin when a sculptured one after another of Dick’s accidental arrest, tricks the girl to his living quarters, does his best to beat Dick to the altar, with Dick’s prospective bride, and her father has offered $10,000 for her return, Dick “stunts” himself out of jail, rescues her and wins father over.

Classification—A comedy-drama. Hair-raising stunts. Pretty rich girl and poor boy in favor with his father.

Production Highlights—The stunts done by stars.

Exploitation Angles—Appeal to athletes, to the younger generation. Play up Talmadge’s deal of a star. Capture pretty girl as his wife, at all hazards.

Drawing Power—Only the star’s name and his dashing.

“Head Over Heels”

Goldwyn—Five Reels

(Reviewed by Charles Larkin)

NE of the best pictures in the picture is not going to add to Mabel Normand’s laurels. It was produced when the star was with Goldwyn who are now releasing the picture. It’s a picture that shows in striking contrast the advance being made in the industry. This is not the Mabel Normand of “Have You Seen mamma Lately” and other pictures doing not much of anything but romping around in acrobatic fashion for some five reels.

The offering because it was produced quite some time ago, is not a photographic gem. The direction does fairly well with a story poorly written. Audience attention at the sets are average ones and the supporting cast fair.

The story is adapted by Edgar Allen Woolf and was directed by Nalbro Barley’s “Shadows.” The star plays Tina Bambinnetti, a little Italian acrobat, who has been engaged by Sterling, the local photographer, to a New York, where she arrives in native costume. The firm sees they have picked a “poor bet” and will not admit her. In fact in transmits into the office. Squibbs, a press agent, offers to relieve the company of the star and finds a job for her. She is sent to a benevolent Indian who is in the employ of Wilkins, a motion picture producer, is eager to star her and to enter into more intimate personal relationship.

Tina, however, falls in love with Lawson of the firm, who wants her to give up her career. Tina wants both. Wilkins urges her to make up her mind. In the midst of the dispute, Lawson receives a note from “the other woman,” who has been waiting on a role gasoline station. It is told the woman is an old sweetheart. She rushes after Lawson, leaps on a skater’s back and is carried across the floor to the table where Lawson is sitting with the woman. She prepares for to leave for Italy, but Lawson rushes in. They fall in each other’s arms.

The press agent is played by Raymond

Hattan, Hugh Thompson is Lawson. Russ Powell is “Papa Bambinnetti,” and Adolphe Jean Manjou is Sterling. Mabel as Tina certainly wins for herself a place in the boys starts in by cleaning up all the stenogs in the office. Later she beats up “the other woman.”

The story is nearly meaty enough for five reels.

The Cast

Tina

Mabel Normand

Lawson

Hugh Thompson

Russ Powell

Papa Bambinnetti

Adolphe Jean Manjou

Sterling

Edith Penfield

Lilian Tashman

Al Wilkins

Lawson

Mabel Normand

Shadows


The Story—Sets forth the adventures in America of a little Italian acrobat, whom man is romping around in acrobatic fashion for some five reels. The offering because it was produced quite some time ago, is not a photographic gem. The direction does fairly well with a story poorly written. Audience attention at the sets are average ones and the supporting cast fair.

Classification—A comedy-drama. Hair-raising stunts. Pretty rich girl and poor boy in favor with his father.

Production Highlights—The stunts done by stars.

Exploitation Angles—Appeal to athletes, to the younger generation. Play up Talmadge’s deal of a star. Capture pretty girl as his wife, at all hazards.

Drawing Power—Only the star’s name and his dashing.

“The Deuce of Spades”

First National—4500 Feet

(Reviewed by Charles Larkin)

CHARLES RAY partly redeems himself in this production. He is a better picture by far than either “The Barnstormer, or “Gas, Oil and Water,” his two previous personally directed pictures. Here at least we have a picture which is not all “Mickey” and “Molly.” Van Loan wrote it under the title of “The Weight of the Last Straw.” Van Loan always writes a good story, but in this case, R. Van Loan outclass Ed R. G. At the end of his other efforts at the megaphone—there is too much stilling. This is especially noticeable in the sequence where the girl tries to marry off the hero to the men of the little western town and in the reel where the old deuce of spades game is worked. Clockwise turns and play could be cut in half; much of the improvement of the picture from an action viewpoint.

In this picture, there are three reels to get the star from a Boston beaureay, through his efforts to marry the heroine and out of the town on his way home for a vacation before things begin to get rough. Amos, a peddler, who after being stung by a couple of bad gamblers, turns wild man and shoots up his adopted town. This picture stars more talent, including Charles R. Ray, J. P. Lockney, Marjorie Maurice, who appeared opposite Ray in “They Like Me.” Tina Turner. Under the name of Marjorie Prevost; Lincoln Plumer and Jack Richardson. The settings are good and the photography up to the usual standard that George Ritz always give us. The scene in the little restaurant where Amos returns from his fleeing and finds all the deuces of spades in that part of the country

woven in to a Welcome sign and tacked all over the place is amusing, so is Amos’ story of how he got his angora. There is another comedy moment introduced between Gus Leonard as the peddler and a Chinaman. The two get into a fight and their native tongue is used in the subtitles.

Ray fans will like this better than several recent pictures. Stunts and acrobatics in the western town are good and the characters true to type. The picture has a lot of exploitation angles and should get by put with over good advertising.

The Cast

Amos—Charles Ray
Sally—Marjorie Maurice
Bath—Eikborn Jenkins
Dobbs—Lincoln Plumer
Menjou—Edwin DeOliveira
Fat Ed—Andrew Arocke
Beauceron—James Sutherland
Hawk nose—Jack Richardson
Papa—J. B. Peddler
Ray—Gus Leonard
The Spokes—Bert Ohlford
Driver Bick—John Powell

The Story—Deals with the adventures of a former Boston beaureay proprietor who goes west, “inherits” another heshay “at the point of the gun.” Ray is fleeced with the old “deuce of spades” game, returns to town, becomes a two-gun man, meets his former peddler, who gets his money back, chases them out of town, teaches the folks to respect him and then marries the heroine, the little girl who has helped him put the town back over.

Classification—A comedy drama filled with about equal parts of comedy and drama. There’s a lot of good laughs in the picture and some good bits of scenic material, is sickly in need of speeding up in at least three spots.

Production Highlights—The holding up of Amos. The hero’s rebirth as a two gun man and his acts with those guns. The wedding scene is so sweet that Spades welcome home. The good supporting cast.

Exploitation Angles—The name of the star, of course, should be played up if the folks in your community are too bore over some of Ray’s recent efforts. Great chance to decorate lobby with deuces of spades. Tie up with sales of Amos’ work, and he designs displays in windows of stationary stores. Play up dual role, cook and gun man.

Drawing Power—Should draw well in either downtown or neighborhood houses.

“The Ordeal”

Paramount—5500 Feet

(Reviewed by Charles Larkin)

THE ORDEAL, the first original screen story by W. Somerset Maugham, author of “The Circle,” “The Moon and Sixpence,” and other successes. It is a fascinating bit of dramatic material, possessing a plot that holds the interest from opening shot to the final fadeout. Two things stand out in the production—the rich settings and the well-picked and costumed cast by Agnes Ayres, the star. In fact every time Agnes appears in a set, she has a different mood to offer. The feminine part of the story is not all for the boys. Watch notice at this fair sex adornment, all of which looks as if it came fresh from the Champs Elysees. Men in the picture, production are nothing less than magnificent.

Miss Ayres in this second starring vehicle has some real opportunities for emotional series and dramatic moments by exhibiting some fine character work. Of course Agnes is one of the most adorable young women in the cinema and her work doubly appealing. The star is fortunate in having a good supporting cast, such players as Conrad Nagel, Clarence Burton and Edward Sutherland, Adele Farrington and Edna Murphy being in the personnel. There is one jarring note in the cast, however, and that is the introduction of Agnes Star as

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the colored maid. One would think that in a production of this calibre, the producers would have employed a woman for the part, because Miss Schaefer, while all right in her part, is not convincing and does not act like a woman. Burton also is inclined to overact part of the tyrannical husband. Miss Ayres has the screen to herself most of the time as far as acting is concerned, and she has done too far to say that she does her best work to date in the role of Sybil Bruce, the woman who brings to the stage the needs of money and her desire for real romance.

The story tells of Sybil Bruce, married to a husband who likes his liquor and who at the same time plays his own, jealous of the young doctor who is attending him and in a series of violent scenes forces the physician from his house into a terrifying dragnet. He proceeds to raise Cain with each member of the household until he is seized with a heart attack which proves fatal. The wife believes that this is the end of his death, although she does not seem overly sorry about this, because of the treatment accorded her relatives and the color in the stage. Burton is inclined to feel that he cannot supply them himself. Sybil’s sister, now that there is money, is taken to Paris where she is to marry. Burton is inclined to think that she takes up jazz and demands all that money can buy. Meanwhile Sybil, overcome by the ungratefulness of her sister and brother, is taken to Paris by Acton in called in by Sybil, as a flame burns down and both are then in the arms of others. Sybil, knowing the contents of the letter written and not wishing to help him, is aided by Perez, an adventurer, who flirts about on a Spanish Ford—sometimes known as a “lot.” He has a big heart, a pair of flashing eyes, a face of flashing red, and an empty purse. A young American in Spain in search of local color, becomes involved in the plot, and is suspected of being a Spanish gentlemence thief. The girl, however, is not to be done by this fair lady. The American is accused after a wild chase through the Spanish yard accidentally kills himself and the girl, to save him, offers to sacrifice her own life. Then follows a series of adventures in which the father of the gamblers seeks revenge and Perez, the American, and the girl seek to save the world. It all ends in a court room scene which goes over to the other side of the ocean. Manuel is condemned to life imprisonment, but the Castilian law says that a woman cannot live, so there is a man in the place willing to marry her. The American offers to do this, but in the end old friend Perez leads the heroine forth into a new world.

It’s all very well done and should appeal to American audiences. We are given an insight into the life of senoritas, fandangos, castanets and love—we have all heard of Spanish love. The native fair is a riot of color. The fights are all thrilling. We recommend this picture as a welcome addition to “different” features. It should please audiences everywhere.

The Cast

Gloria Swanson, Gordon Harker, Lilyan H. Tashman, Mary Boland, Lillian Gish, and Beverly Bayne.}

“Beyond the Rocks”

Paramount—Seven Reels

(Reviewed by Charles Larkin)

GET this straight! This picture is going to knock over the box office for a goal. They will fight their way in to see it even if it is 100 in the shade outside.

The Alps takes the audience to London, Paris, the Alps, Algeria and other parts of the globe, and introduces the star as the daughter of a poor, but aristocratic English family, which ends up an elderly millionaire from the colonies. Of course the marriage is a loveless one. On the eve of the wedding he dies, leaving her to which she has fallen while mountain climbing, by an attractive nobleman. It’s love at first sight. The plots and subplots are so well woven in the lord’s efforts to possess the fair heroine for his own. These efforts take one through a maze of passionate scenes, with the love triangle of the Swiss, the English and the Austrian. The Alps have been built in California, but they’re exceptionally fine Alps and the scenes which open the picture will help put a summer audience on one foot. The love scenes in the Versailles gardens and the pageant on the lawn of an English estate were exquisitely done, introducing a new gown with every flash of the camera. The part of the action which is laid in the desert will recall "The Sheik." Some stirring battle scenes, here introduced and some fine horsemanship.

Space prohibits enumerating all the appealing details of this magnificent fine production—the one fact, however, which stands out above all else is that it cannot help but draw at the box office.

The Story—One of Elmer Gynn’s famous novel romances, wherein Gloria Swanson, the wife of an English nobleman, falls in love with the attractive young Lord Bracordale and their passionate meetings and love scenes take one to many of the bright spots of England, and are introduced in pictures.

Classification—A love drama of great appeal to all audiences. Spectacular from beginning to end.


The Elfin Gynn Production.

Exploitation Angles—The author. The fame of Swanson and Valentino. The style show in the picture offers a great chance for tie-ups with the style shows. As with the author’s works includes “Beyond the Rocks.”

The title—The Alps Yonder—You’ll have to keep them in line when you book this for any house, big or small.
FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

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MARCH

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## JUNE

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## Comedy and Short Subject Releases

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<td>Grit (West Drama), Shorty Hamilton, McGovern &amp; Eyler</td>
<td>Educational</td>
<td>15 episodes</td>
<td>Apr 22</td>
</tr>
<tr>
<td>Holy City (The (Serial), The)</td>
<td>Kineto Review</td>
<td>Educational</td>
<td>15 episodes</td>
</tr>
<tr>
<td>Leather Pushers (The Drama), Universal</td>
<td>Educational</td>
<td>15 episodes</td>
<td>Apr 22</td>
</tr>
<tr>
<td>Lighthouse of the Timberlands (Novelty), Tom Santschi, Pathe</td>
<td>Educational</td>
<td>15 episodes</td>
<td>Apr 22</td>
</tr>
<tr>
<td>Lochliver of the Line (Drama), Edgar Jones</td>
<td>Pathe</td>
<td>Educational</td>
<td>15 episodes</td>
</tr>
</tbody>
</table>

(Continued on page 2715)
AFFILIATED DISTRIBUTORS, INC.
I am the Law (Special Cast)

ALEXANDER FILM CORP.
Adventures of Sherlock Holmes

AMERICAN RELEASING CORP.
Caradigan

Jungla

Bel of Alaska

Dead Men Don't Wear Silk Hats

Jan of the Big Snow

The Cradle Buster

Bluebeard

The Lying Truth

Silent Witness

The Hidden Woman

My Old Kentucky Home

Man's Law and God's

The Three Buckaroos

The Pilgragers

The Spirit of the Frontier

FALSE FRONTS

ANCHOR FILM DISTRIBUTORS,
INC.
The Heart of Lincoln (Francis Ford)

Another Man's Shoes (Special Cast)
The Stranger of the Hills (Special Cast)

They're Off (Peggy O'Day)

Thundering Hoofs (Peggy O'Day)

The Bag of Holding (Special Cast)

In Search of Arcady (Special Cast)

The Little Fellow (Special Cast)

Hoop-La (Special Cast)

The Little Yankee (Special Cast)

The Girl of My Dreams (Special Cast)

SHORT SUBJECTS

Irma Combes in "Little Napoleon"...2 reels

Crescent Comedies with Jack Richardson...2 reels

"The Man From Rumpage, "Novelty...2 reels

ARISTA FILM CORP.

Prejudice

When Love Is Young (Zena Keefe)

I Defy

ARROW FILM CORPORATION

Love and the Law (Special Cast)

The English Patient (Special Cast)

Healin' North (Pete Morrison)

Impulse

The Innocent Cheat (Special Cast)

A Devil-Dog Dawsom (Jack Rosle)

SPEED COMEDIES (One Reel Weekly)

MURIEL OSTRICH COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW-GERBER PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

ART-CLASS PICTURES CORP.

Adventures of Asia Days (Special Cast)...10 reels

Nestle Series (Special Cast)...

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

Grampkins...5 reels

A Baller Made Man...4 reels

P.T. Barnum

Silas Marner (Special Cast)

Tracks (Special Cast)

A Redhead Crown (Special Cast)

Lonesome Corners (Special Cast)

The Real Adventure (Florence Vidor)

Hills of Missing Men (J. P. McGowan)

Don't Doubt Your Wife (Leach Baird)

Clansman of the North

White Shadows (Special Cast)

Lady Godiva

Summer (Special Cast)

ASSOCIATED PHOTOPLAYS

Seal of a Woman (Jane Novak)

Crossing Trails (Peter Morley)

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Across the Border (Big Boy Williams)

The Master of Beasts

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(Two Reels Twice a Month)

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(Two Reels Twice a Month)

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(Two Reels Twice a Month)

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Living Lies

Diamond Carlsile

R. CLARK SYNDICATE, INC.

The Man Worth While (Romina Filding)

Miss Paul Revere

Inquisition

Woman's Witness (Dorothy Darrin)

The Love Slave (Lucy Darrin)

The Main Dish (Dorothy Darrin)

DI LORENZO, INC.

The Trolling (Regis Williams)

Blaze Away (Big Boy Williams)

EDUCATIONAL FILMS CORP.

SHORT SUBJECTS

Any Old Port (Christie Comedy)

Two Daring Girls (Christie Comedy)

Hokus Pokus (Christie Comedy)

A Rag Doll Romance (Campbell Comedy)

The Skipper's Policy (Tooneville Comedy)

Mening (Bruce)

The Rainmaker (Mermaid Comedy)

Therapy (Mermaid Comedy)

Monkey Shines (Campbell Comedy)

The Devil's Ape (Cine Art Comedy)

And Women Must Weep (Bruce)

SELIG-RORK PHOTOPLAYS

CHRISTIE COMEDIES

MERMAID COMEDIES

PUNCH COMEDIES

TORCHY COMEDIES

CAMPELL COMEDIES

CHESTY COMEDIES

VANY COMEDIES

GAYETY COMEDIES

SKETCHGRAFS

BRUCE SPRING COMEDIES

CHESTER OUTINGS

CHESTER SCREENICS

YELLOW SCREENICS—SLOW SPEED

EQUITY PICTURES CORP.

The Worldly Madame (Clara Kimball Young)

Where Is My Wandering (Special Cast)

EXCEPTIONAL PICTURES CORP.

Mister Antonio (Otil Skinner)

EXPLOIT AND IMPORT FILM CO., INC.

The Jungle Goddess—Selig serial. 15 episodes

Starring Minor Field and Truman Van Dyke

FAMOUS PLAYERS-LASKY CORP.

PARAMOUNT

(Shortest Reissue)

The Next (Ages Ayres)

Cutouts (Ages Ayres)

For the Defense (Rice Hayton)

The Man Who Smiled (Micro Neg)

Waite's Folly (Special)

The Truth (Special)

The Millionaire (Lebanon)

Doomed Our (George) (Micro Neg)

The Trolley (Special)

The Green Lantern (Micro Neg)

MYSTERY COMEDIES

(Reissue)

The World's Greatest (Special Cast)

The Cradle (Dorohe Clayson)

P locate (Special)

Through a Glass Window (May McAvoy)

The Red Lamp (General Screen)

The Heart Specialist (Mary Miles Minter)

Helen (Special Cast)

Bobbed Hair (Wanda Hawley)

Her Heart's Desire (Special Cast)

The World's Champion (Warren Reid)

Travelling On (Wm. J. Hart)

THE OFC FILM EXCHANGES

CHESTER COMEDIES

(Hallroom Boys)

HALLROOM BOYS COMEDIES

(Two Reels A Month)

JOE ROCK COMEDIES

(Series A Month)

SCREEN SILENTS

(Two Reels A Month)

MIRACLES OF THE JUNGLE

(Four Reel Episodic)

FIDELITY PICTURES CORP.

FEATURES

12 WATTS COMEDIES (CHAS. DELANEY)

FIRST NATIONAL EXCHANGES

Omar, the Tentmaker (German)

The Mirage (Norma Talmadge)

Her Man (Special Cast)

When She Marries (Special Cast)

Heroes and Husband (Katherine MacDonald)

Alias Julius Caesar (Charles Ray)

The Victorian Lover (Constance Talmadge)

The Soul Seeker (Dorothy Phillips)

The Indel (Katherine MacDonald)

The Man She Married (Irene Browne)

Smiling Through (Norma Talmadge)

The Loyal Sworn (Special Cast)

The Light in the Dark (Hope Hampton)

The Honeymoon (Ince Prod.)

Skeets (Ince Prod.)

Finding Home (Ince Prod.)

The Barnstormer (Charles Ray)

White Pat (Hope Hampton)

Comedies

A Man's Bait (Chaplin re-issue)

Sunnyside (Chaplin re-issue)

Shanghaied (Chaplin re-issue)

A Day's Pleasure (Chaplin re-issue)

Minstrel Show (Chaplin re-issue)

My Wife's Relations (Buster Keaton)

Step Forward (Sennett)

On Patrol (Sennett)

The Birthday Party (Buster Keaton)

The Pale Face (Buster Keaton)

FOX FILM EXCHANGES

FEATURES

Strange Idols (Dustin Farnum)

The Splendid Outcast (John Gilbert)

The Mummy (Buster Keaton)

Without Fear (Pearl White)

The Fighting Man (Buster Keaton)

Western Speed (Chas. Jones)

Money to Burn (Wm. Russell)

The Honeymoon (Ince Prod.)

Up and Going (Tom Mix)

The Mummy (Goldwurm)

Shackles of Gold (Wm. Farnum)

Missy Miss (Castledine)

A Fool There Was (Special Cast)

Pardon My Heart (Dorothy Phillips)

Nero (Special Cast)

Iron Horse (Special Cast)

A Stage Romance (William Farnum)

COMEDIES

Sister Mary (Al St. John)

The Barnstormer (Sunshine)

The Flying Ace (Napoleon Black)

Hot Dog (Clyde Cook)

The Charge (Lionel Atwill)

The Broker (Ludwig Lane)

ROTT AND JEFF CARTOONS

FOX NEWS

(Weekly A Piece)

GOLDWYN EXCHANGES

(Shortest Reissue)

Glorious Foot (Charles C. Goldwyn)

Man With Two Mothers (Dorothy taylor)

Watch Your Step (John W. Bowery)

Wallfower, The

GEORGE H. HAMILTON, INC.

Give Me My Son (Special Cast)

A Dream of Love (Special Cast)

When Knights Were Bold (Special Cast)

HODKINSON CORP., W. D.

Don't Wipe Your Tears (Castle)

Patterning Feet (Mabel Ballin)

Free From (Special Cast)

Other Woman's Clothes (Mabel Ballin)

Golden Dreams (Ben H. Hamou Prod.)
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CHICAGO
Methods, Hazards, Data for Theatre Financing

Proper Business Procedure Very Essential for Success of Project

By HARRY M. PRINCE, Architect

Why Many Fail

This article, by Mr. Harry M. Prince, Architect, brings out the fallacies that influence the failure of most theatre projects. Not only are these fallacies put forth, but also the correct procedure that should be followed when financing such a proposition. As many of our readers are prospective builders this discussion by Mr. Prince should be found extremely helpful.

When we learn that three thousand theatre projects are passed upon by a single large mortgage and bonding concern and out of this total number only fifteen are passed favorably, there remains no room for doubt concerning the unbusinesslike methods that are commonly pursued by some architects who are in touch with and able to secure necessary funds to assist new construction. To these architects, the financial and business aspect of their profession is of equal importance to the technical work of designing and drafting, and it is to them that owners should turn for advice before going to bankers with financial and operating statements. For example, the architect by his experience, might be able to suggest ways and means to better distribute overhead and fixed charges or reduce a projected operation by a slight re-adjustment to bring it within the cash equity and secondary financing available.

The methods of securing financing for a theatre are varied. The most used one is to obtain a loan on construction sufficient to carry it through to completion, and then obtain a new one known as a permanent loan. This method is unwieldy, cumbersome and expensive. Usually the permanent loan is of short duration and secured under stress unfavorable conditions. It also requires refinancing many times during the life of the building. Forty to fifty per-cent of the total operation is about the size of the loan secured.

Another method is thru what is known as the serial bond issue. The size of the loan under this plan depends a great deal on the men behind the deal and their financial standing and general business integrity. While fifty to sixty per-cent would be a fair average to assume as the amount of the bond issue given, the right men with the right kind of a deal can easily secure sixty-five to seventy per-cent. The serial bond issue is more than a loan; for by it the building and permanent loans become one. A series of yearly payments are made on the principal by what is called "amortization." Amortization is really a sinking fund created by regular and equal installments, usually annually, and their interest earnings compounded. These yearly payments or installments usually do not start till one year after completion of the building and are made to cover a period of from sixteen to twenty or more years. As the payments are taken from the net earnings, at the time of the final payment the loan has either been entirely paid off or reduced to so small an amount that it can readily be renewed at a new low interest rate.

Under this plan of amortization, as the principal is paid off the annual interest payment grows smaller, so that in order to distribute the annual payments equally, the principal maturing each year is made to increase. The interest and principal are added together and their sum made the basic annual installment. In the case of the example given in the latter part of this article, which can be used as an example here, there is to be a loan of $175,000. at an interest rate of 6 per cent. It can be ascertained from the statement submitted that the earnings of the property would be sufficient to meet a charge of $18,000 a year for the payment of interest which is due that year, and to provide for the retirement of a certain number of bonds. Amortization starts one year after building is completed. Interest is paid one year in advance starting at and deducted from the loan the moment it is placed to the credit of the borrower. The following table graphically illustrates how this method works out.
The lobby of the Lorain-Fulton is spacious and very attractive in its design.

<table>
<thead>
<tr>
<th>Start of</th>
<th>Bonds Maturing</th>
<th>Interest Payments 6%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st year</td>
<td>$10,500</td>
<td>6%</td>
</tr>
<tr>
<td>2d</td>
<td>$7,500</td>
<td>9%</td>
</tr>
<tr>
<td>3d</td>
<td>$8,500</td>
<td>12%</td>
</tr>
<tr>
<td>4th</td>
<td>$8,725</td>
<td>15%</td>
</tr>
<tr>
<td>5th</td>
<td>$9,280</td>
<td>18%</td>
</tr>
<tr>
<td>6th</td>
<td>$9,800</td>
<td>21%</td>
</tr>
<tr>
<td>7th</td>
<td>$10,300</td>
<td>24%</td>
</tr>
<tr>
<td>8th</td>
<td>$10,750</td>
<td>27%</td>
</tr>
<tr>
<td>9th</td>
<td>$11,190</td>
<td>30%</td>
</tr>
<tr>
<td>10th</td>
<td>$11,600</td>
<td>33%</td>
</tr>
<tr>
<td>11th</td>
<td>$11,985</td>
<td>36%</td>
</tr>
<tr>
<td>12th</td>
<td>$12,345</td>
<td>39%</td>
</tr>
<tr>
<td>13th</td>
<td>$12,685</td>
<td>42%</td>
</tr>
<tr>
<td>14th</td>
<td>$13,000</td>
<td>45%</td>
</tr>
<tr>
<td>15th</td>
<td>$13,305</td>
<td>48%</td>
</tr>
<tr>
<td>16th</td>
<td>$13,585</td>
<td>51%</td>
</tr>
<tr>
<td>17th</td>
<td>$13,815</td>
<td>54%</td>
</tr>
<tr>
<td>18th</td>
<td>$14,015</td>
<td>57%</td>
</tr>
</tbody>
</table>

$175,000 $120,465

It is interesting for comparison to note by the following table, what a yearly annuity of $15,000 at 6 per cent interest compounded for sixteen years amounts to, as well as an annuity of $7,500 at 6 per cent interest compounded.

<table>
<thead>
<tr>
<th>End of</th>
<th>Annuity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st year</td>
<td>$18,000</td>
</tr>
<tr>
<td>2d</td>
<td>$19,680</td>
</tr>
<tr>
<td>3d</td>
<td>$20,840</td>
</tr>
<tr>
<td>4th</td>
<td>$20,840</td>
</tr>
<tr>
<td>5th</td>
<td>$20,840</td>
</tr>
<tr>
<td>6th</td>
<td>$20,840</td>
</tr>
<tr>
<td>7th</td>
<td>$20,840</td>
</tr>
<tr>
<td>8th</td>
<td>$20,840</td>
</tr>
<tr>
<td>9th</td>
<td>$20,840</td>
</tr>
<tr>
<td>10th</td>
<td>$20,840</td>
</tr>
<tr>
<td>11th</td>
<td>$20,840</td>
</tr>
<tr>
<td>12th</td>
<td>$20,840</td>
</tr>
<tr>
<td>13th</td>
<td>$20,840</td>
</tr>
<tr>
<td>14th</td>
<td>$20,840</td>
</tr>
<tr>
<td>15th</td>
<td>$20,840</td>
</tr>
<tr>
<td>16th</td>
<td>$20,840</td>
</tr>
</tbody>
</table>

While the interest rate on serial bond issues is higher than the ordinary type of loan due to the fact that bonding companies must make their issues attractive to their investors or customers, there is less serious objection to this method of financing a loan. It is in the financing or bonus charge. Under the old method of financing, a small charge of one to one and one-half per cent was made to cover items necessary to any loan; search of the title, printing, attorneys’ fees, etc. Under the serial bond issue plan, a much greater labor is entailed, consequently carrying a proportionately greater financing charge. The large bonding companies sell direct to the investment public. This requires large overhead and advertising expense. Experienced, trained bond salesmen are employed for selling, all of which is expensive and eventually must come out of the loan. This financing or bonus charge would be considered low at 6 per cent, while at times it reaches as high as 12½ per cent. It must be borne in mind that this bonus charge is exclusive and in addition to the yearly interest charge.

Another method that has lately been tried with a fair amount of success is selling the first mortgage bonds direct to the public in the town that the theatre is to be built, making out of it a community or civic project. The chances for successfully placing the bonds in this instance lies in the appeal that an be made to local pride and enterprise. When a loan can be placed by direct selling through local public subscription, the chances for the financing operating success is greatly enhanced for the people will be boosting it and giving it their support. The trouble is, however, that even where a town needs a theatre, local enthusiasm rises to its height except to the extent of investing their own money. The wrong idea of course; for if a theatre is really needed in a town, the townspeople should be the ones to put up the money after they have been shown that they will get a fair return on their investment, as well as adding to the town’s progressiveness and enterprise.

There are many preliminaries to any building before the loan can be secured, but as the loan is usually the crux of all projects, it was thought advisable to discuss it before entering into the other phases. There follows in about the order of their importance, the various items as they will be encountered.

The first is to secure a suitable site or property. No attempt will be made here relative to discussing the physical aspects of the site as that embraces an article in itself and has been discussed by the writer in a previous issue of the Motion Picture News. The property should be secured either by direct purchase or by what is known as “subordination.” Subordinating the property means that it will be purchased by a small amount of cash and allowing the remainder of the purchase price or of the purchase price to remain into the project as a second mortgage subject to all the conditions of a second mortgage. It will bear interest at a rate at least equal to the first mortgage, and is paid off annually or serially in installments. The yearly payments or installments of this second mortgage will be over a period approximating one-half the time required to amortize the first mortgage. Should there be an existing mortgage on the property, some loaning companies will advance sufficient money out of the first mortgage to clear the title, applying the amount advanced against the first payments due on construction.

The second step should be to secure the services of a competent Architect who is a specialist in theatres, to prepare sketch plans and specifications and to assist in the preparation of building and operating statements. The Architect in his sketches will be thus enabled to figure the cubic contents and cost of the building, details of rentable space in addition to the theatre proper, rentals per square footage, and with the aid of the operator or directing manager, the expenses; and finally the amount of the loan required over and above the junior securities, secondary financing and cash equity.

The third step should be the arranging of the junior securities, secondary financing and cash equity in a comprehensive form. The second mortgage or subordination is part of the secondary financing. It must be remembered that once an application blank for a first mortgage loan is placed for a required amount and it is accepted and the borrower notified that the money is available, you must either go ahead with the operation or be liable for a loan commission. No project, no matter how large or small, will go forward, no matter how large a subordination is secured, can proceed without some cash equity. Let that sink in. You cannot "borrow out" on any building except on paper. It simply can’t be done. By manipulation it is sometimes possible to borrow sufficient money so that at the completion of the building there will reportedly be no cash investment, but it is mighty dangerous procedure and certain to meet with eventual failure. Twenty-five to thirty per cent cash equity should be available in some form. If a theatre is to be leased outright to an operator, a year’s rental in advance, placed as security can sometimes be ap-
Says the BANKER
to the EXHIBITOR

NOT long ago the President of a Western Bank wrote us: “Our building is admired by everyone, and the investment is the best one we have ever made.” Another prominent banker declared: “Our building attracts much favorable attention and has brought us lots of business.”

These two are only typical of letters we continually receive. Bankers know the business-pulling value of a handsome bank building—they have learned that an impressive structure is a big factor in attracting depositors.

But Motion Picture Theatres, to a far greater degree than banks, depend upon attractive exteriors to attract patronage. To the theatre a handsome front is a permanent advertisement of unlimited value.

Look for a moment at Emery’s Majestic Theatre, pictured above. Faced entirely with Terra Cotta, the plain surface in cream white glazed and the ornament in bright polychrome, this building presents a permanent invitation to the passer-by. The public knows at a glance that the Majestic is a high-class picture house. And they patronize it.

Moderate in initial cost Terra Cotta’s maintenance cost is almost negligible. Any accumulations of dirt can be easily removed by simply washing with soap and water. In addition Terra Cotta is weatherproof and fire-resistant to the utmost.

If you should be considering a new theatre or if you intend to modernize your present building, write and tell us about it. We can send you information which may save you time and money. Address National Terra Cotta Society, 19 West 44th St., New York, N.Y.

TERRA COTTA
Permanent  Beautiful  Profitable
Cinematographer Georges Benoit explains the movie camera to producer Richard Walton Tully, who is now filming his first picture at United Studios, Los Angeles, for First National Release.

plied to the construction cost. The wise operator who will lease usually insists on his security money being placed in a trust fund or estate and is not to be used for construction purposes. He will also require and is entitled to interest on his money so placed in escrow.

The fourth step is the securing of the first mortgage loan. When the loan is accepted by the banker or bonding company, the proceeds are placed to the credit of the borrower and paid out in accordance with a schedule of construction. As the building progresses and work is completed, money becomes available. It is the policy of some loaning companies not to advance any money to the borrower until all the equity money has been placed in the actual construction. As for example, if the total investment amounts to $293,200 and $175,000 is being borrowed, $118,200 must be spent or accounted for before any of the $175,000 becomes available.

The general information that the banker requires comprises the names of the principals; names of the signators of the bond (they will not accept a holding company usually); the details of the secondary or junior financing; the cubic contents and estimated cost; the size, value and square footage of the property; the gross rentals, and the estimated operating expenses fully itemized.

The fifth step relates to the operation and earnings. A complete tabulated and itemized list of the earnings and the expense or operating cost must be made. These items must not be the result of any guess work. It is generally understood that in order for any project to get even casual consideration of a banker, it must show net earnings exclusive of amortization, of at least two and one-half times the greatest interest charge. Assuming that a loan of $175,000 is secured at an interest rate of 6% or $10,500, the net earnings of the entire operation must be at least two and one-half times the $10,500 or $26,250.

Let us take an example of how the foregoing works out. The earnings shown in the example are for the period of amortization and the interest charge is that for the first year. As the loan is being amortized, the interest charge is annually reduced. It is also evident that when the loan has been entirely paid off, the net earnings will be considerably greater.

**INVESTMENT:**

1. Cost of land..................... $75,000
2. Cost of Building............. 170,000
3. Architect and Engineering fee,.................. 10,200
4. Interest charge 1st Mtg. @ 6%................. 10,500
5. Interest charge 2nd Mtg. @ 7%........... 3,500
6. Financing of 1st Mtg. at 8%.............. 14,000
7. Taxes and Insurance......... 3,000
8. Carrying charges during construction........ 7,000

Total Investment........................................... $293,200

**OPERATION:**

12. Net earnings 1st year, after all operating expenses, fixed and interest charges, but not amortization, have been deducted................ $35,000

**AMORTIZATION:**

13. 1st. Mtg. Loan
   Average 4% Annually................ $7,500

14. 2nd Mtg. Loan
   Average 9% Annually ............. 4,500

Total Amortization................................. 12,000

Surplus Earnings.................. $23,000

1 & 2. Are assumed of course for the purpose of this statement but are supposed to include all brokerage charges.

3. This charge is the usual one of reputable concerns and is based on a fee of 6% of the cost of construction. The duties of the architect and engineer comprise the preparation of all preliminary sketches and statements; the necessary conferences; making of working drawings, details and specifications; mechanical, structural and other engineering; superintendence of construction and all other matters usual to the construction of any building.

4. It may be noted that bonding companies usually require the first year's interest to be deducted immediately, before any money is placed to the credit of the borrower; otherwise, only six months' interest is charged during the construction period.

5. Should it be found that the property cannot be secured on a subordination plan, then it will be necessary to secure a second mortgage on some other basis. Usually that means a heavy financing or bonus charge of from 15% to 25% discount.

6. The financing or bonus charge is assumed here at 8% of the amount of the first mortgage loan. It will very rarely be less if it is a serial bond issue and the chances are that it will be greater; nearer 12%. Should it be necessary to place the second mortgage through loaning sources, then that discount charge will also have to be credited here.

7. Taxes and insurance are purely a local matter. The amount here is only assumed.

8. The carrying charges during construction, include such items as cost of carrying completion bond, temporary fire, accident and other insurances and similar items that are outside of the building contract.

9 & 10. Have been fully explained. The financing and interest charges have been included in the investment statement.


12. Note that this amount is in excess of two and one-half times the greatest interest charge (No. 4 of investment statement). Bonding companies do not take into consideration the amortization in figuring the earnings against the interest charge.

13 & 14. These annual payments are for the purpose of paying off the loans. The average percentage is in accordance with the table given previously in this article.
A MESSAGE FROM WASHINGTON
Better Projection Pays
Depend Upon Power's

Nicholas Power Company,
90 Gold Street,
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Attention Mr. Edward Earl,
President

Gentlemen:

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We shall send a message to exhibitors in all parts of the United States that in the Nation's capitol WE HAVE PROVED WITH POWER'S PROJECTORS BETTER PROJECTION PAYS.

Yours very truly,
WASHINGTON THEATRE SUPPLY CO.

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will be exhibited at the Convention and are used by the leading theatres of the City of Washington.
Every Exhibitor May Produce Pictures of Local Events

Exploit Your Theatre Through Pictures of Community Activities

HOW would you like to make motion pictures of all local events and use them for exploitation? There is nothing more interesting to the people of a community than the viewing of actual happenings with which they are intimately acquainted. When people have the rare opportunity of seeing themselves or their friends and neighbors in the public eye through the screen, it is a certainty they will not miss the opportunity.

A new motion picture camera, the Howellite, made by the Howells Cine Equipment Company, 740 Seventh avenue, New York City, is now being sold at a figure well within the reach of every exhibitor. For the sum of one hundred dollars may be purchased a complete motion picture camera having a capacity of two hundred feet of standard film and also a tripod and carrying case. It is claimed that this apparatus will, to all intents and purposes, produce for the exhibitor pictures of comparable quality to those of the large, expensive, standard cameras. This means that any exhibitor using one of these apparatus may be his own cinematographer.

No exhibitor now overlooks an opportunity for some stunt which, either through its features as a novelty or through its appeal to the actual interests of the public, proves a drawing card for his theatre. High prices are paid for the rentals and publicity or features of commendable quality and then, perhaps, there remains the question of receipts justifying the investment. However, consider the possibilities in your own city or town of showing some local parade in which a large majority of the community partook, or again, athletic events or school pageants and the like.

A simple announcement that a review of these events was to receive a showing at a particular theatre would probably prove the greatest efficiency of publicity. No one would overlook the chance of advertising the fact that they themselves or their relatives and friends were in the "movies."

Ordinarily, an exhibitor is not justified in going to the expense involved in procuring pictures of this type. The cost of the service of a professional cinematographer and his camera are prohibitive. However, when a small, inexpensive camera can be used the investment is very materially reduced. For the information of those who may be interested in this proposition, the following figures will give an approximation of the cost involved for filming: Eastman raw stock negative..... $0.04 ft. Eastman superspeed raw stock negative ....................... 45 ft. Developing ........................................ 42 ft. Printing (including stock).................. 02 ft.

The cost of one hundred feet would be ten or ten and one-half dollars, dependent on the negative used. The superspeed negative raw stock is recommended because of its advantages when photographing under adverse conditions. Only exceptionally would a local event require more than five hundred or a thousand feet, probably in the great majority of cases the prints would be of much less length. An exhibitor, therefore, could produce his own picture for less than the cost of a good feature. Also, there remains the probability of selling the picture to the town, school or lodge whose activities have been so recorded.

The camera will also appeal to the individual in its use for filming the personnel of the family, friends, etc., and in so doing producing a library which in after years may prove invaluable.

Often the opportunity may present itself for the filming of some private activities which might well pay for the investment represented by the apparatus.

It would appear that the possibilities offered through the medium of this inexpensive motion picture camera should warrant investigation by every wide-awake exhibitor.

New Combination House for Buffalo

Buffalo's newest theatre, The Lafayette Square, has been recently opened. The theatre, together with a ten-story business block, represents an outlay of $3,000,000 and seats 3,182. The auditorium is 110 feet wide and 120 feet long, one of its commendable features being a four color lighting equipment installed by the Major Pre-Selective system. The numerous elaborate lighting fixtures which were installed by the H. J. Sackett Company of Buffalo were manufactured by the Armor Bronze Company of Garwood, N. J. The Monumental Theatre Corporation, owner of the house, is to be commended upon the installation of a $50,000 Wurlitzer organ, and the choice of C. Sharpe Minor as organist. From Skidmore, known in the theatrical set of Buffalo, is manager of the Lafayette Square.—TAYLOR.

Majestic Theatre at Waco, Texas, Remodeled

An expenditure of $35,000 will be made by F. Adelman of the Majestic theatre, Waco, Texas, so as to enable the first floor of the theatre building to be used for business purposes. —NOBLE.

The Wide Awake Exhibitor

Let the town exploit your theatre, Produce your own pictures, Show the local activities, Please your clientele by putting them in the "Movies," Be your own cinematographer, Own your own Motion Picture Camera.
Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—Gold-Seal Battleship Linoleum is manufactured in strict accordance with the standards set by the U. S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

"Quiet underfoot?"—"Easy and inexpensive to clean?"—As cork is its main ingredient, Gold-Seal Battleship Linoleum is comfortably quiet to walk on—pleasantly resilient underfoot. Its smooth, sanitary surface can be cleaned in a jiffy by a few whisks of a damp mop. It comes in three colors—attractive shades of terra cotta, brown and green.

No other linoleum so fully meets the requirements of motion picture floors as does Gold-Seal Battleship Linoleum. It will pay you to insist upon the genuine.

Gold-Seal Cork Carpet

Some exhibitors, who desire absolutely soundproof floors, prefer Gold-Seal Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

Congoleum Company

Incorporated

Philadelphia New York Chicago Boston Dallas Atlanta San Francisco Minneapolis Kansas City Pittsburgh Montreal
U. S. Navy Projectionists Spend Week in Nicholas Power Factory

Those in charge of motion pictures on board the ships of the United States Navy do not have to worry about weather conditions or other complications which reduce the attendance, and profits, of motion picture houses. Every large ship in the Navy is provided with at least one motion picture projector and performances are given one or more times each day for the men. Occasionally special showings are given for the officers and all of these performances are well attended, for at sea everyone depends upon motion pictures for amusement about as much as they rely upon the baker for food. Motion picture equipment is now a part of the specifications for a new vessel, along with the engines, smoke-stacks, anchors and so on.

The American Navy has taken up motion pictures in the same thorough manner it takes up everything else connected with keeping the men happy and healthy. The Brooklyn Navy Yard has one of the largest film exchanges in the country, and sends daily shipments of films in specially designed containers to all ships supplied with motion picture projectors. In the Brooklyn Yard, the Navy has a well-equipped motion picture school which takes a certain number of men at intervals and gives them three months training in the operation of motion picture machines. These men have usually had a previous knowledge of motion picture equipment and repairs on motion picture machinery, and after taking this special course, they are expert projectionists.

The Navy recently requested the Nicholas Power Company to permit three specially selected men to spend a day or two in the Power's plant in order that they might get a more thorough knowledge of the methods used in assembling Power's Projector. The Nicholas Power Company immediately replied that they would be pleased to have the men come to the factory, but that one or two days would be inadequate, and suggested that the men spend a week in the plant. This suggestion seemed to be so excellent, it was immediately accepted, and three men, Chief Electrician's Mate E. R. Murphy, of the Navy, and Privates H. D. Shepard and J. E. Thomas of the Marines, were sent to take the course. In the factory, these men donned the regular denim work suit of the Navy and for the week worked alongside of the mechanics in the Power's shops, who were only too glad to assist the boys from the Navy and enable them to pass a pleasant and profitable week. The three men selected were capable and conscientious and took full advantage of the opportunity given them. Doubtless they will be able to perform their duties much better as a result of the week spent in the Power's factory. E. R. Murphy will be assigned to the Pacific Coast and have charge of projection chases in that entire section. This includes machines on all ships which use the Pacific ports as a base. J. E. Thomas and H. D. Shepard will work in the Tropics, and assigned to Cuba, Santa Domingo or Hayti.

This idea of the Navy seems to us to be an excellent one, and should recommend itself to those in charge of projection for large circuits. While it might not be practical for manufacturers of motion picture projectors to open their factory in this way to everyone, it seems probable arrangements could be made in special instances. It certainly should prove a splendid investment for circuits to pay the expenses of a good man, so that he would have a better understanding of how projectors are constructed and assembled.
The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

EASTMAN POSITIVE FILM

Has this reproductive quality—and in addition, uniformity, latitude in exposure and exceptional fineness of grain. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Loew's State Theatre, New York City, Has Large Model Projection Room

We have the opportunity this week to present to our readers a view of the supreme projection room of the Loew's State theatre, New York City. Those who designed the room no doubt had in mind the comfort and health of the projectionists who would later work there, for the approximate measurements of same are thirty-five feet in length, thirteen feet in width, by twelve feet high.

The equipment installed at the time of the opening consisted of three Simplex Projectors equipped with type "S" lamps and lamphouses, 3,000 foot magazines, are light reflectors, film footage registers, asbestos heat shields, extra long light shields, double speed control handles, double motor switches, (both of which permit for the starting, control of motor speed and stopping of same) from any side of the projectors. Robin Speed indicators and Kinolite lenses are also part of the equipment.

In addition to the three Simplex Projectors, a Simplex Stereopticon and a Simplex Spotlight, are installed. All of the above equipment is finished in battleship grey enamel with highly nickelized parts, thus keeping in harmony with the color scheme of the projection room, which too is finished in battleship grey.

Remote control panels are installed on the front wall of the projection room opposite each projector, making it convenient for the projectionists to control the amperage as needed from a battery of multiple rheostats which are located in a separate room adjoining the projection room. The picture does not show the room in which the rheostats are located, but it does show the new pedestal shoes under the pedestal feet. These shoes are a very recent product of the Precision Machine Co., Inc. and add greatly to the appearance of a projection room. These shoes are used in place of wood blocks or platforms in raising the projector feet from the floor, and permit of cleaning thoroughly around the base.

With the advent of the Simplex Sun-Light High Intensity Arc Lamp, the above type "S" are lamps were replaced with the Simplex Sun-Light Arc Lamps. While the picture only shows two of these installed, Mr. Michael J. Campbell, supervisor of projection for the entire Loew Circuit of theatres in Greater New York, states that since the picture was taken the third Simplex Projector has also been equipped with one of these epoch-making arc lamps.

In addition to the State theatre, the following Loew theatres are equipped with the Simplex Sun-Light High Intensity Arc Lamps.

- New York City: The Orpheum, 83rd Street.
- Boulevard, Burland, National, Rio, Victoria and Greeley Square.
- In Brooklyn, The Alpine, Brevort, Metropolitan, Broadway, and Gates.
- In Newark, N. J.: Loew's State.

Frank Durkee Makes Addition

Frank H. Durkee, president and manager of the company operating the Palace, Belmore, Schanze, Patterson and Community theatres, has taken over the Broadway Garden Motion Picture theatre at Broadway and Gay Streets, Baltimore, Md. Although this latest addition to Mr. Durkee's interests was recently remodeled, the new management is planning changes to conform with its own ideas.

Rialto, Waterloo, Iowa, One of Finest

Within a couple of weeks the west section of the city will again come into its own in the amusement world. For seven weeks scores of workmen have been engaged in remodeling the former Garden theatre, which was completely gutted by fire on Dec. 5. Very little has been heard about the changes contemplated by Alexander Frank, energetic manager of Waterloo theatrical enterprises.

Acting as his own architect for his theatre he has endeavored to hide his light under a bushel. But workmen and Waterloo shops have been busy day and night and the new theatre will be a revelation owing to the many changes wrought. These innovations are the more remarkable, inasmuch as Mr. Frank's plans were limited within the space of the four walls. It is planned to have the theatre open a few days before the first performance to give the public an opportunity to inspect the theatre.

New Location for National Plastic Relief Company

The Newman Manufacturing Company of Cincinnati, announces the removal of its subsidiary, the National Plastic Relief Co., to 416-418 Elm street. From this time forward both companies will operate under one roof and with the same sales force and department directors.

No radical changes are contemplated in the present line of composition lighting fixtures, plastic ornaments, cement garden furniture and portable electric fountains.
Twice the light on the screen with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed making adjustments when changing carbons unnecessary; carbons are merely slipped into place without requiring any clamping or fastening of nuts.

All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.
Natural Characteristic of Proposed Theatre Site Proves Economical

Recently we received a letter from one of our exhibitor subscribers concerning the slope of the floor for a new theatre which is to be constructed. In this instance, the natural characteristics of the proposed theatre site proved to be an economical advantage. We are publishing this letter and our answer as a possible help to some prospective theatre builder.

Motion Picture News,
290 Seventh Ave.,
New York City

Gentlemen:

We are going to erect a new theatre in this town and shall deem it a particular favor if you will give us some advice.

The building will be 125 feet long and 50 feet wide and will have two stores in the front, with a lobby between. Now the trouble is this: the ground in the rear is about fifteen feet below the street level in the front. So it is necessary to slope the floor as much as possible, but not too much. It will be even necessary to slope the floor of the lobby, which is 30 feet long and 15 feet wide, and we would greatly appreciate it if you can tell us the maximum number of feet it is possible to slope in a lobby that is 30 feet long, that is, how many inches to the foot. Then how many feet can we slope the auditorium, which will be a little over 70 feet long, not including the stage?

Also please tell us if we will have any trouble in securing proper seats to fit the sloping floor, or are the seats made so that they can fit any sort of slanting floor?

We are enclosing self-addressed stamped return envelope for your convenience to reply to the above questions. Kindly add any other important points you think we ought to know. Thanking you in advance,

Very truly yours,

ROYAL THEATRE,
(Signed) Jack Kaplan,
Manager.

Mr. Jack Kaplan,
Royal Theatre,
S. Fallsburg, N. Y.

Dear Sir:

Replying to your inquiry relative to the proposed theatre, I am enclosing an outline plan and sketch showing a solution, also a rough sketch of a method to gain greater seating capacity and further help the situation of the 15° 0′ drop in the grade.

That the grade at the rear is 15° 0′ below the front, is not a handicap, in fact it tends to reduce cost of construction of eliminating the necessity of expensive excavation. The only objections are psychological. A sort of feeling of entering a cellar whenever a lobby slopes downwards is one. Another objection is that it becomes a very difficult matter to handle scenery with the stage above the grade level. These objections, however, are not important and should not react against the financial success of the theatre.

A slope of 1° to 1° 0′ in the lobby is the maximum.

The auditorium is laid out with the maximum slope, decreasing towards the stage. Note this is a gradual slope and not a straight line, which is in accordance with the best practice and the only successful method to secure proper sight lines.

The information at hand is hardly enough to make a definite layout, or figure seating capacity. The following information should be available:

1. Is stage to be equipped for full vaudeville or legitimate productions.
   (a) Are provisions to be made for dressing rooms, fly galleries, gridiron, etc.
2. Is the property a corner lot or an inside one.
3. What exit facilities are available.
   (a) Can exits be placed in the rear.
   (b) Would alleys or courts have to be provided at the sides.
   (c) Under the State law governing theatres, emptying the theatre with exits all at the front is not sufficient.
4. Is a balcony to be included.
5. What provisions are necessary for handling scenery.

In a theatre of this size we would recommend that a fully equipped stage be omitted and only a platform be included sufficient in width for single singing acts or soloists; devote the house exclusively to motion pictures.

15° 0′ is not sufficient width for an entrance lobby. In playing to capacity too much congestion between people coming in and going out is caused around the ticket booth. The plan of the doors shown is a good one and has proven very successful. There must be a small slope upwards at the entrance to prevent rain from driving in.

Seats are made to fit all the varied slopes.

Very truly yours,

(Signed) P. M. Abbott,
Technical Editor.

Wichita to Have New Picture House

First National attractions will have another home in Wichita, Kan., next April with the opening of the new Miller theatre there. It is being constructed by L. M. Miller, who owns a string of theatres in the state, including the Palace and Regent in Wichita. Stanley M. Chambers, managing director of the two houses, will also have supervision of the new one. He is noted throughout the country as one of the "livest" of motion picture theatre managers, and is a staunch advocate of unlimited exploitation.

The Miller will have a seating capacity of 2,000, and it is expected that the first of April will see its dedication. It will cost in the neighborhood of $700,000, and promises to be one of the finest houses in the Middle West. It was designed by C. W. and George L. Rapp of Chicago, the architects who planned the Tivoli, Riviera and Chicago theatres in Chicago, the most luxurious in the land.

Plan 1,000 Room Hotel and Theatre

For the second time within a year and a half, the Neil House has been sold and its site is to be occupied by a 12-story, 1,000-room hotel and a huge motion picture theatre, both to be the finest and most elaborate of their type within the environs of New York City. Probably no announcement in Columbus real estate history has been awaited with keener interest than the authentic information regarding the final disposition of the famous Neil House property.

A dinner was given at the Neil recently by Max Stern to those persons interested in the new project.

Those present were Archibald S. White, Joseph R. Hague, Howard Goodman, James T. Clyde, Robert Harmon, Henry Gumble, Max Gumble, Smith W. Bennett, Robert H. Schryver, Walter B. Beebe and Max Stern.

The program and music was arranged by Buel B. Risinger.

Plans for New Theatre for San Diego

E. C. Wells, who has been operating the Hillcrest theatre for the past year or more, is planning to build a new motion picture theatre at University Avenue and 30th Street, San Diego, Cal., a business section which is rapidly growing. The preliminary plans for the theatre call for an expenditure of about $100,000 for the construction.
In America’s Foremost Theatres

American Seating Company

NEW YORK
113 W. Fortieth St.

CHICAGO
10 E. Jackson Blvd.

PHILADELPHIA
Room 705, 250 South Broad St.
New World Theatre, Omaha,Installs
Two Motiograph De Luxe Projectors

The projector room of the World theatre, Omaha, described in the accompanying story, showing the Motiograph De Luxe projectors on the floor.

The projector of the World, Omaha, Nebraska's new $1,500,000 theatre, is one of the best designed and equipped rooms in the country. It is located in the upper end in the rear of the balcony, overlooking the last six rows of seats in the balcony.

There are two rooms belonging to the projection department proper—one contains two sets of Wagner converters with forced draft-cooled resistance units, also the switchboard panel and individual ventilating plant for the projection room itself—the other is the projector room which measures 12' x 26'.

The full finished walls are painted a dark green. The floor is cement, which is covered with extra heavy cork linoleum. Special concrete inserts have been made in the floor, the exact size of the machine pedestals, into which were placed large lag bolts to insure absolute rigidity of the equipments after installation.

A battery of the latest type Motiograph DeLuxe equipped with specially made G. E. High Intensity Arc Lamps and with special 1/2 size lenses, is the projection equipment. The projection machines were specially finished by the Enterprise Optical Mfg. Co. in a light blue enamel. All wiring is brought up through the floor base of the machines, making an exceptionally neat installation, as there are no wires or conduit exposed to view. In addition to the three DeLuxe machines, the Enterprise Optical Mfg. Co. furnished a specially designed dissolver, also enamelled in light blue to match the projectors.

The spotlight equipment consists of two of the latest type Universal Iris dissolving shutters. All outlet ports are operated by a single safety cord which operates automatically or manually. The angle of projection is approximately 25° and special aperture plates were furnished to overcome Keystone.
May 13, 1922

Cumulative Control

WHAT IT MEANS TO YOUR SHOW

You remember the “Just a minute, please,” slides that happened after every reel in the old days of one projector equipment? That irritation has long ago been eliminated and the smooth flow of today's projection is a marvel. There are still little delays in light changes, in presentation and other program features that you can do away with—little jerks that are all the more irritating because they are not big enough to locate definitely.

The Cumulative Control of the Major System makes the entire program pleasingly continuous in nearly a hundred of the largest and finest theatres in this country. In these theatres the lighting for the next scene is “set-up” in advance, the control is “passed-on” to one switch and the varying light effects are changed instantly by a touch of the master switch.

THE MAJOR PRE-SELECTIVE REMOTE CONTROL OF THE THEATRE LIGHTING

has many more advantages. With the Major System any or all of the lights controlled by the stage switchboard can be instantly thrown on from any desired number of points throughout the house. In addition you get the advantages of pre-selection, flashless, noiseless switch operation, one man control and minimum stage space. The Major stage lighting control apparatus cannot be injured, or do injury by careless meddling and can be locked with any combination of light on against unauthorized handling.

Write for “The Theatre Lighting Questionnaire.” Full particulars for equipping your house gladly supplied without cost or obligation.

FRANK ADAM ELECTRIC COMPANY
St. Louis, Mo.

Manufacturers also of:
Triumph Safety Type panel boards, panel boards and cabinets, knife switches, safety switches, fan hanger outlets, reversible cover floor boxes and A. C. and D. C. Distribution Switchboards.

DISTRICT OFFICES:
Detroit, Minneapolis, New York, Dallas, Kansas City, Cincinnati, Chicago, New Orleans, San Francisco, Los Angeles and Seattle.

Frank Adam ELECTRIC COMPANY
ST. LOUIS
Radio Phone Used in Connection with Talking Motion Pictures

Human Voice in Actual Demonstration Successful Supplement for Movies

THE movies and the speakeys have at last been wedded. The radio phone was the medium.

Through experiments conducted in Chicago it has been proven that talking motion pictures are a practical possibility, not the "canned" talking pictures on the phonograph principle that have been tried, but talking pictures by means of the human voice transmitted by radiophone from a broadcasting station to as many theatres as are on the motion-speaking circuit.

A device has been invented whereby any number of motion picture theater projection machines can be operated in perfect synchronization with a master projection machine at the radiophone broadcasting station. This master machine itself projects a picture which furnishes clues to the actors who supply the sounds heard by the theatre audiences.

This is the principle of the radio talking movie: A motion picture is produced in the studio as usual, the scenario writer having supplied speaking lines and sound effects as though the production were to be given behind the footlights. A number of theatres are equipped with radiophone receiving instruments and projection machine synchronizing apparatus. The movie company, possibly composed of the same people, the projector and optical film in the studio, is assembled at the radiophone broadcasting station.

Out at the theatres the overture has over-tured and the audiences settle back for the evening’s entertainment. After the preliminary, a voice comes on, speaking through the footlights. It goes the signal at the broadcasting station and in all the theatre projection booths. The master projection machine begins throwing the photograph upon the screen at the broadcasting station and simultaneously a fraction of one second, the silver sheets at the various theatres are illuminated with the shadow-drama.

And out of this broadcasting station the movie actors, re-creating the drama, speaking out their lines, word for word, just as though the many different audiences were seated in down front instead of in many different theatres many miles apart. The actors watch the film being screened by the master projector very closely lest they supply the speakeys too swiftly or too slowly for the movies.

Thus when the heroine screams for help the audience will hear her cries. They will hear the hero's shout of encouragement as he speeds to the rescue. And when he fires the shot that puts an end to the villain's villainy the movie-speakey fans will hear the deafening roar.

The radio talking picture is the invention of Harry J. Powers, who connected with the Electrozene Theatre, Chicago. The wedding of the movies and the speakeys took place at the Chicago practical picture studio of the Radio Phone Film Company. Frank Baum was the star of "Lightnin," and was the best man. Baum is a radio telephone enthusiast and he found time between matinee and evening performances to enact the first scene of the historical experiment that proved the radio talking picture possible.

The Radio Phone studio lights flashed on. Baum took his position behind a table set in front of a black velvet curtain. Watterson Rothacker, president of the film company, shouted "Camera!" the comedian began to crank and the world's first radio talking picture was in the making.

"Ladies and gentlemen," began Bacon, accompanying his words with those inimitable gestures of his, "it gives me great pleasure to be first to try to demonstrate something which will prove the most wonderful, the greatest amusement the world has ever known—the human voice synchronized with motion pictures through the radio telephone. We are living in an age of rapid increase in which nothing seems impossible."

To one side of the studio set a stenographer was taking down Bacon's words in shorthand so that he could later give a precise repetition of them over the radiophone broadcasting apparatus.

"Suppose that in a motion picture," continued Bacon, "the heroine is in great danger; she sees a water glass and, seizing it, she smashes it down upon the table thusly..."

Bacon smashed the glass.

And on through 200 feet of film Bacon proceeded, ringing a dinner bell, blowing a whistle and finally firing a revolver at an imaginary abductor of the banker's daughter.

Scene II of the experiment followed next day after the negative had been developed and two prints made. One print was placed in a projection machine at the Rothacker laboratory, and the other in a projector at the broadcasting station. The signal to start was received from the broadcasting station by the receiving instrument beside the projector at the Rothacker plant. Both projectors started simultaneously.

For a number of feet of film, the two screens remained blank save for numbers flashing up which were to enable the two projector operators to get their widely separated machines into synchronism. How this was possible is perhaps the crux of the radio talking picture invention.

The two projectors were running "neck and neck", when, upon the two screens, Bacon, the photographic image, made his bow. At the broadcasting station, Bacon, the actor, stood ready to repeat his words of the day before to fit the action of Bacon, the image, on the screen before him. At the receiving end the lips of Bacon, the image, began moving and right upon the dot, through the receiving instrument came the words of Bacon, the actor. When the water glass was broken in the picture the sound of a real glass was heard and, when the dinner bell rang the real bell rang.

Powers does not claim that all problems have been solved—merely that the practicality of the radio talking motion has been demonstrated. For example, there is the problem of applause. With the voice of the actors coming through the radio receiver the audience will be more liberal with applause. During the applause will the movie-speakey be temporarily shut off, or what? And different audiences will not applaud the same periods of time.

The possibilities of the radio-speakey stimulate the imagination. It has been said that a large part of an actor such as Ossie Skinner—namely the voice—is lost upon the picture screen. Will the time come when an actor like Skinner can stand at the radiophone broadcasting station and give a true performance before hundreds of audiences in all parts of the country? Is the radio phone to add the final touch of realism to the shadow stage?

The Playhouse Opened in Canandaigua, N. Y.

With the closing of the Liberty and Temple theatres, the new Playhouse was opened by William and James MacFarlane of Canandaigua, N. Y., owners of the two former theatres. Many well-known Buffalo film men were in attendance at the opening. The Playhouse represents a cost of about $300,000 and boasts a seating capacity of 2,200. At a party, formerly held at the Playhouse, E. H. Caukins and George Barry in charge of the projection booth. With the putting on of a road show at the Playhouse, the Liberty will be reopened.

New Combination* House for Nashville, Ark.

E. E. Hughes has let the contract for a new theatre to be built at Nashville, Ark., to be built of steel and brick and the equipment to include a cooling system, large stage, dressing rooms and two motor driven picture machines of latest type. The seating capacity will be 600 including the balcony, the house to be divided so as to take care of both white and colored patrons. Pictures and vaudeville with popular prices will be the policy.—Noble.

Liberty Theatre Changes Owners

L. L. Drake, one of South Carolina’s early motion picture theatre pioneers, purchased the Liberty theatre, Anderson, S. C., from the Southern Enterprises, Inc., and is now remodeling the entire building. Mr. Drake announces a large orchestra will be maintained at the Liberty for future years. The property on which the Liberty now stands held the Lyric theatre which was owned by Mr. Drake but soon after he sold his holdings.—Keyes.

Wallingford Scheduled for a New Theatre

Work was begun about March 15th on a new theatre in Wallingford, Conn., which will seat about 1,500 persons. The house is to be 65 feet by 147 feet, made of brick and concrete, with two stores and a small dance hall. The stage is being planned so as to take care of any road show that may come along. G. W. Wilkinson, owner and builder, has appointed Lomis J. Thompson as architectural engineer.

To Reopen Shortly

The Queen theatre, Marshall, Texas, is scheduled for reopening shortly, having been closed for repairs and renovation.—Noble.
Quick, Sure Focusing
by the projectionist in his booth is easily possible with a

BAUSCH & LOMB
CINEPHOR
The New Projection Lens
because of its superior correction and the sharp contrast between black and white. This unusual lens also gives brilliant illumination and remarkable flatness of field. Made in two series for all requirements.

Write for interesting booklet.

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The Talk of the Convention

For Perfect Projection Use

SNAPLITE LENSES

The Lense That Puts the Picture on the Screen

The Lense That Delivers Perfect Definition and Color Correction
We Also Manufacture "Snaplite, Jr." for Portable Machines

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35 Steuben Street
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J. C. HORNSTEIN, Gen. Mgr.
Dear Editor:
I have seen in the N. A. M. L. Forum that the long desiring members have arrived. Kindly forward one to me as I have enclosed stamps covering the price of same.
With good wishes for the advancement of the League, I am,
Respectfully yours,
WILLIAM A. RAMER, No. 1399.
Herman's Play House,
Kutztown, Pa.

Dear Editor:
I am enclosing 25c. for an N. A. M. L. button. Also send me some labels. I am at work again, my old address was Easley, S. C., the new one is Lewisburg, Tenn., Dixie Theatre. Thanking you all in advance for quick service, I remain
Very truly yours,
J. B. BARR, No. 949.
Dixie Theatre,
Lewisburg, Tenn.

Dear Ed:
I noticed in last week's NEWS that you had received the new membership buttons and think they should be a wonderful improvement over the old button.
Enclosed please find 25c. for metal button and forward above to me at once.
I am what you may term an old member of the N. A. M. L. being No. 998. Have been a projectionist for eight years and have run up against some pretty hard propositions in my time.
Am again mighty glad to see our N. A. M. L. progress so rapidly and new members coming in all the time, which is going to make the good old N. A. M. L. an organization that will be looked up to in the very near future.
Our film comes in pretty good condition as we run over 200 pictures.
Hoping you all the success in the world, I remain,
Very truly,
W. A. CLARK, JR., No. 989.
Elite Theatre,
Golconda, Ill.

Dear Editor:
We have been members of the N. A. M. L. for about nine months and while we have not given you any help for our column, we have received a great deal from it.
When we received our buttons we did not receive our membership card. We were going to write in for it several times but always neglected to do it for some reason or other. We wonder if you can send us one at this time. We are showing the slide which we purchased from a brother member.
We have also noticed that our film has been coming to us in a better condition than before. We have made use of the labels on each case that we handled and think that this has helped us a great deal towards better condition of film. We are also wondering if our brothers are using the labels as they should on each case.
Enclosed you will find 50c. in stamps to pay for the two new buttons. We are glad that you have taken this step to secure these buttons as they sure will be a big improvement over the old style button.
Thanking our brother operators for their past help in our column,
Sincerely yours,
CHAS. E. BIRD, No. 1439.
W.M. NAGNAST, No. 1473.

Dear Editor:
I am in receipt of your letter of the 31st, in which you enclose blanks for the N. A. M. L. and am enclosing herewith three blanks for the Projectionists of the Lyceum Theatre and in the near future will forward more.
With reference to the projectionists' school, I am sure you are under the impression that this school is for any one who might wish to enroll, but such is not the case. The school is for the training of service men at this post only, in order that the Marine Corps may have at all times qualified projectionists to handle machines placed in the various stations for the amusement of the personnel. The school now is but a few weeks old and actual work has already started. The first weeks instructions covered the handling and care of the motion picture film. They are now receiving instructions on the Powers Mechanism which will consume one month. As soon as we have advanced a little further, will send you more information as to the progress of the school; also will send you a list of the examination questions to give you a general idea of what we are working towards.

Trust that I may have the pleasure of hearing from you from time to time in the future, beg to remain
Very sincerely,
THOMAS NAPOLETANO,
Chief of Projection, Box 162, Paris Island, South Carolina.

[We published a letter in the near past from Brother Napoletano concerning the school in which he is interested.—EDITOR.]

Dear Editor:
Enclosed find an application for the Misframe League. I have been reading the Motion Picture News and especially the section of the League. Please send me a membership button and the rest of the things I will need.
Very truly,
PHILIP W. BRICKLEY,
Rapelle, Mo.

Dear Sir:
While I am not a member of the Forum, I have been a reader of the Forum for several years, and have received considerable information from the columns of your department. I am the projectionist at the Empress Theatre, this city, and my projection room equipment consists of two of the latest type Simplex projectors, equipped with their famous Extralite shutters, supposed to pass considerably more light than the complete opaque bladed shutters. A short time after the installation of the new Simplexes I removed one of the Extralite shutters and substituted a properly designed cardboard shutter, designed so that the master blade was as narrow as the light beam would permit and I found that it gave better screen results than the factory supplied Extralite shutter.

It seems to me that the projection manufacturers would equip their projectors with a shutter so constructed that it could be adjusted to fit the different size light beams that are found in the different places of projection. If such a shutter were supplied with the different projectors it would eliminate the necessity for the projectionists to experiment with a dozen different shutter designs before finding one that fits his local condition of projection.

We projectionists have been instructed to often trim down our master blades that the result is, every projectionist has become an experimenter, and every theatre, instead of being a theatre of perfect projection, has become an experimental room for the trying out of different designed shutters. Who suffers? Not the projector manufacturers, but the people who paid admission to see a perfect show.

If every time we bought a suit of clothes the clerk told us we would have to do the altering ourselves, we would soon start to kick and demand a suit to fit us. The same condition prevails today with the different projector manufacturers and the sooner that they wake up and supply a projector that does not require the projectionist to finish designing it for them, the better it will be for all of us.

Very truly yours,
LEROY E. HUFFMAN,
Empress Theatre,
837 Bowery St., Akron, Ohio.

Dear Editor:
Enclosed find 25c. in payment for one of the new buttons for membership in the N. A. M. L. I see by the Motion Picture News you have them in now. Please send mine as soon as you can.

Also want to say, since writing the last time I have been transferred to a new theatre in S. Paris, Me. It opened two weeks ago. I have one of the nicest booths you'll see in any theatre. 11 feet x 8 feet, plenty of room to work in. We are using a Simplex and Powers 6B. The booth is rented the Maine & New Hampshire Theatre Co. of which Mr. W. P. Gray of Lewiston, Me. is general manager, and Mr. W. E. DeCrontea of Norway, local manager. It sure is a slick theatre. The Booth is fine-proof. Landscape. Hoping to get the button soon.

M. E. BUSKETT, No. 1721.
Strand Theatre, S. Paris, Me.
Note above the Barton Console in the VICTORY THEATRE, Tampa, Fla.

Particularly beautiful is the console containing marvelously constructed stops and combinations that provide for hundreds of different musical interpretations.

The Barton Divided Manual feature, more than doubles the possible variations of organ and orchestral music. The Barton has all electric action, it is smooth and noiseless in operation, and can effectively interpret the fastest fingering. It is the finest instrument for finished organists, yet so simple to play that beginners do well with it.

Every advantage is yours in the Barton—the greatest theatre organ built at any price, and the lowest priced good theatre organ in the world.

The hula-hula, popular songs, cathedral chimes and jazz—every locality, every climate, every people, have their particular music, and you picture them all on your screen. Your music should be capable of following not only the peculiarities of locality but the subtle emotions of people themselves.

The Barton Orchestral Organ is built to do this—furnish varied and beautiful music in a golden-voiced volume that fills every corner of your theatre. It rests people, it soothes them, makes them hum, and brings them back day after day.

Don't hesitate because you think a Barton might be costly or difficult—it is neither and the sooner you learn how easy it is to get a Barton the quicker you will make the extra profit good music will bring you.

BARTOLA MUSICAL INSTRUMENT CO.
313-316 Mallea Bldg.
CHICAGO, ILL.
Dear Editor:

I have been a member of your league since 1918, and have never written to you, but I joined at the Pastime Theatre, Tusculumia, Ala. I am enclosing stamps to the amount of 25c. for which please send me one of the new buttons. Don't misunderstand that I have forgotten the league, for I have not, but read with much interest the items in the News every week and am glad to see so many members coming into the league. I think it is the best for all concerned.

Will you please advise me where I can have a slide made with the N. A. M. L., also I. A. T. S. E. both on the same slide, but will have to ask you to let me know what my number is, as I don't remember.

Trusting to hear from you at once, I am Yours for better projection.

H. C. BAKER, No. 967.
Gem Theatre, Box 149, Centralia, Ill.

Dear Editor:

Having been a regular reader of the Motion Picture News for some time, the part I like best is the N. A. M. L. About a year ago the News didn't print much news for the operator. Now there is very much material for the operator to enable him to put the best possible picture on the screen that his conditions will allow.

I have been putting off sending in a blank so long now that I am sending in my application for membership and will be highly honored if you will please accept same.

Hoping my application will be accepted, I am enclosing stamps for button. I will work hard and try to accomplish all that the League and Button stand for.

Yours very truly.

CLYDE GRIEHL.
Kellogg, Idaho.

Dear Editor:

I received from you my membership card with my number, also a package of labels to paste on the film box, which is a very good idea. Enclosed you will find the cost of the bronze button in stamps, as you said to send it and I am proud to be a member of the N. A. M. L. I expect all of my brother operators to do the same. In my next letter I will send you some troubles that my two Simplex machines are giving me.

Yours very truly.

PEDRO ORTEZ. No. 1730.
Victory Garden Theatre, Santurce, Porto Rico.

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in films, and when films are received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

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have you for sale? Monarch Theatre Supply Co.,
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ation man; can show results; extensive experi-
ence in the management of modern vaudeville and
moving picture theatres. Box 165, care of Motion
Picture News, New York City.

FOR SALE—Two (2) Motion Picture Theatres, well
located in the State of Virginia. Both houses now
making good profits. Reason for selling, owner
wants to get out of the business and wants to go West
for health. Terms cash, but good. For particulars
write F. B. T., care of Motion Picture News, 729
Seventh Avenue, New York City.

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WURLITZER ORGAN—STYLE “K”—IN
GOOD CONDITION. A BARGAIN AT
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Remarkable opportunity for motion picture the-
ares! Fotoplayer in perfect condition; gives com-
plete orchestral reproduction; played by hand or
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 lent picture music at minimum cost. Music con-
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music, as well as your films, a source of steady
profits. Terms if desired. Satisfaction guaran-
teed. Write for full description.
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$24 buys this
16 inch sweep
ventilating fan.
You can afford
this improvement.
We manufacture
all kinds of fans.
Consult us about
your condition.
Fidelity Electric Co.
Lancaster, Pa.

Jersey City Adds One
More to the List

The new Fulton theatre, recently opened under
a straight picture policy shows theatre
situation and equipment at its best. The entire
building is made of steel and concrete, the
safety of the theatre patrons having been
thought of by the numerous exits on both sides
and front of the auditorium which permit the
emergencies to be cleared in less than three
minutes. The house owes its inception and com-
pletion to Fred H. Mertens, president of the
Fulton Theatre Company.

Another House for Montreal

With the presentation of “At the Stage Door”
and Clyde Cook in “The Chauffeur,” the inde-
pendent and United Amusements Limited, of
which George Nicholls is president, opened the
Plaza theatre. The policy of the management
will be to offer good pictures at the lowest pos-
sible prices, the scale adopted being 10c. and 15c,
tax included, for matinees, and 10c, 12c. and 15c
for evening shows, tax included. The Plaza
cost $200,000, it was announced, and has a seat-
ing capacity of 1200 on two floors. One of the
many attractive features of the house is a mar-
bale entrance and marble stairways. Eugene
Lehovee, a real veteran of the moving picture
theatre business in Canada, has been appointed
manager of the Plaza. Operated by the same
company of capacity houses in Montreal.

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Send us your next negative and we will
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Made of Natural Colored Glass
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Full Parties Furnished
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BASS EVER IN THE LEAD
A 300 ft. Charity new Universal with Automatic Distilling Cabinet. Trans-
scendently P. B. S. loss, complete with Universal Projector and Tipping
0.70
1200 ft. Quality, complete with Universal Projector and Tipping box... 0.90
1800 ft. Quality, complete with Universal Projector and Tipping box... 1.80
Graphophones shipped same day received. Write, or call in person, C. O. D.
A few left of the 440 ft. Motion Picture Electrophone combined with some
quieter, carrying name. Price per box... 25.00
Universal projector and tipping box included, one delivery price.. 85.00 each.
Write or wire to the Motion Picture Headquarters of America.
BASS camera company
Dept. 121
Chicago

Theatre and Exchange Mailing List Service
We rent lists of or address contemplates of
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changes were recorded in our last year. Use
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244 West 42nd St., Phone Bryant 8158
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No longer is it necessary to keep a man behind the screen to open and close the curtains. They may now be instantly controlled from the projecting room—the same as the house lights. With the R-W Electric Operator for Theatre Curtains the mere push of a button opens, closes or stops the curtains as desired.

R-W Electric Operator for Theatre Curtains

removes the uncertainty of one man obeying another's signals. In fact, the necessity of having a second man is eliminated, and the saving in wages will quickly pay the cost of installation.

R-W Electric Operators have long been in general use and are giving the utmost satisfaction. When building a new theatre or remodeling an old one, be sure to install an R-W Electric Operator for your curtains.

Write us for new booklet showing installations and giving full particulars of this time and money saver.

Richards-Wilcox Mfg. Co.
Aurora, Illinois, U.S.A.

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"Alhambra" Theatre, Indianapolis, Ind.
"Franklin" Theatre - Saginaw, Mich.

Ask Them
"Bijou-Regent" - Lansing, Michigan
"Regent" Theatre - Springfield, Ohio
"Davis Grand" Theatre, Pittsburgh, Pa.
"Rialto" Theatre - Aurora, Illinois.

Quality leaves its imprint.
Arthur S. Kane presents
The ingenuous Charles Ray
In "The Deuce of Spades," a
Charles E. Van Loan story
Adapted for the screen by
Richard Andrès. Direction by
Charles Ray and Albert Ray.

Photography by George Rizard,
Assisted by Ellsworth H. Rumer.
Mr. Ray acknowledges technical
Assistance by Charles Van Deroef,
Harry L. Decker, Alfred W. Alley
And Edward Withers.
A First National Attraction.

Rothacker Prints and Service.
MAY 20, 1922

Motion Picture News

Draw Your Own Conclusions!

Since January 1, 1922, Motion Picture News has carried paid advertising as follows:

- 287\(\frac{3}{4}\) pages in excess of Moving Picture World
- 391\(\frac{1}{4}\) pages in excess of Exhibitors Herald
- 461\(\frac{3}{4}\) pages in excess of Exhibitors Trade Review

The News Alone Covers The Field
"THE CURSE OF DRINK"
FOREWORD

THIS booklet, in our opinion, marks a great forward step in the marketing of motion pictures.

It sets before you, as a buyer, the product you are asked to purchase, in a new, novel and more finished form.

It marks a milestone in the making and distributing of pictures, because it gives to you, the exhibitor, for six months ahead, a definite and known source of supply for a definite number of productions—productions which represent, on the average, in our opinion, the very highest quality that has ever been attained by ourselves or any other organization.

The most dangerous position an exhibitor can be in today is to trust to luck that he will secure during the year enough good pictures to make it possible for him to operate safely and at a profit.

More and more it is becoming essential that theatre investments, representing in many cases millions of dollars, be protected by identifying themselves with a well-known and trusted source of supply,—a source of supply that will not fail them, no matter how hard conditions may become,—a source of supply that will continue to turn out better pictures than ever before,—a source of supply that will never resort to cheaper negatives in an effort to solve a problem in a market that responds only to better quality than it ever had before.

This Organization has not attempted to meet the problems of the past year by reducing its negative investments. We believe that this is the most precarious experiment that can be made.

The producing end of this business has been put to a severe test during the past twelve months of depressed times. We know now, as you the exhibitor know, that the making of good pictures is not accidental.

Consistently good product can only come from one thing—a consistently good organization.

We believe that in the next year the public will respond only to pictures that are better than we have ever had in our history.

We believe that the motto for this coming year will be “how good is the picture.”

We believe that the producer who makes it possible for the exhibitor to live and make a profit will be the producer who puts enough brains and money into his productions to make them superior to anything he has ever given the exhibitor and at a price that is mutually fair to both sides.

We believe that the best and only form of professed friendship for the exhibitor that means anything to him is to give him pictures that will allow him to make money no matter how conditions may be.

And we furthermore firmly believe that by submitting this program to exhibitors for six months product beginning August 1st, we are rendering in our humble way the greatest aid to exhibitors of America that can be given by any organization in the motion picture business today.

ADOLPH ZUKOR
A Pledge to American Exhibitors

If a long and faithful service devoted to the cause of better pictures has won your respect and confidence, as I earnestly hope to be the case, I gladly risk losing your good will and such reputation as I may have achieved, in stating that the productions described on the following pages represent the motion picture art at its zenith and in its hour of triumph!

My pledge to you is that these productions being the result of an expenditure of unlimited money and brain effort on the part of the most brilliant group of directors, authors, scenario writers, stars and supporting artists, art directors and camera men ever gathered together in one organization, all working in harmony and with the utmost enthusiasm, surpass any group of productions so far given to the public in the history of our industry.

In planning this product, we have striven for box office values, highest merit in story, the greatest number of distinguished players possible to cast in one photoplay, perfection in direction, photography and titling and, finally, for clean pictures fit for presentation before the highest type of American audiences.

These pictures will surpass any similar pictures ever released, each picture representing the greatest effort of which we are capable. You can book all of them, feeling you have secured the best product obtainable in the industry.

The combination of values as evidenced in these productions is my prescription for your prosperity.

JESSE L. LASKY
First Vice President
In Charge of Production
HERE you have a story in the finest vein of the master of romance—Richard Harding Davis—woven into a thrilling picture. Written by the man who gave the world "Soldiers of Fortune," the "Van Bibber" stories, "White Mice," "The Bar Sinister" and a score of others.

Packed with action—fights with bandits—heroic struggles for futile causes—thrilling rescues of beautiful women.

Wallace Reid in one of the most dashing roles of his career—an American devil-may-care seeking pulsing adventure, not particular as to what it is so long as there is risk and love. Lila Lee is leading woman, and looking more beautiful than she has ever looked.

James Cruze, who made "Is Matrimony a Failure?", in directing, has put punch after punch into the picture. You'll remember what a wonderful success he made of Reid in "The Valley of the Giants." He has more than duplicated it in "The Dictator."

For the correct atmosphere the entire company journeyed many miles away on locations. This has invested the picture with high-powered action.

But above all it is filled with the two most popular appeals in pictures today—melodramatic comedy and real love-romance.

Cast Includes
Brooke Tavers .......... Wallace Reid
Juanita Rivas .......... Lila Lee
Carlos Rivas .......... Theodore Kosloff
Chauffeur .............. Walter Long
Don Juan ............... Sidney Proctor
General Campos ........ Kalla Pasha

From the play by Richard Harding Davis. Directed by James Cruze. Scenario by Walter Woods.
This is a superb picturization of the great story which ran serially in *Hearst's Magazine*, and was later published in book form. It was written by Marie Corelli, author of "Vendetta", "The Sorrows of Satan", "Between Two Worlds", and a score of other internationally popular novels.

Miss Davies plays the rôle of a girl who finds the secret of eternal youth, and passes through many strange adventures. The story is weird and strange, yet surprisingly human and dramatic.

One of the greatest casts ever assembled appears in support. Pedro de Cordoba, Forrest Stanley, Maclyn Arbuckle, and Gypsy O'Brien are some of the famous names.

The picture was directed by Albert Capellani, who made that other great Cosmopolitan success, "The Inside of the Cup". Joseph Urban did the settings, and Luther Reed who adapted "Get Rich Quick Wallingford", wrote the scenario.

This is one of the most elaborate, luxurious and spectacular of all the Cosmopolitan productions, and will be a gold mine everywhere.
"If You Believe it, It's So"

This story was selected by the late George Loane Tucker to be his next production after "The Miracle Man." He had planned to star Thomas Meighan in it.

Mr. Tucker believed it to be one of the finest stories ever written. It deals with human souls in much the manner of "The Miracle Man," though there is nothing of "faith healing" in it, and tells a gripping tale of regeneration.

It is without question the strongest drama in which Meighan has yet appeared, and the title is full of exceptional advertising possibilities.

Tom Forman, director of "The City of Silent Men" and other Meighan hits, has excelled himself in this one.

See the advance exploitation ideas in this book. The press book will contain more advice on the exceptional exploitation possibilities.

ADOLPH ZUKOR PRESENTS

Thomas Meighan

"If You Believe it, It's So"

Released August 14, 1922
A STORY of shipwreck, the south seas, Honolulu nights and desert islands. Written by the author of "The Man Who Came Back"—a man who knows the seas as no other living writer does.

Miss Compson is in the most varied rôle of her career in this. Starting in San Francisco, switching to Honolulu, and to a lonely South Sea Island, her part calls for the wearing of beautiful gowns and picturesque costumes.

There are two very popular leading men for additional exploitation of this picture, Richard Dix and John Bowers.

The shipwreck, in which the heroine runs the boat against the rocks, is one of the most realistic ever filmed. The scenes in the Honolulu dance-hall are sensational and unusual. And the story's a knockout—a romance in which the girl travels half around the world to rescue the man she loves.

The production was directed by Philip Rosen, who made Wallace Reid's big success, "Across the Continent."

ADOLPH ZUKOR PRESENTS

Betty Compson in
"The Bonded Woman"

by John Fleming Wilson directed by Philip Rosen
adapted by Albert Shelby LeVino
based on the Story "The Salvaging of John Sumner"
by John Fleming Wilson

Released August 21, 1922
HERE'S beautiful May McAvoy in a real picture. A great heart-interest drama of the rooftops of New York. A drama that has its answer in the hearts of all of us.

This picture possesses every attribute that makes a successful picture, being particularly strong in sentiment and wholesomeness, and for this reason it will receive a great deal of word-of-mouth advertising.

May McAvoy plays the rôle of a little dancer who supports a worthless uncle and an invalid brother, and who struggles unaided to happiness and love. She does far finer work in this than in "Sentimental Tommy" and in her star pictures. The little brother is played wonderfully by Mickey Moore.

It was directed by the late William D. Taylor, who made "The Green Temptation," "Huckleberry Finn," and numerous other box-office successes. Sonya Levien, the author, wrote it especially for Miss McAvoy.

The star appears as a doll manikin in some scenes and wears numerous delightful dance gowns. Beautiful settings and photography combine to please the eye. The cast includes Mary Jane Irving, who was seen in "The Cradle," and declared by many to be the best child actress on the screen.

Released August 21, 1922
"The Loves of Pharaoh," which exceeds all other motion pictures in spectacle and elaborateness of sets, has run all winter long at the Criterion, New York, to crowded houses.

All of the New York papers were unanimous in giving it praise. The New York Journal said: "Superlatives cannot do it justice."

Its reputation has reached far out from New York and the public is anxious to see this great love drama.

It contains the biggest sets ever made, and the biggest crowd scenes ever staged.

A marvelous cast enacts this heart-story of the past. Dagny Servaes, one of the most beautiful women in Europe, is leading woman. Others are Paul Wegener, creator of "The Golem," Emil Jannings, the king of "Deception" and "Passion," Harry Liedtke and Lydia Salmanova.
GLEA IN SWANSON

"Her Gilded Cage"

A Sam Wood Production

The story of a dancer who fought and conquered temptation, this picture reveals Miss Swanson in some of the most dramatic situations, and some of the most striking gowns, ever devised.

It is the most elaborate of all Miss Swanson's productions, containing many spectacular cabaret and dance hall scenes, staged with surprising grandeur.

The story takes the audience backstage, into the life of a public favorite, and should be even more popular than "Footlights," which was on the same general theme.

It is adapted from the successful play by Ann Nichols, and was produced by Sam Wood, who made "Beyond the Rocks," "The Great Moment" and "Her Husband's Trademark."

There will be a wealth of exploitation aids provided for this luxurious picture.

Don't overlook the names in the great cast—Harrison Ford, David Powell, Walter Hiers and others.

Released September 4, 1922
ADOLPH ZUKOR PRESENTS

William deMille production

"Nice People"

with

Wallace Reid, Bebe Daniels
and Conrad Nagel

"Nice People" was one of the record-breakers of the stage season in New York last year. It probably caused more comment than any play then running. In addition it has run all the present season in Chicago.

It is a frank indictment of the wild habits of the younger generation—a problem that is vital and real in every community in the country. Ministers, teachers and others in your community will highly endorse it. It will make the kind of comment that means big money.

Wallace Reid, Bebe Daniels and Conrad Nagel are the featured players, and the cast, which might be called all-star, includes Julia Faye, Eve Sothern, Claire McDowell, William Boyd and Edward Martindel.

William de Mille, producer of "Bought and Paid For," has made it into an entertainment that carries a real punch in every scene. It is full of spectacular scenes depicting the wild gaieties of the idle rich, and these are staged in a lavish and elaborate manner.

From the play by Rachel Crothers
Scenario by Clara Beranger

Released September 4, 1922
"Blood and Sand"

This is one of the biggest productions of the season. The role of the young bull-fighter is ideally suited to Rodolph Valentino, who makes his first starring appearance in Paramount Pictures with this tremendous subject.

"Blood and Sand" is at least as popular as the same author’s "The Four Horsemen of the Apocalypse," which, as produced by Rex Ingram, was one of the biggest box-office pictures of the season.

Fred Niblo, who made "The Three Musketeers," is the producer. Lila Lee is leading woman, and Nita Naldi who is well known from her work in "Dr. Jekyll and Mr. Hyde," "Experience," and numerous other pictures, plays the adventuress.

Scenes include some genuine bull-fights, in which the star risks his life to perform spectacular feats. This is one of the most expensively staged productions of the year, and is absolutely sure to rank among the two or three biggest box-office winners.

Written for the screen by June Mathis, who adapted "The Four Horsemen"

A FRED NIBLO PRODUCTION

JESSE L’LASKY —— PRESENTS

Rodolph Valentino

IN

"Blood and Sand"
HERE'S a sure winner—a story by James Oliver Curwood, author of "The River's End"! That was one of the big box-office pictures of the season. But this is even better.

For real story value this is unquestionably the greatest property Cosmopolitan has ever had, and when produced with all the lavishness of sets and cast that distinguishes these pictures, it is bound to be an outstanding hit.

The story deals with Sergeant Kent, of the Northwest Mounted, who, when he thinks he is dying, tells a story that brands him as a murderer and lets the guilty man go free. Then—he recovers—and death by hanging stares him in the face!

Over 1,500,000 copies of this book have been sold. No author has a larger or more loyal following than Curwood.

Alma Rubens, leading woman of "Humoresque", "The World and His Wife" and "Find the Woman", plays the lead in this, heading a great cast.

Frank Borzage, director of "Humoresque", has realized all the thrilling possibilities of the story, and turned out another masterpiece.

The whole company spent many weeks in the north amid the most colorful and picturesque scenes in filming this picture!
"The Siren Call" is a drama of the northwest which will live long in the history of the screen, for it has every attribute which makes for a great picture.

A GREAT and forceful epic of the great northwest—of the loves and passions of the eternal snows and the dance halls—a picture of fire and thrills and beauty.

Dorothy Dalton brings all of the dash and tempestuousness which characterized her in "The Flame of the Yukon," "Flare Up Sal," Cecil B. DeMille's "Fool's Paradise" and "Moran of the Lady Letty."

An Irvin Willat production signifies that into the picture have gone those elements which made "Behind the Door" one of the greatest masterpieces the screen has ever produced.

The story is an original by J. E. Nash. It sweeps swiftly along to the most astounding and thrilling climax seen in a long time.

Mitchell Lewis, who will be remembered for his splendid work in "At the End of the World," is a prominent member of the cast and David Powell is leading man.

An Irvin Willat Production

ADOLPH ZUKOR———PRESENTS

"The Siren Call"

WITH

Dorothy Dalton

David Powell and Mitchell Lewis
HERE is a real special!

A strong and wholesome story which gives Jack Holt one of the most compelling and highly dramatic roles ever screened.

Adapted by Albert Shelby LeVino from the famous *Saturday Evening Post* story by Peter B. Kyne, it contains characters and situations that touch the heart of even the most "hard-boiled" audience.

It contains both comedy and pathos in profusion, and it is enacted by an excellent cast including Fritzi Brunette, Betty Francisco, Herbert Standing, Sylvia Ashton, Fred Huntley and J. P. Lockney.

Joseph Henabery, who made "Brewster's Millions," "The Call of the North," and many other successes, is the director. This is a real picture and your patrons are going to give it high praise beyond any question of doubt.

By Albert Shelby LeVino, based on Peter B. Kyne's story "The Parson of Panamint."
Directed by Joseph Henabery

Released September 18, 1922
"MANSLAUGHTER" is a Cecil B. DeMille Production in everything that that implies. Besides Thomas Meighan, Leatrice Joy and Lois Wilson, the cast will be one of the greatest in history, rivaling "Anatol."

The story is being produced by Cecil B. DeMille with one idea in mind: to make it the most spectacular box-office attraction his name has ever been connected with.

Alice Duer Miller's sensational story stirred profoundly the 2,500,000 readers of the Saturday Evening Post when it ran serially in that magazine. As a novel its sales and popularity rival those of "The Sheik."

The story deals with the reckless younger society set, so much in the public eye at present. The central figures are an arrogant society beauty, who kills a man in a motor crash, and the handsome young District Attorney, who, though he loves her, sends her to prison. There a new outlook on life dawns upon her.

By arrangement with the publishers of "Manslaughter," there is an attractive jacket advertising this picture on every copy of the book. Tie up with your local bookseller.

The next Cecil B. De Mille Production following "Manslaughter" is a picture that will deserve truly the title "extra super special de luxe." It will be not only the most luxurious and massive of all Mr. De Mille's creations but has a story theme of the most gigantic box-office value. Be sure to make arrangements for holding your bookings for this wonder-picture.

JESE L. LASKY PRESENTS
Cecil B. DeMille's PRODUCTION
"Manslaughter"
with Thomas Meighan, Leatrice Joy and Lois Wilson

Released September 25, 1922
A GREAT picture—massive in every detail—scenes, settings and story. Made on a scale of splendor and grandeur to thrill and amaze, and yet allow of fullest entertainment. One year and a half was spent in the making.

To ensure accuracy, a vast army of experts journeyed to India and their researches have resulted in the following:

Replicas of ancient temples built in their exact natural sizes, with all of their delicate ornamentations and centuries old trimmings.

Tremendous idols reproduced precisely as they are in the Land of the Rajahs, towering and awe-inspiring.

Entire streets built exactly as the travelers saw them, flanked with weird buildings and teeming with squalid peoples.

Such are the settings, and woven around them all is a compelling, thrilling story of mystery and intrigue, swift in action and colorful in treatment.

Fights with tigers, elephants and other denizens of India's jungles are mingled with a tale of Indian magic and mystery in an absorbing and fascinating manner.

A notable cast interprets the story, over fifty thousand people taking part.

Here is something different in the line of spectacular melodrama.
THIS is a Penrhyn Stanlaws production with a particularly brilliant cast headed by Bebe Daniels, a star in her own right; James Kirkwood, featured in "The Man From Home," "The Great Impersonation," and other successes; lovely Anna Q. Nilsson; and Adolphe Menjou who made such a hit as the King in "The Three Musketeers."

The story was adapted to the screen by J. E. Nash and Sonya Levien from the novel by Cynthia Stockley, author of "Poppy."

A powerful domestic drama bristling with tense scenes and crashing climaxes is unfolded in the picture. The setting is the colorful region of the famous Kimberley diamond mines. The heroine—a fascinating young bride with a somewhat flirtatious disposition—allows her love for exquisite jewels to lure her into the clutches of an unscrupulous diamond king. She is rescued by her young husband in the nick of time, after startling adventures.

Penrhyn Stanlaws, the artist-director who has an unbroken line of box-office hits to his credit, never offered film fans such satisfying, appealing, and gorgeously produced entertainment as "Pink Gods."

JESSE L. LASKY PRESENTS

A Penrhyn Stanlaws Production

"Pink Gods"

with Bebe Daniels, James Kirkwood
Anna Q. Nilsson and Adolphe Menjou
"The Old Homestead"

with Theodore Roberts

T. Roy Barnes, George Fawcett,
Fritzi Ridgeway

Directed by James Cruze

THOUSANDS and thousands of people want to see Theodore Roberts as a star. At last Paramount has been able to acquire a piece that fits this great character actor like a glove. At last we have a truly great special for the "Grand Old Man of the movies." Uncle Josh is a part he was born for.

And at last—a production of America's greatest play that is worthy of its immortal story! For fifty years "The Old Homestead" has held a unique place in the hearts of the people. Now it is put on the screen with all its greatness magnified.

This play is known throughout the world as positively the greatest heart-interest drama ever written. No one can see it and withhold the tears.

And what the stage could never do—the screen can do. Things that can only be described on the stage are shown magnificently on the screen.

Scenes include the greatest cyclone ever staged, in which actually a whole town is blown away, only the Old Homestead standing secure. Other great scenes show Reuben's trip around the world—into China's secret dens and through a hundred adventures.

Human, spectacular, perennially appealing, "The Old Homestead" is a classic that will break records everywhere.

Adapted from Denman Thompson's play
"Burning Sands"

Here's the answer to "The Sheik"—a picture as big and sweeping as its name!

Burning Sands will capitalize on the popularity of "The Sheik" without in any way resembling it in story. It presents a new and dramatic viewpoint on love in the desert. Produced on the same massive scale as "The Sheik," colorful and thrilling from start to finish, it will stand up high in the box-office winners of the season.


Wanda Hawley, a star in her own right, plays the leading feminine rôle. Milton Sills, well remembered in "Behold My Wife!", "At the End of the World," "Miss Lulu Bett," etc., is leading man. And look at the other names in the cast!

The story is from the successful novel by Arthur Weigall, which has run through edition after edition, and gives promise of being one of the fall season's best sellers. The adaptation is by Olga Printzau.

A best seller, the answer to "The Sheik," a massive Melford production with Wanda Hawley, Milton Sills and a great cast—here's a chance for a knockout!
Wallace Reid and Lila Lee

in

"The Ghost Breaker"

This is a big production of the tremendously successful play of the same name. With two popular stars in it, it promises to duplicate its popularity on the stage.

The story deals with a young American who falls in love with a Spanish princess, and goes to her "haunted" castle to drive the ghosts away. He finds the ghosts are crooks, but not until after many hair-raising adventures.

Wallie Reid will have a part full of action and comedy possibilities, and Lila Lee as the princess has an opportunity to wear some marvelous gowns.

You know how good this star combination is—remember "The Charm School"? You know the fame of this great melodrama.

It is superbly staged, and packed full of excitement.

Read the exploitation hint on this great box-office title.

The director is the man who made Mary Pickford's "Little Lord Fauntleroy," Alfred Green.

The scenario is by Jack Cunningham.

The original play was written by Paul Dickey and Charles Goddard.

directed by

Alfred Green
HERE you have a wonderful combination—Mary Miles Minter, now a Paramount star and Tom Moore, a star in his own right, in support of Miss Minter as leading man, and Clyde Fitch, the author, one of the greatest of American dramatists.

The story is a new angle on the boundless west. The mingling of society with the rugged elemental characters of the plains and hills. It is filled with unusual situations, splendid comedy, great love interest and a dramatic and climatic ending.

Miss Minter plays a role vastly different from any previous characters. Tom Moore's attractive personality has splendid opportunity in this and he rises superior to all of his past performances including the support of Betty Compson in "Over the Border."

You have enough to capitalize on in this picture, to fill four regular pictures.

This is one of the great special productions of the year.

JESSE L. LASKY PRESENTS

"The Cowboy and The Lady"

WITH

Mary Miles Minter

and Tom Moore
A NOVEL that has enjoyed world-wide popularity for more than twenty-five years—that has been read and re-read in every home in the country.

Essentially a story of adventure and love, it thrills from start to finish.

Betty Compson and Bert Lytell are the stars, and they make a team of unparalleled box-office value. Miss Compson has already established herself in "The Green Temptation," "At the End of the World" and "The Little Minister." Mr. Lytell, appearing for the first time under the Paramount banner, has millions of admirers who remember him for his work in "The Right of Way", "A Trip to Paradise", "Alias Jimmy Valentine" and dozens more.

That George Fitzmaurice is the producer, guarantees that the production will be spectacular, elaborate in sets and full of genuine heart-interest. No one has forgotten his great productions, "Peter Ibbetson", "Three Live Ghosts" and "On With the Dance."

This is one of the genuinely big stories of the year—big in stars, in story and in producer.

The adaptation of the book by Mary Johnston was made by Ouida Bergere. Read the exploitation paragraph on page 51.
THE story of "The Man Who Saw To-morrow" is so unusual and so extraordinary that it is felt unwise to give details here, for fear of plagiarism.

However, it will be the consensus of exhibitor and popular opinion, just as it is at present the opinion of all who have read it, that the screen has seen nothing quite like it.

It is a story rich above all in human interest, and in settings it traverses the globe: delving into the depths of life in the tropics, reaching into society's splendors, revealing, also, profound truths about human nature.

From all indications it will be the most talked-of story of the coming year, and with an elaborate production, a great cast, and a knockout title, it will break box-office records.

Alfred E. Green, who made "The Bachelor Daddy," directed. The story is an original by Perley Poore Sheehan and Frank Condon.

Directed by
Alfred Green

ADOLPH ZUKOR
PRESENTS
Thomas Meighan
"The Man Who Saw To-morrow"

Released November 6, 1922
ADOLPH ZUKOR PRESENTS

"On The High Seas"

WITH

Dorothy Dalton and Jack Holt

Supported by Mitchell Lewis

This is a mighty epic of what the sea does to the souls of men and women. And yet not a picture entirely of the sea, for life ashore, in the home and in society have gone into its make-up.

But essentially it is a drama of conflicting wills, produced by Irvin Willat, the man who startled the world of fans with "Behind the Door" and "Below the Surface."

The picture abounds in "punch" scenes, the most notable of which is the dramatic struggle for mastery when the three castaways, a woman and two men, reach the deserted schooner in mid-ocean.

Heading a cast of exceptionally popular players are Dorothy Dalton and Jack Holt. In the cast is also Mitchell Lewis. Dorothy Dalton has achieved new popularity in "Fool's Paradise" and "Moran of the Lady Letty" and "The Woman Who Walked Alone." Jack Holt's recent successes, "North of the Rio Grande" and "The Man Unconquerable" are notable. Mitchell Lewis last appeared with Paramount in "At the End of the World."

This is Edward Sheldon's first original screen story. Mr. Sheldon is one of the greatest of American dramatists, some of his successful plays being "Salvation Nell," "The Nigger," "Romance," "The Garden of Paradise" and "The Song of Songs."

An Irvin Willat Production
BIGGER THAN "THE SHEIK"
that's what we claim for this one.

And what a title for Valentino—"The Young Rajah"!
You've seen him as the hot-blooded Arabian, as the dashing American, and as the gallant toreador. Now he's even more fascinating as the young East Indian, brought up in America in ignorance of his real parentage.

A powerful story of two continents, strong in contrast.

The novel, "Amos Judd," by the former editor of Life, from which it is adapted, was a sensation when it was published a few years ago.

There has never been a picture quite like "The Young Rajah," in plot, in theme or in situation. Valentino's popularity will be increased a hundred-fold in it.

JESSE L'ASISKY PRESENTS
Rodolph Valentino IN
"The Young Rajah"

by
John Ames Mitchell

Adapted by
June Mathis
THIS is the play in which Miss Brady made her return to the speaking stage, and scored the greatest triumph of her career.

It is the study of a young Syrian girl, ignorant, but anxious to learn. How she rises from her low estate, and, inspired by a great love, becomes a cultured and successful woman, makes one of the greatest dramas of a woman's soul ever written.

On the screen it is even better than it was on the stage, and in it Alice Brady demonstrates as never before her power of characterization and her remarkable grasp of emotions.

Full of stirring contrasts in character and setting, with striking underworld scenes and poignant heart interest, "Anna Ascends" marks Miss Brady's supreme screen achievement.

The play was written by Harry Chapman Ford and directed by Joseph Henabery.

ADOLPH ZUKOR PRESENTS

Alice Brady

"Anna Ascends"

Released November 20, 1922
A star director, an all-star cast, a great popular author—a perfect production in the very best American comedy! There's a combination

ADOLPH ZUKOR PRESENTS A

William deMillE
PRODUCTION
"Clarence"

with Wallace Reid, Agnes Ayres and May McAvoy

"Clarence" is the funniest comedy, without question, ever written for the American stage. When it was produced in New York two years ago, all the critics were unanimous in so proclaiming it.

It's a picture which shows the inside of a typical American family so truthfully that everyone feels he sees his own home on the screen.

The character of Clarence, the world-famed young scientist who works as hired man, is ideally suited to Wallie Reid, and Agnes Ayres and May McAvoy are ideal as the two leading women.

The play was written by Booth Tarkington, author of "The Man From Home," "The Gentleman From Indiana," "Penrod," "Seventeen" and other stories. It was adapted by Clara Beranger.

This is the biggest box-office picture yet produced by William de Mille.

Read the great exploitation stunt on this picture.
HERE is another of those gorgeous love-dramas that have made Gloria Swanson a box-office gold mine everywhere.

Sam Wood, director of "The Great Moment," "Beyond the Rocks," and "Her Gilded Cage," will produce this picture on a far more sumptuous scale than any of his previous efforts.

Miss Swanson's rôle is that of an innocent girl who is caught in the gay swirl of Parisian night life, has her reputation tarnished, and is finally rescued by a great love.

That finished actor, Conrad Nagel, is leading man. The magnificent settings include the Montmartre demi-monde, the "carnival of flowers" at Monte Carlo, and the beautiful Riviera.

Miss Swanson actually went to Paris for new gowns just prior to beginning this picture. Never have Glorious Gloria's regal beauty and emotional fire been given greater scope. Never has she worn such lavish Paris gowns.

P. S. Keep your box-office eye peeled for those dazzling bathing suits!

The story by David Lisle was adapted by Percy Heath.

Gloria Swanson

IN

"The Impossible Mrs. Bellev"
THE greatest South Sea story ever written and Robert Louis Stevenson’s last work. Here is a property that is one of the most valuable in all fiction, and ideally suited for motion pictures.

George Melford will put into it all the splendor that characterized his “Sheik”. The cast is a complete roster of great names headed by Lila Lee; James Kirkwood, whose work in George Fitzmaurice’s “The Man from Home” has established him as a greater favorite than ever; George Fawcett and Raymond Hatton.

The story deals with three men, a drifter, a master mariner and a shady London clerk who land on a mysterious island where they find a white man and his daughter. The three form a conspiracy of villainy but the hero is finally won over from “the ebb tide in man’s affairs” by his real love for the beautiful girl.

It is a story of splendid emotional dramatic and romantic value and a real special in every way.

Adaptation by LORNA MOON

George Melford production

Robert Louis Stevenson’s

“Ebb Tide”

with Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett
THE greatest stage success of a great actress, when brought to the screen, is bound to be magnificent. And that is what this picture is.

Elsie Ferguson made of “Outcast,” on the legitimate stage, her greatest success. This success has been more than duplicated in the picturized version, which in sheer dramatic intensity, action and settings is a veritable triumph, even greater than “Footlights.”

Hubert Henry Davies wrote “Outcast” several years ago, and so great a success was it acclaimed that it was soon translated into many languages and has been played in a great number of countries. The story is of a man who goes down into the depths and is reclaimed by a woman whom he seeks to cast off when he becomes rehabilitated, only to find a real love which brings understanding with it.

It will be produced by John S. Robertson, who made “Footlights” and “Dr. Jekyll and Mr. Hyde.”

Josephine Lovett wrote the scenario. Her work has retained all the power of the play and has added features to it which have made an even greater production of it.

In every sense “Outcast” is a one hundred percent box-office attraction.

ADOLPH ZUKOR —— PRESENTS

Elsie Ferguson

IN

“Outcast”

A John Robertson Production

Released
December 11, 1922
PENRHYN STANLAWS, who has won distinction as a producer equal to his distinction as an artist, with such pictures as "At the End of the World," and "The Law and the Woman," never has had such an excellent story to work with as "Singed Wings."

It is the tale of a Spanish dancer on San Francisco's waterfront, and it is obvious that this is a part eminently suited to Bebe Daniels. The star excels in her characterization of the girl who fights off men until a great love comes, and then risks all for his welfare.

Rich, picturesque, colorful, in atmosphere and settings, tempestuous and romantic in story, and profound in heart appeal, "Singed Wings" is the greatest picture in which Bebe Daniels has ever appeared.

A notable cast from the great Paramount stock company is in support, headed by Theodore Kosloff, who has a rôle similar to the one he played in "The Green Temptation". In this rôle he will be seen in some of the dances that have made him famous the world over.

Katherine Newlin Burt wrote the story, which appeared in the Cosmopolitan magazine.
Thomas Meighan
in
GEORGE ADE'S
"Back Home and Broke"
Directed by Alfred Green

HERE is one that has everything desirable to achieve big success—Star, Author, Story and Director.

Thomas Meighan—the Good Luck Star—has only successes to his credit. His recent efforts in "The Bachelor Daddy," "Our Leading Citizen" are well remembered.

George Ade is America's foremost humorist, and the man who wrote "Our Leading Citizen." His wit is irresistible and the themes of his stories are genuinely laughable.

The story is of a youth who went away to make his fortune and was so modest when he had made it that he preferred to come back and be regarded as a failure until he should be fittingly able to show otherwise.

Alfred Green, the director, is one of the newest of the Paramount directors and has already produced such successes as "The Bachelor Daddy" and "Our Leading Citizen." He also produced Mary Pickford's great picture "Little Lord Fauntleroy" and is the director of "The Ghost Breaker."

Moving with a snap and a sparkle, the picture should prove one of the most wholesome and genuinely entertaining of the season.

With Meighan, Ade and Green you have a sure-fire combination.
NOT since Cecil B. DeMille's "Forbidden Fruit" has Agnes Ayres appeared in a picture so eminently suited to her beauty and talents.

As the pampered product of a millionaire home, who, after many strenuous experiences, discovers that other values than wealth exist in life, she is superb.

As the title implies, the star wears some gorgeous gowns; her wardrobe for this picture is probably the largest ever used in one production. Beautiful and luxurious sets form splendid backgrounds for this great drama of a woman's soul.

Paul Powell will direct. He will be remembered as director of some of Mary Pickford's greatest successes and many successful big Paramount pictures.

ADOLPH ZUKOR PRESENTS

Agnes Ayres in
"A Daughter of Luxury"

By Beulah Marie Dix
Directed by Paul Powell
ADOLPH ZUKOR PRESENTS A

George Fitzmaurice

PRODUCTION

"Kick In"

BY WILLARD MACK

WITH

Betty Compson

AND

Bert Lytell

WESTERN UNION

TELEGRAM

RECEIVED AT

1922 AR17 FM 11:03

JESSE L. LASKY

FAMOUS PLAYERS LASKY CORP. 475 FIFTH AV. NEW YORK

DEAR MR. LASKY ALL MY THANKS FOR RISING THE WONDERFUL PLAY

"KICK IN" WHICH I HAVE BEEN TRYING TO SECURE FOR THREE YEARS IT IS

BOUND TO MAKE A SUPERRATIC PRODUCTION DUE TO ITS POWERFUL

RECONSTRUCTION WHICH WOULD MAKE THE TRIUMPH OF ROBERT

COLE WITH THE GREAT ARTISTS AS BETTY COMPSON AND BERT LYTELL

TO PUT OVER THE TREMENDOUS LOVE INTEREST OF THE STORY I FEEL SURE

THAT I CAN PROMISE

YOU A PRODUCTION THAT WILL RIVAL AND SURPASS ON WITH THE DANCE

OF ANYTHING I HAVE EVER DONE FOR YOU I WANT TO SAY HOW MUCH I

APPRICATE THE WONDERFUL HELP YOU ARE GIVING ME WITH FINE SCENES

AND GREAT CASTS

GEO. FITZMAURICE.
A joyous rip roaring Wallace Reid comedy-drama. A picture built for laughs and thrills, with a perfect cast.

The star more than duplicates his famous successes of "The World's Champion," "The Dictator," "Across the Continent" and other laughter makers. The story is one of sustained merriment and hilarious situations.

James Cruze, who made "One Glorious Day" and "Is Matrimony a Failure," is the director. And the great productions he has made with Wallace Reid as star in the past are re-echoed in this one.

The tale is a farcical one, of a chap whose intentions are always misunderstood and who upon one occasion goes to jail for thirty days in order to escape the consequences of one of his acts.

The picture has ginger, sparkle and pep and moves with a swiftness that piles laugh upon laugh, interspersed with moments of thrill and wonderment.

The authors are A. E. Thomas and Clayton Hamilton, the former of whom collaborated in the writing of "The World's Champion," which starred Wallace Reid with great success.

Directed by James Cruze

Jesse L. Lasky presents

Wallace Reid

in

"Thirty Days"

Released January 8, 1923
What a title for Valentino—
“*A Spanish Cavalier*!”

A **nother unique rôle for the popular new Paramount star—this time as a swashbuckling adventurer, fighting for a lady’s honor in a glamorous, romantic love tale.

As everyone knows, it is in romantic, dashing rôles that Valentino has won his success. No one is better suited than he to this great rôle.

“A Spanish Cavalier” has been adapted from the stage classic, “*Don Caesar de Bazan*,” which has been perennially successful. It is full of action, melodrama, and romance, and gives the star greater opportunities than he has ever had.

The story was written by Adolphe D’Enery, author of “Orphans of the Storm,” the mighty Griffith spectacle, in collaboration with P. S. T. Dumener. It has served as a vehicle for some of the greatest actors in history, including Booth, Barrett, and Mansfield.

It will be produced on a lavish, spectacular scale, and the cast will be made up of members of the great Paramount company who have strong box-office appeal.

**Jesse L. Lasky—presents**

**Rodolphe Valentino**

**in**

**"The Spanish Cavalier"**

Scenario by June Mathis
A Peter B. Kyne novel, with a red-blooded story and title, and starring Jack Holt! Such is "Making a Man."

Jack Holt is never more ideally cast than when he has a part which calls for him to fight upward to victory from the position of the under dog.

It is the story of a man who makes a fortune, then goes to New York and loses everything that would identify him. He cannot establish the fact that he has money and is forced to work himself out of the situation.

Peter B. Kyne has endeared himself to Paramount audiences with "The Valley of the Giants", "Cappy Ricks", and "While Satan Sleeps."

Joseph Henabery has made many successful productions with Wallace Reid, Douglas Fairbanks, and other stars.

Here you have a picture with everything to commend it!

Jesse L. Lasky presents a Peter B. Kyne special

Jack Holt in "Making a Man"

Directed by Joseph Henabery

Scenario

by

Albert Shelby LeVino
THE public loves a good crook story—and here's the Big Ace of them all.

Jack Boyle wrote it. He's the author of "The Poppy Girl's Husband," in which Bill Hart scored one of his greatest successes, and "The Face in the Fog."

"Missing Millions" ran in Red Book Magazine, which has a circulation of 750,000 readers. The story centers around the two most beloved underworld characters in fiction—"Boston Blackie" and his pretty, peppy pal, "Mary." This pair has appeared in every big magazine in America and between the covers of a score of popular books. Everybody knows them.

In this picture, "Boston Blackie" and "Mary," to revenge themselves upon the man who wronged "Mary's" father, defy death and America's best detectives in order to steal $2,000,000 in gold nuggets from a steamer bound from Alaska. Then, because an innocent person is accused of the deed, they return the money.

The picture is literally crammed with excitement and rapid-fire thrills. Alice Brady is right in her element. Beautiful, daring, and vivacious, she will be a dazzling revelation to picture audiences.
A COMBINATION of producer, star and author that means a sure-fire success.

William de Mille is in his element in this story of a young girl whose head is turned in the struggle for fame, but who finds love and happiness in the end.

Bebe Daniels in the leading rôle, wears striking and daring costumes, and appears in the most varied characterization of her entire career. All her past successes, including even "Anatol", "Why Change Your Wife?" and "Male and Female", are eclipsed by "Notoriety".

Clara Beranger, who wrote the story especially for Mr. de Mille and Miss Daniels, under the producer's personal supervision, will be remembered as the author of Mae Murray's biggest success, "The Gilded Lily", and of Gloria Swanson's "Her Husband's Trademark". She also adapted "Dr. Jekyll and Mr. Hyde" and many other Paramount Pictures.

A cast selected from the great artists which you can see on pages 6 and 7 of this book assures you great box-office drawing power.

ADOLPH ZUKOR PRESENTS A

William de Mille production

"Notoriety"

with Bebe Daniels

by Clara Beranger
More Valuable Than the Kohinoor Diamond

This trademark cost Fifteen Million Dollars—
But it's worth more than that to you!
Since it was first devised, fifteen million dollars have been spent to make it known to every man, woman and child in the world—
To make it known as the symbol of the best pictures that can be made—
To make it known as a guarantee of perfect entertainment.

So when you show Paramount Pictures you are tying up with an advertising campaign that has reached every part of the world continually, for ten years.
When the people of your town see that trademark in your ads, in your lobby, they know they will see a picture with a great story, the finest directorial skill, perfect photography, and a cast of supreme excellence.
If you think advertising is worth a nickel, you know this trademark is worth a fortune!
Giving People A Show For Their Money

In times of thoughtful spending, you demand your money's worth from motion pictures. In your community your theatre owners realize this.

Progressive exhibitors prefer to increase the variety of your entertainment rather than risk disappointing you.

Short Subjects are half of your motion picture enjoyment.

THE best patronized theatres select short subjects as carefully as they select their feature pictures. The most crowded entrances are those to which the following educational attractions are advertised:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
SHORT-REEL FEATURES
By Selig-Rork
WILDERNESS TALES
By Robert C. Bruce
SCENICS BEAUTIFUL
By Robert C. Bruce
KETCHOGRAPHS-CARTOONS
By Julian Ollendorff
NOGRAMS-NEWS WEEKLY
and specials like
THE BATTLE OF JUTLAND

Theatres which insure you a WHOLE evening's entertainment can be identified by this sign on posters and lobby cards.

When you see it—Go in—it's the sign of a well-balanced program!

Keeping Faith With Exhibitors

Educational believes that its obligation to exhibitors begins when its products are booked, and does not cease at that point, as many imagine.

After having sold you a fine product at a fair rental commensurate with sustained high quality, Educational then starts to make that product more acceptable to your patrons; more easy for you to re-sell through your box-office window.

That's why, through our national advertising, we are constantly telling

24 MILLIONS OF PEOPLE

that Educational's products are worthy of public confidence, and that all exhibitors who present these products are conscientious exhibitors who are earnestly striving to give the greatest possible value for the box-office admission; that these progressive showmen are giving a whole evening's entertainment.

Educational believes it owes this exhibitor help to its exhibitor customers and Educational is KEEPING FAITH WITH ITS CUSTOMERS!

THIS AD will appear in

THE SATURDAY EVENING POST
MAY 13th—and
THE LADIES' HOME JOURNAL—July Number

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
Coming Chapter Plays
The Finest on Earth!
To be presented by Carl Laemmle

Carl Laemmle will soon present
William Desmond
The hero of a million boys!
in a chapter-play of daring adventure and stupendous thrills in
the land of ice and snow—Alaska! The first chapter-play of Alaska
ever made—a sure bet for the hot summer days.

Directed by
PERRY VERNOFF

Perils of the Yukon
A cool clean-up for summer days!

Carl Laemmle will soon present
Art Acord
—the greatest chapter-play ever produced—
action, thrills, adventure, made into a continued feature that will make history at box offices.

In the days of
Buffalo Bill
Directed by Edw. Laemmle

First Again!
Carl Laemmle again points the way to bigger and better profits. Here is a
sure fire knockout chapter-play based on the most popular thing
on earth—RADIO! Get ready—and get busy!

Carl Laemmle will soon present
The Radio King
The Season's Sensation

Produced by Universal, of course!
in Universal's Moving Picture Weekly dated May 27th 1922

There's money in it for you—get it!

If you fail to receive a copy notify the CIRCULATION MANAGER, UNIVERSAL FILM MFG. CO., 1600 B'WAY, N.Y.C.
"Something that men as well as women won't forget easily!"

says N.Y. Evening Sun

— read what newspaper critics and the Trade Press said about

LON CHANEY

IN

"THE TRAP"

"Rare entertainment here. In it exhibitors have a good bet."

—Exhibitors Herald.

"Moving picture entertainment out of the ordinary."

—Moving Picture World.

"A great box-office success."

—Exhibitors Trade Review.

"Most absorbing illustrations of emotionalism seen in many a day."

—N. Y. American.

"So clear cut a pictorial beauty and played so well motion picture fans should regret missing it."

—N. Y. Evening Mail.

"The man's an artist and of higher rank than he has been rated."

—N. Y. Evening Journal.

Back by Popular Demand, at Shubert's Central, New York, Beginning May 14th

A Universal Jewel Presented by Carl Laemmle
Reported Missing,' Owen Moore
Screen Farce, at the Criterion

By ALAN DALE.

Owen Moore is a 'new one on me. I've seen most comedians when they have started to commede and have worked my way through their agonies. But Mr. Moore burst upon me in "Reported Missing," at the Criterion Theatre, as a full-fledged funnyman who can take it all away from the stereotyped star, and who certainly did it.

He is of melodrama type, and a bedraggled demeanor, and he wears occasionally the horn-rim glasses that have made the fortune of one Lloyd. Apart from these facts, Moore is agile, sinuous, persuasive, and expressively pantomimic. More cannot be asked for from any picture star. Rah for Owen Moore!

In "Reported Missing" he has one of those melodramatic farces that are never wholly melodramatic nor farcical, but a happy melange of both. The picture whirls with incident, with escape—absurd and otherwise—with rush and push and vigor and vim. There are moments when everybody is racing after everybody else, revolving, circumnavigating and generally rough-housing. Why? There's a reason.

The story, a sequel for the opening on certain ships, and pursued by the Japanese villains, finds itself on board ship with his lady love, and all sorts of sinister characters. The villains always pursue him, but—he is every inch the hero. He is also a humorist, which saves him, as a sense of humor has saved so many. And he is confronted with another humorist, the grimacing Tom Wilson. Wilson is a scream from start to finish, and he is pitted against Owen Moore with the most felicitous results.

But "Reported Missing" needs no more criticism than does the most pimples of comedies. It talks for itself, and it talks loudly. It skulks in its silence, and it is irresistible. There are no dulled gags and no lemon meringues. There are, moreover, admirable sub-titles, filled with mirth. The heroine was not too frightfully pretty, but just comic enough.

In a word—don't be "reported missing" from the Criterion.
HARRY DAVIS
Has booked it for
THE GRAND
of
PITTSBURGH
Abe Blank of Omaha

Has booked it for first runs in 14 Cities in the Middlewest

N.Y. Times ~ April 24.
IKE LIBSON has booked it for THE WALNUT of CINCINNATI.

REPORTED MISSING

OWEN MOORE

Directed by Henry Lehrman

LEWIS J. SELZNICK presents

IKE LIBSON

has booked it for -

THE WALNUT

of

CINCINNATI

The Morning Telegraph

Helen Pollack in THE WALNUT

says these nifty things about it. Don't miss it!

for all the nice things.

that might be said.

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CINCINNATI

The Morning Telegram

Helen Pollack in THE WALNUT

s...
The beat of a thousand hoofs! A thunderbolt of men, horses and dust, as the fearless Danton, fiery leader of an outraged people, rides to save the honor of France! A tornado of tossing shapes! Naked swords aloft in hands of dare-devils atop plunging steeds! Through hostile hordes to the glistening axe of the guillotine. Always thrill upon thrill.
MR. EXHIBITOR:—We’re in the show business TOGETHER. Our job is to help you GET THE MONEY.

We supply not only the attraction but big bombshells of exploitation to help you jam it across.

Nail this Flapper Comedy—put the kick of our red-blooded exploitation behind it—and you’ll make some money!

The Flapper Fad is sweeping the nation—millions of girls have succumbed to the lure of Flapperhood. You’ve got a ready made audience all “set” for just such a picture.

“Gay and Devilish” is timely. It shimmies with jazz and ripples with joy—and glows with comic romance.

Cast brings to you Doris May, Cullen Landis, Otis Harlan, Bull Montana and Jacqueline Logan.

Look over the accompanying exploitation ideas. There’s a lot more in the press sheet. Grab some of these bombshells and shoot ’em off—Then watch the crowds flow.
1922 Jazz Picture
with special R-C
Exploitation
Wallop
to put it over!

DEVLISH

A FEW OF THE STUNTS THAT THE
PRESS SHEET IS JAMMED WITH

A Flapper Diary
Stunt That's
Surefire

You'll get the country's millions
of flappers and all their friends
with this one. We have pre-
pared a six-fold special ten page
herald, wonderfully gotten up
and filled with human, jazzy,
surefire stuff entitled "The Con-
fessions of a Flapper." The
flapper tells her experiences from
Monday to Saturday, the herald
opening to disclose one day at
a time, leading gradually up to
the last day which contains a
surefire picture message. This
herald will go over like a house-
afire. Every line contains a
laugh and your people will just
eat it up. See the press sheet
for a full illustration and com-
plete details.

A Ticket-Selling Kick
in This Limerick
Contest

Here's a stunt that can't miss fire.
The New York American received
25,000 answers a day to their Lim-
erick Contest. The press sheet
contains some crackerjack limericks,
each one advertising the picture.
Here's one of them:
A flapper named Miss Fanchon
Browne
Is coming to jazz up the town,
Her right name they say
Is Miss Doris May
You offer a prize for the best last
line and—here's where the theatre
kick comes in—double prize to the
winner if he or she is in the house
when the announcement is made.
The press sheet tells you how to
put it over in a way that will pack
your house.

Novelty Mirtho-
meter for Your
Lobby

Attract attention to your lobby
and you're selling tickets. This
stunt will make everybody stop
and it won't cost you anything
to speak of. This mirthometer
looks like a thermometer but it
registers all the different degrees
of laughter the picture will
create. It is reproduced on a
stock poster and all you have
to do is to secure this poster
from your R. C. Exchange, "cut
out the mirthometer, paste it on
compo board and place it in
front of your theatre. It's going
to grab a lot of interest and
will inject the laugh thought
into your people that means
business. The poster is illus-
trated in the press sheet.

Book Now Thru Your Nearest R-C Exchange
WILLIAM FOX presents

DUSTIN
FARNUM
in
STRANGE
IDOLS

You know Dustin Farnum's value as a box office star!

Story by
JULES FURTHMAN

Directed by
BERNARD DURNING

WILLIAM FOX presents

WILLIAM in
The MEN of
by RICHARD HAR
America's most pop

Directed by
Ready May 21st

WILLIAM FOX presents

JOHN GILBERT in

The YELLOW STAIN

The battle of a real man against odds.

Directed by-

JACK DILLON

RUSSELL ZANZIBAR

DING DAVIS

Rowland V. Lee
Eight Goldwyn Pictures

Gouverneur Morris' Yellow Men and Gold

Always the Woman starring Betty Compson

Zane Grey's Golden Dreams

Basil King's The Dust Flower

Eight pictures that brim with action, sparkle with humor and grip with humanness form the current Group of Goldwyn Pictures. Society drama and adventure, lure of the desert, romance of pirate gold, action, thrills and laughs—these will make good your strongest promise.

These Goldwyn Pictures
That Are Strong Attractions

That are strong attractions include:

- **Head Over Heels**
  - Starring Mabel Normand

- **Zane Grey's When Romance Rides**

- **Mr. Barnes of New York**
  - Starring Tom Moore

- **Rupert Hughes' The Wall Flower**
  - Starring Claire Adams, Carl Gansvoort and Jean Hersholt

**Betty Compson**, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick, and Claire Adams, are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors. Every picture has exploitation angles that mean business.

They are Eight Prosperity Opportunities.

**Are For Current Showing!**
What Goldwyn has done in the last Thirty Days

If you have been watching the news you know that the Goldwyn Company has signed up and lined up Big Directors—names that have been connected with big money successes.

All this in one month!

This isn't all!

Marshall Neilan
will make his future productions for the Goldwyn organization.

Allen Holubar
will produce for Goldwyn. He will make “Broken Chains,” the Chicago Daily News $10,000 prize picture story.

Maurice Tourneur
is now in England making initial scenes on Goldwyn’s “The Christian.”

R. A. Walsh
has been signed by Goldwyn and will start immediately on the first of his special productions at the Goldwyn Studios.

Rupert Hughes
under his new Goldwyn contract will write, edit and direct big Goldwyn productions with featured players.

Goldwyn means ONLY big pictures!

There’s more coming!

Wait!

A CONDITION on which the Goldwyn Company was able to secure these 5 giants in the industry was that they be allowed to select great big smashing stories without limit to cost.

Goldwyn Pictures Corporation
BOOKED
or immediate pre-release by America’s finest theatres:

Crandall’s Metropolitan, Washington, D. C.—May 21st
Rialto Theatre, Denver, Colo.—May 21st
Imperial Theatre, San Francisco, Cal.—June 18th
Franklin Theatre, Oakland, Cal.—June 18th
First Run Theatres, Minneapolis and St. Paul—May 14th
State Theatre, Pittsburgh, Pa.
Circle Theatre, Indianapolis, Ind.
Jefferson Theatre, Ft. Wayne, Ind.

and latest but by no means least at the

MARK STRAND
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK
PRESIDENT & GEN’L M’GR

JUNE 4th

This big special is not only booking fast in the best theatres, but the territories are selling fast—the reason is plain to those who have seen the picture. Phone, wire or write today for

Edwin Carewe’s Production

“I AM THE LAW”

“A Nationally Advertised Picture”

NEW ENGLAND RIGHTS PURCHASED BY
Wm. W. Aechtler & E. J. Farrell of the Major Film Corporation
54 Broadway
Boston, Mass.

TERRITORIAL RIGHTS SOLD TO

Joe Shubell
Associated First Nat’l. Pictures,
119-121 Ninth St., Pittsburgh, Pa.
M. A. Klausner
Mountain States Film Attractions,
1225 Tremont St., Denver, Colo.
Louis Hyman
All Star Feature Distributors, Inc.,
191 Golden Gate Avenue, San Francisco, Cal.

Produced by
EDWIN CAREWE PICTURES CORPORATION
B. P. Fineman, Pres.,
B. F. Zeidman, V. Pres.
Los Angeles, Cal.

Louis Riche
Joe. Frist Nat’l. Pictures,
916 O Street, N. W., Washington, D. C.

Robert Lynch
Metro Pictures,
1121 Vine Street, Philadelphia, Pa.

Foreign Rights,
G. B. Schlesinger, Manager,
Warner Brothers,
3608 Broadway, New York City.

Distributed by
AFFILIATED DISTRIBUTORS, Inc.
C. C. Burr, Pres.
1314-15-17 West 44th Street
New York City, N. Y.
Queen of the

From the world-known play
By PAUL M. POTTER
A Ray C. Smallwood Production
WITH AN ALL-STAR CAST
Months before you saw it we told you that "My Old Kentucky Home" was a big picture that would be snapped up instantly by the nation's great first runs and circuits. This Ray C. Smallwood Pyramid picture exceeded our own predictions, both in popularity and power. It is playing everywhere.

Months before you saw it we said Betty Blythe in "His Wife's Husband" would be another smashing Pyramid success. Now it is confirmed by critics' notices and by first run accounts that book it immediately. It will soon be playing everywhere.

We now give you forewarning that the third Pyramid picture, Ray C. Smallwood's "Queen of the Moulin Rouge" is the biggest of all the Pyramid productions—tremendous in its pictorial and dramatic qualities; unrivalled among all the present year's big pictures in optical appeal, and the very best work of a powerful director noted for a long string of big screen successes. "Queen of the Moulin Rouge" will be ready for early June release. It will play everywhere in all the biggest theatres.

American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited
“ANNE OF LITTLE SMOKY”

With Winifred Westover
Dolores Cassinelli-Frank Sheridan-Joe King and a notable cast

Presented and Distributed by PLAYGOERS PICTURES

Foreign Representative Sidney Garrett

“A good, snappy melodrama”—N. Y. Morning Telegraph.

“Unusual and off the beaten track”—Film Daily.

“Physical atmosphere is compelling, romance is well emphasized. With such a title and cast, no reason why any exhibitor should not make money”—Motion Picture News.

A Wistaria Production
"There are far too few pictures like this one on our screens," says the Louisville Herald. "It takes the serious question of how to handle women and laughs at it—and you laugh at it and go home feeling that you've had a real treat."

It Will Bring Them Out and Bring Them In!

PRESENTED BY
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
Pathé Exchange
"The Angel Citizens"

An W. M. Smith Production

with

FRANKLYN FARNUM

"SHORTY" HAMILTON

AL HART & PEGGY O'DAY

What Harrison's Report says:

"Angel Citizens"—A good western romance-melodrama, with plenty of action, thrills, and tense suspense. Human interest is also present. This picture is a great improvement over those released recently with Franklyn Farnum. The explanation is that it has been directed by a more experienced director—Francis Ford should be attractive to exhibitors catering to patrons that love Western melodramas.

"Angel Citizens" is one of a series of nine pictures which include:

"So This Is Arizona"

Read this review from the Exhibitors' Herald:

"So This Is Arizona" should prove strong box office attraction and satisfy. There is more action and laughs compressed into six reels than many western productions contain in an entire series. What stamps the picture as out of the ordinary is the wealth of genuine humor which saturates it. It is not comedy relief. It is an integral part of the plot development. And in addition there is a series of thrills, a display of real horsemanship and one or two free-for-all fights which should bring the spectators out of their seats.

"The White Masks"

The Motion Picture News says:

"The White Masks"—Few western pictures contain the humorous "gems" that are sprinkled throughout this production. In fact, the principal trend of the plot only serves as a delay to the continuance of the comedy. Franklyn Farnum seldom will be seen in a role more uniquely adapted to his personality than that of the impromptu fight promoter which he portrays.

These Three Releases Now Available to Exhibitors from the Following Exchanges:

Merit Film Co., New York City
Merit Film Co., Albany
Merit Film Co., Buffalo
Merit Film Co., Baltimore
Arrow Photo Plays, Denver
Arrow Photo Plays, Seattle
Arrow Photo Plays, Salt Lake
Specialty Film Co., Dallas
Specialty Film Co., Little Rock
Specialty Film Co., Okla. City, Okla.
Lande Film Co., Cleveland
Lande Film Co., Cincinnati
Columbia Film Service, Pittsburgh
De Luxe Film Co., Philadelphia
State Film Service, Indianapolis
F. and H. Exchange, Minneapolis
Enterprise Dis. Co., Atlanta
All Star Features, Detroit
Mid-West Distributing Co., Milwaukee
Direct to Exhibitors, St. Louis
Standard Film, Kansas City
Moscow Films, Boston
Greater Features, Des Moines

Two open territories:—California and Canada, communicate with

W. M. SMITH PRODUCTIONS, Inc., Tulsa, Oklahoma

NOW IN THE MAKING—"UNCLE TOM'S CABIN," A SEVEN-REEL SPECIAL THAT WILL BREAK HOUSE RECORDS NEXT FALL
Sweeping the Country

STARLAND REVUE

The Novelty Reel That Brings All the Broadway Stars to Your Screen

MAKE room for it NOW! Put all the great stars to work on your screen—You know what ONE real star will do for your box office—Imagine what a whole glittering group of world-famous headliners will do when you show 'em ALL TOGETHER!

Imagine the concentrated pulling power of one single reel introducing such noted stars as William Faversham, America's peerless dramatic actor; Irene Bordoni, whose charm in "The French Doll" is setting Broadway wild; Little Billy, the marvelous midget of "Letty Pepper;" Ford and Truly, the famous vaudeville team and novelty scenes from "Blossom Time," the raging musical hit.

If you don't nail the Starland series you'll muff the grandest single reeler in the business. Put ALL the stars to work on your screen!

BOOK NOW!

Thru Your Nearest

R-C Exchange
"STATE RIGHTS"

With All Star Cast
INCLUDING
Ted Edwards
Miss Billie Rhodes
THE UNCHANGEABLE, IRRESISTIBLE BILLY
Mr. and Mrs. Harry Todd
OF ESSANAY SNAKEVILLE COMEDY FAME

Ernest Shield -- Robert Chandler
Sam Allen
Violet Phillips
AND OTHERS

Mr. Exhibitor--Keep an
Open Date for
"Daddy's Love"

Roy H. Kuhn
Productions
5107 Hollywood Blvd
Los Angeles
SHADOWS

thrown on a lighted white screen at the rate of seven a second or more, produce what we call "motion pictures" or "movies." The perfection of motion pictures depends upon making the rapid succession of

SHADOWS

interesting and entertaining. This is accomplished in the photoplays distributed by

SECOND NATIONAL PICTURES CORPORATION

on terms allowing exhibitors their fair share of the box office returns.

That is

WHY

exhibitors and patrons of motion pictures are turning more and more to the product offered by Second National.

"BROKEN SHADOWS," a strong human interest story in pictures; "THE NIGHT RIDERS," red-blooded romance of the Northwest; "HER STORY," tense and thrilling, and "DAVID AND JONATHAN," stirring photoplay of adventure afloat and ashore, are sure fire box office winners because of their potent appeal to all lovers of the best in motion picture entertainment.

WHY

take chances when you are offered a sure thing?

WHY?

Second National Pictures Corp.

140 West 42nd Street

New York City
Geographic Film Co., Inc.

Presents

"GETHSEMANE"

Directed and arranged by J. E. Holley

Richly Titled in Prizma by Paleologue

Direct from a week's pre-release run at the CAPITOL THEATRE, New York, and unanimously selected by the MOTION PICTURE THEATRE OWNERS OF AMERICA for presentation at the organization's official banquet held at the Hotel Washington, Washington, D. C., Friday evening, May 12, 1922.

One of THE VOICE OF THE LAND series of 52 exquisite single reel features, bringing the Bible Land to the screen, especially prepared for theatrical release.

For territory or world rights address:

E. B. RUSSELL
Director of Distribution, Geographic Film Co., Inc.
Pennsylvania Hotel, New York

"GETHSEMANE"

"... a little gem of a film"—R. W. BAREMORE in The Morning Telegraph.

"... glamorous and mystic scenes of the Holy Land... without allegory or the aid of human figures"—ALLISON SMITH in The New York Globe.

"... starts a new era in Biblical pictures suitable for exhibition in the theatres"—ARTHUR JAMES in The Moving Picture World.

"... a beautiful and impressive picture... a far more powerful influence for good, we believe, than any Easter sermon that was ever preached"—HARRIETTE UNDERHILL in The New York Tribune.

"... in every respect a most impressive picture... splendidly photographed"—GEORGE BLAISDELL in The Exhibitors Trade Review.
JACKIE'S MESSAGE
TO THE CHILDREN OF THE WORLD

...and we're all children—

JACKIE COOGAN
HOLLYWOOD

Dear Boys and Girls;

I told my daddy this is
one time I'm in trouble and
didn't get spanked and he
said well Jackie if you can
get out of trouble the way
you did in "TROUBLE",
you will never get spanked
like you do when you do get
in trouble.

Well good bye,

JACKIE

SOL LESSER
PRESENTS

JACKIE COOGAN
IN
"TROUBLE"

NOW READY!
Oh! How She Does Flirt!

O-o-o-h! She wanted a cave man!

And she thought she'd married a tame man.

So she flirted with a cave man and divorced the tame man.

Then she found the cave man the tamest kind of a tame man.

And remarried the tame man when he proved the fiercest kind of a cave man.

Just the jolliest kind of marital complications that’ll tickle your patrons until they fall off their seats laughing.

Joseph M. Schenck presents

CONSTANCE TALMADGE

in her latest joymaker
and one of Connie’s best

“The Primitive Lover”

Adapted by Frances Marion from “The Divorcee” by Edgar Selwyn. Directed by Sidney A. Franklin, director of "Smilin' Through.”

A FIRST NATIONAL ATTRACTION

There’ll be a Franchise everywhere
Her Most Novel Production!

The American Beauty in a dramatic plot with whirlwind action on a tropical isle in the South Seas—with all the beauty—the mysticism and glamour of the Orient—And filled with

Mystery—Thrills
Suspense—Love

B. P. Schulberg presents

KATHERINE MacDONALD

in her latest and most picturesque drama

"The Infidel"

written by Charles A. Logue
and directed by James Young

This is the third of Katherine MacDonald’s new series of better and finer pictures which are unsurpassed in artistry, beauty of settings and scenes and lavishness in production. This series also includes "The Beautiful Liar" and "The Woman’s Side."

There’ll be a Franchise everywhere
Breaks All Picture Records Playing On Percentage Basis!

Here's the most remarkable record yet! "The Silent Call" plays to 792 consecutive performances, more than any other picture has done—and not a forced run. Read Mr. Miller's telegram!

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

D21986 8 3 AL 2 EXTRA

H LOS ANGELES CALIF 3

ASSOCIATED FIRST NATIONAL PICTURES INC

6 - 8 WEST 46 ST NEW YORK NY

WE HOPE TO TAKE YOUR PICTURE THE SILENT CALL OFF THIS SATURDAY

AT CONCLUSION ITS 7 3 6 CONSECUTIVE PERFORMANCE TO CAPACITY

AUDIENCES AT MILLERS THEATRE BUT PUBLIC WONT LET US CONSEQUENTLY

WE ARE HOLDING PICTURE OVER FOR FOURTEENTH WEEK AND RUN WILL

CONCLUDE MAY THIRTEENTH AT END OF 7 9 2 CONSECUTIVE PERFORMANCE

STOP WE KNOW IT WOULD RUN LONGER BUT WE HAVE POSTPONED BOOKINGS

OTHER PICTURES SO MANY TIMES WERE AFRAID GO ON FILM ROW IF WE

DELAY SCHEDULE LONGER

FRED MILLER MILLERS THEATRE

Distributed by Associated First National Pictures, Inc.

**H. O. DAVIS**

presents

"The Silent Call"

A Laurence Trimble
Jane Murfin Production

Released on the Open Market—Available to All Exhibitors
I READ your recent editorial with reference to the organization of exhibitors and consider it a very fine document. Team work between the producer and exhibitor is absolutely imperative and unless those who are vitally interested can see the light I would not care to be responsible for the future of the industry.

This is from a prominent exhibitor and League organizer; and it is but one of several wires and letters already received from leading exhibitors which express, almost identically, the very same sentiment. They are in response to our editorial, “Ethics and Politics,” which concluded with:

“We want ethics in the industry; not politics.
Politics belittle and destroy.
If politics is to dominate the M. P. T. O. A. the organization is doomed either to a small, ineffective representation of exhibitors or to downright disintegration.

Which do you want—and we place the question before the exhibitors of the country with a sure idea of what their reply will be—ethics or politics?

“Your organization is at stake.
“It’s up to you to act not merely for yourself, your organization, but for your industry.”

Your industry!
The future of your industry.

That is the issue today of exhibitor organization.

Cooperation between and confidence between each of our industrial branch organizations to the great and all-important end that this entire industry may be elevated to “new and solid standards of progress.”

We said: “the exhibitor everywhere is calling for this very thing.”

And he is. Don’t mistake that!
The best men within exhibitor organization and the best men without it, and who should be in it, want just this:

Unity and integrity.
Ethics in the conduct of our industrial affairs.

We are writing this before the Washington Convention and regardless of what may come of it.

And it is written as a message of cheer to the exhibitor everywhere who calls this “his” industry, whose interest in it is large and genuine, whose conception of its great future is clear and unshaken.

The Washington Convention is important. It is highly imperative that rule doesn’t bring about ruin, that the good organization thus far achieved be not kicked in the face by somebody’s heel.

Whatever happens it will not be, it cannot be disintegration.

It must not be.
The industry needs exhibitor organization, needs a strong and representative one. The need is basic. The ten thousand exhibitors of this country make the contact between the industry and the public. Their screens are the voice of the industry. However the industry expresses itself, its ideals, its place in the commonwealth that expression must go forth, can only go forth, through the organized screen.

So we say to the exhibitor within the organization and to the exhibitor who should and who must be within it:

Put your shoulder to the wheel.
Get into the organization and work.
Make it the organization it must be if your industry is to have its true place in the sun.
Make it the organization it must be if your investment is to be made secure.

Make it a basic—but always a cooperative organization devoted to the common and vital interests and the fair name of the motion picture.

Otherwise—you also must say: “I would not care to be responsible for the future of the industry.”

[Signature]

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**Company Abandons Exhibitor Cash Deposits**

**American Releasing Corporation Requires Only Signature of Theatre Owner**

The first revolutionary change to be announced in long-established film policies for the coming season, but effective instantly as well as later, comes from American Releasing Corporation which announces the immediate abandonment by that company of the taking of cash deposits from exhibitors on film rental contracts.

Every organized exhibitor body in the United States has placed the deposit system under fire for the past ten years and many exhibitor delegations have called upon the home office executives of the various distributors with requests or demands for its abandonment.

At a time when other matters of great moment are demanding the attention of exhibitors and with the contract deposit problem lying dormant and unsolved American Releasing, the newest of the international distributing Companies, announces through Walter E. Greene and F. B. Warren that now and henceforth the signature of a theatre owner on his written buying commitment to play the pictures released through that company is the only guarantee American Releasing will require. Their announcement, significantly made at a time when several thousand delegates are attending the Washington Theatre Owners convention, reads in full as follows:

"In the twenty-year old motion picture industry no nation-wide distributing company has had the courage or the foresight to go it alone on its own money without falling back upon the exhibitor for deposits on theatre contracts."

Much of the ill repute and scandal attached to the distribution past and present had its origin in the actual or fancied misuse of exhibitor funds for the financing of lame-duck distributing machines.

American Releasing Corporation takes pride in announcing that to-day, with this announcement, we become the first and only company operating in the United States of America that neither asks nor requires any deposit from any exhibitor signing a contract to play the pictures released by our company:

"We are operating here and in other parts of the world with our own money and with not one penny of your money. Your signature on your contract with us is your security. Should some exhibitor dishonor his signature we will not deal with that exhibitor.

"Whatever deposits we have held have been returned to their owners, or films have been shipped, served and played to absorb deposits and there is not to-day in American Releasing Corporation a five-cent piece of anyone’s money except our own.

"We commend this announcement of a proper and yet courageous step to the attention of the Motion Picture Theatre Owners of America now holding their annual convention in the City of Washington. What we have done is what every exhibitor organization in the United States has been endeavoring to bring about for the past ten years."

Deposit clauses have been eliminated from all American Releasing contracts for all business to be contracted for within the boundaries of the United States and deposits previously held by American Releasing have been applied on current business being played immediately or refunded direct to exhibitors holding contracts.
LEWIS J. SELZNICK is this week celebrating, in a quiet way, his tenth anniversary in the motion picture business.

"I don't know that there is much to say," said he. "Next year our organization will devote itself wholly to the production of specials. This means a radical departure from the star series or program picture. Only two stars will be retained by our producing organization—Elaine Hammerstein and Owen Moore.

"All production will be done on the West Coast.

"We are building up the Selznick organization abroad; six offices have been opened in Australia and twelve in Great Britain. This is preliminary to a complete chain of Selznick offices throughout the world owned and maintained by the Selznick enterprises."

Mr. Selznick believes that the business depression has proved to be a stabilizer for the entire industry. He looks forward not only to more stable conditions but also to better pictures and a higher business tone throughout the industry.

Lewis J. Selznick is too well known in this field to need a biography. Here, however, we give, briefly, the facts: He entered the industry with Universal Film Manufacturing Company, where he quickly acquired the position of General Manager. From Universal he went to Warner Features. Then came the organization of one of the first large corporations—the World Film Corporation, which he directed for several years. This was followed by Select Pictures, a very successful concern which introduced into the business many of its present stars. For the past six years he has operated with Select Pictures Corporation and Selznick Pictures Corporation which today are identified in the trade as purely Selznick Enterprises.

James A. Maddox, Manager of The Southern Theatre, Columbus, Ohio, has been unanimously chosen a member of the local Board of Education. The Ohio State Journal speaks of him as follows:

"James A. Maddox undoubtedly will be a highly useful member of the Board of Education. He has always been useful in the many public and semi-public activities in which, as a good citizen, he has engaged. He has a level head, a good heart, and what is perhaps rarer, real public spirit, the sort that does not bulk at devoting much time and hard work to the distastefully public interest."

Columbus is now spending eight million dollars for new school buildings and this great building program is largely the result of a reel of pictures which Mr. Maddox made some time ago showing conditions in the public schools of the city.

Ned Depinet has been made General Manager of the Consolidated Film Exchange and Supply Company of the South with offices in New Orleans, Atlanta, Dallas, Jacksonville, Memphis and El Paso. He succeeds William Oldknow who has filled the same position for the past ten years. Mr. Depinet, who is one of the ablest and most popular exchange managers of the South, has been manager of the Dallas office of the Consolidated since 1912. The headquarters of the Consolidated Film Exchange and Supply Company will be maintained now at Dallas, Texas.

IN this week's issue we give an account of the proceedings of the Southeastern Conference for Better Films, held in Atlanta, Georgia, on April 28th. In the opinion of a number of people this Conference is one of the most forward accomplishments of the Motion Picture Industry. It has inaugurated what will probably become the general policy of the industry toward censorship, namely, the establishment of cooperation locally everywhere between the exhibitor and his community organizations and institutions. The Conference went on record as opposing censorship, recognizing the National Board of Review, endorsing Will H. Hays, approving of the policy of selection and endorsement as a means of securing better films.

"The public is on to the game," says the Photoplay Editor of the Birmingham Age-Herald, referring to the superlatives generally used in the press sheet and campaign book. The article printed in this issue is one of the most intelligent and most constructive criticisms of press-books we have ever read.

A Louisiana exhibitor puts his finger right on the fallacy of motion picture advertising as it exists today. He doesn't like the word "catch-lines" which are featured so generously in exploitation campaigns. "A catch-line," says he, "is something to catch fish with, isn't it? But I am not in the business of catching fish. If I hook my public once they don't come back to my theatre."

The National Association of Manufacturers of the United States at its annual convention at the Waldorf, New York City, this week, devoted one of its sessions to an industrial motion picture symposium. Industrial motion pictures were shown and discussed from the angle of business films which have been successful.

L. H. Guhl, of Milwaukee, has accepted the Republican nomination to the United States Senate. Mr. Guhl is a part owner of the Federated Film Exchange, Milwaukee, Wis., and was previously identified as manager many years with Goldwyn and Metro Exchanges. His reward for untiring efforts in behalf of the picture industry came, when the voice of the picture people made him the Republican nominee.

All contestants, even the "Kiekers," are assured of ample chance to earn a prize in the Spring Film Golf Tournament.

The rules Committee of the Spring Film Golf Tournament have decided that the Oak Ridge play on May 25 will be conducted as follows:

The committee, of which E. Kendall Gillette of the Motion Picture News is chairman, will handle the players with the assistance of Grantland Rice, editor of The American Golfer, and an authority. The handiwork will serve particularly for the lowest gross and lowest net scores. The winner of the lowest net will, of course, also secure a leg on the special trophy offered by The Film Daily. But the real fun, outside of the cups, will result from the committee's plans as follows: Entrants will be matched up as closely as

(Continued on page 2829)
SYDNEY S. COHEN was re-elected President of the M. P. T. O. A. at its third Annual Convention in Washington, D. C., by a vote that was almost unanimous. New York, out of its 43 votes, voted 39 against him. The States of Missouri and Georgia were split. Bitter feeling was displayed in an uproar that took place preceding and during the roll call, Dillon of Ithaca advancing to the chair in an appeal for fair play. The New York delegation did not bolt, but will attack the legality of the proceeding.

The stand taken by the N. Y. delegates is that a constitution and by-laws drawn up, at the eleventh hour was not submitted to the floor of the convention, and therefore not ratified by the delegates. New York wants a commission form of government. Chairman Brylawski took the stand that the convention was proceeding under rules adopted by the Rules Committee.

Appeals for conciliation were made by Marcus Loew and Theo. L. Hays of Minneapolis.

In his speech of acceptance Mr. Cohen stated that he would not be a candidate next year. He called attention to the fact that he had not drawn the $25,000 salary voted him at Cleveland nor the $30,000 salary voted him at Minneapolis. He was not, he said, a rich man. Big things he stated, are to be done. They demand concerted action. Opposition must cease. The time has come for producers and distributors on one hand and exhibitors on the other to sit across the table and uphold the industry. He expresses the hope that Senator James J. Walker could be induced to continue with the National Organization.

Dennis Harris of Pittsburgh attacked the constitutionality of the proceedings of election but stated that must come later, not at the present time. Western Pennsylvania voted solidly for Cohen.

Sydney S. Cohen was nominated by W. A. Steffes of Minneapolis and seconded by Schmidt of Indianapolis and O’Toole of Scranton, Pa. There was a rising applause and cheers.

Julian Brylawski of Washington, D. C., was in the chair.

Brandt, Edelhertz, O’Reilly and Dillon of N. Y. State, Harris of Pittsburgh and others asked, amid wild confusion, what authority there was, under a constitution, for the proceedings. Brylawski asked for a unanimous vote by the Secretary.

Highlights in Address of Sydney S. Cohen

"HE Senator told me he was going to get me. If after all I have done for the M. P. T. O. A. that is my compensation, then I will take it like a man."

"I told Burford I was going to stick to Dr. Holley, because the doctor was our pal and had done good work for us."

"I told Walker I could not give him a contract for three years, nor one running beyond my term of office, which had three months to run."

"Senator Walker did not submit the uniform contract. We did that at an expense of $8,000 in bringing together thirty exhibitors from all parts of the country."

"Regarding the Senator’s charge of Independence Week, that makes me laugh."

"I want the man elected to your presidency that can help this organization most and who can do the best work. My only wish is that you elect the man who can serve your interests best."

A roll-call was demanded and had by states. There were frequent cries of “steam-roller” and hisses. The point made was that an election was taking place before the regular adoption of a constitution.

Marcus Loew, in his speech, explained that he had never, as reported by some one, announced the candidacy of Senator Walker. At the T. O. C. C luncheon in New York City at which Will H. Hays was an invited speaker and at which Walker was present he had simply urged the exhibitors “to hold on to Walker.” His investment in the exhibiting business was very large, hence also his large interest in exhibitor organization. Metro represented but one-tenth of his total investment. If, in order to keep his self-respect, it was necessary he would stop making pictures. He was for “peace at any price” for organization’s sake.

Several hundred delegates were present at the convention. It is considered the largest in point of attendance of any thus far held.

The arrangements were excellent. Much credit goes to the Convention Committee.

Following were the speakers:

Secretary of the Navy, Edward Denby.

Congressman Cleve Kelly.

Assistant Secretary of Labor Henning.

Judge Murphy of Michigan.

Will H. Hays.

Dr. Francis Holly.

Michael O’Toole was toastmaster.

Harmony was the expressed keynote at the opening of the 3rd Annual Convention of the M. P. T. O. A. The invitation by Dr. Montgomery, Chaplain of the House of Representatives, and the very fine and stirring address of Senator R. L. Owen, expressed in a pointed way the high purpose and therefore the high duty of a motion picture organization. In the lobby of the hotel, however, there was much talk of dissatisfaction, of possible splits, and candidates. Smoot of West Virginia, Patterson of Georgia, Steffes of Minnesota, Whitehurst of Maryland, Cranall of Washington, Harris of Pittsburgh, all were mentioned as possible candidates.

The N. Y. delegation appeared before Cohen and with Edelhertz as speaker demanded, first, that a proper constitution and by-laws be had, and second, that Cohen withdraw as candidate and name another with their assurance to support any candidate he would name.

Most of the interest centered in the appearance of Senator James J. Walker on the floor of the convention and what effect it would have.

It was stated by the N. Y. delegation that Cohen had promised not to open the Walker controversy in his opening speech but to wait till the Senator was present to reply. Cohen was escorted to the platform amid wild applause and cheering. F. H. Bingham of Indiana read, for George B. Christian, President Harding’s Secretary, the following message from the President:

"In extending greeting to the national convention of Motion Picture Theatre Owners, I take pleasure in expressing my conviction that your organization is moving in precisely the right direction in seeking to open lines of public service. Just as the press, though of necessity a business enterprise first, is always a potent force in behalf of the public interest, so I am very sure that the screen will most securely establish itself as an accepted and useful factor in national life, in proportion as it shall recognize its duty in behalf of the widest concerns of the community. It possesses potentialities of vast
vice, civic, educational, moral. To fail achieving as much as possible along these lines would be very certain to weaken public confidence in its direction and pose. Nowadays, no instrumentality possesses such possibilities of usefulness as those who have become specialists in their special line, yet, it is my belief as an historian that every great nation is made up of specialists who have not a truth in their cassocks.

Because of my strong beliefs in this section, I am much gratified to know of plans for your Department of Public vice. I agree with those educators I publicists who have become convinced that it is a real forward movement in education, which, rightly directed, may be made a complement to the system of public education. To present on the screen the industrial, commercial and in actual activities of the country cannot be more beneficial than it is daily serve.

It is my earnest hope, therefore, that such plans may develop greatly and that the measures of cooperation needed to realize their utmost advantages may be very accorded by the community at large.

It would have been a pleasure to me to have been able to attend some of your sessions and to voice to you my sentiments on the lines here suggested. I am sorry that public engagements seem to make it impossible, and therefore I am asking you and your associates to accept this expression in lieu of a personal greeting.

"Very sincerely,

W. WARREN G. HARDING."

Sydney Cohen then read a voluminous report on the past and future activities of M.P.T.O.A. He reviewed the repeal of the 5% excise tax; Movie Chats; the tax; the department of public vice. He advocated a reference library business data; a budget system; differences in each a special approach and each with a head, operative for the Executive Committee of the National organization; a board of review in the organization to inspect pictures; cleanliness and as to exhibition values that the exhibitor could have a hand in improving production and eliminate false entertainment values; district leaders to take of local situations; service stations in a shipping centre with paid supervisors take care of adjustments; joint effort by other industries unjustly taxed; cemic opposition to non-theatrical condition; cheaper accessories. He came against: the trustification of the industry; the use of the screen for commercial political propaganda; advertising in

popular magazines which is designed to sell stock but not to help the exhibitor sell pictures; the exploitation on the screen of production elements, such as producers, stars, directors, writers; the American Express Co., a physical distributor rather than the parcel post. He promised immediate action in the Massachusetts referendum situation, and appealed for truthful information from producer to exhibitor rather than the costly use of the elaborate pressbook and superlatives in advertising. Larger funds would be needed to carry on the real work of the organization, he said.

Large applause greeted his speech.

While the Cohen-Walker controversy has formed the major topic of conversation since the arrival of the first delegates late last week in Washington and was an ever-present thought, judging from the frequent reference to the subject by all awaiting the opening of the convention, nothing in the speeches preceding that of Mr. Cohen had been said concerning the much mooted question excepting, perhaps, the veiled reference in Mr. Breslawski's plea for harmony. As Mr. Cohen continued his annual report he made his first definitive reference to the subject. After declaring that "a deplorable controversy has developed in the past few weeks," Mr. Cohen reviewed with considerable detail the differences that have arisen between himself and certain members of the executive committee on one hand and Senator Walker, Charles O'Reilly of the New York State organization, and Samuel I. Berman of the national organization on the other. He referred particularly to the utterances of Senator Walker against him at the meeting of the Theatre Owners' Chamber of Commerce in New York City two weeks ago and at the same time scored Mr. Berman, who, he declared, was in Pittsburgh, "brutally and untruthfully denouncing me." Mr. Cohen was interrupted from time to time by sudden calls from the assembly, all of which were intended as endorsements of his statements and evidences of support for his stand. As Mr. Cohen referred to Mr. Berman's alleged activities in the West a voice shouted, "Judas." When Cohen asserted vehemently that he had been made the victim of "representatives of the producer interests" and defended his actions as being strictly "on the level," another voice called out, "We know it!" Cohen branded the statements made against him as "false, foul and untruthful." He referred to Senator Walker's allegation that he (Walker) "had been stabbed in the back," and then continued:

"I was not stabbed in the back, but in the front and cut up and down and every other way by the representatives of the producer interests. I have been charged with cowardice. I don't know what cowardice means. I have been on the level!"

Another interruption came when a delegate shouted, "Never mind! The Hudson River is only the boundary line of New York and not the whole country, as the New York theatre-owners seem to think." This brought several of the New York delegates to their feet shouting loudly that Senator Walker be given an opportunity to appear before the national body and present his side of the case. Bernard Edelhertz and William Brandt made vigorous demands for fair play for the Senator, who had remained away from Monday's session.

In concluding his speech Mr. Cohen extended an invitation to Senator Walker to appear before the convention, a suggestion which evoked unmistakable signs of approval from the assembly. Albert W. Steffes of Minneapolis presented Mr. Cohen's suggestion in the form of a resolution by which Senator Walker, Charles O'Reilly and Sam Berman were invited

(Continued on next page)
to appear before the national body at the Tuesday afternoon session. The resolution was adopted without further discussion. Following a motion of Leo Brecher's to adjourn the meeting, it was brought to a close.

At a meeting of the executive committee on Monday evening it was decided to allot two hours each to both Mr. Cohen and Senator Walker in order that they might adequately present their cases before the convention.

Tuesday's session opened shortly before two o'clock with the singing of "America." A report from the Credentials Committee established the representation of the various states, as follows: Arizona, 1; Arkansas, 7; California, 11; Colorado, 4; Connecticut, 5; Delaware, 1; Florida, 4; Georgia, 12; Idaho, 2; Illinois, 27; Indiana, 13; Iowa, 11; Kansas, 8; Kentucky, 11; Louisiana, 8; Maine, 4; Maryland, 6; Massachusetts, 16; Michigan, 13; Minnesota, 10; Missouri, 8; Mississippi, 16; Montana, 2; Nebraska, 6; New Hampshire, 2; New Jersey, 12; New York, 43; North Carolina, 10; North Dakota, 3; Ohio, 22; Oklahoma, 8; Pennsylvania, 30; Rhode Island, 3; South Carolina, 7; Tennessee, 10; Texas, 18; Vermont, 2; Virginia, 10; Washington, 5; West Virginia, 6; Wisconsin, 11, and the District of Columbia, 3.

By a resolution of the Rules Committee, all debates were ordered limited to fifteen minutes and urged. Cohen expressed the wish that every courtesy be extended to the speakers and that there be no interruptions from the assembly while any of the speakers were addressing the body. A. R. Pramer of Nebraska presided. Senator Walker was the first to appear before the convention. He was greeted enthusiastically by Mr. Cohen and his supporters. The Senator opened his talk with a discussion of his status in the national organization and an inquiry as to just what his position was.

"I was the counsel for this organization once," he said. "Am I still the counsel? I do not know whether I am or not. Just what is my position? If I am no longer the counsel, when did my duties cease? Does the presiding officer know whether I have been dismissed? Perhaps some one in this gathering can inform me regarding my position?"

Walker then read the much-discussed letter of dismissal and proceeded:

"I have wires from a number of men of the executive committee. There are two whose names were used in connection with this letter of dismissal and they have since informed me that their names were used without their knowledge or consent. This is a matter to which you may address me in a court of law.

"I did not come here as a candidate for the office of your presidency. I did not come here to fool with anybody. This organization is permeated with men who have not a truth in their carcasses.

"This letter of dismissal was sent me by A. J. Moeller, general manager. Well, Moeller is a nom de plume for some one else. The president informed me in his letter that the action of the members of the executive committee was irregular. I should like to ask the president why all the members of the committee were not notified.

"Whether I am dismissed is a trifling matter to me. But what there is of interest to you is the integrity or lack of integrity on the part of your officials. That should be of vital importance to you.

"Cohen knew at the time he sent me this letter that there were no laws governing the actions of your organization. He knew at that time that there was no constitution for your organization; that you had no by-laws; that you adopted one only last Friday, although my law firm prepared one and submitted it in Minneapolis last Summer.

"Let me ask you what happened to the men whose names appear on this letter of dismissal? Were they removed or reprimanded?

"Yesterday Cohen said I was a grafter and a detriment to the theatre owners. That I was endeavoring to wreck the organization. What a contrast to his letter of April 26th, in which he said he hoped I would be with the theatre owners in the future, and urged harmony in our relations. Now, what I want to know is, which did he really mean?

"Don't forget, you exhibitors, that you are going to live together for a long time. It is up to you, Mr. President, to clean up the discrepancies in your veracity and to reconcile your inconsistencies.

"Why, only yesterday Cohen broke his word. He told some one, or I have been told, that the opening day of the convention was to be given over entirely to speeches of welcome and to his reports, and so forth. He said that this controversy was not to be brought up. If I had any idea it was to be brought before you yesterday I would have been here. But because I believed it, I remained away and came today, as I understood this would be the day it would be brought up."

Regarding the charge that he was a candidate of the producers, Walker said:

"The producers do not want me a candidate. In fact, their attitude was just the opposite. Who made the attack on Cohen in Cleveland? Who made the attack on Famous Players? Who made the attack on me in California and who in Ohio? I was only one man who carried the fight. Did Cohen attack Famous Players? There was only one man who roused money from Zukor Famous Players.

"I am not a producers' candidate. I am not an exhibitors' candidate. Get straight: I am not a candidate at all. I am not among you who are much closer to producers than I am. I have nothing to deliver.

"It was work for this organization that put me in the hospital. I came to Washington because I had been unjustly and truthfully assailed by those whom I loved my friends. Any man who says I am a candidate is a liar.

"I was one of you, but now I have gone. I am going to divorce myself from your industry. The time is going to come when I am a part of the motion picture industry. I came to you clean and I left you the same way.

"There is no doubt as to whether or not I am the counsel of this national organization. I here and now submit resignation to take effect immediately. That settles it as far as I am concerned.

"During the entire time Senator Walker was talking, Mr. Cohen sat with his back to the speaker, and most of the time seemed engrossed in a number of papers before him. As Senator Walker retired from the hall amid much cheering, Cohen took the floor.

"President Cohen's address was not short, not long and Senator Walker's. Following the Senator he reviewed every change that had been made. He told of many appointments made for himself and Walker with producers which Walker had not kept, said I, "The Senator has told me," said Cohen, "that he is going to get me. If, after I have done for the M. P. T. O. of A., I am to be compensated, then I will take it as a man.

"Regarding the Senator's charge of thirty Paramount pictures being booked during Independence week in Independence week and that independents at that time took advantage of the situation and raised prices in many sections to a prohibitive point, that is laughable.

"When the 'Exhibitors' Herald' came out with its attack on Dr. Holley, Burr of Aurora called me and asked me what we were going to do about it. I told him the doctor was our pal and was doing good work for us and that we were going to stick to him.

"When Walker suggested that I (Continued on page 2828)
CONVENTION JOTTINGS

By Wm. A. Johnston

An informal meeting Monday night, at which were present most of the leaders of the M. P. T. O. A., MOVIE PICTURE NEWS was warmly, though unofficially, reminded for its fair stand throughout the controversy that is engaged the organization.

This fact was conveyed to us by several of those who were present. And we respond feelingly to this fairness to us. We highlypreciate the spirit back of it.

We are trying to be fair, gentlemen. And we will continue to try. Fair to your organization!

* * *

MR. LOW from New England telephoned Keith's and asked to have two seats reserved. He got them—5th row center, and not only with alacrity but they wouldn't let him pay for them at the box office. "That's alright, Mr. ow," they assured him. "That's alright!" After the show a lot of indignant performers who had been playing up to a row center, at first with engaging smiles and then with irritation descended upon the box-office. "Whad'ye mean out Marcus Loew bein' in the house? Where was he?"

* * *

The accessory exhibit was anything but a success. Occasionally someone in the hotel would remark: "Where's the exhibit?" "Oh, it's down the street over the fish market." got a few jocular remarks but no attendance. This sort of institution—it never was much of one—is about worn out. We hope the next convention doesn't need this sort of financial support.

* * *

GOOD many delegates came to see the fireworks; but the undertone of the convention was serious and stable. might be summed up in this way: "Politics are alright in their way, and a good fight makes things up. But we've got good organization now and we want to keep it and advance. We're jealous about it. We want a national organization. Let's get down to work. There's lots to be done."

And herein lies the popularity of Sydney Cohen. The delegates feel that he has built up the organization and is the man keep it going.

* * *

"Well, history repeats itself. Here's another steam roller rolling and now they're talking already about getting out a trade paper. They'd better come to me about that. I can show them some figures."—Lee Ochs, former President of the Exhibitors League.

* * *

THAT was a splendid speech of Senator Owen's. A striking figure of a man. A statesman. And he said some solemn things about the picture as a great public force and the corresponding responsibility of the industry. And he seemed to sense the situation when he said: "Let him who would be first among you be your servant." We respectfully refer this greatest and truest quotation to the next President of the M. P. T. O. A.

* * *

HARRY CRANDALL'S orchestra opened the convention. Harry Crandall's office was working overtime. Harry Crandall was working overtime—for the convention.

Tuesday evening at eleven he threw open his house to the delegates—a special performance of "Smilin' Through."

"I want to show you New York fellows how we put on shows," said he. And he did show them!

Michael O'Toole was the master-hand of the convention. He ran it like a Mark Hanna. A good speaker; clear headed; nervy; forceful; experienced. "He ought to be good," said someone. "He and Mike Comerford have been electing mayors for twenty years."

O'Toole was for many years editor of a Scranton, Pa., newspaper.

* * *

Occasionally you heard a sneaky remark about the "Subsidized press."

"Subsidized" nonsense.

Let this yarn die, gentlemen, along with that other bugaboo about the sinister effort of the producers and distributors to break up your organization.

They've got troubles of their own—more than enough to keep them occupied.

Stick to your own knitting. Your business can't be half so bad as it would be if you had some pictures to sell or a trade paper to run. Try it if you don't believe it. You're welcome to do so.

And finally—before you talk about trade papers, find out something about them. What it costs to run them. What an investment is at stake. Compare the investment with your own. Are you more a part of and more heavily interested in this business than a trade paper? And also—did you ever hear of any paper anywhere that stayed in business unless it kept its readers' interests uppermost?

Stick to your knitting. Let the other fellow do his.
At a meeting Wednesday afternoon, following the adjournment of the M. P. T. O. of A. convention session, the New York delegation, by a vote of 39 to 4, adopted a resolution protesting the Wednesday’s proceedings of the convention and the election of officers as irregular. The following statement, signed by Charles O’Reilly and S. L. Moross, respectively chairman and secretary of the delegation, was issued after the meeting:

“The New York delegation by a vote of 39 to 4 protests against the proceedings of the Convention today and the election of officers for the national body of the M. P. T. O. A. because the proceedings were improperly conducted under an alleged constitution which was never submitted to the delegates to the convention.

“The constitution under which the proceedings were held was jammed through in a committee meeting by 19 men out of a board of 48, without even the benefit of a discussion by those men.

“The constitution of any unincorporated organization places certain obligations on every member of the organization to the extent of even making him responsible for any debts or contractual obligations incurred by the organization. It is our opinion that no one can afford to subscribe to a document that places such obligations on him without knowing fully and in detail what such document contains.

“It is the contention of the Motion Picture Theatre Owners of New York State that if this alleged constitution had been submitted to the delegations it would have caused a riot of protest against the men who proposed to jam through this iniquitous and intolerable document as the fundamental law under which the organization of the M. P. T. O. A. is to operate and be conducted in future.

“New York State Theatre Owners feel that they cannot subscribe to this illegitimate and ill-begotten document and that some day the motion picture exhibitors of the entire country will thank them for the protestations which they voiced in open convention on this occasion.

“We maintain that this alleged constitution is full of contradictions and inconsistencies, unworkable and in fact ridiculous, and was evidently promulgated by its sponsors at this time to tie the hands of the delegates to this convention and rob it of its force as a deliberative body. For instance, it provides that three-months’ notice must be given of any proposed amendment. This obviously makes it impossible for this convention to make any amendment.

“Again it provides that delegates must be elected by the State units thirty days prior to the convention itself. No state complied with this provision, and therefore if this alleged constitution is now in effect, and it was under its terms that today’s proceedings were conducted, it is obvious on the face of things that it is not a legally constituted convention.

“We did not propose a candidate in today’s convention session because we could not give even such a mark of approval to the improper and illegal proceedings and to the intolerable steam roller tactics that were employed by those in charge of the convention machinery.

(Signed)

“Charles L. O’Reilly, President
New York State M. P. T. O. A.,
Chairman of Delegation.

S. L. Moross, Secretary of New York Delegation.”

N. Y. Appellate Court Hears Censorship Argument
Pathé Action Against State Motion Picture Board
Heard, but Decision Not Rendered

The constitutional right of the New York State Motion Picture Commission to censor news reels in general was argued before the Appellate Division of the Supreme Court at Albany, N. Y., Wednesday afternoon, May 10, with Attorney Frederick Coudert of New York, representing Pathé Exchange, Inc., and Deputy Attorney General Arthur E. Rose appearing for the Motion Picture Commission. While the action had been brought directly against the Commission by Pathé, neither George H. Cobb, chairman of the Commission, nor his associates Helen H. Hosner and Joseph Levenson, were present during the presentation of arguments.

During the early part of his argument, Attorney Coudert reviewed the importance of current event films, saying that they were the reproductions of actual living events as they took place. He claimed also that in this respect these films were very similar to the newspapers of today and that current events, to retain their news features, must be shown on the screens at the earliest possible moment, otherwise they would be of comparatively little value.

“Freedom of the press,” said Attorney Coudert, “consists of freedom from interference before publication.”

In cases where indecency might occur, the speaker said that such could be taken care of through the usual channels of criminal law.

“Those news films are a part of the press of the world today,” said Mr. Coudert, “a part of the world’s publication and as such are entitled to immunity from censorship. The claim is made that because a picture has motion it becomes more vivid and as such is therefore more dangerous to the morals. This I deny. There is neither reason nor intelligence in any act which says that motion picture news reels shall be subject to censorship while newspapers go immune. These pictures are an important record of the news events of the world. If we are obliged to wait for the whims of the censors, this news becomes practically valueless.”

Deputy Attorney General Rose, combating the arguments that had been presented by Attorney Coudert on behalf of Pathé, Inc., asserted that there was a vast difference between the newspaper and the news reel, in that the one was sold on the streets to the individual, while the other was presented in places of amusement where admission was charged.

Addressing himself directly to the court, Mr. Rose said:

“Should any of you learned judges have a projection machine in your own home, you have a perfect right to contract with the Pathé company or any company supplying a news reel for their product without the necessity of the same being subjected to censorship.” The news reel never has nor can it be first hand news. If it is not for exhibition purposes this class of picture would never be manufactured. Right there rests a distinction between the newspaper and the news reel. The only counts that the New York State Motion Picture Commission has over news reels is when they are shown in places of amusement and for pay.”

The court will render its decision later.
A FEATURE of importance during the past week's developments was the arrival in Washington on Tuesday of U. M. Dailey, of Atlanta, Ga., General Manager of the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation, for a conference at the Willard with W. W. Hodkinson, the well-known New York motion picture distributor, in connection with the launching of a $2,000,000 combine just formed by Atlanta capitalists for the production of motion pictures.

It is understood that this constitutes one of the most ambitious projects of recent years to wrest from the Pacific Coast its leadership in picture production, and to establish in the East, a production group that will compare in size and importance with the largest of the Los Angeles companies.

The idea interest was manifested among many of the exhibitors in this project, which is heralded as a determined effort to enter the independent production field on a large scale. Strength is lent to this belief by reason of the fact that the distribution of product financed by the new corporation will be handled by the Hodkinson interests, long recognized as the leading independent distributing organization in the motion picture industry.

Asked if Atlanta was going after Los Angeles' honors, Mr. Dailey said on Tuesday: "Atlanta is admirably fitted, in climate, in scenery and in other natural advantages, to become a very important center of motion picture production. Our two corporations, the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation, have been formed for very definite purposes, the first to finance production, and the other to assume the actual physical production. We have entered into an agreement with the W. W. Hodkinson Corporation to distribute our product through the Hodkinson Branch Exchanges."

"Naturally, we shall produce as many pictures as possible in the South, providing the story and the locale are fitted to southern scenes. But our activities are by no means confined to any one locality nor to any one type of picture. We shall try to cover the entire field of motion picture production, so long as the market measures up to the highest standards of wholesomeness and cleanliness.

"Atlanta capital has been prompt to support this new project, and the mission here is for the twofold purpose of conferring with Mr. Hodkinson and meeting the leading exhibitors for the country now in session."

Asked for confirmation of the deal with Atlanta capitalists, Mr. Hodkinson stated that his organization had contracted for the distribution of the product financed and produced by the two southern corporations, and as evidence of the urgent need for such an independent producing organization he called attention to the following statement which he issued that morning to the assembled delegates to the convention:

"Zero hour for the exhibitor will come this week. The first-line trenches are dug here in Washington. Here and now will be decided for all time the question whether or not the exhibitor is to be slave or free. There must be no 'politics,' no indecision, no vacillation, or his cause is lost. He must go over the top under competent leadership and win the right to conduct his theatre as a free institution, or else he must submit completely to producer domination, and, worse still, see his very business itself shrink under the continued loss of public support."

"Something drastic must be done to get the industry working together, and against the mass of the evils and perils that confront it, ranging from censorship and reformers, to radio."

"I have for the consideration of the Motion Picture Theatre Owners of America a very real, workable and soundly digested plan by which they can save an industry now threatened by disintegration because of the evils of producer control—a plan predicated upon a background of demonstrated foresightedness, the test of which will come with the serious consideration of this plan by the convention."

### Tax Report Indicates Better Business

A official tax report from Washington shows an improvement in the show business for the month of March over that of February, considerable deficit over the figures of March a year ago. A continued monthly improvement such as that of March over February of this year would soon restore the amusement field to normalcy. The figures payable as taxes for March include all lines of amusement, as no classification is made. In March the tax totaled $6,284,528, an increase of $471,872 over February. As compared with March of a year ago the figures this year show a deficit of $1,579,537. The March figures of a year ago were $7,863,785.

From June 1, 1921, until March 1, 1922, the admission tax totaled $53,581,036, as compared with $53,795,373 for the same period in 1920-1921. This is a falling off of $1,213,737.

### Lampert Bill Hearing in Washington

M. VAN PRAAG, president of the M. P. T. O., Kansas; Attorney-General Hopkins of Kansas, counsel for the Kansas exhibitors; Attorney Samuel Handly and R. G. Liebert, an exhibitor, were summoned last week to appear before the Committee on Patents, in the House of Representatives, in Washington, when the hearing was heard on the Lampert bill, which will exclude the exhibitors from unjust taxes by the Society of Composers, Authors and Publishers of Music. Prior to their departure for Washington a hearing was held with Judge John R. Pollock of the Federal Court in Kansas City, Kan., concerning the suit brought by the music tax society against Mr. Van Praag.

It is not definitely settled as to when the case will go to trial, but should the finding be against Mr. Van Praag, he will appeal the case, it has been announced.

### Chelsea to Start Work on Twenty Pictures

N a statement issued last week, Bernard Levey, President of the Chelsea Pictures Corporation, announced that his concern will start production immediately on a series of twenty pictures to be released next season. Levey also announced that he had engaged George Irving, E. H. Griffith, Alan Crosland, George Terwilliger and Charles Davenport to direct these pictures. Three of the company's six producing units will sail in the near future for Europe.

George Irving, as director of a company headed by Anna Q. Nilsson and Neu-pen Kenny; E. H. Griffith directing a company headed by Ann Forest and Matt Moore; and Alan Crosland, director of a Lon Chaney unit, will produce on the other side. A unit headed by George Terwilliger with Dorris Kenyon and Edmund Lowe will produce in New York. The final unit headed by Charles Davenport as director will star Irene Boyle and Edward C. Travers in a series of Holis Day outdoor stories.
Grand May Carnival Closes Successful Drive

Billie Burke Crowned "Queen of the Movies";
Mary Carr Wins Second Place

At the Hotel Astor, May 9th, members of all branches of the motion picture industry mingled with New York society leaders in a common cause. The occasion was the conclusion of a successful drive under the auspices of the Association for Improving the Condition of the Poor of New York. Despite the convention in Washington, a number of prominent producers and many screen stars were among the gay dancers and generous voters. The battle for votes at ten cents each to elect a "queen" was led by Joseph P. Day, who scored the success of the evening. The beneficiaries of the enormous fund of $150,000 total, may thank Mr. Day for skilfully coaxing a greater part of the $90,000 accumulated from votes purchased at the Carnival, finally crowning Billie Burke as "queen." When Mr. Day took the auctioneer's position, Mary Carr was fairly well down on the list, but with votes coming in for her at the rate of 10,000 a time, it appeared for some time that she would be the winner.

The May Carnival was attended by a galaxy of stars and motion picture executives as well as encouragingly patronized by the elite of New York. In addition to the dancing, an entertaining program was also in order and kept the merry ball rolling until four A.M. Many well known stage favorites volunteered their services.

At two o'clock, however, the "last call" proclaimed Billie Burke the winner, with a total of 472,860 votes—Mrs. Carr, a close second. Other younger stars were outshined completely in the deluge of votes cast for the "mother" of "Over the Hill." Both Billie Burke and Mrs. Carr were among the guests, as were a number of other contestants. Tireless efforts of earnest workers sold votes by the thousands.

Will Hays was much in evidence, while other boxes were held by producers including Carl Laemmle, William Fox, William Randolph Hearst, Adolph Zukor, Lewis J. Selznick and names prominent in the world of society and finance.

Following the triumphant crowning of Billie Burke, who sat with her husband, Flo Ziegfeld, at a prominentely placed table, votes for a King were solicited, ending with 12,280 for Edward Earle, 9,247 in favor of Tom Mix and 4,100 for Will Rogers.

In the box office was Mrs. W. K. Vanderbilt and the executive committee was composed of Mrs. Courtland D. Barnes, chairman; Courtland D. Barnes, James G. Blaine, Jr., Cornelius N. Bliss, Jr., E. H. Gary, Mrs. E. Roland N. Harriman, Will H. Hays and Mrs. W. K. Vanderbilt, 2nd. The list of patrons included representatives of the wealthy class of Greater New York. Thus society will realize that the motion picture industry and the presence of so many screen players actively engaged in soliciting contributions were gigantic factors making the drive a grand success.

Dancing continued during the evening, interrupted by the auctioneering of votes and the numbers scheduled for the entertainment of the huge gathering.

The operating Motion Picture Division balanced favorably with the Finance Committee, including L. H. Gary, chairman; James G. Blaine, Jr., Thomas Cochran, R. Fulton Cutting, Gates W. McGarrah, Dwight W. Morrow, Seward W. Proser, and with the publicity committee of which John Prince Jones presided as chairman, assisted by Cornelius N. Bliss, Jr., Martin Egan, Guy Emerson, Lily L. Lee, Albert G. Milbank, and George Murnane, for among men whose work stands for a great deal in the industry, the Operating Division were Vivian M. Moses, Theodore Mitchell, A. Hedley, Paul Lazarus, Chas. E. McCarthy, C. L. Yearsley, P. A. Parsons, Paul Gulick, Randall White, John Mcder, Howard Dietz, Nels Granlund, Frank A. Tierney, Victor J. Shapiro, J. W. O'Mahony, Walter Moore, Earl Gulick, Victor Watson, and W. N. Nigey.


Keen Sunday Closing Fight in Indianapolis

Ministerial Association Hesitates About Endorsing Organized Campaign

Leaders in a movement to close theatres of Indianapolis on Sunday, whose intentions have just come to light, openly boast half of the movie houses in the city will have to close permanently if they are successful. The W. C. T. U. has been circulating a petition to the prosecuting attorney to enforce the blue law on theatres for several weeks and has thousands of signatures, it was disclosed.

The W. C. T. U. however, had considerable difficulty in getting the Indianapolis Ministerial Association to endorse its drive. Dr. Allan B. Philpott, pastor of the Central Christian church, and one of the best known ministers in the city, expressed open opposition to the attempt.

"I have very little hope of any permanent success in this movement," he said. "I remember when the Sunday baseball problem came up. We carried the case into the local and supreme courts and Sunday baseball went on. It is impossible to overthrow a great industry like this. If we succeed in enforcing the law against Sunday shows, the next legislature will legalize them. The churches will lose members, and the people will be exasperated because they regard motion pictures as a simple, harmless pastime. I am opposed to trying to overthrow anything that has as wide a patronage as strong a clientele and as large an attendance on the part of our church people as the Sunday movie."

"We've got a bloody fight, and we better not go into it except with our sleeves rolled up," said the Rev. W. L. Ewing, pastor of Irvington M. E. church. "We closed the Irvington theatre on Sunday and do you know what that has meant? The theater now is closed all the time. If we succeed in this campaign it will mean that we shall drive half the motion picture theatres in the city out of business. It will mean that we shall meet objections from some of the leading laymen in our churches."

The paper the W. C. T. U. is passing reads:

"Whereas, we, the undersigned voters of Indianapolis and vicinity, believing Sabbath desecration and law violation detrimental to the spiritual and moral development of W. C. T. U. and..."

" Whereas, a close survey of the Sunday movies shows the attendance to be largely persons of junior and intermediate ages; therefore, be it

"Resolved, That we appeal to the prosecuting attorney of Marion county to prohibit all Sunday shows."
First Nat'l Exploiteers in Every Exchange
Representatives at Exchange Centers to Render Valuable Aid to Exhibitors

ASSOCIATED FIRST NATIONAL PICTURES, INC., has inaugurated an exploitation division, with representatives stationed in every exchange center, for the benefit of the exhibitors of the country. The organization of the new department is another step in the carrying out of the principle of 'exhibitor service' which has actuated the company since its formation.

Many of the agents are veteran showmen, and all of them have been carefully selected for their demonstrated ability and accomplishments.

The staff is headed by Ned Holmes, one of the most widely known showmen in the country and rated one of the best.

Holmes has been in charge of numerous big publicity campaigns national in scope.

He has gathered about him a carefully selected corps of assistants, and the division is now in full operation. It is composed of the following:

J. M. Loughborough (special) began his career in St. Louis as reporter, New York, on Evening World and Evening Journal; wrote special articles for the Journal and novelized Ethel Barrymore's play, "Her Sister." Entered motion pictures in Metro publicity department; in publicity department Fox Film a year, then exploited premiere showing of Georges Carpentier in "The Wonder Man" for Robertson-Cole.

Fred W. McClellan (Los Angeles), started in early '90's with Frank W. Sanger as treasurer and manager of road attractions, for nine years was general manager of Luna Park, Coney Island. Connected at various times with D. W. Griffith, J. J. McCarthy, Sol Lesser, and others; for the last two years with the exploitation and exhibition department of Famous Players-Lasky.

H. P. Joslyn (Chicago) formerly a newspaper man went into advertising and handled several large accounts.

J. J. Gilmore (St. Louis). First became identified with film business by presenting vaudeville and moving pictures; managed many big pictures.

H. G. Gill (Kansas City) began as operator over ten years ago; 1912 joined the sales forces of an independent exchange in Wichita, Kan.; next with Universal at Oklahoma City, thence to Kansas City office of company.

Roe S. Eastman (Cincinnati) came to motion picture industry at the suggestion of Roy H. Haines, Manager of the Cincinnati First National exchange, last September, after seventeen years as newspaper writer and editor in Cincinnati district.

N. C. Wagner (Pittsburgh), exploited "The Birth of a Nation," "Romana," "The Crisis" and others for Elliott and Sherman in the Western states.

W. H. Launolure (Minneapolis), served in publicity department of Eclair Company in New York as assistant to "Wid" Gunning; traveled for two years as salesman for Mutual out of Chicago; salesman for Fox in same territory; assistant Chicago manager for Fox.

H. S. ("Jack") Fuld (New Jersey). In 1919 and 1920 was with Famous Players as associate editor and house organ. Started first service for the exhibitor as exemplified by the release charts, music cues, exploitation helps.

Hal. Olver (Boston); several years on the road as advance agent; connected with the publicity office of Charles Emerson Cook, New York; did exploitation for Paramount, Goldwyn, Robertson-Cole.

Harold Beecroft, son of F. M. Beecroft, Advertising Manager Motion Picture News; sold film for Pathé, 1919-1920; went into stock and bond business. Had own stock trading office in Boston.


Edwin Ray Coffin (Omaha), author of nearly three hundred produced motion picture scenarios; joined First National as salesman; for six months in dual role of assistant manager and publicity man at the Omaha First National exchange.

Ace Berry (Indianapolis), in show business over fifteen years; publicity experience in various sections of United States; entered picture exploitation for N. H. Gordon in New England on "My Four Years in Germany."

Harvey W. Ferguson (Oklahoma City), publicity and advertising manager for Oklahoma City's largest theatres—Em-press, Lyric, Liberty, Overholser, Folly and Palace; resigned to become an independent film exchange manager.

Ed McNamee (New York), reporter in Chicago, advertising manager, Keith's Theatre, Jersey City. Worked for Fox Film Corporation, publicity and exploitation departments.

J. H. Steelee (Dallas), began as newspaperman, became publicity man for Lubin in Phila.; went to Dallas almost three years ago with Interstate Circuit, publicity and advertising, handling numerous shows and new houses.

C. C. Pippin (Phila.), special representative for Mutual Film Company, Detroit, Mich., then to First National Exhibitors, Circuit. Entered the employ of Associated First National in Philadelphia, May, 1919, as salesman.

Jack A. Pegler (Washington, D. C.), began publicity work at White City Amusement Park, Chicago, Ill.; motion picture experience, Mayflower Photo Play Corporation, Dempsey-Carpentier fight pictures, First National.

Al. Sober (Louisville) Made his debut in film industry via Vitagraph V.L.S.E. publicity dept.; with Goldwyn, in charge of Service Department, editing house organ, press books and supervising production of accessories.

J. S. Toland (Cleveland), January, 1919, to February, 1920, the Cleveland Tractor Company, in advertising department, joined First National's Cleveland office as publicity man.

Jeffrey Lazarus (Buffalo), with Leo Brecher circuit of New York theatres as exploitation manager for uptown houses; manager Brecher's Roosevelt Theatre, New York, then First National.

Hugh Cardoza (Atlanta). Publicity man for Bijou Stock, Atlanta; remained with Wells Circuit approximately fifteen years, managing Bijou, Orpheum, Lyric, Forsyth, Grand, Rialto, Georgian, Strand and Vaudelette, in Atlanta.

John LeRoy Johnston is stationed at Seattle; A. L. Burks at Des Moines; Sid Laurance at Detroit; Bob Harvey at San Francisco and W. S. Stewart at Toronto.

Valentino Engaged to Hudnut's Daughter

The engagement of Rodolph Valentino, star in Paramount Pictures, to Winifred Hudnut, daughter of Richard Hudnut, the perfumer, became known Tuesday through an announcement of Mr. and Mrs. Hudnut.

Mrs. Hudnut, who is known professionally as Natasha Rambova, lives in Hollywood and has been for the past three years art director for Mme. Nazimova. She and Valentino met when he was playing the part of Armand in Nazimova's production of "Camille." The date and place for the wedding have not been set.
Depression Felt By Australian Exhibitors
By Hal. G. Carleton

AUSTRALIA is now experiencing a most complicated film season. In the first instance the entire surface of the industry has undergone a chameleon like change during the past eight months. Prior to this period this country was in a position paralleling, say, England, where so many productions came and went on their sublime path each week—some making more for the exhibitor than the others, but all making something.

Now—all is changed.

Within our midst we find a tragic state of stagnation. Exhibitors everywhere are feeling the pinch in no uncertain manner, and, naturally, this state of affairs is reflected in the exchanges handling the output.

It seems incredible that a production like "The Affairs of Anatol" should fail to pull more than average business to the big theatres which are postured by the showmen in this part of the world, but such, strange to say, is the case. I make no inference in this statement that the failure of this picture is any way due to the production or the manner in which it was handled. It simply failed to get over because, I imagine, the public for the time being is "picture tired."

And so—this state of affairs brought into being in the circuit of theatres controlled by the largest combination of interests in this country, "Union Theatres, Ltd.—the "Extended Season Attraction."

"London, the Wonder City," started this new scheme of things—new, that is, as far as Australia is concerned. It ran four weeks at the Globe, Sydney.

Then along came "The Sheik," possibly the biggest money-maker ever brought into this country. It is now in its eighth week at the same theatre and shows no signs of abating in popularity. So successful did the extended season idea prove that the same management converted the Strand in Sydney to it, introducing the scheme there with the initial release of the United Artists' Corporation, "Way Down East," which is now in its fifth week.

My statement of the success of these two productions seems to infer that my argument that the industry is suffering a decline is without foundation.

Such is not the case. The other theatres of Sydney and the various capitals and smaller cities nestled throughout Australia are doing what is popularly known in these climes as "a freeze." Periodically during the past eight months a production has arrived—and with its appearance business has picked up—not only at the theatre where it is playing but at every theatre in the city. I am speaking now of Sydney.

Ordinance Would Bar All Standing Room

"Standing room only," would be an obsolete phrase in Indianapolis if an ordinance introduced in the city council May 1 becomes a law. It prohibits anyone standing in a theatre when admission is charged, thus preventing the sale of a ticket to a patron unless a seat is immediately available. Managers and owners could be fined from $25 to $100 under the ordinance.

The council at the same meeting failed by one vote to pass the daylight savings ordinance over the veto of the Mayor.

This only serves to build up hopes which are not realized, for the very next week the obsolete of affairs comes into being once again.

The big money here is being made out of "stunts." To explain what I mean I will illustrate a recent example which has boosted business to a wonderful extent at Sydney's elite theatre—a theatre, by the way, which in the past has only had to rely upon its reputation to get a full house—"The Lyceum." The cream of the world's best—to use a much abused term—has been screened in the past at this theatre.

The stunt referred to was occasioned through the scathing letter an American gentleman of the name of Mason caused to have printed in the leading daily paper in which he referred to "our girls in Aussie" as being "flat-chested," etc., etc., and "unpretty."

Naturally males and females here took up the war against the invader and repelled him with many sharp criticisms. The newspapers published photographs of local beauties to show Mason where he failed, and the Lyceum management hit upon the idea of quashing his opinions once for all. They started the old reliable—the beauty competition. Over two hundred and fifty beautiful girls were filmed at their local studio and the pictures screened at this theatre for a week. The public voted. Its success can be readily imagined after the three-week controversy that had reigned in the press.

Summed up, the position has resolved itself into this state of affairs. The showmen are losing money. They imagine that it is the poor class of pictures they have been receiving that is responsible—which is, however, hardly probable considering such attractions as "The Sheik," "Way Down East," "The Kid," "Affairs of Anatol," "The Great Moment," etc., etc., have visited us during the period of depression. A number of the exhibitors are endeavoring to devise means to secure re-
duction in rental from the exchanges. This, to their way of thinking, is the only real solution.

From the exchange point of view the reason for the decline appears to be:

(1) Too many theatres.
(2) Industrial troubles, strikes, etc., and overproduction of threadbare themes.

A reason which few have discussed which, to my way of thinking, is responsible for a great deal of the lack of interest displayed in the attractions is—a puritanical censorship.

Let's lay our cards face up on the table. Admittedly Australians are a clean, sport-loving race, but who is there on earth does not desire a little excitement—a little touch of something-more-than-you-imagined. This the censor denies them. You in America might think this is a plea in the cause of the blue picture. It is not. The position here is that the censor so manages his part of the business that it is impossible to put a picture, once it has been treated by them in any way, to the public in an intelligible manner.

Grauman's Metropolitan to Open in June

The Los Angeles public is getting an opportunity to see for itself something of what Grauman's Metropolitan theatre is going to look like, for the workmen have taken down the high board fence along both the Hill and Sixth street sides, and an approximation of the beauty of the facade of the imposing building may be had.

Sid Grauman, whose enterprise and whose faith in this community have given Los Angeles this splendid structure, announces that the opening will positively be a June event.

Florida Independents Call Convention

The Independent Theatres Association, recently organized in Florida, has called a mass convention of Florida independent theatre owners for Wednesday, May 17. The session will be held at the San Juan Hotel, Orlando.

Among matters to be discussed are the buying and selling of supplies of all kinds, the abolishment of the deposit system, cooperation with the exchanges for the improvement of business relations and methods.

Prominent speakers will address the meeting, which will be called at 10 A.M. H. W. Rosenthal of Miami, Florida, is secretary of the association.
Better Films Conference Opposes Censorship

Atlanta Delegates from Women's Clubs, Civic Bodies, and Churches Outline Plans

THE Southeastern conference for better films, held at Atlanta April 28, was perhaps one of the most successful of the kind ever held in the United States, and it was the unanimous opinion of the delegates, first and last, that it had pointed the way for future dealings with the public in a significant as the proper method of opposing regulatory agitation. The attendance was far beyond expectations. Close to four hundred delegates were on hand, and they represented various women's organizations, civic clubs, churches, and relief organizations throughout Tennessee, North and South Carolina, Georgia, Alabama, and Florida. The conference was a splendid success, the accomplishment of at least four important measures. These were the opposing of censorship, approving of selection of films, enrolling of a committee to secure the removal of the Paramount film "Blood and Sand" starring Rudolph Valentino, which is now being made from Ibanes' book and play of the same name.

Among the authors who Mr. Lasky is going to confer with are Sir James M. Barrie, Arnold Bennett, Edward Knoblock, John Galsworthy, Robert Hichens and Rudyard Kipling of England; Andre Rivoire and Henri Duvernois, in France; Melchior Lengyl, in Germany; Arthur Schnitzler and Pierre Passebon, in Austria; Ferenc Molnar and Andreas Nagy in Hungary; Ibanes and Martinez Sierra, in Spain; and Dario Niccodemi, Gina Rocca and Enric Serretta, in Italy.

Lasky Off for Europe to Consult Authors

FOR the purpose of interesting more European authors in writing directly for the screen, Jesse Lasky, first vice-president of the Famous Players-Lasky Corporation, will sail Saturday on the Olympic from New York to London, Paris, Amsterdam, Berlin, Munich, Rome, London, Paris, and Berlin. He will be accompanied by Mrs. Lasky and Gilbert Miller, general manager of Charles Frohman, Inc.

The report was signed by the following:

Mrs. Alonzo Richardson, Chairman, Atlanta, Ga.; Citizenship Training, General Federation of Women's Clubs.
Mrs. W. S. Jennings, Jacksonville, Florida, first vice-president, General Federation of Women's Clubs.
Mrs. Alice Guest Armstrong, Chattanooga, Tenn., secretory-treasurer, Southeastern Council Federation of Clubs for Women.
Mrs. Emma Garrett Boyd, Atlanta, Ga., Drama League of America.
Mrs. Nicholas Peterson, Titon, Ga., Women's Clubs.
Mr. Richard Orme Flinn, Atlanta, Ga., North Avenue Presbyterian Church.
Mrs. W. M. Snell, Birmingham, Ala., Civic Amusement Inspector.
Dr. Dudley Cowles, Atlanta, Ga., Drama League of America.
Mr. E. Marvin Underwood, Atlanta, Ga., Christian Council.

The resolution endorsing Will Hays pledged the confidence and support of the convention in the movements he may initiate looking toward the betterment of films and commended his sincerity of purpose to maintain the highest possible standards in motion picture production.

Another resolution adopted urged the calling of a conference during the summer vacation, of school superintendents, principals, teachers of special subjects and educational leaders of the various states of the southwest at some central point to discuss ways and means of extending the cooperation of producers, distributors and exhibitors with the schools.

The conference was presided over by Mrs. B. M. Boykin, chairman of the Better Films Committee of Atlanta.

Ten Companies Organize For N. Y. Business

Ten companies, having an aggregate capitalization of $250,000, incorporated in the motion picture business in New York state during the past week. The companies, amount of capitalization and directors, are as follows:

Cohn Re-elected
(Continued from page 2826)

him a contract having three years to run.
I told him that would be impossible. I
told him I could not give him one going
beyond my term of office, which had but
three months to run. Walker questioned
whether or not the money for his services
was good. I told him if it was not, I
would personally make it good if the or-

“Senator Walker mentioned the fact to
you that he had submitted the uniform
contract. The national organization
brought in thirty exhibitors at an expense
of $8,000 from all points of the country
to draft that uniform contract. And after
we had spent our money and time the pro-
ducers ignored us.

“With regard to the election of a presi-
dent of this body. I want that man elected
who can help the most and serve the best.
I am glad to hear there are a number of
dark horses as candidates for the office.
My only wish is that you will elect the man
whom you think can best serve your inter-

Following the completion of Mr.
Cohen’s address, Mike O’Toole took the
floor, saying in part:

“I have heard nothing from Senator
Walker in his remarks that cast any
clouds whatsoever upon the great Sydney
Cohen. If anything, after the Senator's
most interesting talk all that has been said
by those small fellows is nothing but a
tentative endorsement of Sydney Cohen.
No American who believes in fair play
and who has red blood in his veins can
say other than what Senator Walker said
was pure hearsay, and that Sydney Cohen
now stands in a more exalted position
than ever before.

“Mr. Chairman, I now desire to make
a motion. I move that we extend a vote
of confidence in Sydney Cohen and that
the controversy now end.”

Dennis Harris of Pittsburgh followed
Mr. O’Toole and declared that the con-
vention should not allow Senator Walker
to take his departure from the organiza-
tion as a “discredited” man. He quoted
Mr. Cohen as declaring on one occasion
that Senator Walker “has sacrificed at
least $50,000 in serving us during the past
year.” Several tried to get a hearing, and
for awhile considerable confusion ensued.
Finally William Brandt of the T. O. C. C.,
New York, got the floor and proposed an
amendment to Mr. O’Toole’s resolution
which would include Senator Walker as
well as Mr. Cohen in the vote of confi-
dence. Mr. Cohen seconded Mr. Brandt’s
motion for an amendment, and the resolu-
tion in its amended form was carried amid
general applause. The meeting adjourned
on the motion of Mr. Burbard of Aurora,
Ill.

Dixon Advertising Club
for Cosmopolitan

C. L. Dixon has been appointed di-
rector of advertising and publicity for Int-
national Film Service Company, Incor-
porated, creator of Cosmopolitan Pro-
ductions. Dixon was formerly with the
International and prepared all their ad-
vising for a year. Six months ago he went
to R-C, where he had charge of the pre-
paration of posters, national and trade
advertising, lobby displays, exploit-
literature, etc.

Previous to entering the motion pic-
ture field Dixon had a long experience in
advertising with prominent agencies, notably
Lord & Thomas and the Van Cleve Com-
pany. For three years chief of the copy
staff of the Van Cleve Agency, which
organization placed five million dollars in
advertising annually. Some of the well-
known products that he has written for
the copy for are United States Tires, Ma-
well Motor Car, Thermo, Murphy Van-
ish, Ingersol Watch, White Rock Wine,
Diamond Dave’s Rambles, Milo and Mel-
chiro Cigarettes.

During the war he served on the staff
of Major-General C. C. Williams who
was in the rank of Captain.

Dixon replaces James F. Sayles, ad-
vising manager of International, who re-
signed, and Leo A. Pollock, publicity man-
ger, who resigned to accept the post of
radio editor of the New York “Evening
Journal.”

Spokane Opens First Dis-
tributing Unit

Articles have been filed for the incor-
poration of the Aurora company, a motion-
picture film releasing and distributing
company, capitalized at $1,000,000, which
will establish headquarters in Spokane
and will be directed by an officership com-
piled largely of Spokane business men.

The incorporation makes Spokane the first
distributing headquarters west of the Alle-
gheny and the Mississippi, it is said. The cor-
pany is headed by David L. Baumgartner
Sr., capitalist, New York City, and in-
cludes in its directorate Joseph L. Rhine-
rock, treasurer and financial head of the
Schubert theatrical interests, New York,
and Reginald Ward of Reginald Ward

Wire Briefs from Coast

President John J. Hayes
of Pacific Film Company is making a
tour of the country visiting inde-
dependent exchanges, after practically re-
organizing office and studio staff.

The Mary Pickford company has
erected a fishing village at Chatsworth
Lake, forty miles north of Los Angeles,
under the supervision of Frank Ornston,
art director, where the opening scenes
for “Tessie” are being taken.

Gus Inglis, general manager of Vidor
productions, is on his way to Washing-
ton to attend the convention. Later he will
spend some time with Arthur Kane in
New York.
Picturers and People

(Continued from page 2817)

your handicaps permit, for the morning round. Then in the
tournament foursomes will be prepared, based on the gross score
of the morning qualifying round.

Then in the afternoon the holder of the low gross score of
each foursome will be entitled to a prize. The order in which
each winner will be allotted his prize will depend on the
derby in which his name is drawn from a hat. Inasmuch as
is anticipated that there will be at least 80 entrants, and
sibly 100, it will mean that there will be at least 20 or
prizes.

There will also be ten prizes for a "kicker's handicap." A
"kicker's handicap" is operated in this way: Each
man before starting his afternoon round places some number
side his name, which, if added or subtracted from his final
will place him between 80 and 90. In selecting those
titled to a "kicker's" prize, first are eliminated those who
ve won another prize. The first ten names selected from
receive prize are entitled to a "kicker's handicap" prize.

The competitive match between the Famous Players'
tournament winners and the Film Club winners is as follows:
The morning round will be a twosome made up of the low
man of each tournament who will play scratch and match
; (b) class will be one runner-up of each tournament
who will play scratch and match play; the (c) class will be one
net man selected from the final round of the afternoon
of each tournament and they will play handicap and
play, the (d) group will be one man from each tourna-
ment who has the worst score. The method of play for the
afternoon round as well as the prizes for the play-off tour-
ament will be announced later.

As a result of the reports of the various committees it has
been found necessary to increase the entrance fee to $7.50
other than $5, as originally set. But this will include all
teen fees, lunch, dinner and everything except club's or balls.
A other words, $7.50 covers all your expenses from the time
reach Oak Ridge to when you depart. Felix Feist will
to the toastmaster at the dinner, and during the evening
will be given. These will include a Buster Keaton
comedy based on golf, the real made by Pathe last fall, and
her novelties.

Famous Players will play off a company tournament on the
ceeding Saturday, May 20, at Adolph Zukor's farm, New
y. Four outstanding players of that event will meet the
ame class of players from the Spring Golf tourney and they
will play off this match a week or two later, probably June 2,
New City, for more special prizes.

Arrivals: Sam Wood, Paramount director, from Los
angeles; Departures: Jerome Lachenbruch, formerly with
department of Goldwyn, for Bremen; James A. Fitz-
trick, Kinetoscope director, for Europe.

The songs of yesteryear whether they are found in the
lyrical or the volume marked "Music Lover's Modern
ibrary" are appealing to many producers and distributors
s a means for adorning their pictures with titles which are
own in every home east and west of the Alleghenies, and
ove and below the Mason-Dixon line. It happens that
any of these offerings are founded upon the lyrics, while
there use the titles to employ an atmospheric background.
Since they are known far and wide and have been played upon
melodion and the old square piano, it stands to reason
that coming into the spotlight again the definite appeal which
stablished them as favorites is working again in their favor.

A few are brought to mind in "My Old Kentucky Home,
Where Is My Wandering Boy?" "The Old Oaken Bucket,
and "School Days."

The list is inexhaustible. The sentimental story, the
mother-love theme, the song of home, the vamp pattern, the
song of the city—these and other familiar formulas may all
be expressed because the titles cover every known dramatic
ingredient, characterization and backround. "A Hot Time
The Old Town" may be employed for a red hot political
story or a burlesque comedy. "Just Because She Made
Those Goo-Goo Eyes" took the country by storm twenty
years ago. It also might be used for slapstick based upon the
art of vaping. "On The Banks of The Wabash," or as Ed.
Wynn calls it "The Commercial Trust Company of Indiana"
suggests a good, old, homespun atmosphere. "Carry Me
Back To Old Virginny" carries sweet sentiment.

The negro spiritual with which more than one mammy
crooned her lil' chile to sleep—"Jubilo"—has already stamped
itself upon the silverhills. But what about that other pic-
turesque chanty, "Camptown Races?" What's the matter with
"Put Me Off At Buffalo" to illustrate a scenic of one of
our industrial centers? There are "Clementine" and "Wait
for the Wagon" those classics of the pioneer days of the
West waiting to be used to adorn stories of that period.
"Just As the Sun Went Down" may well illustrate a poem
of lights and shadows showing the effects of old Sol. "Break
the News to Mother" is a fit title for the maternal love
idea. We could offer a limitless supply of songs from an
1840 vintage to the present day. The wise producer will use those
numbers which have never grown old. Like Little Boy Blue's
toy soldiers they may be covered with dust but they stand
out clear and vivid in the memory.

Heard at Washington

Joe Lee suggested that the "Willard" was a more ap-
propriate named hotel in which to stage a fighting convention.

"Build yourselves up," said Senator Owen. "Make your
Organization perfect. Your difficulties then will steadily but
steadily disappear." Right! And, again, right!

O'Toole was the toastmaster of the convention dinner. The
first speaker was Congressman Kelly; the second speaker
Judge Murphy. O'Toole-Kelly-Murphy—that was a Kil-
kenny start.

Judge Murphy made an excellent speech. He referred
pointedly to the necessity of co-ordination within the indus-
try. He spoke of the vital interdependence of the various
branches—that the public interest, the economic interest and
the welfare of all individuals in the business demanded co-
ordination.

There was a great deal of talk in the hotel lobbies, par-
ticularly on the part of exhibitors with large investments,
about getting a prominent outside man to head the League.
The argument advanced was the acquisition of Hays would
strengthen the producing and distributing branches to a point
where the exhibitors must compete in the same manner.

Frank Rembusch says that it has paid him to take a vacation
from organization work. He has increased his theatre holdings
from seven to fourteen and is doing a good business. "Sitting
pretty" is how he expresses it.

The one stable thing of all conventions, the one factor that
never changes, is always present and always dependable is—
Sam Bullock and his pipe.

Peter J. Brady was attending the American Federation of
Labor meeting in Washington, but slipped into the convention
just to hear Jimmy Walker's speech.
THE NEW ISSUE OF
THE BOOKING GUIDE
IS NOW READY

ALL DATA ON PICTURES
RELEASED BETWEEN
OCTOBER 1 AND MARCH 1
ARE GIVEN

Have You Ordered Your Copy?
In the Film Centers
Activities of Exchange Managers, Exhibitors, Salesmen and Others

Kansas City

Tommy Taylor, at one time a representative for the Hodkinson Kansas City office, has been added to the sales force of the Kempton Pictures in the Kansas City territory. Following a return from the territory last week, Tommy "hauled in" an arm load of business in Kansas City. The Kempton pictures are a series of revivals being released through Hodkinson.

"As long as an exhibitor lives up to the terms of his contract he will receive fair and impartial treatment from Kansas City Film Board of Trade."

That was the initial announcement of Harry Graham, manager of the Pathé office in Kansas City, and newly elected president of the board. Mr. Graham succeeded Burt King as head of the film board last June, having resigned his position as manager of the Kan- sas City Vitagraph office before leaving for the Pacific Coast.

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

Johnnie Waters, one of the most popular exchange managers in the Kansas City territory, has resigned as manager of the Peacock office and departed for the East to attend to personal business matters. "Square Deal" Johnnie, as he was known, announced that he is not certain as to whether he will re-enter the film business or not. His successor has not yet been named.

Ben Blotcky, who resigned last week as manager of the Kansas City office of the American Releasing Corporation, has returned to his former home, Minneapolis, where he has accepted a position as special representative for Famous Players-Lasky.

The Kansas Board of Motion Picture Censorship is "putting on airs" this week.

Reason: Two new projectionists were installed last week, replacing the ones purchased five years ago when the censorship office was moved from Topeka, Kas., Kansas City, Kas.

Two youthful bandits held up the Empress theatre, Kansas City, a combination motion picture and vaudeville house, last week and escaped with box office receipts amounting to more than $700. The robbery, which occurred about 10 o'clock at night, was done quietly and attracted little attention, the bandits entering the office while Frank W. Elliott, manager, was on the second floor of the building, and taking the money from the cashier. Two men later were arrested, one having $506.97 and the other, $267 in silver in his possession. They were held for investment.

Pen Sketches

"Short and Sweet,

The Kansas City branch manager of the Midwest Educational Film Exchange office, in Kansas City, terms his career in the motion picture industry, should be slightly altered. "Short and dynamic" would be a more accurate characterization of Mr. Schiller's work since beginning as a member of the sales force out of Kansas City one year ago.

"They call this a 'game,' Perhaps it is," said Mr. Schiller, "but I have discovered that the motion picture business, the exchange end of it especially, is just as adaptable to rigid business methods as a First National Bank."

Perhaps Mr. Schiller's views are explanatory of his rapid advancement, a salesman in January and a branch manager in September. A wide experience in handling men in the insurance business has equipped Mr. Schiller for the position he now holds. Realizing the opportunities that awaited a man with energy and ambition, he did not hesitate in casting his lot with Midwest Educational film salesmen in Kansas City when the opportunity presented itself. That he has just begun his climb upwards is self-evident.

Of course, the staunch friendship of exhibitors is the goal of every exchange manager, as far as his material success is concerned. This Mr. Schiller already has acquired, not by strained efforts, but by conscientious dealing with all those with whom he comes in contact.

* * *

Well, boys, here he is! New Stetson 'neverthing'. It's Louis Schindler, the guy who handles the shekels at the Pathe exchange in Buffalo. And that ain't all. We learned this week that Louis is a musician. He has collaborated with one Basil Brady in writing a song, called "By Radiophone," which was introduced to the world from the McCarthy Brothers and Ford broadcasting station last Sunday.

It was rendered by Viola Peck, also of the Pathe office. The song made such a hit that Louis and Basil are seriously contemplating going into the music business. The only thing that keeps them in the motion picture industry is their present large salaries. Louis has been stacking the greenbacks at Pathe for many years and is one of the most popular fellahs in the leaping tonty game in western New York. We haven't heard this here "By Radiophone" stuff, but we guess it's GOOD.

* * *

Cleveland

W. A. Smith, comptroller for the Pathe office, was in town last week, Wednesday and Thursday, in the interests of Screen Snap Shots. Rodner made his headquarters in the offices of the local Pathe exchange, and is now releasing Snap Shots that he is now releasing Snap Shots.

Fred Willett, for some time West Side sales commercial manager of the Pathe local office, has been transferred to Pathe's Milwaukee exchange.

O. J. Ruby has taken over Willett's territory. He has fortified himself for the task with a shiny new Essex.

H. E. Staler, in charge of Asso- ciated Exhibitor releases out here, buckled on his armour this week and went out to make personal calls on the exhibitors. Latest dispatches report Staler last seen in Toledo.

When Percy Block, erstwhile manager of the local Famous Player-Lasky exchange, said goodbye to his associate exchange managers last week, he took with him a bond of silver for another case, a parting gift from the boys. A farewell party was tendered Block inside the product night, where, in his new headquarters, at which time the presentation was made, amid speeches and other things.

H. C. McDonald is in town look- ing after the Wid Gunning office. He'll stay until a new resident manager has been named to succeed E. L. Holah, who resigned last week.

E. C. Holah, late manager of the Wid Gunning exchange, has taken over the reins of the W. W. Hodkin- son office. Holah likes it down on the third floor of the Film Exchange Bldg. He likes the view, the company, and the most enthusiastic over the pictures.

Norman Pyle is heading the list now of the local Hodkinson office. Pyle was manager of the Standard theatre, Cleveland, until just a few days ago. Pyle is now trying to sell pictures these days as it is to play 'em.

(Continued on following page)
Joe Klein, eastern division manager of Robertson-Cole, was one of the city's distinguished guests this week.

J. E. Beck, Vitagraph manager, took to the tall grass this week and combed the state for contracts on "The Sheik's Wife." It's reported that he is to go to Chicago, and the picture will show at all the leading points in Ohio.

Phil Selznick Productions has moved from the fifth floor of the Film Exchange Bldg, to the third floor and is now occupying desk space with the Lande Film Distributing Corporation. The Lande Film Distributing Corporation is handling the physical distribution of the Phil Selznick Production releases.

Victor Wolcott, manager of the Princess theatre, Cleveland's first all-night movie theatre, has just closed a deal whereby he has taken over the lease on the Corona theatre, and will assume the active management of that theatre. The Corona, Prosperous Avenue, Ninth St., belonging to a string of houses operated by Louis and J. Zoffer, both of Cleveland.

John Kessler of the Alhambra theatre, Canton, came up to see the ball game one day this past week. But when he had finished his business in the Film Exchange Bldg., he didn't feel like participating in any more sport, so he took the first train home.

A. P. Botzem and Joe Calla, owners respectively of the Strand theatre, Canton, took Cleveland a business visit this week. One of their shopping items was the looking of Lloyd comedies for re-appearance at the Strand. "Anything that went over so well the first time," said Botzem, "is good for a repeat engagement."

A. A. Brollier has purchased the Kay Pea theatre, M. Gilead, Ohio. Brollier is president of M. Gilead's leading bank—a fact which ought to be useful to a present-day-exhibitor.

Eleven east side neighborhood houses are playing "The Four Horsemen of the Apocalypse" this week, at prices beginning at 30c. Next week eleven West Side houses will play the picture day and date. C. E. Almy, local Metro manager right here, has just done a clever advance ad for this wholesale booking program.

J. L. McCurdy is now manager of the Standard theatre, Clearfield Ave. and East Ninth St. The Universal Film Company owns the Standard. McCurdy is expected soon to take over the house, succeeding Norman Pyle, who is now on the payroll of the local Hodkinson exchange.

St. Louis

Manager G. M. McKean of Fox slipped up to Quincy and Springfield for business. He has spent the week negotiating contracts for Monte Cristo from Gus Kerasotes of the Strand, Springfield, and Finkleman & Cory of the Princess, Quincy. September 3 will be Monte Cristo week in this territory.

Gerald Wagner, Southern Illinois salesman for Fox is sporting a nifty new Hugmobile speedster in green with underslung parts in red. Some class.

Manager McManus of Paramount returned Sunday from the convention of district managers held in New York last week. He was very enthusiastic about the outlook for the coming year.

Mike Vogel, Paramount exploiter, is hitting the sales last week. He sure is some space hound. The city editor just can't resist his arguments.

F. L. Collins is the new manager of the local Paramount accessories department. He formerly was attached to this office but a year ago was transferred to Kansas City. So he is back home again.

R. E. Ramsey of the grand theatre, Buffalo, Mo., was a caller of the week.

Mr. and Mrs. I. W. Rodgers, who control several houses in Cairo, Joplin and Southeast Missouri were also in for the week-end.

S. E. Pettle of Jerseyville, Ill., was seen along picture row.

Charles Henry of the Imaginary, Glen Ellyn, Ill., came back from an attack of rheumatism and felt so good he came to town to see his friends and line up some live stuff.

Tom Reed of Duquoin was another visitor of the week.

Oscar Wesley of the Colonial theatre, Gillespie, Ill., was seen at the Pathe office.

The National Film Publicity Company has re-arranged its offices to take care of the expansion of the company's organization. The offices have under consideration plans for a handsome new building.

"Doc" Jamison, former office manager of Hodkinson is travelling for Robertson-Cole out of the local office.

Isadore Bernstein of the Capitol theatre, Springfield, Ill., is driving overland to the national convention of exhibitors at Washington. He arrived in his Hudson on Thursday.

The local Pathe office won first prize in their district in the $6,250 national competition. Thirty-four offices tried to win. Everyone including the manager, assistant manager, cashier and salesmen participated in the winning.

Tom Leonard of Pioneer returned Friday from his visit to Kansas City where he looked after his business interests.

Floyd Lewis of Select returned from Kekuk, Hannibal and Quincy with some nice contracts on "Reported Missing."

"Orphans of the Storm," entered upon its fourth consecutive week at the William Fox Liberty on May 6. The picture has broken all records at the Liberty during the three weeks run.

Buffalo

BUFFALO now has two Film Rows. One is in Franklin street and the other in Pipes. Paramount, Merit, Universal, Metro, Vitagraph, Select, Niagara Pictures, Releasing, American Releasing, Goldwyn & Warner and United Artists are centered around Franklin and Chippewa. First National, Fox, Vitagraph, and Universal Pictures, Educational. Hodkinson are in the new Beyer building in north Pearl street. Golden is still at its old address, its lease running until July 1. R-C Pictures has not yet decided on a move. The new Grand & Warner building at 26th and Central near Morgan is nearing completion and will soon house Manager Syd Samson's outfits. The American Releasing Company reported that Wm. Gunning, Inc., may re-open a Buffalo exchange, with offices in the Grand & Warner headquarters.

The new Beyer building is one of the finest exchange structures in the country. Manager E. Haycraft and First National staff have taken over the entire second floor, which is lavishly furnished. Everyone has a private office and rich rugs cover the floor. It looks like "26 Broadway." Fox is still at its old stand, but District Manager Clayton P. Sheehan is planning for a new building in north Pearl street, almost opposite the Beyer building. Buffalo Family, having one of the largest distributing points in the country. The exchange of The Queen city owns the rights to the lakes serves a territory extending east to beyond Syracuse and north to district around Malone. Many of the state right out. Picture territory included in New York state, north of Westchester county. Picture houses have an automobile, a motor truck service line to Rochester, Syracuse, Niagara Falls, Jamestown and other large cities.

Colonel Howard F. Brink, veteran salesman, now a member of the Grand and Warner staff, not being satisfied with being the father of Earl Brink, the current booker of the territory, is looking for a new territory. Earl has been working for a while on a new picture and was just coming to the end of the road. The story of the picture was of a cowboy, and the cowboy was reading a magazine that had a story that described the life of the cowboy, and he was filled with enthusiasm for the picture. He decided to go out west and see what he could do for the picture.

E. J. Hayes, First National manager, has signed up all the new Charlie Ray productions for projection at the Palace exchange. He's spending part time at the film business while he is attending Drake University.

Hazel Douglas, minus her tonsils, is now back at the Paramount exchange after a week's absence. All hands at the exchange invited her out to lunch the first day because they thought she'd only be able to drink soup.

Hairy Hunter, manager for the Paramount exchange, will return to Des Moines Tuesday from the district manager's conference with Mr. Hays in New York.

Ted Mengenthal, of Des Moines Paramount, has bought a new Ford.

Motion Picture News

PHIL LAXVIN of the Isis Theatre, Cedar Rapids, visited the Universal Exchange Saturday.

H. M. Berman, general manager for the Universal exchange in Chicago, was at the Des Moines branch on Saturday and left that evening for Kansas City. He's on an inspection tour of the whole territory. This is his first visit to Des Moines for several years.

Milton Frankel left the Des Moines Palace exchange and he's now at the Universal exchange. He's spending part time at the film business while he is attending Drake University.

Hazel Douglas, minus her tonsils, is now back at the Paramount exchange after a week's absence. All hands at the exchange invited her out to lunch the first day because they thought she'd only be able to drink soup.
WITH FIRST RUN THEATRES

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—Faust, Gounod, Ernest R. Rache, conducting.
Vocal—"Credo" from "Otello," Verdi—sung by Louis Roza, Metropolitan Opera Singer.
Current Events—Capitol News.
Novelty—Prologue to "Sherlock Holmes.
Feature—Sherlock Holmes (John Barrymore).
Musical—Organ, Melchiorre Mauro-Cottone, Organist.

Rivoli Theatre—
Current Events—Rivoli Magazine.
Novelty—Ballet Dance, Lillian Powell, A Music Film.
Feature—"The Beauty Shop" (Raymond Hitchcock).
Vocal—"Maria, Maria," Eduardo Albano, Baritone.
Comedy—"His Royal Slynec" (Harold Lloyd).

Strand Theatre—
Second Week—"Orphans of the Storm."  
Central Theatre—
Overture—"Aida," Verdi.
Current Events—Pathe News Weekly.
Novelty—"Bill and Bob" in "Dangerous Trails."  
Feature—"Lady Godiva.
Comedy—"Number Please"—Harold Lloyd.
Musical—Organ Recital.

Camel Theatre—
Current Events—Camel News.
Novelty—Post Pictures "Ramblers Three.
Feature—"His Wife's Husband—Betty Blythe.
Comedy—"Ask Father," Harold Lloyd, R. Bebe Daniels, Snub Pollard.

CHICAGO

Tivoli Theatre—
Overture—"Stradella.
Current Events—News Daily.
Overture—"Organ," "California.
Novelty—Topical of the Day.
Prologue.
Feature—The Green Temptation—Betty Compson.
Comedy—Keres Day—Charles Chaplin.
"Next Week—"Four Horsemen of the Apocalypse.
Roozevelt Theatre—
Overture—"Morning, Noon and Night.
Current Events—International News.
Musical—Organ Solo, "Souvenir.
Added Attraction—Wallace Reid and Geraldine Farrar in a film version of the opera "Carmen.
Specialty—"Serenade"—Corinne Louie, Soprano.
Feature—When Romance Rides.
Comedy—Light Showers.
Next Week—"Will Rogers in person and on screen in "A Roust Fool," and "Yellow Men and Gold.
Randolph Theatre—
Feature—Reported Missing—Selznick.

Comedy—How to Grow Thin.
Musical—Special numbers.
Barbee's Loop Theatre—
Feature—Woman, Wake Up—Florence Vidor.
Comedy—Just a Minute.
Current Events—News Weekly.
Next Week—The Safety Curtain.
Woodlawn Theatre—
Musical—Organ Solo, "Echoes from the Opera.
Current Events—Screen Snapshots and Woodlawn Pictorial Review.
Overture—"Mignon.
Feature—Woman, Wake Up—Florence Vidor.
Comedy—Head Over Heels—Mabel Normand.
Next Week—Ten Nights in a Bar Room.
Ziefeld Theatre—
Feature—Lady Godiva.
Comedy—Brownie and Second Brownie.
Current Events—International News.
Next Week—"The Right Way.
Pantheon Theatre—
Overture—"Chocolate Soldier.
Current Events—News Weekly.
Comedy—"The Piper.
Musical—"Xylophone solo by Grant Kelly.
Vocal Solo—Popular Selections—Miss Kingston.
Feature—Pirscilla Dean in "Wild Honey.
Next Week—Sisters.

LOS ANGELES

Superba Theatre—
Current Events—International News.
Novelty—Round Six—The Leather Pushers.
Comedy—No Brains, Century.
Feature—A Wonderful Wife.
Next Week—"The Man Who Married His Wife.
Chalmers Theatre—
Current Events—Kinograms.
Comedy—Bride and Gloom, Harold Lloyd Re-issue.
Musical—Organ Solo.
Feature—"Silent Years.
Next Week—Belle of Alaska.
Tally's Theatre—
Anniversary Week.
Current Events—Kinograms.
Novelty—"Nippon, Frizma.
Musical—"Harry Zaz, boy violinist.
Feature—Too Much Business.
Next Week— Reported Missing.

Hillstreet—
Current Events—Kinograms.
Novelty—Gypsy Love.
Comedy—"A Rural Cinderella.
Louise Fazenda—Educational.
Scenic—Screen Snapshots.
Feature—"Hush Money—Realarl Six acts vaudeville.

Kinema—
Second Week—"Samlin' Through.

Loew's—
Second Week—Fascination—Mae Murray.

Rialto—
Second Week—Beyond the Rocks.

Millers—
Fourth Week—The Silent Call.

Mission—
Fifth Week—Orphans of the Storm.

California—
Overture—"Northern Rhapsody.
"Neapolitan Nights," "Virginia Blues.
Feature—His Back Against the Wall.
Novelty—"Bali, the Unknown—Prizma.

Grauman's—
Overture—Symphony Orchestra.
Musical—Girls Quartette.
Current Events—Pathe News, Organ Solo "I've Got to Find a New Kentucky Home.
Scenic—Urban Movie Chats.
Novelty—"Piano and Song Act.
Feature —The Bachelor Daddy.

Symphony—
Current Events—Fox News.
Screen Snapshots.
Comedy—Pulling the Nerve—Snub Pollard.
Feature—"The Fighting Streak."
Cleveland

State

Overture—"Orpheus" by Offenbach—Angelo Vitale, musical director.
Current Events—Pathé News—Topics of the Day—Pathé Review.
Current Events—Mutt & Jeff in "Hop, Skip and Jump.
Specialty—"In the Harlem of the Sheik"—Arranged by Managing Director George H. Dumond. Elaborate desert set, Arabian costumes and oriental atmosphere, thirteen musical specialties introduced, featuring Bob and Gale Sherwood and their popular Band.
Feature—"One Arabian Night."

Philadelphia

Stanley

Current Events—Pathé.
Scene—My Country.
Feature—Beyond the Rocks—Paramount.
Vocal—Carl Rollins, baritone.
Next Week—"Smokey Through."”
Stanton

Feature—Orphans of the Storm—Griffith—Indefinite.
Alidine

Feature—The Rosary.
Next Week—The Silent Call.

BUFfalo

Shea’s Hippodrome

Overture—Selections by Oscar Adler’s Syncope Harmonists.

Karlton

Comedy—Gymnasium Jim—Pathé.
Next Week—Man to Man—Universal.
Next Week—The Broadway Peacock—Fox.

Howard Theatre

Overture—The Pink Lady. 
Novelty—The Enchanted River and the Forest Fire; featuring "Blue Dambe Waltz" and "Adel’s Triumphal March" with a choral ensemble of fifty voices and principals, supervised by Signor A. D. Herlihey.
Current Events—Pathé News & Views—Compilation of Pictorial Events.
Feature—Gloria Swanson and Rudolph Valentino in Beyond the Rocks.
Metropolitan Theatre

Overture—Metropolitan Orchestra Current Events—Kinograms.
Educational Comedy.
Feature—Norma Talmadge in Smile Through—Second Week.
Criterion Theatre

Current Events—Kinograms.
Educational Comedy.
Feature—My Boy—Jackie Coogan.
Rialto Theatre

Overture—Rialto Orchestra.
Current Events—International News.
Comedy—Want, An Alibi.
Feature—Miss Lulu Bett.

SEATTLE

Coliseum Theatre—
Overture—"If I Were King." Current Events—Pathé and Kinograms.
Scene—Mountain Music.
Comedy—Toonevville Trials.
Vocal—Betty Anderson singing "Annie Laurie." 
Feature—Seventh Day.
Next Week—The Good Provider.
Columbia Theatre—
Overture—"Woman’s Love and Life" and "Masquerade’s Elegie."
Current Events—International News.
Novelty—Gloom Chasers.
Comedy—Cheerful Credie.
Feature—The Man Under Cover.
Next Week—The Baccarat—Universal.
Strand Theatre—
Feature—Cameron of the Royal Mounted.
Scene—Nights of Many Shadows.
Feature—Is Matrimony a Failure?
Next Week—Beyond the Rocks.
Blue Mouse Theatre—
Second return engagement of "The Four Horsemen of the Apocalypse."
Next Week—Perjury.
Liberty Theatre—
Overture—Popular Medley.
Scene—Pathé Review.
Comedy—Bright Eyes.
Novelty—Ellen Knowden in toe dancing specialty.
Feature—The Crimson Challenge.
Next Week—School Days.
Winter Garden Theatre—
Current Events—International News.
Comedy—A Close Shave.
Feature—A Woman, Wake Up — Florence Vidor.
Next Week—Queen of the Turf.

New Grauman’s Rialto, of Los Angeles, advertised “Find the Woman.”

Next week—"Reported Missing"—Mary Moore.
Allen

Overture—"Caprice Italiane" by Tchaikowsky—Philip Spitalny, director.
Current Events—Alenet—Selected news reels.
Comedy—"Pure and Simple."—Bobby Vernon—Mack Sennett comedy.
Prelude—Singing and dancing with a Zinmmer top as background—Staged by S. Barrett McCormick.
Feature—The Sheik’s Wife.
Next week—"Wild Honey." 
Stillman

Overture—Irish Fantasia.
Current Events—Fox News.
Feature—"Smiling Through"—second week—Norma Talmadge.
Next week—"Smiling Through"—continued.
Park

Overture—"Hungarian Festival."—Maurice Spitalny, director.
Current Events—Fox News.
Comedy—"Cold Feet"—Christie Comedies.
Feature—"The Lane That Had No Turning"—Agnes Ayres.
Next Week—The Beautiful liar—Katherine MacDonald.
Standard

Current Events—International News.
Comedy—"Red Hot Rivals."—Lee Moran—Century Comedy.
Added Attractions—"Squaring It"—C. W. Hart.
Feature—"A Wonderful Wife."—Miss Dupont.
Next Week—"Second Hand Rose"—Glady Walton.
Criterion—
Feature — The Heart of Africa — Lady Mackenzie’s African hunt pictures transferred to this house for second week run.

Keith’s—
Feature—White Oak—W. S. Hart.

DES MOINES

Strand Theatre—
Current Events—News—Education—Lore—
Comedy—’A Special Delivery,” Pathe—Al St. John.
Feature—Where Is My Wandering Boy Tonight?—Next Week—The Primitive Lover—Constance Talmadge.

Palace Theatre—
Feature—Ten Nights in a Barroom—Next Week—Round five of “The Leather Pushers” and “Out of the Dust.”

INDIANAPOLIS

Circle Theatre—
Musical Act—Miami Lucky Seven—Educational—Prizma color.
Feature—Song of Life.

Next Week—The Primitive Lover.

Loew’s State Theatre—
Overture—“Good Morning Dearly.”

Current Events—Pathé News.

Comedy—Drama—The Policeman and the Baby.

Comedy—The Custard Nine.

Feature—The Iron Trail.

Next Week—The Spanish Jade and revivals of seven screen successes.

Ohio Theatre—
Orphans of the Storm, with special musical score and vocal numbers.

Next Week—Same with personal appearance of Lilian, and Dorothy Gish part of week.

Colonial Theatre—
Current Events—Sez!ck News.

ST. LOUIS

Missouri Theatre—
Missouri News and Views—“Hendid Line and Singer”—a Grandland Rice spectatorial.

Harold M. Triggs in a concert on the Apollo.

Novelty—Aesop Fable—Things Are not Always What They Seem.

Comedy—Pulling Teeth—Snub Polk.

Novelty—Movie Chats.

Feature—For Those We Love.

Special Music—American Harmonists and Liberty Entertainers.

Next Week—Channing of the North-west.

WASHINGTON

Rialto—
Overture—“Merry Wives of Windsor.”

Current Events—Fox News.

Scenic—My Country—Bruce.

Feature—Beyond the Rocks—Paramount.

Metro—
Overture—“Tannhauser.”

Vocal Prologue—Smiling Through.

Current Events—Pathé News—Topics of the Day.

Feature—Smiling Through—First National.

Next Week—I Am the Law—First National.

Columbia—
Overture—“Maytime.”

Comedy—Light Showers.

Current Events—International News.

Feature—Beauty’s Worth—Paramount.

Palace—
Overture—“Old Time Favorites.”


Comedy—Special Delivery—Fox.

Educational—Official Movie Chats.

Feature—Crimson Challenge—Paramount.

Next Feature—Why Announce Your Marriage—Select.

Lafayette Square—
Overture—“La Bohème.”

Current Events—Pathé News.

Feature—Without Fear—Pearl White.

Comedy—A Sailor Mad—Lloyd.

Special—The Evolution of Dixie—Novel picture presentation.

Next Week—Fascination—Mac Murray.

Mark-Strand—
Overture—“Love Dreams.”

Current Events—KinoGraphs.

Feature—The Prodigal Judge—Jean Paige.

Comedy—Pat Sullivan cartoon.

Next Week—The Seventh Day—Barthelness.

Palace—
Feature—Man to Man—Harry Carey.

Shea’s North Park—
Feature—Beyond the Rocks—Gloria Swanson.

GRANADA-
PLAYING NOW:

FLORENCE Vidor
“WOMAN, WAKE UP”

“SHE IS!”

THE CRADLE

OMAHA

Strand Theatre—
Overture—Selected.

Current Events—Sez!ck News.
KANSAS CITY

Liberty Theatre—
Overture—Ballet music from the opera "Feramors."
Current Events—Pathé News.
Organ Selections.
Comedy—Asop's Fables.
Feature—The Isle of Zorba.
Next Week—The Good Provider.

Doric Theatre—
Current Events—International.
Organ Selections.
Special Number—Return engagement of Eugene Dennis, psychic wonder girl of Kansas.
Feature—Parted Curtains—Mary Alden and Henry Walthall.
Next Week—Pardon My French—Vivian Martin.

Newman Theatre—
Overture—"Euryanthe"—Weber.
Comedy—A Rolling Stone—Lloyd Hamilton.
Organ Selections.
Special Number—Bendix Male Quartette.
Feature—Beyond the Rocks—Gloria Swanson and Rudolph Valentino.
Next Week—Turn to the Right.

ST. PAUL

Capital—
Overture—"Capriccio Espagnole"—Rims-Korsakoff.
Current Events—Capitol Digest—Pathé and International News.

MILWAUKEE

Alhambra Theatre—
Feature—Orphans of the Storm. Special music by the Alhambra Orchestra.

Merrill Theatre—
Current Events—International News.
Novelty—Tony Sarg's Quaint Marionettes Byway Champions—A Goldwyn Sport Reel.
Feature—When Romance Rides. Added Feature—The Leather Butler.

Butterfly Theatre—
Comedy—Two Reels. Feature—The Shek's Wife.
**E X H I B I T O R S' R E P O R T S O N N E W R E L E A S E S**

**What the Big Houses Say**

**EARLY RETURNS FROM WEEK RUN THEATERS**

**FAMOUS PLAYERS**

_A Bachelor Daddy_—

One of Tom Mitchell's best and a fine clean picture with plenty of heart interest. Played to big business. (Middle West.)

Mild, pleasing and utterly harmless. More than worthy of its running time. (Middle West.)

Good entertainment and fine box office value. (Middle West.)

**GREEN TEMPTATION**

Generally accorded a "good show." Better liked by men than women. Business fair. Box office satisfactory. (Middle West.)

Picture pleased. Fine business. (Middle West.)

**The Good Provider**—

Went over big. Fannie Hurst is big favorite and the pictures always draw well. Much favorable comment. (Middle West.)

Excellent picture. Fair business. (East.)

**Too Much Wife**—

Good comedy, but business only fair. (East.)

Get-Rich-Quick Wallingford—

Fair picture and box office value. (Middle West.)

**FOREVER**—

Picture very well liked. Better class especially appealed to. Its attraction to general public a surprise. Occasional great dissatisfaction. Business average, for weather keeping people outside. (Middle West.)

**Find the Woman**—

Title served as an arouser of curiosity and the picture did a good week's business. (Middle West.)

Is Matrimony a Failure?—

Somewhere or other it didn't pull big. Fair business. (East.)

Fairly good picture with average box office receipts. (West.)

**Hush Money**—

This is a great picture and went over big. (West.)

**The Crimson Challenge**—

Fine production, and one that pleased our patrons. Good business. (West.)

**Bought and Paid For**—

With added attraction, it played to big houses. Good story. (Middle West.)

Business fair. Picture well received. Plot sounded like an old one to some, but they liked it all right when they saw it. (Middle West.)

**Busman of Anatol**—

A second run business was fair. (Middle West.)

**The Sheffield**—

On second run did big business over done by second run feature at this theatre, and when other first run features did not do big business. Couldn't have asked for better return. Fair business. (Middle West.)

**Three Live Ghosts**—

Good feature with general attraction. Business handicapped by Music Week. Possibly well liked by all who saw it. Theatre caters to women but picture was also well liked by men. (Middle West.)

**Travels in Oz**—

Patrons of this house have a liking for westerns, so naturally this one went over good. Box office figures above average. (East.)

**BEAUTY'S WORTH**—

Good feature. Played to average business. (Middle West.)

**FIRST NATIONAL**

_Smiling Thru_—

Ranks with Norma Talmadge's best and highly pleased our patrons. Business excellent. (Middle West.)

Beautiful picture. Opened to capacity. Business way above anything we have had this spring. (Middle West.)

_Neering the Wind_—

Fair picture and business only fair. (East.)

**Wedding Bells**—

Second week run business all right but nothing rushing. (Middle West.)

**The Seventh Day**—

Good business on this one and it was well liked. (Middle West.)

**Cops**—

One of Buster Keaton's funniest and a good one of the few films with which it was shown. (Middle West.)

A Question of Honor—

Glen lavatorial notices in local newspapers, attracted much better business than her former pictures. Patrons commented favorably on it. (East.)

**METRO**

Four Horsemen of Apocalypse—

Second week of release, engagement was as popular as first week. Valentino drew the crowds. (Middle West.)

Wonderful picture but failed to draw heavily and business was only fair. (Middle West.)

Put on for second run at popular prices, the picture stood them all up well all week. Good exploitation did it. (East.)

Fair business on second run. Fine production. (West.)

Turn to the Right—

Business not very good. Picture ordinarily would have drawn better but was handicapped by other local attractions. (Middle West.)

Seeing's Believing—

A thin plot, with nothing to recommend it. Business correspondingly poor. (Middle West.)

Peacock Alley—

Mae Murray liked in this vicinity, Nice crowds during run. (Middle West.)

**UNIVERSAL**

_Foolish Wives_—

One of the best drawing cards in several weeks. Played to a good attendance for a week's run. (Middle West.)

Fair average for second week. People in town for the Drake relays. Personal appearance of Miss DuPont created some interest. (Middle West.)

Picture comes up to expectations for carefulness of production but some disappointment in plot. No central figure which especially wins sympathy. Business not what expected. (Middle West.)

Did very well. Opinion divided as to its merits. (Middle West.)

**Man Who Married His Own Wife**—

Interesting story, well acted, and well directed. Nevertheless, our business for week was only fair. (Middle West.)

**Wife of Honey**—

Wife features and did very satisfactory business. (East.)

**WONDERFUL WIFE**—

Good feature, played to average business. (West.)

**Man Under Cover**—

Fair production. About same business as usual. (West.)

**With Stanley in Africa**—

A serial attraction which is doing good business and which, for story of exploitation. (Middle West.)

Adventures of Robinson Crusoe—

First episode packed them in nearly all dark offices. Appearance of "Concentric Yankee" made many friends for Harry Myers. (Middle West.)

**United Artists**

Little Lord Fakulty—

Good business in moderately priced house. Special Saturday matinee for kiddies with fair success. (companied with free show for kiddies. Picture praised generally. Hitting over for second week. (Middle West.)

Packed them in for first week and on second week business was good. General appeal. (Middle West.)

The Doll's House—

Excellent picture. Fair box office attraction. (East.)

**The Iron Trail**—

Fair picture. Those who admired Rex Beach came to see it. (Middle West.)

**GOLDWYN**

The Crime—

Fair picture and fair business. (East.)

Ordinary picture. Held out fair for one week. (Middle West.)

The Grim Comic—

Fair picture and fair business. (East.)

Come on Over—

West over well, pleased 90 per cent of our patrons. (South.)

Theodora—

Patrons were well pleased with it, and business were good. (Middle West.)

Dangerous Curve Ahead—

Second run showing made satisfactory return but it wasn't large. (Middle West.)

Hit Back Against the Wall—

Fairly feature and nice picture. (Middle West.)

**VITAGRAPH**

The Sheik's Wife—

A box office attraction. Attracted good crowds all week. (Middle West.)

The Man from Downing Street—

Just fair as a drawing card, although it met with the unanimous approval of patrons who saw it. (Middle West.)

**SACRED**

Prodigal Judge—

A good picture but it didn't go very well. (Middle West.)

Too Much Business—

Big business on this picture. Pleased production. (West.)

**MCLOUGHLIN**

The Fighting Streak—

Fine picture which attracted good business. (West.)

**STATE RIGHTS**

Ten Nights in a Bar-room—

Opened big with opening on Saturday, Much larger than ordinary Saturday business. (Middle West.)

Extensive advertising put this one over in good style. Large crowds for a week's run. (Middle West.)

**NEEDLE MOTH**

Medico picture and business to match. (East.)

**CHARGE IT**—

Pleased admirers of Clara Kimball Young but only drew average business. (Middle West.)

**SACRED**

Spectacular, foreign-made picture with considerable story interest. Played to fair business. (Middle West.)

**PATHE**

Hills of Missing Men—

Fair picture, little business. (Middle West.)

**WOMAN WAKE UP**—

Fair picture with average business. (West.)

**ANNIE OF LITTLE SMOKY**—

Fair business. (Middle West.)

**RC PICTURES**

Two Kinds of Women—

Good picture for those who follow Pauline Frederick. A man's picture as well as a good. (Middle West.)

Silent Years—

Good picture with good box office value. (West.)

**SELZNICK**

Reckless Youth—

Elaine Hammerstein popular with our patrons and this feature on same bill with "A Salute Made Men" brought in big crowds. (Middle West.)

The Prophet's Paradise—

Business fine for this time of year. Eugene O'Brien popular with audiences. Picture well liked. (East.)

**GRIFFITH**

Orphans of the Storm—

Third week of run and continues to hold. Held for fourth week. (Middle West.)

Played three weeks to big houses at popular prices, 50 and 75 cents. (Middle West.)

**STATE RIGHTS**

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Proper presentation adds dollars to the box-office total.

Expert advice and ideas that have been successfully tried out are available in the time-saving history of pictures—THE MOTION PICTURE NEWS BOOKING GUIDE.

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W. K. McLear, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Manager, Majestic and Family theatres, P. R.事务, Mich.
Scene from “Smilin' Through” Basis of Hyman’s Prologue

In his prologue for “Smilin' Through” Edward L. Hyman, managing director of the Brooklyn Strand, presented an actual scene as it takes place in the drama. Every detail on the stage coincided with that on the screen and the two people in the prologue were dressed exactly as the people who took part in the screen incident upon which the prologue was based.

The setting showed garden walls with clinging ivy and rose bushes and to the right it connected with the house. There was a mat of grass and on the left of the stage was a bench upon which was seated the old man. As the curtains parted John Carteret arose, and taking the doll from its resting place he held it in a position that cast its shadow upon the wall. At this point a spot was placed on the doll to throw its shadow.

Then off stage were heard the strains of “Smilin’ Through,” sung by a soprano. The voice gradually came nearer and nearer until the soloist was seen. She made her way in through the gate of the garden. She was dressed in an old fashioned white bridal gown with wide hoop skirt.

As the song neared its end she backed through the entrance followed by the old man. Near the end of the picture, the soloist, off stage, again sang the ballad “Smilin’ Through.”

Votolato Gives the Potato Show a Trial

THE now familiar “potato show” has been tried out by Vincent J. Votolato, manager of the Myrtle Hall, Thornton, R. I., with the usual grand success all around.

Mr. Votolato made his admission for a special matinee, three potatoes, the “spuds” to be turned over to the local authorities as gifts to needy people of the village.

The children took to the idea; like ducks to water and the stunt was the talk of the town.

Ryan Arranges Tasty Lobby Display for Easter Week

Manager Ryan, of the Liberty theatre, New Orleans, La., presented “Just Around the Corner and “The Palface” during Easter Week and in addition to a well arranged lobby of stills and cut-outs and clippings on these features, he gave an Easter atmosphere to it all.

Side panels were gay with baskets of colored eggs, rabbits and lilies. A center panel showed a bleak tenement house with snow on the ground and a girl turning the corner. Another panel had a good drawing of Keaton beside a wig-wam. White ribbons looped from the marquee to the lobby gave a holiday appearance.

Barnette Does Things During “Invisible Power” Showing

Manager E. J. Barnette of the Victory theatre, Waco, Texas, pulled some clever stunts in connection with his showing of “The Invisible Power.”

Arrangements were made with a local newspaper for a special mothers’ and babies’ matinee. The newspaper gave this event two special stories. All mothers bringing their babies to the matinee were admitted free. A novelty lobby display stunt was also put over. Mr. Barnette advertised for fifty baby buggies for use in the lobby, offering two passes for the use of each perambulator.

Catcher signs were placed on the go-carts and in addition to the buggies, the lobby was filled with children’s trinkets and toys. These were used to keep the youngsters quiet while the mothers saw the show. A decorative stunt used was a cut-out of a mother and child in the center of the lobby. Directly behind this was another cut-out of a father and child. A sign asked if the reader would rather give a child away than have it branded.

In spite of “wind and water” the Victory did better than the average on the showing and Mr. Barnette is convinced that his exploitation was what saved the day.

A cut showing Mr. Barnette’s lobby front appears on the opening page of this section.
Bissinger Erects Striking Lobby Front

"Over the Hill" Exploitation at Dallas Covers Every Angle

LEWIS J. BISSINGER, manager of the Washington theatre, Dallas, Tex., established new precedents in his community for original and unique enterprise in the exploitation of "Over the Hill," which played a three weeks' engagement at this house.

To begin with, Manager Bissinger, assisted by a Fox representative, erected a strikingly inviting lobby front. Over the entire entrance was placed large beaver-board arrangements with various scenic effects. Almost hiding the box-office from view of the street and standing four feet in front of it was a conical-shaped board with the painting of a long road leading up a distant hill. The road was lined with sentinel trees. Above was a similar painting with the large letters of "Over the Hill" standing prominently in the front.

By tieing up with a local tractor distributor, Bissinger sent through the streets of Dallas another original display. Attached to the rear of a noisy and gas-spouting tractor was the open body of an automobile-truck trailer. Leaning against each other and facing both sides of the street from the trailer were two large signs.

The entire ballyhoo cost very little, the only expense being represented by the signs. The carrying of the motion picture advertising about the streets gave the tractor dealer another excuse for parading hisWARE about the tie-up thus being easily effected.

There was a circus in Dallas at the time of the showing of the production, so Manager Bissinger sought another avenue of exploitation. For the small cost of $20, arrangements were consummated with the circus officials whereby three elephants from the show were to be paraded about the thoroughfares carrying large banners advertising "Over the Hill." After the animals had been trotted about during the day, the banners which they carried were hung in the top-center of the big tent at night, thus to be viewed by 10,000 or 15,000 Dallasans.

The signs the elephants bore read: "Nothing too Big for the Washington. 'Over the Hill' this Week." Another read: "The Juggernaut of the Screen. See 'Over the Hill' at the Washington."

These stunts were further enhanced in their efficiency with a large newspaper window display and mailing campaign, the result of which held the production for a three weeks' run in a theatre which ordinarily changes its program twice weekly.

Cooley Gives Lobby of Real Live Chickens

A SPECIAL lobby display that brought forth admiring comments from patrons of the Victory theatre, Tampa, Fla., was arranged by Manager C. D. Cooley for his showing of "A Game Chicken."

Mr. Cooley dug up a whole lot of display cages, such as are used in fairs and poultry shows, and filled them up with a bunch of real game chickens. The cages were displayed neatly in the lobby with plenty of scratch feed, buttermilk mash and other chicken feed, stacked around to make this look regular.

Penrod and His Gang Invade Alexandria, Va.

Penrod, his trusty lieutenant, Sam Williams, and all the gang of the American Boys' Protective Association, were on hand when the "Penrod Special," boasting twin-six power, toured the main streets of Alexandria, Va., in conjunction with the showing of "Penrod" at the Richmond Theatre.

M. Harmon Reed, owner of the theatre, engaged the truck for the day, loaded it with all the available kids in the neighborhood, their instructions being to doll up as far as possible as one of the characters in the picture in order to get a free ride. A piano, drum and violin were used to furnish music for the party. Two colored boys represented Herman and Vermin, one of them being especially effective, with painted eyebrows, goggles and high hat. A small-sized kid represented Wes Barry. Yes, he had freckles.

The ballyhoo not only covered Alexandria, but a lot of outside territory as well, creating a lot of interest. It visited several picnics and broke up the show in one way but added interest in another, and worked up attendance for the picture. One hundred and one street stands, which were used in connection with the advertising, covered the territory, constituting a large outlay for a theatre in a town the size of Alexandria.

Leonard Gets Youngsters to Ballyhoo for "White Eagle"

A bit of unique exploitation was staged last week by William Leonard of the Mystic theatre, Cedarville, Va., with the serial "White Eagle."

To every child under 14 years old Mr. Leonard offered an Indian head-dress and a ticket to the show, provided they brought two white feathers to the theatre. The response was unanimous. Then followed a parade, with a throng of small children composing the line of march through the town, dressed in Indian costumes. The aid of a primary teacher, who incidentally happened to be Mr. Leonard's daughter, was a great factor in making the children to turn out 100 per cent.

Lobby decorations on "High Heels" by the Grand theatre, Columbus, Ga.
Milk Bottles Exploit "Her Husband's Trademark"

EARLY every family in Cedar Falls, Iowa, takes milk, and the tieup between the Strand Theatre and the largest dairy in town for "Her Husband's Trademark" was almost 100 per cent effective.

The theatre got out small hangers with a pin in each that fitted over the neck of the milk bottles. These were found in every delivery several mornings before the opening.

The card read: Our trademark stands for the very best in milk and dairy products. "Her Husband's Trademark" stands for the greatest motion picture Glorious Gloria Swanson has ever appeared in.

New Orleans Fans Appreciate Artistic Presentation of "Smilin' Through"

Manager Chadick, of Saenger's Strand theatre, New Orleans, La., staged an impressive presentation of "Smilin' Through" during Easter week. Advance exploitation heralded the event through trailers, window cards, post cards and a tie up with a phonograph shop. The lobby display was a reproduction of the garden scene, made of boards with walls of painted brick and gay with vines and flowers. A beautiful prologue was presented, the garden set being duplicated here on a lavish scale, and the Strand soloists sang "Smilin' Through" dressed in the old style costumes. "Then You'll Remember Me" and "Smilin' Through" were used as the general theme of the orchestra throughout; after an overture of selections from Lucia by Signor Carazo's orchestra swelled to forty pieces for the occasion, during which six musicians were singled out for the Sextette. As an added attraction, the Glee Club of twelve boys from the local Tulane University were presented for twenty minutes, with a group of college songs.

Flint Theatre Puts Over "School Days"

One of the biggest campaigns in the history of Flint, Mich., was put into effect by Manager Moxam, of the Globe theatre, during the engagement of "School Days."

One hundred window cards were distributed throughout the city, fifty cut-outs of Barry were placed in stores, 10,000 heralds were sent broadcast mostly in the schools of Flint, and at a special kids matinee dimes and lollipops were given out as souvenirs.

A private screening was held for the school teachers and principals of the city, music stores carried window displays of the "School Days" song, and Manager Moxam started a newspaper teaser campaign eight days before the showing of the picture.

New York theatre, Seattle, Wash.

Pay Day lobby decorations used by the Liberty theatre, Seattle, Wash.

Ballyhoo on the first episode of "Robinson Crusoe" put over by the Strand theatre, Madison, Wis.

Merchants of Kokomo Adopt "Smilin' Through" Slogan

Under the now familiar slogan of "Let's Go 'Smilin' Through' 1922" leading merchants of Kokomo, Ind., combined with the Isis theatre for an optimism campaign in connection with the showing of the picture.

The home of many automobile manufacturers served as fertile ground for a double truck advertisement. Piano dealers, banks, carpet stores, shoe shops, laundries and confectioners with the theatre, took up the remainder of the space.

Lobby display on "Peacock Alley" originated by George W. Brown, manager of the Colonial theatre, Bluefield, W. Va.
Selling "Foolish Wives" to Seattle
Manager Cutts of the Columbia Puts Over Big Exploitation Campaign

A large advertising and exploitation campaign that sets new records for Seattle has just been completed by William Cutts, manager of the Columbia theatre, for his showing of "Foolish Wives."

The feature was advertised in the newspapers and on the billboards for several weeks before the run began. Both regular and teaser ads were used, giving details of the picture, characters and reviews from other cities.

Just before the run began, the Seattle Star ran an evening daily, in conjunction with the Columbia, a "Foolish Wives" contest. For twelve days, pictures of famous "Foolish Wives" of history, including Eve, Cleopatra, and others, were printed in the paper. At the end of the twelve days the first readers to successfully name and individually arrange the twelve "foolish wives" correctly were given cash prizes by the Columbia management.

The Columbia lobby was elaborately decorated when the showing began. A large arcade was built out over the sidewalk to the edge of the street, and was constructed to represent the palace at Monte Carlo, with flags, pillars and European decorations. The lobby was lighted indirectly and by spot lights from neighboring buildings. Photographs of the principals and scenes from the picture were prominently displayed.

The girls ushers in the theatre were all costumed to represent the princesses in the picture, wearing fancy evening gowns, lace shawls and huge plumes in their hair. They distributed artistic folders giving the cast of characters of the picture, a few facts about the production, and announcing some of the Columbia's coming attractions.

As a novel ballyhoo stunt, Manager Cutts employed a man and a woman to represent Count Karamzin and the ambassador's wife. During the entire run of the picture, these two were seen together in all parts of the city. The impersonator of the count was dressed in green military britches, black boots, a white coat with gold buttons and braid and medal decorations, large white cap, black belt, monocle, sword and cane. He smoked long Russian cigarettes, giving a very faithful characterization of Von Stroheim. Mrs. Hughes' impersonator was attired in an evening dress and fur cape. A great part of the time these two characters rode about the city in a large, open touring car, absolutely devoid of any signs or advertising matter of any kind. During the day they visited the baseball grounds, lakes, parks and all places where crowds congregated. At times they walked up and down the main Seattle thoroughfares, attracting an unusual amount of attention, dressed and made up as they were. The "Count" was also often seen riding on horseback in different parts of the city and on the boulevards.

On top of one of the large office buildings in the city a huge spotlight was mounted. At night, a man maneuvered this light so that it would shine up and down the main street on the block in which the Columbia is located. The extremely bright light attracted the attention of all pedestrians and motorists on the street, who would look up to see the source of the blinding rays. As their gaze travelled to the top of the building where the light was situated, they saw in large electric letters the words "Foolish Wives" flashing down upon them from a specially constructed sign immediately above the spotlight.

During the second week of the picture's run newspapers carried large amounts of space to the effect that on a Thursday noon the "foolish wife" of a well-known Seattle aviator would leap from her husband's plane in a parachute and land somewhere in the city's business district. The first person to reach this "foolish wife" and escort her to the business office of the Seattle Post Intelligencer, a morning newspaper, was to receive a cash prize of $20.
Attractive Lobby on "Star Dust" Part of Manager Ryan's Campaign

Manager Ryan of the Liberty theatre, New Orleans, built an attractive lobby display for "Star Dust" during his recent engagement of the picture.

Cut-out stars were used as decorations and special mats were painted of Miss Hampton's head. The background was blue, dotted with stars.

Miss Hampton made a personal appearance in connection with the showing.

In addition to the exploitation mentioned, Mr. Ryan put over a contest for red-headed girls. The six most beautiful "red heads" were given passes to the Liberty and were also entertained at dinner by Miss Hampton.

Miss Hampton was booked for a talk over the radio phones, the broad casting being done from one of the local newspaper offices.

Stark Gets Aid of Local Merchants on "Certain Rich Man"

NEAT tie-ups based on the title of the picture were responsible for a large amount of extra business when Manager D. H. Stark, of the Capitol theatre, Houston, Texas, played "A Certain Rich Man."

Confectionery, jewelry and cigar stores were among the local institutions which co-operated. One especially cleverly worded window card was used. The text read: "Old Maids Shop—Wanted at Once—A Certain Rich Man—Need Him Badly—Capitol Reasons."

"Man's Home" Furnishes Cooley Opportunity for Tie-Up

The title of "A Man's Home" was utilized by Manager C. D. Cooley of the Victory theatre, Tampa, Fla., to good purposes in putting over a double truck of co-operative advertising. Mr. Cooley saw the possibility of working up a tie-up with the local advertisers on such a title and put over a double page in each of the local papers.

Clear across the double page spread was the title "A Man's Home." In the center was an ad on the picture and a description of the production. Surrounding this were the ads of the merchants, each ad being so worded that the title "A Man's Home" was brought in. There were advertisements on jewelry, building materials, paint, hardware, flowers, cars, motor cars, cigars, etc. Mr. Cooley has run a number of these tie-up pages with the merchants, and whenever a picture has a title with the "appeal" in it, he puts one over.

Slow Walking Champ Issues Challenge to Eastern Fans

Newspaper editors in Eastland, Tex., where "A Connecticut Yankee in King Arthur's Court," recently was shown at the Connellee Theatre were kept informed for three weeks prior to the opening of the engagement that the slow walking champion of the world" would soon appear in their city.

The information was sent to the newspapers by mail and was instigated by a Fox exploiter. The letters told of the coming advent in Eastland of the "champion," and of his challenge to the entire populace of the city in a slow race. "I can walk any given distance and keep constantly moving in one direction in more time than it takes any citizen of Eastland," so he hurled his challenge. The newspapers devoted considerable space to the news of the approaching appearance.

Then on the day before the opening, the "champion" appeared in town. He was attired in the garb of "Sir Boss." On his back was a sign reading: "Walk With the Connecticut Yankee to the Connellee Theatre."

The "Yankee" proceeded down the streets of the city at snaillike speed, being a performer especially employed for the stunt. His unusual slowness in walking gave him the appearance of a slow motion picture and crowds were attracted wherever he appeared.
Regun Has Fine Idea to Aid in Compiling Mailing List

A simple post-card costing $6, advertised "Fool's Paradise" for the Regun Theatre, New York, developed a mailing list, created a lot of talk, and brought abundant good-will to the theatre.

A week before the opening it was announced with slides that anyone wishing to see "Fool's Paradise" free should ask the manager, and the patron was given a sheet of four post-cards. The patron was to write a given message on each card and put a name and address on the other side. After the cards were filled out, the patron returned them to the theatre and received a free admission for his trouble.

In this way the exhibitor put over a post-card stunt and the public did the work for him. Out of the 2,000 cards distributed 1,500 came back which gave him a mailing list of 6,000 names. Although there were approximately 1,500 passes given out, the old law that one free admission brings in a couple more paid admissions worked so the box-office did not suffer perceptibly.

Fred Greene, Paramount exploiter devised the stunt and sold it to John C. Ingram, manager of the Regun.

Stark's Lobby on "Homespun Vamp" Decided Novelty

MANAGER D. H. STARK of the Capitol theatre, Houston theatre, Houston, Texas, rigged up a most attractive lobby display on "The Homespun Vamp."

He secured from an old curio shop all the necessary material in the form of old-fashioned spinning wheel, old style milk pail, country style organ, rake, hoe and old rag carpet. These were arranged in the lobby and signs attached to each telling of its history.

Free Hair Nets Used to Exploit "Fool's Paradise"

When "Fool's Paradise," played the Majestic theatre, Jefferson, Iowa, Manager Wm. Youngclaus hooked up a large local department store, who gave away one gross of high grade hair nets to as many ladies as were going to see this picture.

These hair nets were given on the theory that they would be needed to keep the hair in order during the nerve tingling and hair raising thrills of this picture.

Here Is Novelty Teaser Stuff for 'The Seventh Day'

By a systematic mailing campaign that covered seven days, Manager Herbert Johnson of the Luna theatre, Lafayette, Ind., brought his patrons to "The Seventh Day." Taking advantage of the theme of the story, which revolves around a country boy's idealization of a sophisticated city girl, the manager used teaser ads along the following order:

First Day——Our hero is made captain of a sailing schooner.

Second Day——Our hero gets his first glimpse of the 'dream woman.'

Third Day——Our heroine tries a dangerous flirtation.

Fourth Day——Our hero falls desperately in love.

Fifth Day——The disdainful heroine brings the hero back to earth.

Sixth Day——Our hero in the depths of despair.

Seventh Day——How does it end? Our hero, Richard Barthelmess will act his story at the Luna next week.

This teaser system aroused their interest without telling too much about the story and they flocked to see the picture in consequence.
Big Campaign for Race Track Picture

“Night Racing” is Advertising Catch-Line in De Hoff’s “Queen O’ The Turf” Drive

ONE of the most complete campaigns for a racing picture was successfully carried out by the New Theatre, Baltimore, in behalf of “Queen O’ The Turf,” which started a week’s run there on May 8th. The drive was engineered by Lou DeHoff, advertising manager of the Whitehurst Theatre interests in Baltimore. With him collaborated Al Boasberg, of the R-C exploitation department.

The keynote of all the advertising was the phrase “night racing.” These words were carried in all the advertising in the dailies, and a special ad in the sporting paper as well as a news story described the first attempt ever made at “night racing.” The proximity of the Pimlico race track to Baltimore, was also used to advantage. On the Saturday afternoon before the Monday opening, specially prepared envelopes captioned “Rob Cole Tip Service” were distributed with every ticket sold at the race track. Inside of the envelope was a sheet of the imitation money issued by the R-C exploitation department on which was imprinted the announcement of the opening of the race track picture “Queen O’ The Turf” at the New Theatre. It was noticeable that only a very small number of fake money could be found discarded inside the race track when the crowd had disbursed.

A big feature of the campaign was a street ballyhoo of three race horses, which, instead of being ridden by jockeys, were led by stableboys blowing bugles. The horses carried signs reading “Morvich,” “Sir Barton,” and “Man O’ War,” and at first reading, it appeared as if one of these horses was to make a personal appearance at the theatre during the showing of the picture. These horses attracted considerable attention in their march through the principal streets of Baltimore, which is noted as an enthusiastic racing town.

A special showing of the picture to the newsboys on Saturday morning won considerable publicity in the Baltimore News and the Baltimore American. The boys marched from these offices to the theatre en masse, and inside the theatre each boy was given a “Queen O’ The Turf” jockey cap, another accessory supplied by the R-C exploitation department. In addition, the boys were each given a piece of the new confection, “Folar Frosties,” through the courtesy of a local ice cream manufacturer. This showing was particularly a props as Baltimore was celebrating a “Boys’ Week,” the object of which was to aid the boys of the city.

The campaign was comparatively cheap, as only 10,000 of the tip envelopes were distributed, fifty percent on the streets of Baltimore, and the remainder at the race track. Twenty-five hundred jockey caps were given to the newsboys.

Illustrating the prologue for “The Green Temptation,” presented at the Liberty Theatre, Seattle, Wash.
Shepherd’s Exploitation for “Penrod”
Branford Theatre, Newark Adds Important Chapter to Its Reputation for Showmanship

The Branford theatre, Newark, N. J., has figured in the annals of exploitation before; but it added its most luminous chapter when Managing Director D. J. Shepherd, A. Gordon Reid, production manager and M. J. Cullen, publicity director, put over their campaign on “Penrod.” The addition of this chapter to the annals of exploitation covered a period starting several weeks before the picture opened its run through the use of teaser ads.

Tie ups were effected with a florist who featured a “Penrod Tulip,” a soda shop selling “Penrod Sundaes” and music shops carrying the “Penrod” song. The largest department store in Newark participated in a triple tie up that included the “Penrod” song, the book “Penrod” and a display of “Penrod” suits.

The Newark Safety Patrol, consisting of public school pupils who do traffic duty before and after school hours, were guests at a special Saturday morning show. Two of the honor boys who had been mentioned for heroism, were awarded “Penrod” suits, the award placing the theatre, the store and the suit in the newspaper news sections with appropriate photographs snapped as the awards were being made. Motion picture news reel cameramen were on hand to take footage with the result that added interest was gained for “Penrod” when this section of film was shown at local theatres.

The front of the theatre had five foot letters that spelled “P-E-N-R-O-D” suspended from the marquee. Inside the lobby the title was written out with letters cut from bero board and set against the marble work with about six feet between each letter. A large cut out of Freckles Barry’s head was placed on the corner of the theatre with the title of the picture. Electric lights illuminated this display.

The prologue staged with the presentation consisted of a large book, an exact duplication of the original by Booth Tarkington. At the opening of the plush curtains only the words “Penrod” and “Booth Tarkington” were visible. The slow lighting disclosed a blue cyclorama in the background with blue spot lights playing on it from both sides of the stage. During this initial presentation the orchestra played “Penrod.” Then the book opened and a girl, dressed in “Penrod” suit stepped out to sing “Penrod.” The orchestra worked in with the girl on this number, picking up the words of the song at times.

Stresses Western Atmosphere in Lobby Decorations

For the showing of “Travelin’ On” Manager George Schmidt, Strand theatre, Atlanta, Ga., did quite a little exploitation which was very effective. In the lobby he placed a full cowboy outfit from the sheepskin pants to saddles, guns, bullet belts, etc. Then he had a “ballyhoo” in the form of a full dressed cowboy to parade the streets carrying of course signs telling that “Travelin’ On” was playing at the Strand.

Race-horse Horse-shoe Features of Lobby Display

A novel lobby display characterized the run of “Thunderclap” at the Isis theatre, Cedar Rapids, Ia.

The outstanding feature of the display was a large frame of horse-shoes, supposedly worn by famous race-horses during historic derbies. The affair was five by five feet in dimensions and was bordered by white card-board approximately 10 inches in width. The center was of black wood and contained the array of horse-shoes, fifty-six in all. Silver stars were pasted near a number of the shoes and connected by means of various colored ribbons to a section of the white border which contained a brief description of each racer who once supposedly wore the shoe.

Another feature of the decoration was a race-track sulky which was suspended from the ceiling of the lobby.

A large sign hanging from the marquee and facing both directions from the theatre was unusually attractive. It bore the head of a horse in large proportion to the message that Mary Carr, the mother of “Over the Hill,” was at the Isis in “Thunderclap.”

Stills and posters were used in large numbers at various stations about the walls and outposts of the theatre front.

Novel Idea Put Over at Vancouver, B. C.

The Lonsdale Moving Picture Theatre, a suburban house of Vancouver, B. C., has been re-opened for a dual purpose, the house having been acquired by the Lonsdale Theatre and College of Music Company. The arrangement for its use is both unusual and interesting. In the day time the Lonsdale is now being used as a modern school of music. Each evening the theatre is operated as a moving picture house. The plan has worked out nicely and it is expected that the enterprise will prove to be a paying proposition. The Lonsdale has 900 seats and is highly attractive in appearance.
New Type of "Silent Call" Log Cabin Display Invented

The log cabin made its reappearance for "The Silent Call" exploitation but with a new angle. It was a window display in conjunction with fireless cookers that was all smoke and no fire; but the results were all-fire sure according to Charles McManus, Colonial theatre, Tacoma, Wash., who must be conceded the verdict despite the fact that he arranged the tie up himself.

Instead of using the customary log cabin front Manager McManus had the display arranged to show the interior of the log cabin with the kettle putting over the open fire place and the old spinning wheel at one side. The exterior of the cabin showed a winter scene, apparently in the wilderness for the trees looked very uncivilized. Appropriate window cards advertised "The Silent Call" at the Colonial.

Another window carried the display of fireless cookers. The contrast between the two methods was aptly illustrated.

"My Boy" Picture Puzzle Stunt Goes Big at Durham

REVERTING momentarily to the picture puzzle contest on "My Boy," to show the number of articles drawing in the picture beginning with "C," Charles Livingood of Durham, N. C., got 140 when the contest was part of the exploitation conducted by Manager Don Nichols of the Paris theatre.

Period Lobby Display for "Connecticut Yankee"

Manager Hermann, of the Tudor theatre, New Orleans, La., had an ideal house in which to present "A Connecticut Yankee" it being in the old period design throughout. But he accentuated this by appropriate lobby decorations of old armor, swords and a good sprinkling of spears and shields.

Royster Tries Novelty Stunt on "Bought and Paid For"

Nat L. Royster, manager of the Knickerbocker theatre, Nashville, Tenn., grabbed on the title of "Bought and Paid For" for an exploitation idea that registered as a novelty with everyone.

A herald that purported to be a bill from a local department store (the firm of course was fictitious) was sent out to local benevolents, directed to their home address. A number of expensive women's clothing items were entered on the billhead, totaling $140, and with a "Bought and Paid For" stamp in the form usually used in receiving bills mark on the bottom of the statement.

Mr. Royster writes that the stunt caused no little comment in some cases. Friend Wife taking one look at what purported to be proof that her spouse was buying expensive duds for some other dame, and then asking for an explanation direct from headquarters without further inspection of the alleged receipted bill.
“Theodora” Marquee Constructed
Strand Theatre, Memphis, Builds Special Structure and Reaps Handsome Reward

THE Strand theatre in Memphis, Tenn., has no marquee, so Manager T. J. Coleman and W. R. Ferguson, Goldwyn exploiter, built one for the showing of “Theodora.” A special permit had to be obtained from the city authorities to build the marquee, as it extended clear out across the sidewalk.

The temporary pillars, nine feet high, supporting the marquee, were covered with compo board painted white. Around the bases of the two pillars were frames made of compo board which were painted heads of Rita Jolivet as Theodora and the words, “Now playing, ‘Theodora.’”

On each side of the marquee were placed gold frames, which Mr. Coleman had on hand. Brilliant red cloth was stretched across the frames, decorated around the edges with artificial vases. Extending the length of these gold frames, was the title of the photoplay in 15-inch cut-out letters in white and then silvered over. Above the sign were mounted “Theodora” oil paintings.

The front of the Marquee was made of white lattice work, vine-covered, with the letters of “Theodora” cut out and painted red. Above the lattice work were the mounted cut-out figures of Theodora and three lions from the six-sheet.

In the centre of the lobby was an oil painting flanked with palms. As a background to this painting was stretched an Oriental rug. Blue lights played upon the display.

A red extra of a daily newspaper was used for the showing as well as the chariot which Mr. Ferguson had found so effective in New Orleans, Mobile and other cities.

A ladies’ hat contest was arranged with one of the large department stores which carried a display of “Theodora” hats in its windows, and advertising the contest and the photoplay.

White Designs Fine Lobby Front on “Queen of Sheba”

An attractive lobby display on “The Queen of Sheba” was designed by Manager Oscar White of the Rex theatre, Sumter, S. C.

In the center of the lobby a pergola effect was made with two large columns and a cross beam. This was constructed from compo-board and painted white. The title appeared in big bold letters on the cross beam.

Between the columns was a very realistic cut-out of the Queen driving three lions. The chains shown on the lithograph were cut away and real chains worked into the cut-out, one running from the Queen’s hand to the neck of each of the lions.

For either side of the lobby a three sheet was mounted on compo-board to leave a wide white margin all around.

“Smilin’ Through” Gets Unusual Exploitation at Buffalo

WHEN “Smilin’ Through” was presented at Shea’s Hippodrome, Buffalo, Harold B. Franklin, with the assistance of Jeff Lazarus, exploiter man for First National, startled the natives with a great stunt which brought the house a lot of mouth to mouth publicity.

The two gentlemen arranged with the chief of police to attach three oilcloth signs on each safety zone on Main street on which was the following inscription: “Drive Carefully, Avoid Accidents. Go ‘Smilin’ Through,’ 1922. Norma Talmadge. She’s Hipp.”

Every motorist in Buffalo read the signs at one time or another and everyone waiting for a street car had to read them.

Mr. Lazarus also aided Mr. Franklin in getting some high class window displays on Main street tying up with the music stores on the talking machine record of the song “Smilin’ Through.” In one window the large illuminated shadow box used in the Hippodrome lobby the week before was used as a background for a record display.

The front of the Hippodrome was turned into a flower bower with delightful effect. Two large cut outs of Norma Talmadge were used at one side of the electric program sign atop the marquee. Newspaper advertising appropriation was increased and the town plastered with billboards and window cards.

Mr. Franklin arranged a fine musical accompaniment for the production.

Good Lobby Display Used by Knoxville Theatre

An attention arresting lobby display was used by Manager W. T. Brock, of the Strand theatre Knoxville, Tenn., with “Why Girls Leave Home.”

From the center of the top of the lobby walls suspended a large question mark ten feet in height, and studded the entire length with red globes. A green globe was used for the dot thus forming an attractive “eye-catcher.” On either side of the lobby twenty six foot banners were placed bearing the title of the picture, and these were so adjusted that the cluster of lights brought out the effect from the street.
Kress' "Toonerville Trolley" Amazes Piqua, O.

EXPLOITING short subjects pays Manager Harry W. Krass of May's Opera House, Piqua, Ohio, and his publicity man, Martin Bauer. Through the cooperation of the Dayton and Troy Traction Company they recently brought to life First National's Toonerville Trolley. The oldest and smallest car owned by the line, after being properly banded, appeared on the streets, with Mr. Bauer properly outfitted as the Skipper and Wanter Sweet as Aunt Eppie. The Skipper drove the car over the regular routes traveled by the other cars of the company, while attached to the rear was a trailer bearing Aunt Eppie, advertising the feature.

This unique tie-up is very interesting, as it is possibly the first time that such an undertaking has been staged. It is of more than ordinary interest when the fact is taken into consideration that the stunt naturally upset local street car schedules and that both car and trailer had to be something remodelled for the occasion.

Another interesting fact about the stunt was that "The Dayton Daily News" of Dayton, Ohio, (about twenty-five miles away and on the same trolley line) gave very liberal space and a piece of art three columns wide commending the originality of Manager Krass.

Smile Week at Watertown, N. Y., in Connection with "Smilin' Through"

A clever little stunt is being used in Watertown, N. Y., this week by the management of the Avon theatre in connection with the presentation of "Smilin' Through." Taking advantage of the pleasant sun and the early spring in the northern city, where the winters are long and cold, the manager of the Avon hit upon a "Smile Week." A local photographer was employed to snap smiling citizens of Watertown. Three of these so-called smile pictures are being shown each day this week at the theatre, with a prize to the one judged as the best.

Franklin Invents "Sunlight Trail" as Exploitation Stunt

Harold B. Franklin staged a new exploitation stunt in Buffalo when he directed the world premiere presentation of "The Heart of Africa," which was shown in the Shubert-Teck theatre by the Shea Amusement company. The picture is a film history of Lady Mackenzie's adventures in the African jungles.

The picture was put on following an avalanche of publicity. During the week of showing, Mr. Franklin, arranged for a mammoth banner which was stretched across Main street in the downtown section. The banner read: "Take the Sunlight Trail to the Heart of Africa-Shubert-Teck." The Sunlight Trail was reproduced by flooding Main street with two Sunlight arc lights. One was thrown on the banner from a building near the end of Main street. The other was placed on top of the Teck throwing its glaring rays down the main stem of the city. The lights could be seen for miles.

Mr. Franklin also had huge A boards built on trucks which were driven around the city, he mounted a mammoth sign on the front of the Teck and placed cut-outs of African jungle beasts mounted on beaver board in the lobby. He put over a whole page of views from the production in the Buffalo Evening News. He arranged for interviews with Lady Mackenzie, now Mrs. Frisbee of Buffalo in the papers. Lady Mackenzie appeared in person.

Window displays arranged by John W. Creaney of the Strand, Chillicothe, Mo., for "Little Lord Foontleroy"
H. RITENHOUSE, of Goldwyn’s Pictures Exchange, was first in Goldwyn’s national sales contest last week and received the one hundred dollar prize for the greatest percentage of new business and booking dates on old business. Booker M. Mississippi won the previous week won the second prize for bookers in the national contest. The Chicago office is proud of the record being made by its staff.

The congestion of films in the Chicago territory, which, for some time past, has been very serious, is being cleared up through the combined efforts of exchanges and exhibitors, the latter of whom are playing off pictures, for which they have contracted, as rapidly as possible. This has affected the market for new pictures adversely, but will do much toward putting the business on a sounder basis. The Board of Arbitration, consisting of three members of the Film Club and three members of the Illinois Motion Picture Theatre Owners Association, have in their meeting been entitled to credit for the work they have done in helping to get this matter straightened out.

One of the biggest newspaper publicity campaigns ever put over in Milwaukee has heralded the opening of “Our Mutual Friend” at the Merrill Theatre next Sunday. The Wisconsin News is conducting a three hundred dollar prize essay contest, and the showing at the Merrill Theatre will be under the auspices of the Milwaukee Teachers’ Association and the Parent-Teachers’ Association.

E. H. Johnson, with offices in the First National Bank Building, has been appointed trustee for the benefit of creditors in the matter of the New Era Films, Inc., and is now in possession of the assets consisting of office furniture, films and accounts receivable. It is said that the liabilities amount to about five thousand dollars, and that the principal assets are the accounts receivable and the good will of the business. In order to pay the good will, Mr. Johnson is soliciting bids for the sale of all the assets coming into his possession.

James Piwaronis is having plans made for the erection of a new eighty thousand dollar motion picture theatre on Cedar Street, between 130th and 137th streets, Indiana Harbor, Indiana. It is understood that its erection will be started at an early date.

The Alhambra Theatre Corporation, of Chicago, will erect a new motion picture theatre to be known as the Manitou, at Rochester, Indiana.

Manager Harry Lorsch, of the Goldwyn exchange, has engaged some new salesmen and made shifts in the territory covered. M. Cutler, H. Schottmuller, and Frank Young are the Chicago salesmen; G. H. Oldfield, Bill Baker are the Illinois salesmen and Joe Hickey covering Wisconsin, with headquarters in Milwaukee; and H. Rittenhouse, covering Northern Indiana.

Aaron J. Jones has arranged with Marguerite Marsh to appear in person at the Rialto Theatre next week.

Miss Marsh was passing through Chicago on her way to New York after having just finished work in a new Fox feature, and the personal appearance was booked. It will be remembered that recently she was featured with Dustin Farnum in his picture, “Iron To Gold.”

The Silton Distributors are now located in their permanent headquarters, 742 S. Wabash Avenue. Edwin Silton, head of the local territory division, states that he will have additional products to offer to the exhibitors. Jack Berry remains as general office manager, J. J. Terrell and Freddie Rosenthal have been added to the sales force. The exhibitors will also be greeted by the same smiley countenance of Miss Florence Finsted.

A cutters convention is in session at the Rothacker Chicago laboratory. Miss Margaret Booth, of the Louis B. Mayer organization, was elected chairwoman. She came to the Windy City with John M. Stahl’s “One Clear Call.” Danny Gray, bringing Marshall Neilan’s “Pools First, arrived in time for the opening session. J. T. Donohue, representative of R. A. Walsh, qualified as a delegate although he is not a “regular” film editor. He visited the Chicago plant in connection with film changes in the “Kindred Of The Dust” negative.

George Gibson, superintendent of the Chicago Rothacker laboratory, has returned from the Waterloo to the Coast, where he renewed friendships and made many new ones.

Edwin Silton has arranged for three weeks’ personal appearance by Will Rogers at the Ascher theatres, opening next week at the Roosevelt, at which time “A Roping Fool,” starring Rogers, will be the feature.

Samuel Abrahams, vice-president of the Illinois Motion Picture Theatre Owners, as the Manitou, at Rochester, Indiana.

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Ned Nepinet, new general manager of Consolidated Film and Supply Co. Universal distributors in the South.

Fewer motion picture theatres, in the Chicago territory, will be closed this summer than during the hot season of 1921, according to exchange managers, who state that they had received many more notifications of theatres’ intention to close this time one year ago, than they have to date this year. A continuance of favorable weather will undoubtedly insure the operation of more houses throughout the summer.

“Sacrifice,” the spectacular feature being released by Commonwealth, was shown at the Ziegfeld last week and received unusually favorable press criticisms. “The Observer” in the Herald-Examiner said: “The interiors of this extrava- gant production are marvels of artistic decoration and the exteriors are choice bits picked from the garden spots of the world. The picture is capably directed and capital- ly cast. It is one of the best pictures of its kind to be seen on our screens.”
Lloyd Hamilton to Produce
Comedian Will Produce Six Special Pictures Under Own Name

A short time ago James W. Dean, reviewing "The Rainmaker" for the Newspaper Enterprise Association Service, in an article headed "Lloyd Hamilton Slated for Niche in Comic Hall of Fame," said:

"Lloyd Hamilton is hereby nominated for a place in the hall of comic immortals. Chaplin, Lloyd and Keaton must crowd up a bit to give him room."

During the coming production year, Hamilton will make six special comedies under his own name. The Hamilton Comedies will be released by Educational Film Exchange, through which the Mermaid Comedies, in which Hamilton has been featured, have been distributed for the last two years. The production company is to be considerably enlarged, with the addition of several popular comedy stars as well as technical workers, leaving Hamilton and his staff to devote their entire attention to the six special Hamilton Comedies. They will be made under Hamilton's supervision and will be directed by Hugh Fay.

Current Paramount Issues
"The Beauty Shop" and "North of Rio Grande" Listed for May 14th

The Paramount feature releases scheduled for May 14 are the Cosmopolitan Productions, "The Beauty Shop," with Raymond Hitchcock and an all-star cast, and Jack Holt and Bebe Daniels in "North of the Rio Grande."

"The Beauty Shop" is a picturization of one of the most famous Broadway comedy successes of recent years. Mr. Hitchcock, who plays the leading role, was seen in it on the stage for nearly a year in New York and on tour in many of the other large cities. It was written by Channing Pollock and the late Kennard Wolf, famous dramatic editor of the New York Morning Telegraph. Doty Hobart wrote the scenario, and Edward Dillon directed.

Supporting Mr. Hitchcock are: Louise Fazenda, featured in many Paramount-Mack Sennett comedies; Billy B. Van and James J. Corbett, who now compose one of the best known vaudeville teams; Montagu Love, well known to Paramount audiences; Madeleine and Marion Fairbanks, famous as "The Fairbanks twins;" Diana Allen, and Laurence Heath.

"North of the Rio Grande," in which Jack Holt and Bebe Daniels are co-starred, is an adaptation of Vinig E. Roe's novel, "Val of Paradise."

Will M. Ritchey wrote the scenario and Joseph Henabery directed.

Supporting the co-stars are Charles Ogle, Alec B. Francis, Will R. Walling and others.

Preparing New Subject for Hoot Gibson

Universal has finished "Trimmed and Burning" as a starring vehicle for Hoot Gibson and the Western star is scouting around the Fresno motor race course as Ed发挥's mechanician. The story which is being prepared for him is "The Chub of Seven Bar," by Ralph Cummins. Harry A. Pollard will direct.

New Orleans Strong for Associated Subjects

Associated Exhibitors attractions are in demand in New Orleans. In contracts closed recently, the Palace Theatre booked the following Associated subjects, the run of the first feature starting April 17th and the other dates following.

Florence Vidor in "Woman, Wake Up!"; "Don't Doubt Your Wife," with George O'Brien; "Married to the Poor Girl," starring Mr. and Mrs. Carter De Haven; "Handle With Care," with Grace Darmond; "The Unfolding," and "Lady Godiva." At the same time bookings were arranged for the Pathe features, "The Power Within" and "The Isle of Zorba."

Holubar Editing "Hurricane's Gal"

Allen Holubar is now editing "Hurricane's Gal," starring Dorothy Phillips, at the United Studios. It is a story of the sea, with the star portraying the role of a young girl who succeeds her father as captain of a boat and rules the crew with an iron hand. The picture will be released by First National in June.
**Experienced Players in Florence Vidor Cast**

In "The Real Adventure," her next picture, which is her second both as a star and as an Associated Exhibitors release, Florence Vidor is supported by an excellent cast. Playing opposite Miss Vidor is Clyde Fillmore, who was on the legitimate stage for four years before casting his lot with motion pictures. Philip Ryder was in musical comedy exclusively, having a place in the original "Floradora" company, and playing also with such favorites as Andrew Mack, Marie Dressler and Grace Van Studdiford, and in such productions as George M. Cohan's "Forty-Five Minutes from Broadway," and "The Yankee Prince." Lilian McCarthy, who plays the heroine's sister, is best known for her work in two widely-varying roles in one film-play, "Even Uto Eternity," a Susse Hayakawa production, and as a society girl in "Beauty's Worth," a Cosmopolitan attraction. Nelle Saunders, playing the mother in "The Real Adventure," is a well known character actress.

King Vidor directed the production, the release of which has been set for May 28th.

**Big Bookings for Pathé Serial in Michigan**

The new Pathé chapter-play, "Go-Get-'Em Hutch," has been booked by sixty theatres in Detroit and throughout the state of Michigan. The Detroit Free Press has given over considerable space regarding the merit of the serial and declares that it contains more thrills to the foot than any other picture that has yet been released.

Detroit Branch Manager Sharp has received letters from various church and school heads in Detroit and from churches, asking for a screening of the picture, commending him for the release of a spectacle that is featured by its "universalness and remarkable powers of entertainment."

**Stage Elaborate Production**

Technical Dept. at "U" City in Big Effort for "Under Two Flags".

The technical department at Universal City, famous for its remarkable achievements, is having the test of its career in the Universal-Jewel production of Ouida's "Under Two Flags," starring Priscilla Dean and directed by Tod Browning.

Erich von Stroheim's "Foolish Wives" is the only picture ever made at Universal City which called for as much technical preparation. From cafés to boudoirs, barracks to mosques, the gamut of architecture as it is known in the countries of North Egypt is run. Not only does the technical department under Ray Van Alstyne have to design and build the variety of beautiful sets, but with the electrical department under Harry D. Brown it must produce marvelous lighting effects by means of colors and miniatures. James Kirkwood, John Davidson, Stuart Holmes and others support Miss Dean.

A city of the Arabs will arise in the desert. Tod Browning's assistants have marshalled 241 people to "steal through the night" to the desert land near Oxnard, California, for Algerian scenes.

To house the entire unit, a complete tent city will be built. The chef of a leading Los Angeles café will go with several aids to prepare the meals of the motion picture artists. Canvas stables will arise. Temporary structures for the occupancy of the technical staff and extras are under way. The picture is being staged more elaborately than anything in Miss Dean's career.

**Rapid First-run Bookings for "Trouble"**

A STATEMENT from the New York office of the Jackie Coogan Productions organization declares that two days after Jackie's new picture, "Trouble," had been offered to a limited number of first-run First National franchise holders there were sixty bookings recorded in the Lesser New Yorks.

"Trouble" opens a week's engagement at the Mark Strand theatre, New York, on Sunday, May 8th. A following week the picture will be presented at the Mark Strand house in Brooklyn, New York. Out of eighty lease bookings contracted for, according to the statement, twenty-one have been completed. Circle theatre, Indianapolis; Walnut theatre, Cincinnati; the Metropolitan, Atlanta; and the State theatre, Minneapolis.

**M. P. T. O. See Special Single Reel Biblical Feature is Selected for Banquet**

"GETHESEMANE," the single reel Biblical feature with Prizma art titles in natural colors, which created a sensation at its premiere at the Capitol Theatre in New York City during Easter week, was unanimously selected by the Motion Picture Theatre Owners of America for exclusive presentation at the organization's official banquet held Friday evening, May 12, at the Hotel Washington, Washington, D.C.

"Gethsemane" is one of a series of 52 elaborate single reel productions which will be distributed under the general title of "The Voice of the Land," by the Geographic Film Co., Inc. of Cincinnati, Ohio, which have been especially prepared for theatrical release. Its selection by the M. P. T. O. for showing at their banquet was primarily to bring to the notice of the government officials, members of the foreign diplomatic corps and other distinguished guests a motion picture which would not only be a credit to the industry artistically, but which would also indicate the definite trend that is under way for better pictures.

**Dance Novelty Staged for Selznick News**

G. H.epburn Wilson, well known to New Yorkers, who has been in South America for the last three years, during which time he studied the methods of professors in Buenos Aires, Brazil and other cities, has returned to New York, where he has danced for the slow motion camera of the Selznick News cameraman. A few of the steps which Professor Wilson shows in the next issue of Selznick News are the Buenos Aires Delight, the Brazilian Kangaroo and the Chilean Capers. He is accompanied by his partner, Senorita Alvaraz.

**"Afraid to Fight" Is Made in Fast Time**

The Universal home-office reports that Frank Mayo's new starring vehicle, "Afraid to Fight," with "The Rivals" as reels, was completed in fourteen working days. Universal further asserts this was done "without sacrifice of quality." The story tells of a man who becomes a prize fighter to keep his mother from want. Most of the sequences were filmed in Doyle's arena at Vermont over a hundred arc lights from the Universal City electrical department furnished illumination for fourteen cameras in the famous fight pavilion. Hundreds of boxing fans filled their customary seats and bathers who for the finals pounded away in the ring to win, lose or draw. Ninety-six shows were presented in three days in the ring, itself a record.

**Baby Peggy is Popular in New York**

In order to satisfy popular demand, after "The Little Rascal" starring Baby Peggy, had played one week in the Rivoli in New York, it was booked for another week at the Rialto theatre.

Not only does Peggy score heavy hits with all over the country, the demand for her films is said to have increased rapidly.

"The Little Rascal" is booked for the entire Loew circuit for May and June. Another Century comedy, "Baby Me," the picture with the cast composed of children.

**R-C Announces Third Mayer Travelaugh**

"Such is Life in Monte Carlo" has been selected by R-C Pictures as the third of the Hy Mayer Travelaugh series, to follow "Such Is Life in Volandia," the second of the series, which was released last week. "Such is Life in Monte Carlo" will be released on May 21st.

**Depinet Made Manager of Consolidated**

ED E. DEPINET, for ten years the assistant general manager of the Consolidated Film and Supply Company, one of the South's most extensive film distributing agencies, has been named to the position of general manager of that corporation, it has just been learned, and hereafter will guide the destinies of the company. He succeeds William C. Oldknow, who has resigned.

The Consolidated Film and Supply Company is the distributor of Universal pictures in the Black Belt. The company has its headquarters in Atlanta, and has offices in New Orleans, Dallas, El Paso, Memphis, and Jacksonville. For the time being, Depinet, who has been in charge of the Dallas office, will remain in that city.
Fox Plans Elaborate Special Exteriors of "If Winter Comes" to Be Filmed in English Locales

WHEN Fox Film Corporation completes the special production, "If Winter Comes," it will be flashed on the screen backed by an extensive and popular advertising campaign, declares the Fox Film headquarters. Arrangements have not been completed by the producers for the filming of the book, but plans are so far advanced as to warrant the prediction that when the cameras begin to turn the director will have in hand arrangements for an unusually careful, elaborate and spectacular picture, growing to word from the Fox offices. Realizing the great popularity which the novel has enjoyed and is enjoying, Mr. Fox, it is stated, will spare no expense to make of the story an ideal photodrama. To this end, some of the scenes will be made in the Fox studios in New York and Los Angeles, many of the bigger outdoor episodes will be produced in England in the very localities which the author describes in his novel. This will be done with the idea of obtaining graphic and faithful portrayal of the dialogue and action and to preserve the true and quaint flavor of the places and personalities created in the book. Mr. Fox, in

Mary Pickford Selects Cast for Picture

MARY PICKFORD has personally selected the cast which will appear with her in "Tess of the Storm Country." It includes Lloyd Hughes, Gloria Hope, David Torrence, Forrest Robinson, Jean Hersholt, Danny Hoy, Robert Russell and Mme. Bodamer. Actual camera tests have been made of the costumes and scenes to be used in the production, preparatory to starting the filming. The picture, which will probably be in eight reels, will be released by United Artists in the Fall. The production will be under the direction of John S. Robertson.

The original "Tess of the Storm Country," in five reels, served as the first stepping-stone to stardom for Miss Pickford. It was released in the early part of 1914. Miss Pickford's decision to remake the picture is actuated by the ambition to make a real screen classic which will endure for all time.

Indiana Indorsers Laud "Silas Marner"

The Associated Exhibitors feature, "Silas Marner," has received the high praise of the Indiana Indorsers of Photoplays, officials of the Indiana organization sending the following letter to Norman Moray, manager of Pathe Exchange in Indianapolis:

We, the Indiana Indorsers of Photoplays, wish to express to you our hearty endorsement of the picture play, "Silas Marner." The vote of the committee was unanimous in the strong endorsement being put on our star list. It is interesting, clean, beautifully picturesque, and should take well with the public who really enjoy real pictures.

Rex Ingram to Produce in the East

Rex Ingram will make his production of "Toilers of the Sea," the first of six pictures he soon will undertake for distribution by Metro in the East. Mr. Ingram will come to New York in about a month, bringing with him the unfinished print of "Black Orchids" his most recent photoplay, the story of which was written by himself. The cutting of the film of this picture will be performed in New York.

Indianapolis News-Goldwyn's New Offerings


Colleen Moore Will Play the Lead in Goldwyn's Pictures

Colleen Moore will play the lead in Goldwyn's forthcoming production of "Broken Chains," which is now in progress in Hollywood. The lead in this film will be the seventh production of the little actress, who is the granddaughter of the late noted actress, Colleen Moore. The picture will be produced by Goldwyn, who has been successful in the past with similar productions.

James Ewens to Assist Richard W. Tully

Richard Walton Tully, producer of "The Masquerader," and now engaged in filming another of his famous stage successes, "Omar the Tentmaker," which also stars Gay Bates, has been engaged James Ewens as assistant director. He will aid James Young, who directed the first Tully production and who will likewise make "Omar the Tentsmaker." Both of these pictures will be released by Associated First National.

Recently Ewens was associated with Douglas Fairbanks, acting as casting director. His prior experience was gained with Allan Dwan, Emilé Chautard, Albert Capellani and Maurice Tourneur.

Colleen Moore, who will play the leading role, will receive the $10,000 prize scenario, "Broken Chains"
Harold Lloyd Revivals Playing on B'way

The popularity of a screen comedian is put to an acid test when his past efforts are revived. Harold Lloyd's popularity as a screen comedian is proven by revivals of his best comedies at three leading theaters in Times Square this week. The Rialto is playing "His Royal SLYness," the Cameo, "Bride and Gloom," and the Central Theater, "Number Please.

In addition, many theaters outside of the Broadway district display Lloyd's name in electric lights, if only to announce a showing of one of the comedian's reissued one-reelers.

Metro Reports "Fascination" in Demand

The Metro home-office reports that from all indications the bookings on Mae Murray's new Metro release, "Fascination," will surpass the number established for the star's previous picture, "Peacock Alley." Metro's number announces "some of the most popular of the independent houses in the United States" as looked for the new production and that "several theatrical circuits, notably the Loew chain of theaters and the Saenger Amusement Company of New Orleans, have booked "Fascination" wholesale.

Stolen Print of "Four Horsemen" Recovered

The print of the "Four Horsemen" stolen in New York City on the night of April 15th has been recovered. Announcement to this effect was made to-day from the offices of the Motion Picture Producers and Distributors of America, Inc.

Unusual methods were used in recovering this film, and it is confidently expected that similar efforts in the future will result in breaking up the organized bands that have been preying on the film companies.

Burns Featured in New Christie Comedy

Neil Burns is being featured in a new Christie Comedy for Educational which has just gone into production under the direction of William B. Bacher, a story written by W. Scott Darling. Vera Steadman, who returned to the Christie Comedies in the leading role opposite Burns in "Bucking Broadway," recently completed, will again play the feminine lead with Burns.

Julius Stern May Take Company to England

Among the plans which Julius Stern has in mind when he returns his brother, Abe to Europe is that of taking the company which supports his star, Lee Moran, and the latest to England to make a series of comedies there embodying the English ideas of humor.

New Rustic Comedy Series

R-C Adds New Release to Fast Growing Short Subject Program

A FURTHER addition to the rapidly-growing short subject program of R-C Pictures is announced with the release of "The Horseman." This new release will be a series of rustic comedies starring Dan Mason, a veteran trooper, who was featured as the "Skipper" in the "Toonerville" comedies. These pictures are to be produced by the Paul Gerson Picture Corporation in San Francisco. They will be known as Plum Center Comedies that will be the second comedy series scheduled for R-C release, the first being the Carter DeVan-HGrimes comedies now in production.

Paul Gerson, who is president of the producing company, has assembled an efficient producing organization which is now functioning in perfect order. The comedies are being made under the direction of Eddy.

In the cast with Dan Mason, who is rounding out fifty years of stage and screen work in this series, is Wilma Hervey, a new actress on the screen, who weighs 115 pounds and is six feet four inches tall. Miss Hervey, however, is not fat and the laughs she wins are not caused by any unnatural obesity, but rather by her masculine strength.

Kane Calls Conference

Executives of Associated Exhibitors Confer on New Lloyd Comedy

LAST Saturday was checked off the calendar of Associated Exhibitors as a red letter day, for it marked the arrival in New York City of the first print of "Grandma's Boy," Harold Lloyd's first five-part feature, to reach the East.

President Arthur S. Kane immediately summoned the Associated executives to a screening, which was followed at once by the first of a series of conferences. These are taking place daily, hourly, it is said. Finally he issued a call to all the field men now in the neighborhood of the city to come to New York with the chief executives.

This extraordinary activity was due to the conviction on the part of Mr. Kane that in "Grandma's Boy" not only had Harold Lloyd produced the greatest feature of his career, but one of the greatest box office attractions ever made, and that its release will mark the beginning of a new era in comedy productions. He considers the feature of such superiority, indeed, that he is determined to give his approval to no plans for handling until after they have received the most thoughtful consideration. The purpose of the conferences with the men of Associated's field organization is to obtain an interchange of views, based on their several experiences in the distribution of big productions.

"Gay and Devilish" Is Current R-C Release

"Gay and Devilish," the fourth of the series of Doris May comedy-dramas, is the current release of R-C Pictures Corporation, being issued on May 14th. Miss May is surrounded by a popular cast in this latest picture, her leading man being Glen Landis, one of the best liked young actors on the screen. Others in the cast are Ole Harlan, "Bull" Montana, Jacqueline Logan, and Lila Leslie. The pretty star is again directed by William A. Seiter. The story is from the pen of Charles A. Logue.


Paramount Executives Are Dinner Guests

The district and exchange managers of Paramount, who were in New York last week attending the annual Spring sales convention, were the guests of the company Wednesday evening at a dinner given at the Hotel Commodore.

John C. Flinn presided as toastmaster and short speechs were made by Adolph Zukor, Jesse L. Lasky, E. J. Ludwig, S. R. Kent and R. W. Saunders.

The guests numbered seventy-five and included, in addition to the visiting managers and home office executives, Felix Kahn, Hugo Riesenfeld and Gilbert Miller.

South Sea Island Life Shown in Feature

Both sides of South Sea Island life are presented in "The Bonded Woman," Betty Compson's latest Paramount starring feature. Some of the islanders maintain that the South Pacific is an idyllic paradise of love and languor, while others, using the same examples, say that the islands are full of immorality and disease.

Perhaps the scenario of "The Bonded Woman" was prepared by Alex S. LeVino. Philip Rosen directed.

Helene Chadwick Back After Vacation

Helene Chadwick, Goldwyn's accomplished and versatile leading woman, who has been in New York on a brief and hurried vacation devoted to seeing the new plays and outfitting herself with an entire new wardrobe of the latest fashions, is now hurrying back to the Goldwyn studios in Culver City, Calif.

Immediately upon her arrival there, she will set to work preparing for the lead in a new Rupert Hughes picture the title and nature of which have not yet been announced.

Bader Joins Century Staff on Coast

David Bader, Stern brothers' representative for Century Comedies in Los Angeles and vicinity, has joined the Western Coast public with the New York office and will do special writing.

Green to Direct Next Reid Picture

Alfred E. Green, who recently completed "Our Leading Citizen," starring Thomas Meighan, has been chosen to direct Wallace Reid in the new Columbia picture, "The Ghost Breaker," the production of which will be started at the Lasky studio next Monday. Lila Lee will be leading woman. The original story is by Paul Dickery and Charles W. Goddard and was adapted by Jack Cunningham.
Arlls Picture Due in Fall
Strong Production Staff Re-tained for "The Silent Voice"

The success of the current George Arliss photoplay, "The Ruling Passion," has caused its producers, Distinctive Productions, Inc., to engage the same producing staff for the forthcoming Arliss production, entitled "The Silent Voice," which will be released by United Artists this fall.

This is an adaptation by Forrest Halsey of the stage play by Jules Eckert Goodman, in which Otis Skinner registered one of the greatest successes of his brilliant career. Harmon Weight is directing "The Silent Voice" and Edwin W. Morrison, Clark Robinson and Harry A. Risher, respectively, assistant director, art director and photographer, of "The Ruling Passion," are offering in these same capacities on the new production.

The producers state that "The Silent Voice" had been selected for Arliss because of its suitability to that star and also because of its great success on the regular stage. Ann Forrest has been selected for the leading female role.

French Picture Booked for Criterion
"Missing Husbands," which ran 400 times in Paris and approximately as long in London, will be seen for the first time in New York at the Criterion Theatre, beginning Thursday, May 11. This was announced this week by Metro Pictures Corporation, holders of the exclusive distributive rights for the French picture in the United States and Canada.

The screen drama is an adaptation by Jacques Feyder of Pierre Benoî, a prize-winning novel "L'Atlantide."

Permission Given to Picture Derby
According to an announcement just made by Wallace T. Hughes, editor of the Louisville Courier Journal, Colonel Matt Winn, president of the local jockey club, gave Jack Pickford permission to photograph the Kentucky Derby to be run on May 15th. Various scenes of this turf classic are to be a part of the picturization of "Garrison's Finest," a racing story which is to be Pickford's first production for Allied Corporation.

Exhibs Interested in "Screen Snapshots"
Prompt exhibitor response to Pathé's announcement that it will shortly begin releasing a lively new series of "Screen Snapshots" is reported by General Sales Manager E. A. Eschmann. The published list of names of universally popular screen favorites included in No. 1 of the new Pathé series, to be released June 4, is declared to be accepted as assurance that the forthcoming single-reelers will stick strictly to their text.

All-Star Cast Chosen for "The Flirt"
Eileen Percy and Helen Jerome Eddy will have the principal feminine roles in "The Flirt" to be filmed at Universal City as a Universal-Jewel all-star production from Booth Tarkington's epic of small town life. Hobart Henley will direct. Lloyd Whitlock, Little Buddy Messenger, Tom Kennedy, Robert Russell, George Nichols, Lydia Knott, Bert Roach, and Edward Hearne are in the supporting cast.

Walsh Goes With Goldwyn
Recent Acquisitions Make Powerful Combination for Producing

GOLDYNN PICTURES announces that R. A. Walsh will produce in conjunction with the Goldwyn Picture Corporation. The arrangement with Walsh closely follows other acquisitions by Goldwyn that promises for that company one of the most powerful producing line-ups in the industry. Supplementing the already impressive aggregation of writers and directors affiliated with Goldwyn, the recent acquisitions place this company in a better position than ever before to make productions of the first magnitude.

During the past few weeks announcements have been made of a contact with Marshall Neilan to produce in conjunction with Goldwyn, also of Neilan's election to the Goldwyn drectorate, of the arrangement whereby Maurice Tourneur will produce Hall Caine's "The Christian;" of a new contract with Rupert Hughes whereby that author will write, direct and edit his own stories, in addition to giving Goldwyn first call on all his fiction; and a contract with Allen Roberts, producer, which will produce the $10,000 prize scenario, "Broken Chains."

Fairbanks Leads Bucket Brigade at Fire
Fire broke out in the costume department on the huge stage at the Pickford-Fairbanks Studios in Hollywood last week but before it could get a fair start on its destructive sweep a bucket brigade of 1000 extras, headed by Douglas Fairbanks himself, vanquished the flames.

The fire was believed to have resulted from spontaneous combustion, caused by the silk costumes becoming overheated on account of unusually warm weather.

Production Now in Full Sway at R-C Studios
Writing for the first time under the co-operation of R-C Studios in Los Angeles are now humming with production activity and are about to cast into the busiest epoch of their career. Of the new units recently announced by P. A. Powers, now managing director of R-C Pictures, two have already started production, while others are being cast.

Harry Carey, under the direction of Val Paul, is now well under way on "The Combat." In the supporting cast are Henry B. Walthall, Jim O'Neill, Mignonne Golden and Charles DeMeny. Under the direction of Mal St. Clair, Mr. and Mrs. Carter DeMeny are completing their second two-reel comedy for R-C, titled "Christmas." Doris May is filming the final scenes for her fifth starring picture, "An Unexpected Honeymoon." Miss May's leading man is Wallace McDonald and the supporting cast includes Otto Harlan, Christine Mayo, Adele Farrington and Arthur Hoyt. William A. Seiter is again directing. Robert Thorby is now casting for an original story by H. H. Van Loan. House Peters and Noah Beery have already been engaged for important roles.

Mary Pickford Engages New Supervisor
Mary Pickford has hung another high-priced scalp at her belt in engaging Elmer Harris, noted playwright, as supervising director of all her productions. Harris already is at work, and will act hereafter as chief counsel, according to Miss Pickford, in all matters pertaining to her photoplays.

Edward Laemmle to Direct Gladys Walton
Edward Laemmle, director of Universal's chapter play of American history, "In the Days of Buffalo Bill," has been promoted to a feature production. He will direct Gladys Walton in her next effort, Anne Caldwell's Irish stage success, "Top of the Morning!" Wallace Clifton has prepared the continuity.

Helene Chadwick and Jamesennie in "The Dust Flower," Goldwyn
George Ade Titles Own Story For Paramount

George Ade, on his farm in Indiana, has been engaged during the past week with Alfred Green and Thomas Meighan, director and star, respectively, of Paramount’s “Our Leading Citizen,” in preparing and perfecting the titles for this, his first original screen story. It is understood that Mr. Ade is highly elated over the production which was shown to him in Chicago and that he will do another story for Paramount shortly.

Goldwyn Picture Will Keep Story Title

The latest Zane Grey Picture, produced by Benjamin B. Hampton and included in Goldwyn’s new release group, will retain its original title of “Golden Dreams,” which was the name of Grey’s story upon which the adventure picture was founded.

The original story was expanded and built up for screen purposes by E. Richard Schayer, John Russell and Eugene P. Lyle.

Chicago Tribune Critic Boosts Comedies

The Chicago Tribune, whose motion picture critic is Mae Tinee, devoted half a column in its issue of April 20 to praising two short comedies recently released by Educational Film Exchanges.

The pictures of which Miss Tinee spoke so favorably were “A Rag Doll Romance,” a Campbell Comedy, and “Fair Enough,” a Christie Comedy.

Marc Lachmann Goes to Texas for “U”

Marc Lachmann, field man of the Universal exploitation department, is on his way to Texas to exploit “Footlight Bells” for the Southern Enterprises chain of theatres, including those in El Paso, Houston, San Antonio and Fort Worth. He expects to remain in that state for at least four weeks.

New Fox Subjet Begun by William Russell

Having finished “The Men of Zanzibar,” William Russell, the Fox star, is right back on the job and has started work in “A Self Made Man,” adapted from a story by George Horace Lorimer. Rene Adoree is his leading woman, and Rowland V. Lee is directing.

Harry Myers Opposite Gladys Walton

Harry Myers, Universal’s star in “The Adventures of Robinson Crane,” has been signed to play opposite Gladys Walton in “Top O’ the Morning.” Anne Caldwell’s Irish play which Edward Laemmle will direct for Universal. Wallace Clifton prepared the scenario. Dorren Turner, baby wonder featured in Campbell comedies, is also in the cast.

Many Pictures Due Soon

First National Releases in Varying Stages of Production

An exceptional array of box office attractions are now in various stages of production for First National release. With the aim of “Bigger and Better Pictures” in view, the producers whose pictures are distributed by Associated First National are concentrating on “master pictures.”

Norma and Constance Talmadge, famous star sisters, arrived in Los Angeles last Friday accompanied by Producer Joseph Schenck, who has obtained the film rights to William H. Harris’ “East is West” and Edgar Selwyn’s “The Mirage.” Both of these have been successful stage plays.

Norma Talmadge will make “The Mirage” at the United Studios and Constance Talmadge will make the interiors of “East Is West” in the same lot, later taking her company to China for the exteriors.

Dorothy Phillips, heroine of many great productions is soon to be seen in “Hurricane’s Gal,” produced by Allen Holubar.

Katherine MacDonald has just completed “The Woman Conquers.”

Henry Ginsberg Resigns from Educational

Henry Ginsberg has resigned his position as domestic sales manager of Educational Film Exchanges to take effect May 20. Mr. Ginsberg has been associated with Educational since its inception two and a half years ago. He was in the advertising business before he became identified with the motion picture industry.

Mr. Ginsberg has well defined plans for the future, but will not make them public until he finally settles his connection with Educational on May 20.

Epigram Book Latest for Salesmen

In an effort to get selling help and sales promotion ideas read by salesmen, R. H. Clark, Treasurer and General Manager of the New York Exchange, is employing a small bi-fold with a glassine panel, and each day a business epigram or some amusing sales record made by an individual of the force, or some business message is sent to each one of the holders of the books which number the entire personnel of the sales force of New York, Buffalo and Albany.

Gloria Swanson Starts Work in June

Gloria Swanson will be back in California around the first of June when the Paramount star will begin work on “The Impossible Mrs. Bellows,” a story by David Lisle, adapted by Elmer Harris and Percy Heath. It will be a Sam Wood production and is of the society type of drama in which Miss Swanson excels.

Mary Pickford Appears as Extra for Doug

No less famous a person than Mary Pickford appeared as an extra recently. Douglas Fairbanks’ film version of “Robin Hood” was all part of a joke on Douglas.

When the mob scenes were being shot in front of King Richard’s castle, Miss Pickford put on a costume of the period and lent her presence to the “atmosphere” by appearing among the players. No one recognized her until she came up to congratulate her husband after the scenes had been taken.

New Syracuse Rivoli Theatre Opens

With “To Tell a David,” a First National attraction starring Richard Barthelmess, as its initial feature, the Rivoli theatre, of Syracuse N. Y., opened Friday, April 28, marking the latest achievement of Mitchell Fritz, that city’s pioneer exhibitor.

Lloyd Comedy is Booked for L. Boas Circuit

L. Boas signed contracts this week for the showing of Harold Lloyd-Associated Exhibitors feature, “A Sailor-Made Man,” in his theaters in New England cities. The engagements run from two to eight days.

Beven’s Next Subject Is “Such Is Life”

Billy Bevan, feature comedian in Mack Sennett-First National comedies, is now engaged in turning out “Such Is Life,” in which, reports from the coast state, several stories of babies utilized by Director Roy Del Ruth.

Jack Wells to Produce in Australia

The Producers’ Security Corporation has closed a contract with Jack Wells, producer, for a series of feature pictures.

Immediately after signing the contract, Mr. Wells departed for Australia where he will film several well known stories.

Good Supporting Cast for Shirley Mason

Alan Forest, James Mason and Andrea Trennith, have been engaged for the Shirley Mason cast that has started work on “Lights of the Desert” at Hollywood for Fox. Lillian Langdon will also have a consequential role.

Peerless Film Exchange Opens Office

Norman L. Spier and Moe Kurtz have opened an exchange in New York City under the name of the Peerless Film Exchange. They have twenty-five pictures ready for release.
"SEEING is believing." This picture is unbelievably good. You must see it to believe it.

It is unique. It breathes. It lives. It is life, life in the actual Arctic. There is no portrayal of type characters, no props, to create effect. It appeals to your imagination. It warms your sympathies, causes gasps of wonder, holds your eager interest and concludes with action.

It is strong. It is human. It is thrilling. It is beautiful.

Big pictures are scarce. Here is one that is bigger than the biggest.

See "Nanook of the North" at the nearest Pathe Exchange

Produced by Robert J. Flaherty, F.R.G.S.
WAY up North, a thousand miles from the nearest railroad, in a land where a motion picture camera never went before, this picture was made. It is a land where there are months and months of bitterest winter, with just a few days of cold and barren spring. There is no summer.

There lives Nanook, the remarkable personality who dominates this picture. On his strength, skill and bravery depend the lives of his family, women and children. Every day of his life is a tremendous drama, a fight against terrible odds.

That is "Nanook of the North": the amazing story of real and remarkable people, intensely human and very lovable, filmed in surroundings such as you have never seen before.

*Its exploitation possibilities measure the showman.*

Pathépicture
In the Independent Field

Conducted by CHESTER J. SMITH

Neva Gerber Picture
For Release in June

FROM the home office of the Arrow Film Corporation comes the announcement of the fact that the newest Nova Gerber production, "The Price of Youth," is to be nationally released on June 1st. A Berk-Wilson production, it is said to be the most dramatic vehicle given Miss Gerber thus far.

Wilson has surrounded this popular star with a high-caliber cast which includes Ashton Dearholt, Spettwood Aiken, Joseph Girard and many others of equal ability. The production is a lavish one.

N. Y. Woman Censor Visits with Johnny Hines

That the "much harassed movie" is recognized in some censorship circles as a potential factor for good to school and church, was evinced in the remarks of Mrs. Henry F. Burton, made on the occasion of a visit to the J. B. A. Studio last week. Mrs. Burton, in company with A. W. Brown of the New York State Board of Motion Picture Censors, spent a day at the Burr studio as the guests of C. C. Burr and Johnny Hines.

Optimism as to the future plans of the industry in its relation to education was voiced when the visiting members of the New York State Board of Censors said that the latent power of the movies had not yet indicated its possibilities. "The Motion Picture," said Mrs. Burton, "is rapidly taking its place as the most powerful factor in education and entertainment." Every encouragement, she believes, should be given to those producers who are striving to bring about the very finest interpretations of life on the screen.

Exhibitor Letters Praise Equity Picture

That the drawing power of "Where Is My Wandering Boy," the Equity picture, is not limited to any one class of theatre, is indicated by the letters which are daily reaching the Equity home office from territory buyers and exhibitors.

Charles F. Haring, president of the Haring and Blumenthal Enterprises, of New York, writes: "The picture opened on Sunday, Wednesday, the fourth day, we played to the largest matinee business ever done on any picture."

Three Buyers for Polo Serial
New York Territory on "Cap'n Kidd" Taken Over by Commonwealth

TWO sales were made this week on the serial "Cap'n Kidd," the first Independent serial in which Eddie Polo is starring, and contracts have been signed with the Star Serial Producing Corporation, which controls world rights, whereby distributing rights have been taken over on ten additional states on this serial.

Sam Zierler has affixed his signature to a contract whereby the Commonwealth Film Corporation, of New York, of which he is president, takes over the serial for the territory including New York State and northern New Jersey.

Another sale was that made to Harry Charnas for the Standard Film Service of Cleveland. "Cap'n Kidd," will be seen in the Michigan, Ohio, western Pennsylvania, and West Virginia territory. The sale was effected between Charnas and Joe Brandt, president of the Star Serial Corporation, on the occasion of a special visit to Cleveland last week.

The Federated Film Exchange of Baltimore, through Pete Oletsky, also signed for the serial, for the Delaware, Maryland, District of Columbia, and Virginia territory.

Second National Program
Scope of Operations To Be Enlarged With Additional Productions

SECOND NATIONAL PICTURES CORPORATION, organized to distribute the best product of independent producers by systematic methods designed to do away with the unnecessary and ruinous overhead which has crushed many an ambitious film concern, is preparing to enlarge its scope of operations.

Originally twelve feature plays were acquired for release in the current season, at the rate of one each month. Five of these already have been offered to exhibitors, and three of them, according to reports to the New York offices, have been booked extensively throughout the country.

Negotiations now are under way, it is announced, for the addition of four super-special productions to the list of Second National Pictures offerings and it is expected that arrangements will be made for the release of these to first run houses in key cities within sixty days.

Wallace Worsley Will Direct Barry


The production of the Barry feature is said to have been postponed until the middle of May in order to allow the freckled youngster to make a personal appearance at the Imperial Theatre, San Francisco, in connection with the showing of "School Days."

Swedish Producer Sails for Stockholm

Nils Bouveng, Production Manager of the Swedish Biograph Company, who has been in this country for the past eight months, sailed last week for Stockholm, where he will spend the summer months in the interests of his company. He expects to return to America in the fall.

The pictures of the Swedish Biograph Company are being handled by George H. Hamilton, Inc., who have arranged for the distribution of ten of them on a State Rights basis. The first three productions are now ready for release; they are, "Give Me My Son," starring Pelle Brunius, "In Self Defense," starring Jenny Hasselquist, and "When Knights Were Bold," starring Mary Johnson and George Eelman. The other seven will be released early in the fall.

Morrison Engaged for New Westerns

Pete Morrison has been engaged to play the lead in a new series of eight semi-Western five-reel features to be produced by the Sanford Productions of Hollywood, California.

The first release, the working title of which is "Iron Heart," has been in production for over two weeks. Marcel Perez and Frank S. Mattson are writing the stories for this new series. Perez will also direct them.

Miss Dorothy Woods is playing the lead opposite Pete Morrison in the first production. Miss Gene Crosby has the female heavy in a splendid role in this picture.
Denver First Run For Carewe Picture

C. C. Burr, president of Affiliated Distributors, has received word from M. A. Klauser, of the Mountain States Film Attractions at Denver, that a first run booking has been secured on the Edwin Carewe特制版的影片 "I Am the Law" at the Rialto theatre for the week of May 21.

Klauser has purchased the entire northwestern territory on the picture for his concern. In addition to the Denver booking a first run showing is being prepared for Louis Bache of Associated First National Pictures, Washington, D. C., at Grandle's week of May 21. J. F. Cubberly of Associated First National Pictures, Minneapolis, has landed a first run booking in his city for the current week.

New Smith Production Ready for Release

The latest release of the W. M. Smith Productions Co. is the "Angel Citizens." The cast includes Frank Farnum, "Shorty" Hamilton, Al Hart and Peggy O'Day. It was directed by Francis Ford.

This is the third release of the Smith Productions, the first two of which were "So This Is Arizona" and "The White Masks." "Jungle Goddess" Now Booked by Pantages

Telegraphic advice comes from Louis Hyman on the coast that Colon Wm. N. Selig's wild animal serial "The Jungle Goddess," has been booked for first runs in San Francisco and Oakland in the Pantages theatres. Sol Lesser's Exchange, All Star Feature Distributors, purchased the California, Arizona and Nevada rights for the serial from the Export & Import Film Company two weeks ago.

First Four Episodes of Polo Serial Titled

The names of the first four episodes of the serial "Cap'n Kidd starring Eddie Polo, in his first independently produced serial are definitely set, the episodes completely titled and edited, and ready for showing, and paper, lobby display, and exploitation accessories ready on them. The titles of the episodes in their order are: "Shanghaied," "The Pirates' Slave," "Hidden Treasure," and "The Lost Fortune."

Trailer Shows Exciting Selig Incidents

The Export & Import Film Company has given out a couple of unusual trailers to be used as advance announcement for Col. Wm. N. Selig's wild animal serial "The Jungle Goddess," "Miss Elmore Field and Truman Van Dyke are starred. The trailer is approximately three hours and fifty minutes long and is made up of atmosphere bits from the chapter-play which are interspersed with a score of the numerous thrilling scenes from the exciting action.

Lynch Buys Carewe Special

Half of American Territory Already Disposed of For "I Am the Law"

ROBERT LYNCH of Metro Pictures, 1321 Vine Street, Philadelphia, has purchased for the territory of Eastern Pennsylvania and Southern New Jersey the rights to the Edwin Carewe independent special "I Am the Law," which is being released through Affiliated Distributors. This transaction now disposes of nearly half of the United States rights, and yet a finished print of the picture has been in New York only about two weeks.

The territories already sold include the entire foreign rights to Warner Brothers, Gus Schelsinger, manager of the Foreign Departments; Western Pennsylvania to Joe Skirboll, of Associated First National Pictures, Pittsburgh; Minneapolis to J. F. Cubberly, of Associated First National Pictures; the entire northwest, including Denver and Seattle, to M. A. Klauser, Mountain States Film Attractions, Cleveland to Louis Hyman, of All Star Features Company; District of Columbia, Maryland and Virginia, to Louis Bache of Associated First National Pictures, Washington, D. C.; and eastern Pennsylvania and southern New Jersey to Robert Lynch of Metro Pictures, Philadelphia.

Instead of letting up on his advertising and exploitation it is Burr's intention to redouble his efforts in this direction with a view to giving the greatest possible aid to exhibitors who are to play the picture.

Aslough all of the territory has been sold on his "Burn 'Em Up Barnes" Burr is still plugging away on the publicity and exploitation of the picture.

Gompers in "Urban Chats"

Labor Leader Gives Views of How Prosperity Can Be Had

SAMUEL GOMPERS, president of the American Federation of Labor, has a message for the American public in the forthcoming issue of the Official Urban Movie Chats. Gompers gives his idea of how nation-wide prosperity can be brought about, following the statement of Judge Elbert H. Gary in the previous issue of the Movie Chats.

This reed of the Motion Picture Theatre Owners of America is broad in its scope. There are sections devoted to the manufacture of steel, natural history, to the theories of the beauty and industry of Idaho, and another installment of the series on social etiquette. In this installment Miss Marguerite Walz, an authority, shows how a guest should be received in one's home, how to talk, how to sit down and how to shake hands. The Public Forum closes the reel.

Aywon Announces Sales Made During April

Nathan Tlirsch, president of the Aywon Film Corporation, New York City, announces the following sales on the three Snowy Baker and six Big Boy Williams series of Western pictures during the month of April:

- Big Feature Rights Corporation of the territory of Kentucky and Tennessee.
- Royal Pictures, Inc., of Washington, D. C., for the territory of Delaware, Md., District of Columbia, and Virginia.
- Minter United Amusement, Inc., of Detroit, for the territory of Michigan.

"Mother Eternal" Booked for Mother's Week

Close upon the run of "Mother Eternal" at the Adams Street Theatre in Chicago comes word that "Mother Eternal" has just been booked in two first run houses during Mother's Week.


Word was also received at the Graphic office this week, that E. H. Emmick and W. Edmunds, franchise holders for the Graphic Film Exchange in San Francisco, have arranged a full week's showing for "Mother Eternal" at the Rialto Theatre in San Francisco.

WARNERS WILL PRODUCE POPULAR STORIES

For the coming season the Warner Brothers have planned to produce what is declared to be the biggest array of popular stories ever presented by a state-right organization.

In addition to the three Harry Rapf productions being made at the Warner-West Coast Studios, the following will be known as Warner Brothers productions:

- "The Beautiful and Damned," by F. Scott Fitzgerald; "Main Street," by Sinclair Lewis; "Broadway After Dark," and "Little Big Horn Around the Corner," adapted from the stage play of the same name.

Arrow Announces Four Sales for Week

Arrow Film Corporation announces this week the sale of the four James Oliver Curwood productions, "Barnes of the West Country," to ten-theatres in Tennessee to Colonel Fred Levy of the Big Feature Rights Corporation of Nashville.

This is the third sale in the last three weeks made by the Arrow to Big Feature Rights.

New Curwood Release Due in June

Arrow's newest Curwood release, "The Broken Silence," is scheduled for release in the key centers June first. Prints have been forwarded to all the Arrow franchise holders and will be available shortly.

"The Broken Silence" is a typical Curwood snow picture. It was directed by Del Henderson and the cast includes Zena Kieve, Warren Sherman, and Gypsy O'Brien.

Work Is Progressing on New Kynie Picture

Ben Wilson, one of Arrow's leading producers, is hard at work on the third of the Peter B. Kyne series for the Rev. Stewart and Kathleen Kirkham. Wilson is personally directing this picture, which is from Kyne's story "One-Eighth Avenue." It will be ready for release some time in June.
To The Trade

There is now in course of production by Daniel Carson Goodman for EQUITY PICTURES CORPORATION a remarkable photo drama destined to set new box office records for exhibitors throughout the world.

The title of this new picture is

“What's Wrong With The Women”

and presents in gripping scenes a story of tremendous interest to every human being.

Watch and wait for release date.

In the meantime communicate with

EQUITY PICTURES CORPORATION
723 Seventh Ave., New York City
Conan Doyle Approves New Production

Sir Arthur Conan Doyle, the eminent English author and exponent of psychic phenomena was a guest of honor at a private screening given by Edward L. Klein for the Trade Press on Friday, May 5th.

The new production, "The Closed Door," which Klein is handling for the producer, Livingston Phelps, was produced in France and also on the beautiful Mt. St. Moritz in the Swiss Alps.

Returning to his hotel, Sir Arthur sent the following note to Klein: "I have seen 'The Closed Door' and it was very much struck by its originality and power. It is deeply moving."

Plans for distribution will be announced shortly by Edward L. Klein, New York City.

Cohen Announces Tow Special Productions

Two special productions are to be made by the Waldorf Productions under the direction of Edward J. LeCraw, according to announcement by Harry Cohen. The titles of these are "More to Be Pitted Than Scorned" and "On the Sidewalks of New York." The first named will be filmed first and Alice Lake and Philo McCullough have been engaged for the leading roles.

Pacific Film Head to Visit Key Cities

John J. Hayes, president of the Pacific Film Co., Inc. has left his Culver City, Cal. headquarters on his maiden trip to visit practically all of the important key cities. Hayes will make his swing around the circle via the Pacific Northwest, his first stop to be Seattle and then on towards the Eastern seaboard.

Barthelmess Starts on New Picture

Richard Barthelmess has commenced the filming of "The Bondwoman," which he makes his fourth appearance in a star under the management of Inspiration Pictures, for First National release.

Barthelmess portrays the rôle of a country boy who has been bonded out by his mother to an unscrupulous farmer. In the cast are Mary Thurman, Mary Alden and Charles Malles.

Henry King, who directed Barthelmess in "Tobacco Road," "The Seventh Day," and "Sonny," will also direct this picture. Roy O'Barthelmess is the cameraman.

Famous Stage Success Ready for Screen

George K. Spoor of the Essanay Film Manufacturing Company, Chicago, has ready for the State-Right market Cohan and Harris' stage success "Young America."

The cast consists of the original company that staged the play especially fitted for the roll they enact.

Blair Cohn, of the Essanay Company, will have charge of the state-righting of this subject.

New Producing Company Bans Middleman

ANNOUNCEMENT was made this week of the forming of the Independent Producers Distributing Syndicate, which organization has established headquarters in the Louis State Theatre building, Los Angeles, Cal. The company has already engaged in active operation after more than two years devoted to a careful and thorough survey of motion picture conditions.

The policy, as announced by Earl B. Handcrom, secretary, varies from that pursued previously by distributing factors in that the company is said plans to eliminate the "middleman" and bring the producer and state right buyers in direct touch with each other.

A feature of this "direct from producer to buyer" plan is said to lie in the producer's arrangement whereby the producer will make his contract direct with the exchanges and collect his money direct. Who the independent will simply act as the producer's representative and advance the expenses necessary for successful and efficient distribution.

First Syracuse Picture Finished in Florida

The first feature picture produced by The Syracuse Motion Picture Corporation "The Isle of Doubt" has just been completed in Florida, and will be ready for release in about two weeks.

It is from the story by Derek Bram and Wyndham Standing is the star. Others in the cast are George Fawcett, Warner Richmond, Dorothy Mackail, and Marie Burke.

The Producers Security Corporation has contracted to handle the releasing arrangements.

New England Sold on "I Am the Law"

C. BURR, president of Affiliated Distributors, Inc., announced that the entire New England rights on the Edvin Carewe independent special, "I Am the Law," have been purchased by William W. Actter and E. J. Fawcett, the Major Film Company, Bos.

This makes the tenth United States territory already disposed of on the picture. The entire foreign rights were disposed of some time ago to Warner Brothers.

Warner Exploitation Appeals

PROMISENT state-right organizations throughout the country that have purchased the territorial rights to the C. H. Warner Bros. attractions, "Your Best Friend," a Harry Rapd production starring Vera Gordon, are said to be utilizing the full sale of state novelties and exploitation angles devised for the feature by the Warner publicity staff.

Within the past fortnight a number of exclusive territorial deals on the Gordon picture were consummated by Warner Bros. Feature Rights Corp., New York, and the buyers include the states of Washington, Oregon, New Mexico, Idaho, Kansas, Louisiana, Texas, Oklahoma, Nebraska, Utah, Colorado, Iowa, Minnesota, Wisconsin, Illinois, Indiana, Ohio, Pennsylvania, Maryland, Kentucky, West Virginia, Virginia, Delaware, Maryland, New Jersey, New York, Massachusetts, Maine, South Carolina, Georgia, Alabama, Mississippi, Arkansas, Minnesota, Wisconsin, Michigan, Indiana, and the West Indies.

Davis-Brandt Features Are Sold Abroad

A foreign sale on two George H. Davis-Joe Brandt feature productions was consummated this week. The Export and Import Film Corporation, which handles the George H. Davis Brandt Film Sales Corporation, through which the Davis-Brandt features are distributed, whereby both "The Heart of the North," featuring Roy Stewart and Louise Lovely, and "Life's Greatest Question," another production, purchased by Davis, will be released in Argentina, Uruguay, Paraguay, and Chile.

Washington First Run for "I Am the Law"

Louis Bache of Associated First National Pictures, Washington, D. C. who has purchased the rights of the Edvin Carewe special "I Am the Law" for his territory, has already completed a first run booking for the picture at O'Conor's Metropitam, Washington. The picture will be shown in Washington, D. C., under the management of Norma Talmadge's "Smiling Through."

Foreign Rights Selling on Seelig Serial

The sale to Pathé of the United Kingdom rights to Col. Selig's wild animal serial "The Jungle Goddess," by the Export & Import Film Company, Inc., has been quickly followed by another serial contract for two more territories.

This week the company disposed of the Columbia, Venezuela and Panama and also for Porto Rico and Santo Domingo.

Syracuse Company Back from Florida

The Syracuse Motion Picture Corporation, in the person of Director Hamilton Smith and Chief Cinematographer Arthur Caldwell returned this week from Florida, where the last scenes of "The Isle of Doubt" were completed.

The Producers' Security Corporation which will handle the releasing arrangements, is speeding up the cutting, and will make distribution announcements within a few days.
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MOTION PICTURE NEWS
729 Seventh Avenue, - - - New York City
CHRISTIE

Al Christie is on his way to New York where he will embark for Scotland May 13. He is accompanying his mother and stepfather, D. Edwards. His last work before departing was in completing "Mile & Minute Mary," featuring Dorothy Denver in a full-fledged story laid at Crags Country Club.

Scott Sidney is beginning a screen comedy featuring Neil Burns.

William Beaudine is beginning a subject co-featuring Bobby Vernon and Vera Stedman in a prize fight story by Scott Darling.

LASKY

Cecil De Mille, Leatrice Joy and Jack Mower are in San Francisco for scenes in "Manslaughter." The cast is being built up and an entire series will start work here on company's return.

Al Green has started "The Ghost Breaker," starring Wallace Reid. The continuity is by Jack Cunningham and the cast includes Lila Lee and Eddy Kent.

William De Mille has made all scenes for "Nice People," and after editing is completed will produce "Clarence," by Booth Tarkington.

Sam Woods is on a vacation in New York.

Irving Willatt, Dorothy Dalton and the Siren Call company are in the Yosemite for the summer.

In production are "The Man Unconquerable," with Joseph Henaberry directing and Jack Holt as the hero; "Pink God," Penrhyn Stanlaws directing and all star cast; "To Have and to Hold," George Fitzmaurice directing, with Betty Compson, Bert Lytell and Theodore Kosloff the featured players; "Burning Sands," George Melford directing, with an all-star cast; "Borderland," Paul Powell directing, with Agnes Ayres, Milton Sills and Casson Ferguson; "Blood and Sand," Fred Niblo directing, with Rodolph Valentino and all-star cast.

Theodore Roosevelt will appear in Denman Thompson's role, T. Roy Barnes is Happy Jack in James Cruze production of "The Old Homestead."
F

OR the first time in the history of the mo-

tion picture industry a leading producing

and distributing organization places be-

fore the exhibitors of the country's complete

advance schedule of its productions and their

releasing dates for six full months. This is

the achievement of Paramount, which today

announces its schedule of feature releases from

the beginning of the new Paramount season,

August 6, up to and including the month of

January, 1923.

With this announcement the Famous Players-

Lasky Corporation submits to exhibitors for

their consideration forty-one Paramount pro-

ductions—titles, stars, featured players, direc-

tors, actual dates of release, casts, accesso-
ies, exploitation suggestions—nearly three

months in advance of the beginning of the half year's

program. Furthermore, full information con-

cerning the authorship and character of the

stories is presented and in the majority of cases

even the players chosen for the most minor

roles are named.

This has been a Herculean task, unparalleled

in the annals of the film industry. No other

corporation ever accomplished such a thing—no

other company ever even attempted it. Truly,

it is a revolutionary, an epoch-marking accom-

plishment, made possible only through the

employment of all the tremendous resources of

a tremendous organization. Money, brains and

team work have brought it about, and once more

Paramount promises the seemingly impossible

with the obvious certainty that the promise

will be fulfilled.

For months this gigantic program has been

in preparation. For months every resource of the

Production department, under the super-

vision of Jesse L. Lasky, has been directed

toward its completion.

Following the recently adopted Paramount

policy of centering the company's efforts on big

special productions of assured box-office value,

the first step was the acquisition of stories and

plays of such character that the task of "fol-

lowing through" would be the easier.

Then the Lasky studio organization set to

work. First of all was the preparation of the

physical resources of production in order that

the ambitious plans might be carried out. New

buildings were erected, new departments in-

stalled and older ones enlarged. The huge open

stage, the largest of the Lasky studio

group and known as Stage No. 4, was enclosed

in glass with framework of steel at a cost of

several hundred thousand dollars making it the

largest glass-enclosed stage in the world. New

electrical equipment, of the most modern type,

was installed, and one of the most recent inno-

vations introduced was the erection of a com-

plete radio telephone system whereby it is

possible for the studio to keep in close com-

munication with production units working out-

side on locations.

Under Supervisor-in-Chief Frank E. Woods

the system of supervision of productions has

been completely re-organized, with each of the

supervisors having charge of a group of three or

four pictures at one time, from the moment the

scenario is turned over to the director to the

completion of the editing and titling.

The directorial force at the Lasky studio is

headed by the General Director-General, who

stands at the very top of his profession as a

producer of money-making pictures. There are

eight special directors, William de Mille, George

Pitaumaurice, George Melford, Penilyn

Stanlaws, John S. Robertson, Irwin Willat, Sam

Wood and Fred Niblo. Other directors con-

stantly employed in producing Paramount pic-

tures of super-quality are James Cruze, Joseph

Henabery, Alfred E. Green, Philip E. Rosen

and Paul Powell.

Brightest of all the stars in the firmament of

the films are those who shine under the Para-

mount banner. They are Gloria Swanson, Ro-

dolph Valentino, Betty Compson, Elsie Fergu-

son, Thomas Meighan, Wallace Reid, Dorothy

Dalton, William S. Hart, who produces his own

pictures; Agnes Ayres, Jack Holt, Bebe

Deniels, May McAvoy, Mary Miles Minter,

Alice Brady and Wanda Hawley.

These lists do not take into account those

responsible for the splendid output of Cosmo-

politan Productions, made specially for Para-

mount and released through its exchanges as

Paramount Pictures, nor the product of the

Hamilton Theatrical Corporation, which re-

leases its European-made productions through

the same channels. Marion Davies heads the

list of Cosmopolitan artists, while Pola Negri

and Ernest Lubtisch, respectively star and di-

rector, are prominent among the celebrities

whom the Hamilton organization presents to

the American public via Paramount.

The Paramount Stock Company may well be

termed the backbone of Paramount pictures.

Here is a permanent organization of the best

of the major players appearing on the screen.

The list of these artists is as follows: Lila Lee, Lois

Wilson, David Powell, Conrad Nagel, Theodore

Roberts, Sylvia Ashton, Walter Long, Charles

Ogle, Clarence Burton, Kathryn Williams, Ethel

Wales, Helen Dunbar, Anna Q. Nilsson, Milton

Sills, Theodore Kosloff, Walter Hiers, T. Roy

Barnes, Julian Faye, Guy Oliver, Lucien Little-

field, Lillian Leighton, Robert Cain, Mitchell

Lewis, Casson Ferguson, George Fawcett, Har-

rison Ford, Tom Moore, Edwin Simmons, John

Bowers, Alan Hale, Herbert Standing, Betty

Francisco, Winter Hall, Edward Martineli,

Frank Cappeau, Adele Farrington, James Kirk-

wood, Mabel Van Buren, Nita Naldi, Maude

Wayne, Fred Humeay, Maym Kelso, Claire

McDowell, Will R. Wallis, Adolph Menjou,

William Boyd, Tully Marshall, Ethylle Chap-

man, James Neill and Clarence Geldart. Here

are leading men, heavies, leading women, in-

genes, comedians, juveniles, character artists

—each a leader in his particular line. Happy

indeed, and well-fortified, would any producing

organization be if it could boast half a dozen

of these sterling players as its stars.

With this wonderful personnel at its beck

and call, and with the remarkable list of stories

and plays already started through the channels

of production, the studio staff started sys-

tematically to map out its program in detail.

The stories, as they were acquired, were turned

over to the large corps of scenario and con-

tinuity experts. The stars were assigned to those

pictures best suited for their particular

abilities, the directors chosen and the full casts

selected. Then a complete production schedule

was laid out in charts showing exact dates when

new productions were to be started and every

minor detail. Art, technical and costuming de-

partments were similarly co-ordinated.

Today, fully half of these forty-one pro-

ductions are entirely completed or in actual

work of filming, while the balance of the pro-

gram has already mapped out that the studio

executives can tell at a glance just what each

individual in the organization will be doing

at any specified date during the next few

months.

Here is the complete list of the forty-one produc-

tions comprising the schedule for the first six months of the Paramount year:

Wallace Reid in "The Dictator," supported by Lila Lee. From the play by Richard Hard-

ing Davis. Directed by James Cruze. Scenario by

Walter Woods.

Marion Davies in "The Young Diana," a

Cosmopolitan Production. From the novel by

Marie Corelli. Directed by Albert Capellani.

Scenario by A. S. LeoVino.

Thomas Meighan in "If You Believe It, It's

So," by Perley Poore Sheehan. Directed by

Tom Forman. Scenario by Waldemar Young.

Betty Compson in "The Bonded Woman," based upon "The Salvaging of John Summer," by

John Fleming Wilson. Directed by Philip E.

Rosen. Scenario by A. S. LeoVino.

May McAvoy in "The Top of New York," by

Sonia Levien. Directed by the late William

D. Taylor.

"The Loves of Pharaoh," an Ernest Lubtisch

production, with Emil Jannings, Daggy Servaes

and Harry Liedtke.

Gloria Swanson in "Her Gilded Cage," a

Sam Wood production. By Elmer Harris, sug-

gested by Ann Nichol's play. Scenario by

_percy Heath.

"Nice People," a William de Mille produc-

tion, with Wallace Reid, Bebe Daniels and Con-

rad Nagel. From the play by Rachel Crothers.

Scenario by Clara Beranger.

Rodolph Valentino in "Blood and Sand," a

Fred Niblo production. From the novel by

Vincente Blasco Ibanez, author of "The Four

Horsemen of the Apocalypse." Adapted by

June Mathis.

"The Valley of Silent Men," with Alma

Rubens. A Cosmopolitan production from the

story by James Oliver Curwood. Directed by

Frank Borzage.

"The Siren Call," an Irvin Willat produc-

tion, with Dorothy Dalton, David Powell and

Mitchell Lewis. From a story by J. E. Nash.

Jack Holt in a Peter B. Kyne special, "While

Satan Sleeps." By the author of "Cappy Ricks." Directed by Joseph Henabery.

Scenario by A. S. LeoVino.

Cezil B. DeMille's production, "Manslaughter,

"with Thomas Meighan, Leatrice Joy and

(Continued on next page)
Production Six Months in Advance
(Continued from page 2865)


"The Cowboy and the Lady," a John S. Robertson production with Mary Miles Minter and Tom Moore. From the play by Clyde Pich. "To Have and to Hold," a George Fitzmaurice production, with Betty Compson and Bert Lytell. Adapted by Ouida Bergere from the novel by Mary Johnston.


"Clarence," a William de Mille production, with Wallace Reid, Agnes Ayres and May McAvoy. Adapted by Clara Beranger from the play by Booth Tarkington.


"Singled Wings," a Penrhyn Stanlaws production, with Bebe Daniels. From the story by Katherine Newlin Burt.


A New Milestone in Film History

By Adolph Zukor
President, Famous Players-Lasky Corp.

The season now closing has pretty well established two things in this industry. There are: (1) that the big picture, and only the big picture, can make money at the box-office; and (2) that, in view of the sharp curtailment in production, exhibitors must be sure, as far in advance as possible, that their screens will receive a consistently meritorious product from an organization upon which they can place dependence, for the protection of the investment they hold in their theatres.

Therefore, to meet these two problems, Famous Players-Lasky Corporation announces for the first six months of next season the greatest, most complete schedule of really big pictures that has ever been offered to the exhibitors of this country.

This list of productions is not merely a tabulation of titles; in our announcement, we give the actual release dates, we give the names of stars, directors, the casts and even the advertising accessories. Some of the pictures already have been finished; others are in course of production or about to go into production in our studios. All of them are established so that an exhibitor can determine his play dates for next season.

This announcement, I firmly believe, sets a new milestone in the development of the picture business, because it is the most complete and consistently meritorious program ever placed in an exhibitor's hands. Here are the big pictures which exhibitors are demanding, here are the pictures which will enable exhibitors to swing into the new season with their prosperity assured as far as it is humanly possible to do so.

Famous Players-Lasky Corporation is proud of this achievement. We are happy and proud that we can do this service to exhibitors at a time when good pictures, and nothing but good pictures, can be the greatest contribution anybody can make toward the improvement of our business.
Here are some of the Famous Players-Lasky Stars whose work is known wherever pictures are shown. From left to right they are, top row: Mary Miles Minter, Rudolph Valentino, Gloria Swanson. Second row: Bebe Daniels, Jack Holt, William S. Hart, Elsie Ferguson. Third row: Agnes Ayres, Marion Davies, Pola Negri. Fourth row: Betty Compson, Wallace Reid, Thomas Meighan, May McAvoy. Bottom row: Dorothy Dalton, Ilma Huley, Alice Brady.
Box-Office Insurance for Exhibitors

By Sidney R. Kent

If there is one dominant, salient fact that has been driven home to the industry in the last year it is that the only box-office insurance that amounts to anything is the insurance of a sure, steady supply of big pictures. Words, promises of co-operation, much-hailed policies—all go by the board when confronted with the question, "How good is the picture?"

It is on this basis that Famous Players-Lasky Corporation lays before the exhibitors of America the most complete program of big pictures which ever come out of a producing organization. For six months from August 1, a series of forty-one productions—each with its release date, its title, its stars, its director, its supporting cast and even its advertising accessories—are placed in the hands of exhibitors in an array that is truly startling in its thoroughness and in its magnitude.

These pictures are not promises—they are all set, established, and they go to exhibitors backed by an organization which has led the world in the high-grade consistency of its product. "How good is the picture?" We've answered it in terms that much gladden the heart of exhibitors who have been looking forward to next season with anxiety and doubt. But in offering these productions to exhibitors, we also expect exhibitors to reciprocate by doing their part. It is not enough to book these pictures. Unless the exhibitor names his playing date and sticks to that date he is likely to find himself in the position that imperilled him this year—that is, without his big pictures assured, and dependent upon the uncertain supply of small productions that have been proved valueless at the box-office. It is unthinkable that any exhibitor, after having gone through this last season, can be so reckless, so headless of experience, as to neglect to protect his theatre investment by failing to fix his playing dates now.

Paramount, however, is not content to drop the exhibitor when he books the picture. This season we are more national advertising than ever before. In the Saturday Evening Post, the Ladies Home Journal, the various fan magazines, and through extensive campaigns of newspaper advertising, we plan to co-operate with the exhibitor in getting the public into his theatre.

Exhibitors throughout the country have already felt the tremendous benefit from our exploitation department. This department will be augmented during the year and we shall intensify our aid to the exhibitor by following through with him and assisting him to exploit his attractions to the limit of their possibilities. In publicity, too, we are constantly aiding the exhibitor by building up in advance the reputation of the pictures he books and the prestige of the stars he shows on his screen.

These are the things Paramount is offering the exhibitors next season. I am confident this coming fall will see a return to conditions nearer normal, but this state of affairs cannot be brought about without the greatest effort on the part of everybody in the business, exhibitor, producer and distributor. Paramount, in my opinion, is doing its share and more than its share to meet the test in the question "How good is the picture?"

Foreign Exhibitors Want Big Pictures

By Emil E. Shauer

The productions program for the remainder of the year 1922, as announced by Mr. Lasky, is hailed with particular delight by the foreign department, inasmuch as it promises a continuation of the successful policy of producing Paramount special productions of the type which have been received with such tremendous popular approval throughout the world. During the last year the various foreign offices of the Famous Players-Lasky Corporation and the allied distributing organizations have given their unqualified endorsement to the policy of presenting all star casts in Paramount super specials by reporting the largest business in the history of the foreign department. There is every indication that the record breaking success of 1921 will be eclipsed through the agency of the many big box office successes scored by the production department in recent months.


The demand for the highest grade American motion pictures—a term synonymous with Paramount Pictures in the eyes of thousands of exhibitors in Europe, South America, Africa, contributes to the upliftment of motion picture standards in all parts of the world. "If it's a Paramount Picture it's the best show in town" is a slogan with a dollar and cents value in the eyes of thousands of the world's leading exhibitors.

The outstanding event in the history of the film industry in Australia has been the phenomenal success of "The Sheik" at the Globe theatre, a leading first run house, in Sydney. As this is written George Melford's Paramount special has completed the ninth week of its record breaking run and the enormous crowds demanding admission have made it imperative to extend the run indefinitely. This is the greatest reception ever given a motion picture in Australia, and it further establishes the brilliant record of "The Affairs of Anatol," which, a few weeks earlier, had established what Australians believed to be an unbeatable record.

When Paramount established its own releasing in France in October, 1921, "The Gilded Lily" made a new high water mark for box-office records, doing much to turn the tide for the better in the film business of that country. Cecil B. DeMille's world famous productions, "Male and Female," "Wanted—Your Wife," "Something to Think About," and "Forbidden Fruit" have proved to be the greatest box-office tonics yet produced for the entertainment of the world's millions. New box-office records have been broken wherever these Paramount super specials have been shown.
Directors Who Contribute to F. P.-Lasky Program

Here are the directors who turn out the Famous Players-Lasky Pictures. In the top row, left to right they are: William de Mille, George Fitzmaurice, Cecil de Mille, director general; George Melford, John S. Robertson. Middle row: Penrhyn Stanlaws, Sam Wood, Irvin Willat, Fred Niblo, James Cruze. Bottom row: Ernest Lubitsch, Paul Powell, Joseph Henabery, Philip E. Rosen, Alfred E. Green.
Six Months of Paramount Pictures

August
Aug. 7 The Dictator... 7 Silver Horses... 14 If You Believe It, It's So 21 The Bonded Woman... 28 The Loves of Pharaoh... September
Sept. 4 Her Gilded Cage... 11 Old Ironsand... 11 The Valley of Silent Men... 18 The Siren Call... 18 White Satan Sleeps... 25 Manslaughter... October
Oct. 2 The Mysteries of India... 9 Pink Gods... 10 The Old Homestead... 9 The Face in the Fog... 16 Burning Sands... 16 The Ghost Breaker... 23 The Cowboy and the Lady... 30 To Have and To Hold... November
Nov. 6 The Man Who Saw Tomorrow... 13 On Your High Sails... 13 The Young Rajah... 20 Anna Ascends... 20 Clarence... 27 The Impossible Mrs. Belloc... 27 Enemies of Women... December
Dec. 4 Ebb Tide... 11 The Pride of Palomar... 11 Orastay... 18 Sinned Wings... 25 Back Home and Broke... 25 A Daughte... January
Jan. 1 Kick In... 8 Thirty Days... 15 Little Old New York... 15 The Spanish Cavalier... 22 Making a Man... 22 Miss Irene Millions... 29 Nortocie

Never before in the history of motion picture has any company made to exhibitors such a gift as this super-special, "A Trip to Paramountown," and it is declared that never since "The Birth of a Nation" has any picture been in such demand as "A Trip to Paramountown" is expected to have.

"A Trip to Paramountown" is about 2,000 feet long, and it shows production activities at the Lasky studio in Hollywood and in the Cosmopolitan studios. Produced under the supervision of Jerome Beatty, who has spent the past three months in the Lasky studio, the picture consists of a series of views of various production units at work on some of the feature productions composing the Paramount program for the season of 1922-23, as well as a number of Paramount stars and prominent players in off-stage moments at the studio.

The story behind the production of "A Trip to Paramountown" reveals the extent to which Paramount goes in its efforts to aid exhibitors. Late last winter the home office decided that exhibitors should be given an opportunity to show their patrons the remarkable effort which was put behind every one of the Paramount pictures shown them. Also early Mr. Beatty was sent to the Lasky studio, with credentials from Mr. Zukor and Mr. Lasky placing the entire resources of the studio at his disposal. Every director, stars, leading player was called into conference and instructed to give Mr. Beatty the utmost co-operation in making this one of the biggest productions. In making the picture Mr. Beatty was particularly fortunate in that when he was at the studio the entire production force was going to top speed, and nearly all of the Paramount units were at work.

Among the directors shown at work are Cecil B. DeMille, William de Mille, Sam Wood, Fred Niblo, George Fitzmaurice, George Melford, Penrhyn Stanlaws and John S. Robertson. In "A Trip to Paramountown" motion picture fans will have a chance to see directors and stars making such productions as "Manslaughter," "Nice People," "Her Gilded Cage," "Blood and Sand," "To Have and To Hold" and "Burning Sands."

A number of the stars are seen in some of their most famous characterizations of the past, as well as working on plans for their current productions, the whole being woven together in a well-connected and absorbingly interesting scenario. In no sense is the picture a series of trailers, but it is a complete picture in itself.

There is some marvellous trick photography in the picture, the work of Karl Brown, who stands at the head of his profession in that particular line. For instance, Dorothy Dalton is shown simultaneously in four of her famous characters, and so perfectly was the quadruple exposure made that not even the eye of the most critical expert can detect lines of junction.

In another scene Wallace Reid is shown off-stage during the filming of "Nice People," doing in a chair. A tiny racing automobile approaches his chair, and Wally himself is seen sitting in the driver's seat. Wally beckons Wally to come for a spin. Wally picks up the tiny car, holds it in the palm of his hand and regretfully shakes his head at the absent Wally.

Then and Vonda stands the machine back on the floor and Wally drives away.

In all this intimate revelation of the interior of a studio and its people, Mr. Beatty has been careful to avoid showing anything which might tend to destroy the illusions of the spectator regarding "the land of make-believe," as he may have conceived it.

Associated with Mr. Beatty in making the picture were Karl Brown, cameraman; Vernon Keyas, assistant director; Walter Reed, technical director; Wally McAvoy, who wrote the continuity, and Rob Wagner, who furnished the title. Establishing shots at the opening and close of the picture show airplane scenes of the studio and also exterior views showing the throngs of actors and studio employees going to and returning from their daily work.

Over 45 Million Readers Reached by Publicity

THE PARAMOUNT PUBLICITY DEPARTMENT, under the management of Charles E. McCarthy, will continue to provide exhibitors with the most efficient service during the coming year.

Its mission is the popularizing of the Paramount product with the American public. Through the trade publications exhibitors are kept fully informed concerning company policy, plans for new productions, the progress of those in process of filming, dates of releases and any number of ideas calculated to be of benefit to exhibitors in the showing of Paramount pictures.

In every issue of the fan magazines, news stories and photographs of Paramount stars are conspicuous. Text matter goes twice a week to 597 newspapers throughout the United States with a combined circulation of 18,316,285. Photographs of Paramount stars, players and scenes from productions are mailed weekly to 360 newspapers with a total circulation of 3,780,354. A weekly mail service goes to 600 newspapers having a circulation of 9,783,817.

Through the newspapers alone, news of Paramount activities reaches 45,658,990 readers of daily newspapers, and every one of these readers is a potential box-office factor.
PARACOMPT'S six-months series of forty-one new productions will be known before next Fall to every moving picture fan in America reached by magazines and newspapers. General magazine circulation of national circulation, all of the fan magazines, and 1,300 newspapers in more than 900 cities and towns are to be used to tell the story of Famous Players-Lasky's greatest effort.

It is the most extensive advertising campaign yet attempted by this organization, and this means much to exhibitors, because Paramount pictures have been the only ones consistently and continuously advertised nationally for the past seven years. The program is being enlarged constantly under the supervision of A. M. Botsford, advertising manager, and with the cooperation of Harper-Metzer, Inc., on the nationally circulated copy.

Under the main features of this new effort the Saturday Evening Post and the Ladies' Home Journal will be used to introduce the directors and stars and to emphasize Paramount Week. The entire list of forty-one productions and the feature productions for Paramount Week will also be given. The newspaper program will be in the key cities. This will be only a part of the advertising to be done during the next six months, however, as trade papers are to be used extensively, accessories are to be prepared on a larger scale than ever before and sales messages setting a new standard in direct-to-exhibitor advertising will be sent out from this office. The big display bearing upon the Fall program will start June 17 with a double-page layout in the Saturday Evening Post containing pictures of Paramount directors and stars, to be followed on July 8 with another double-page display on the talent which goes to make up the Paramount organization.

On July 29 there will be a double-page layout in the Saturday Evening Post containing the names of the forty-one pictures which go to make up the greatest program ever announced by any company at one time. Immediately preceding the fifth annual Paramount Week on September 2 the Post will carry a double-page spread on Gloria Swanson laid in "Her Gilded Cage," a Sam Wood production, and William De Mille's production, "Nice People," with Wallace Reid, Bebe Daniels and Conrad Nagel. Both are for day and date release on September 3 and they will be two of the leading features of Paramount Week.

This will be followed on September 9, also in the Post, with a two-page elaborately illustrated spread on Fred Niblo's production, "Blood and Sand," starring Rudolph Valentino, which is supported by Lila Lee and Nita Naldi. This production is for day and date release on September 10.

Two weeks later, on September 23, another big feature of the program, Cecil B. De Mille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson, will be announced in a double-page spread. The day and date release for this work is September 24.

In the July edition of the Ladies' Home Journal there will be a full-page layout on the stars and directors, and the August issue will carry a full-page layout on the August productions. All the leading fan magazines will carry double-page layouts in the July and August editions.

On July 31 full-page advertisements containing a list of the forty-one new productions will be published in newspapers in ninety key cities.

The biggest newspaper campaign for motion picture advertising ever attempted will precede Paramount Week, which will be September 3-9. These announcements will appear in more than 1,200 newspapers, and in them will be featured the exhibitors participating and their programs. In other towns not covered by this advertising the copy will range from six columns down to 500 lines.

A Production Feat Without Parallel

ELSEWHERE, in the advertising pages and in the news columns, are given the details of the stupendous program of productions which Paramount has announced for next season. Names of pictures, directors, stars, casts, release dates, and advertising accessories on each picture are listed in amazing detail. But back of this announcement lies an absorbing story of accomplishment which is without parallel in the motion picture industry.

Early this spring Adolph Zukor, with the foresight which has characterized his career in motion pictures, declared that next season was going to be different from any season this industry has passed through, in that exhibitors would be faced with an immense curtailment in their supply of pictures and at the same time would be obliged to show bigger pictures than ever before, as this year's experience had shown that only the big picture could succeed. Reports that had come to him showed exhibitors all over the country already looking to next season with considerable anxiety, and that unless they were assured of an ample supply of big productions early in the summer they would not be in a position to give the final and decisive blow to the depression which has held their towns in its grasp for the last several months.

This decision was followed by several conferences with Jesse L. Lasky and Sidney R. Kent, in charge, respectively, of production and distribution. These conferences were followed by further conferences at the Lasky studio in Hollywood. Interrupted, harassed by the daily necessities of their business, they were unable to give the problem the undivided attention they wished. Consequently, they put everything else aside and went down to Del Monte, California, where for three days they discussed next year's production schedule and finally reached a decision.

This decision entailed the most sweeping, comprehensive production plan ever adopted by any organization in the history of motion pictures. In brief, it was this:

That the complete schedule of pictures for the six months beginning August 1 should be laid out at once, with titles, stars, directors, casts, advertising accessories and release dates fixed in their entirety before the annual Paramount district managers meeting May 2.

Despite the astounding magnitude of the task, Mr. Lasky accepted the responsibility; and began at once to gear up his producing organization to a point never before touched in the picture business.

"I have been producing pictures since 1912," said Mr. Lasky, "but never have I faced a job as big as that one. And I want to tell you that it was the proudest moment of my life when I returned to New York and was able to walk into Mr. Zukor's office and say, 'We've put it over. The job is done.'"

What Mr. Lasky failed to tell, however, was the story of the days and nights of labor, the handling of people, the constant switching of his personnel on the immense chess board of pictures, on which he moved stars, directors, leading people and stories into a mosaic which finally dovetailed together into a fixed six-months production schedule.

"While the responsibility was mine, of course," said Mr. Lasky, "this immense task could not have been driven through to completion without unflagging zeal and unirritating support of the men and women of the production department."

"To Frank E. Woods, to Victor H. Clarke, to Robert Kane, to Julien Johnson, to each of our directors, to each of our stars, to the members of our stock company and to everybody in the big studio staff should go the major credit for this momentous achievement. Nobody who has not lived through the white-hot concentration at the Lasky studio in the last three months can appreciate the immense task which these people have accomplished."
In the layout are scenes from Famous Players-Lasky Productions. At the top, left, is Dorothy Dalton in "The Siren Call," an Irvin Willat production, with Dorothy Dalton, David Powell and Mitchell Lewis. At the top, right, are Wanda Hawley and Milton Sills in "Burning Sands," a George Melford production. In the center is Gloria Swanson in "Her Gilded Cage," a Sam Wood production. On the left at the bottom is Betty Compson in "The Bonded Woman." In the center a scene from "The Loves of Pharaoh," an Ernest Lubitsch picture, and on the right a scene from "If You Believe It, It's So," with Thomas Meighan.
“Manslaughter,”

CECIL B. DE MILLE’S production, “Manslaughter,” will prove one of the most elaborate ever planned by him and is certain to prove a bigger drawing card than “Male and Female,” “Ana- tol,” or “Fool’s Paradise.” There is a tremendous box-office profit in the title alone, and add to this the application of the genius of De Mille’s “400 Years a Princess,” and his mastery of the art of production of the real bull-fights without the features to which American audiences object. Mmes. Fredric March and Leatrice Joy are photographed in the story of a youth, the son of a Hungarian countess, who proves his manhood by slaying a Hungarian nobleman. Then he is forced to go to war and to prove his manhood on the field, the result being that he is killed. The story is large, the acting is first rate, the production is on a grand scale, and the film will be one of the most thrilling to be made by De Mille. The cast includes Maureen O’Sullivan, Robert Armstrong, and Joan Crawford.

“Nice People”

“NICE PEOPLE” is a straight shot into the heart of the modern problem of the young people whose free and easy ways of living and amusing themselves lead them into trouble at times, despite the half-hearted opposition of conservative but indulgent parents. It promises to repeat the record-breaking success scored by the play of the same name by Rachel Crothers. The actress who has previously been represented by Sam H. Harris in the Klaxon Theatre, New York, and as Mr. de Mille is the recognized leader among producers of intimate problem dramas for the screen, it is certain to register near the top of the list of the year’s big box-office pictures.

William De Mille has taken the scene as a whole from Clara Beranger’s play with the powerful cast headed by Wallace Reid, Bebe Daniels and Conrad Nagel has created an absorbing story that cannot fail to impress parents and children alike. In the earlier stages of the picture where the willful daughter of a wealthy business man pursues her butterfly existence with no thought of the possible consequences there are many lavish scenes. Tense moments follow when the father and aunt try to prevent the girl from departing with her gay companions but she gets away at a late night party. The climax comes at the country home of the girl, whither she has gone with her intoxicated companion and is overtaken by a storm. Drawn by the flickering lights, a Westerner who has also been caught in the downpour, enters and rescues the girl from the unwelcome attentions of her friends. All are forced to remain all night. This is the turning point in her life.

The cast was carefully selected.

In support of Mr. Reid, Miss Daniels and Mr. Nagel there are Julia Swayne Gordon, Carle McCord, William Boyd and Edward Martinez.

“Blood and Sand”

AGAIN the Fleming color and romance of Spain, another novel of Vicente Blasco Ibanez, has gone on the screen with Rodolph Valentino in the leading role. This time it is “Blood and Sand,” a super-production by Fred Niblo, which, it is expected, will rival “The Sheik.” It is the romance of a bull-fighter’s life—the rise from poverty, the plaudits of a nation, the turning from a youthful love to intrigue with an aristocratic beauty. It is a succession of thrills with striking backgrounds. New expense has been spared in the making of this picture. Mr. Niblo spent months touring the original scenes of the novel, gathering authentic costumes and securing experts to aid him in staging the startling reproductions of the real bull-fights without the features to which American audiences object. Immense stages were constructed on the Lasky ranch in California for these. This is one of the big pictures of the year.

Lila Lee will appear as the quiet beauty whom the bullfighter marries when she first attains fame. Nita Naldi will portray the aristocratic Spanish woman who lures him with her whisms. Walter Long will be a Spanish bandit, and Carlos Belcher will also be in the cast.

The story has been done by June Mathis, who so successfully adapted “The Four Horsemen of the Apocalypse” for the screen.

There are two colorful Spanish cafe scenes, in Madrid and Seville, which provide splendid color. The Seville scene especially presents a brilliant Spanish dance which will recall his tango triumph in “The Four Horsemen.”

“The Gilded Cage”

ALL the wealth of gorgeous costumes which is possible to put into the portrayal of a successful stage favorite and the contrasting emotions of her public and private life have been combined in “The Gilded Cage.” Miss Swanson is starring in a production, “Her Gilded Cage,” starring Gloria Swanson. This is a gripping heart-interest story with a refinement of detail upon which Mr. Wood has excelled himself.

The scenes shift swiftly from street to cabaret, dance hall and luxurious home interiors, with the action revolving about Miss Swanson.

The story is based upon a successful Broadway producer’s belief that publicity alone will make a famous star, even without ability to back it up. The experiment begins when his automobile strikes the sister of Suzanne Ornoff. While attending to the wants of the sister he is struck by the beauty of the Russian girl. He takes her home secretly, suddenly springing her on the New York public as a European sensation with a vivid past. A wealthy New Yorker buys a friend $1,000 he can induce the great star to dine in his apartment and enthuses the aid of the producer. A charming love story is woven in from this point. This man’s brother, a famous physician, is shocked and denounces the star, but finally falls in love with her himself.

It is a story that takes the audience back-stage in somewhat the same way that “Footlights” did. The photoplay was suggested by Ann Nichols’ play and adapted by Elmer Harris.

“Loves of Pharaoh”

SCENES on such a scale that New York critics and taxed the capacity of the Criterion Theatre during a nine weeks’ pre-release en-
gagement mark “The Loves of Pharaoh,” the latest production by Ernest Lubitsch. It is the most ambi-

uous work thus far attempted by the young creator of “Deception,” “Passion” and “Gypsy Blood.”

There are Egyptian temples skillfully reproduced, the pyramids of which dwarf the men and women standing beside them; there are stairways and courts which hold their breath, and leave impres-
sive vistas beyond slave girl, white girl, and city is pictured and at the close burned to make more vivid the picture of its capture by an Egyptian army.

Some of the greatest actors before the European public appear in this production. Emil Jennings, the king of “Deception,” appears as Pharaoh. Paul Wegener, director of “The Golem,” also had the leading role in that production, the Ethiopian king in “The Loves of Pharaoh.” Dagney Servaes, one of the most beautiful women in Europe, is the Greek slave girl and Harry Liedtke and Lydia Salma-

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“Burning Sands”

AGAIN the desert, the romance of Egypt, the setting action of the tributary woman. With “Burning Sands” Miss Swanson portrays a story of a man, who loving the sci-

ences and the solitude of the desert, is strong enough to win away from the luxury and pleasures of society, the daughter of the British gover-

nent. The production is George Melioz’s work at its best, the atmo-
sphere is not unlike that of “The Sheik.” All the thrill and dramatic suspense that made “The Sheik” a big success are crowded into this, only with an entirely different story: Wanda Hawley and Mila Stills have the leading roles.

There are some wonderful scenes in the moonlight at Cairo, colorful pictures of boating on the Nile, and of the desert with its oases and pyramids in the distant background, camels and natives. Mr. Melior knew how to put it over, because he is the man who directed “The Sheik,” as well as “Moran of the Lady Lett.” The Woman Who Worked Alone,” “Behold My Wife” and many others. Wanda Hawley, who appears in the leading
The Old Homestead

ONE of the biggest successes in years is promised in "The Old Homestead" with Theodore Roberts heading an all-star cast. Realizing the possibilities of the famous classic of the stage which has had a never-failing appeal for audiences throughout the past fifty years, Famous Players-Lasky's production department has given the theme.

One of the remarkable features will be a cyclone in which a whole village is destroyed, the only thing remaining unharmed being "The Old Homestead," which emerges from the havoc with its serene attractiveness unmarred and with the rising behind it—a symbol of the permanent happiness to be found there. Director James Cruze was told to put this over big. He is doing so. Months have been spent in planning the drama. Buildings were assembled and all the homely farm life that enters a small New England village was rehearsed before an attempt was made to put it into model with houses and barns crashing down and farm animals rushing madly to safety. Mr. Cruze, it will be remembered, directed "Old Glory, a Dramatic Day," and "Is Matrimony a Failure?"

A strong cast will support Mr. Roberts. In it will include T. Roy Barnes, George Fawcett and Fritzi Ridgeway, Denman Thompson's story was adapted by Ferol Poole, Sheahan and Frank Woods and the scenario was done by Julian Josephson under the supervision of Walter Woods.

"The Young Rajah"

THE Young Rajah" presents an entirely new theme for a motion picture. It is a play of fascinating contrasts between the psychic mysticism of India and the matter-of-fact practicality of New England, with Rudolph Valentino cast in the role of an Indian prince who has been brought up in America with no knowledge of his real origin. It is an effective vehicle for a new display of his genius.

The story from which "The Young Rajah" is adapted is the novel, "Amos Judd," by John Ames Mitchell, former editor of Lippincott's. The story was screened for the screen by June Mathis.

The scenes open in the New England village of Daleford, where Josiah Judd is residing and wondering what has happened to his brother who went to India years before. Two men arrive from India unexpectedly with a very young boy and command him to the care of Josiah with instructions that he keep the secret of the boy's identity. They suggest that he let it be known that the boy is the adopted child of his brother. A lady has been betrothed to him and jewels is left with him. At the age of seven the boy shows a remarkable ability to foresee events of the future. He goes to college later and is graduated, then becomes a classmate out of a window and killing him during an orgy. In his visions he foresees his own death in the library of a home with a beautiful woman leaning over him. The calendar hanging in the room is torn off on November 4. There is a dramatic moment when he meets the girl of his vision and falls in love with her. Tense situations also develop when he is accused of murder. It is a story where there are some old papers, that he is the son of a rajah. Later he saves the life of the girl when they both are pursued by a bull.

The climax comes on their honeymoon while he is writing a letter and hears his wife scream in an adjoining room. He dashes in to find her struggling with a burglar. He kills him, only to be attacked by another. Finally, the rajah is dropping dead and the Young Rajah sinking back onto a couch mortally wounded, with his bride leaning over him—just as he had pictured it in his vision.

"Clarence"

BOOTH TARKINGTON'S screaming comedy, "Clarence," is transferred to the screen by William de Mille with a success that will make this one of the funniest pictures of the year. Mr. de Mille has an abiding love for this work. In it, Wallace Reid, who is Clarence, the coleopterist just out of the army; Agnes Ayres, and Mary McAvoy.

Not a whit of humor of this comedy of American family life which convulsed audiences at the Hudson Theatre, New York, for many months and then made a successful tour of the country. It has been transferred to the screen and is being made as a photoplay. It was adapted for the screen by Clara Beranger.

The picture mirrors all the amusing complications that a temperament American family can get into. In the story the family consists of a successful American business man, a son and daughter, fifteen and sixteen years old, respectively; a pretty young girl and a boy child. The family is patriotic and lively, the father has a tendency toward falling in love with the governess and the stepmother is insanely jealous. Clarence breaks into the scene at the father's office wherever he has come following his discharge from the army to find a job, as his position as beetle specialist in a laboratory is not at that time open to him. The children think a soldier ought to know everything. The boy is waiting to tell his father why he has again been dismissed from school; the girl is about to explain another love affair before the governess and the stepmother breaks in because she suspects an intrigue between the governess and the boy child. It is a fact that Clarence had driven mules in the army impresses the father and before the row is settled he is engaged as secretary for the family.

There is no break in the laughter. The scenes, which follow, show Clarence becomes the family confidant, but winds up by falling in love with the governess.

Here is a guaranteed sure-fire hit.

"Outcast"

ELSIE FERGUSON in her great stage success, "Outcast," transferred to the screen by John S. Robertson will be one of the big features of the Fall and Winter Paramount pictures. There is no question but that this work will stand out as one of the best of the year, for Miss Ferguson scored in it probably her greatest triumph on the legitimate stage several years ago when it was put out by Hubert Henry Davies.

It was more than a local hit. It took New York by storm and had a remarkable tour. Since then it has been translated into many languages and has been presented in scattered parts of the world—always with the same strong appeal, because it is the story of the tender love of a woman grateful to a man who has helped her back to respectability and of his gradual realization that the tragedy of his earlier life can become only a memory.

It will be found that Mr. Robertson has lost nothing of the little pathetic story of the pathos in filming Josephine Lovett's adaptation of it, that he has succeeded in getting in all of the high lights of bitter tragedy, and that he has certainly to invest the picturization with all the fine shades of expression that she achieved on the stage.
Explaining the "System"

Inquiries concerning our newly inaugurated system of rating pictures in percentages indicates that the trade is not only interested in the figures but also in the process by which these figures are obtained.

Therefore we submit on this page full details worked out in long hand and by reproduction of the original "tally card" explaining how Warner Brothers' "School Days" gets a rating of 77 for entertainment and 80 for box office value.

<table>
<thead>
<tr>
<th>Entertainment</th>
<th>Box Office</th>
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<tbody>
<tr>
<td><strong>Number of Reports</strong></td>
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</tr>
<tr>
<td><strong>Total Box Office</strong></td>
<td><strong>2756</strong></td>
</tr>
</tbody>
</table>

Above is shown the actual processes in arithmetic necessary to figure the entertainment value rating of "School Days." At the left the figures will explain how the rating for the box office value is obtained.

Below is the rating as published in the May 6th issue of Motion Picture News.

Note—Exhibitors' Reports in Percentages is published the first issue of each month. The amount of clerical work involved precludes the advisability of making the feature a weekly service.

Rating—Entertainment = 77
Box Office = 80

The table above shows a facsimile of the original card on which the exhibitor's individual reports have been entered as they came in. As the tally shows, 36 reports on both box office value and entertainment value have been received. Of these reports 28 are good or a 70 per cent picture when reduced to figures, in the entertainment column and 8 are big or a 100 per cent picture.

The box office value reports will be self explanatory after the above mentioned information.

Above is shown the actual processes in arithmetic necessary to figure the entertainment value rating of "School Days."
“The Closed Door”  
(Livingston Phelps-Edward L. Klein)

A PICTURE which delves into the psychic and at the same time vibrates with a tense line of dramatic action. Revolving around the eternal triangle is offered in “The Closed Door,” distributed by Edward L. Klein. Produced in France and the Swiss Alps and containing a cast of the members of which are from the Continent, who doubt that it offers graphic entertainment. Not only is it dramatically effective, but it offers a pictorial treat with its atmospheric background, particularly those scenes which show the winter sports at St. Moritz in the Engadine.

The idea shows what the average layman would call fate introducing itself into the life of the protagonist and leaving a mark from the spirit world. While its fiction nevertheless there is enough reality about the plot to intrigue the imagination with its lifelike qualities. There is a reverent spirit abroad which manifests itself the moment the doctor leaves his wife upon the opening table to join his mistress. Had he remained doubtless his spouse would have recovered from the frightful injury which marked her forehead. A troubled conscience haunts him day and night during his stay in the Alps. When he returns to his home the adventures suffer an identical injury, actually receiving the same marking. And this isn’t all for a tree topples over and the doctor experiences a similar death.

It is told in narrative form with a council of surgeons outlining the strange destiny of the victim. It is indicated that the theory of consciousness and personality of the individual survive bodily death. Aside from the tragic development of the plot and its harrowing detail, it grips the imagination through its strange phenomena that perhaps human life and events are pervaded with unseen forces. This is a mere flash of double exposure. This is meaningless. What is revealed could actually happen. It needs an intelligent audience to appreciate it. And a group containing adult minds.

Three reels.—LAURENCE REID.

“The Honey Makers”  
(Pathe—One Reel)

This reel introduces the first of a series of nature studies showing the marvels of the plant and animal world. It shows intimate details of the life of the bee. The development of the eggs is illustrated and question that it should find a place on any program of high class houses everywhere. There is in this unassuming indefatigable worker that one is fascinated in watching such unbounded energy. The reel furnishes a deal of instruction as well as providing entertainment.—LAURENCE REID.

A Hickory Hick  
Christie-Educational—Two Reels

With Bobby Vernon as the “hick” and Charlotte Stevens as his newly acquired bride, fun starts with the journey of the couple in a convoluted Ford from their farm to the city. The “hick” has been assured by two fables on the road that if he could be made the local millionaire, pending his investment in oil stock. This is not in favor with wife, who seeks an amusement park while her husband goes to turn over their hard earned cash. There she finds the ride “A Trip to Heaven,” a happy discovery, returns to the hotel, leaves a note for hubby telling him she is “taking a trip to Heaven” and for him to follow her. The “hick” misunderstands, attempts suicide in several ways, while the crooks have difficulty in getting away with the money. The farce runs along amusingly, ending with the disillusioned couple headed straight for the farm, with the Ford and a new arrangement about who shall handle the family finances thereafter.—LILLIAN GALE.

Naval Aerial Service  
Kinetoscope Review—One Reel

A FLEET of drifting balloons shown under the process of inflation. The “thrill” of the reel is the inspection of the outer envelope where a man can be seen on a tour of inspection. His trip over the huge balloon, covered with a web of rope, resembles that of a fly over an apple.

Interesting view of members of Uncle Sam’s aerial craft constitutes the balance of the footage. Worth while and informative.

A sort of sequel reel of Kinetoscope Review is one showing the U. S. Battle Fleet, beginning with a procession of the vessel, triumphant of the duties of the crew, ending in target practice.—LILLIAN GALE.

“Raml bers Three”  
(Post Pictures Corp.—Two Reels)

To show you the influence of Mark Twain and his immortal “Huckleberry Finn” upon youthful minds, Post Pictures has put together a trumor of juvenile comrades, who, after reading pages of “Huck,” decide to emulate him in his adventurous and mischievous pranks. The trio rig up a raft with a sail, and promptly at the wee sma’ hours when their respective parents are deep in sleep, sidle from their homes, loaded down with the utensils to cook them. One of the boys being a heavy sleeper is yanked into wakfulness (get this folks)—he is yanked right up in bed by having his big toe fastened to a string which is pulled by his pals when they come after him.

They get aboard their craft and their imagination takes them into a snug gove seemingly miles from home. They pitch their tent, take a swim, have the “big eats” and finally are brought up sharp with realities through imagining what will happen to them when they face the parental wrath. The picture is a gem in boyish adventure—beautifully tinted and carrying some wonderful effects of fastening to a string such designs. It will take everyone cruising on the good ship “Make-Believe.” It will bring back memories to many and offer romance to others.—LAURENCE REID.

“Days of Old”  
(Roach-Pathe—One Reel)

This concludes the reading of the Arabian Nights to Snub Pollard. It caused him to dream of days of old, “when knighthood was in flower.” But while thus suddenly inclined, he suffers interruption by the entrance of a rug dealer or intrepid upon selling Snub a rug guaranteed to “wear well.” Snub’s only interest is in wishing the carpet were one of magic power, such as he was reading about, when suddenly Snub is “going up,” the beginning of his trip into an Oriental Kingdom, where he has some difficulty in winning the hand of the Princess on account of the plotting of a prime minister. This requires, of course, special settings and atmosphere, adding to the comical situations.—LILLIAN GALE.

“Movie Chats”  
(Numbers 14 and 15)

The first includes lessons in etiquette, demonstrated by Marguerite Wales, continued from previous “Chats.” Follows shots showing how different water sports are enjoyed on the beaches of the South Sea Islands. The most interesting moment of the concluding feet, is showing the building of a house in twenty-four hours, the undertaking of a contractor in the South.

Number fifteen covers several kindred subjects, starting with agriculture. There is something in this one of interest to the ladies, showing the fact of artificial eye lashes and how to put them on. The child will enjoy the description of the doll’s hospital, and the miraculous cures made by doll surgeons who can patch heads into normal shape, and can even revive life when the head is completely severed from the sawdust or bisque body.—LILLIAN GALE.

“A Penny Reward”  
(Hammons-Educational—Two Reels)

Important characters: A little boy, a younger girl, a monkey, a bull dog and a long-horned steer. Office boy, devoted to his grandmother, works in country town bank. Cashier, unsuccessful thief, fails to make “haul,” finally gets away with a dollar, innocent cat his confederate, but when caught by hard-shelled banker, throws blame on young shoulders. True, the monkey, hoping to assist his master solve the problem of having prescription filled, “borrowed” the dollar from the major thief, buying medicine for sick grandma. Young hero escapes from jail, hides in haunted house next to bank, writes note to feminine playmate who rushes to his rescue. Bull dog races to adventure. The children save safe-load of money when robbers start on a “get-away,” return it to banker, after rescuing him from robbers’ plot, return the thousands, and receive reward—of one cent each.—LILLIAN GALE.

“The Model Dairy”  
(Aesop’s Fables-Pathe—One Reel)

Some of the animated cartoons create almost human-like characters and among those that seem almost to live are some “drawn in” to the fable about the model dairy. The action is founded upon the troubles of a farmer, who sends a wirely to his cows. The cows, engaged in a fashionable golf end, drop their clubs and make for the barn. Of course, the black cat must play the villain, and in endeavoring to milk one of the cows, starts trouble. The farmer makes cheese by a new and rapid process. If the holes do not make their appearance, the old short gun rushes to the rescue. But the cat, undaunted, bottles the skimmed milk for city trade. One of the most laughable cartoons of this series.—LILLIAN GALE.
Action Stills from Releases of the Week


Shirley Mason in "Very Truly Yours." Fox picture.

Betty Blythe in "His Wife's Husband." Pyramid-American picture.
Left
Scenes from “Queen of the Turf,” an R-C picture.

Right
Gloria Swanson in “Beyond the Rocks,” a Paramount picture.

Fight scene from “The Referee”
Scene from “The Referee”
Reviews of the Latest Features

Conducted by LAURENCE REID

"Sherlock Holmes"
No Distributing Arrangements Announced—Seven Reels
(Reviewed by Laurence Reid)
HE producers of this picture have spared no expense in making this a worthy successor to the general run of offerings. A large and well known cast, containing names familiar on Broadway and the screen, has been chosen to lend fidelity to William Gillette's play and stories by Conan Doyle, and the company was taken to London to catch the local color and atmosphere. Technically, it is a feature which is almost perfect. The settings of Holmes' Baker Street home, the street scene, the bridge in the Alps—these are richly suggestive of the background against which revolved the thrilling episodes which constituted the detective.

Looking at it for story interest, one discovers that the action is marred considerably by a profusion of sub-plots and a continuity which has emphasized the mystery element to the total elimination of logic. True, individual scenes stand out—some of which are charged with deep suspense and are not infrequently carried with subtle humor, but for the most part Holmes appears to be in a brown study and it needs conversation and commentations to explain the taking place. Doyle's individual stories are much more interesting, because the utmost in action and suspense is obtainable. The first detective is using his powers of deduction at an early age—almost upon his graduation from college. He had better rely on his hands and attempting to capture London's boldest and yet most cunning criminal—a crook and murderer extraordinaire.

Distributing's}

"The Beauty Shop"
Cosmopolitan-Paramount—Five Reels
(Reviewed by Laurence Reid)
THERE is absolute truth in the statement that this picture caries all the earmarks of a musical comedy plot. Why not? Isn't it adaptation of "The Beauty Shop" with Raymond Hitchcock lending his personality to the piece as he did the stage? As a screen comedy its shortcomings are apparent since the song hits and the ensemble of a musical comedy is replaced by a straight play. In fact it has to rely upon a wealth of titles some of which are really funny while others are planted too broadly to bring a laugh. They pile up too rapidly for one thing.

It is all much ado about nothing, the plot skulking along on one cylinder and the first time the audience ever unfixed and lost in the long run of some eccentric beauty doctor who inherits a rich estate in a mythical kingdom and going after it dressed up in a circus dummy. The scenes and incidents which brought amusement upon the speaking stage do not register any too well here. Hitchcock's sonorous voice is silent, naturally. But the camera work and the picture seriously is due to its length. It's a Keystone type extended to five reels and eccentric American's who travel abroad having their day on both stage and screen. However, the feature is excellently staged, there being an opulence in the settings staged by Lee Simonson who belongs to the impressionistic school and all of them properly atmospheric.

The offering is also interpreted by well known names. Cola and Montagu Love is there playing a bit. Others include James J. Corbett, Billy B. Van, Laurence Wheat, Louis Fazenda, who combine very well. Amongst others is Dallan Allen and the Fairbanks twins, who also return to the screen a long abode. The mixture is well directed, Edward Dillon making the most of his opportunities and doing the best possible with a frothy story. In fact he saves it from looking such a seriou. Hitchcock needs now the rhythm of the screen and the pace to please. Put it down as entertaining in spots.

The Case
Dr. Arbutus Budd, a detective; Raymond Hitchcock, the doctor; Edward Dillon, the lawyer; Dallan Allen, Marco Fazenda, the secretaries; George Cukor, the crook. Cast is rounded out by a number of other well known names.

Based upon William Gillette's play and founded upon stories by Sir Arthur Conan Doyle, Scenio by Mayor M. Long and directed by Hobart Bosworth, "The Story—Sherlock Holmes, Conan Doyle's great detective, takes up the study of criminology after leaving college and puts his entire energy into combating the villainy of the murderer and crook. Francis Powell, the crooked baron, who, bound by his creditors, is mistaken for a missing baron and is induced to go to Bologna with the property. When he arrives he discovers his sting personage in a duel with a notorious bad man. The doctor falls in love with a dancing girl and after some adventurings in which the feud is called off and everybody is happy.

Classification—Comedy-romance based upon mythical kingdom idea with eccentric American's and all the trimmings.

Production Highlights—The clever work of a well known cast headed by Hitchcock is "The Intimate Stranger" putting in a sense of burlesque. The titles, which for the most part are snappy and filled with humor. The dancing of the Fairbanks twins. Excellent light and photography.

Exploitation Angles—Publicized for its all-star cast is the best angle here. Cast contains well known names and the attractive fact that stars turn to screen after long absence. Same goes for Fairbanks twins who formerly appeared in Tannhauser productions. Play it up that it is an adequate feature comedy for high class clientele in cities. Cast should be well advertised

"The Cradle Buster"
American Releasing—5800 Feet

GLENN HUNTER, who delighted stage audiences in Booth Tarkington's "Clarence," and who this season supported Billie Burke in "The Intimate Stranger," is doing a decided appearance in "The Cradle Buster," playing gay and easy on the screen. He is a type he portrays would act. That's the secret of his success in this picture. "You'd Be Surprised," is one of the subtitles in this offering and also the sensation here. Exhibitors will be surprised at the general excellence of the story, acting, photography and direction.

HUNTER is a young man who is chaste and winsome and one which should go good during the coming warm months when folks like entertainment that does not overload the brain in figuring out the plot of the thing. This Hunter has been cast in the role of Jamie, who suits the meeting between "Sweetie" and Polly Ann Parsons from Paris and the honey-mouthed June and Lewis English. Here is a romance, the theme, and to the theme June is the most sentimental girl in the world, and the theme is June's love for the simple Jamie. The girls are all gents of original comedy, "Au contraire" we have some intensely dramatic moments in such scenes as the murder of Sweetie's baby brother. Then little Paris and kissing the heroine, the attempt of "Crack" Spoons to cut the wire rope and kill the hero. The duel between the two at the fair is the high point, and his saving of his jazz baby just as the rope breaks.

Although "The Cradle Buster" is almost six reels in length, it is good entertain-
stair of the real wife and a friend who has promised to help out the lawyer seeking it all through a large mirror, are amusing: There are a few other comedy moments. But there are none excusable for peddling them into feature length.

The Cast

Nan Beech ............. Mary Anderson
Tom Beech ................ Jack Connelly
Lucy Page ............... Leslie Howard
Lauren Ams ............. Lida Baarova
Miss Michaelson ...... Helen Van Vugt, Directed by Scott Dunlap

The Story—Tells of an honest pugilist, who becomes middleweight champion. Is in love with rich promoter's daughter, but must prove his mettle before her father grants his consent. Gives up ring when arm is broken and becomes referee. It meets all his dreams in the ring for fake fight. Much money is involved and referee will "clean up" if he renders proper decision. But he stops fight and proves himself on the ring, thus winning in true fashion.

Classification—Human interest story balanced with humor and melodrama. Much local color and atmosphere, the prize ring. Great climax.

Production Highlights—Great atmosphere of ring with hundreds of extras forming crowd of spectators. The fight when star becomes referee. The honest decision. The well selected cast and fidelity to life in the selection of real types. Joe Humphreys, the demon announcer in ring.

Exploitation Angles—This is so much out of the world of any normal spectator that it is exploitation. True fight stuff in atmosphere and local color. Chances are all the stairways of publicity will be used for colorful prologue suggesting the climax. Use teaser campaign.

Drawing Power—Will go big in all downtown areas. Will be liked by the male sex in particular. Title is a winner.

“Very Truly Yours”

Fox—Five Reels

(Reviewed by Lawrence Reid)

T HIS picture enables Shirley Mason to step out of her customary character of an orphan girl and enact the role of a snob aristocrat, which is a marked change for her, and forms the fact that she has acting opportunities. For once the spectator is treated to some melodramatic complications in which she is a part. The story is one of romance, however, and has been added to stress the suspense.

The plot deals with a young girl who is wanted to marry by a suitor who is interested in her social position. When she visits a hotel to stay, she meets an attorney who tells her that her uncle has left her $50,000, providing he has married and is leading a quiet life. The lawyer, before this becomes evident, wants to find out who the girl is and her background. The girl is later married to an attorney, but the lawyer has seen her before and now understands the background of the marriage.

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wealth for a background. In other words, she will marry for money instead of love. A young man marries her to fulfill her desire, but he soon learns that he is financially embarrassed. A disagreement ensues and she leaves him in default of a divorce. A former beauty, Miss Myra Cooney, is the hero of the story.

**Classification**—Romantic melodrama carrying a character study. Permits star acting moments. **Production Highlights**—Effective work of star with fine scene painting. Showcases different performances of Charles Clary and Alan Forrest. Romantic interest. Good direction emphasizing all the dramatic touches of story. **Comment—**This title enables you to put over an effective teaser campaign. Enlist patronage of clerical forces in business offices—especially in the downtown area where the star has acting opportunities. Get out the young crowd.

**Drawing Power**—Good for downtown trade inside as well as downtown with adventures of young stenographer. Also a good bet for neighborhood houses where Shirley Mason is popular.

*The Devil's Pawn*

**Hamilton-Paramount—3 Reels**

*Reviewed by John Oscar*

A W HILE this can in no way be compared with the earlier pictures—costume stories—one of which the reputation of Pola Negri is established, it is much better, in every way, than "The Red Peacock," and "The Last Payment." The whole thing is a little too continental to appeal to the average audience. It will probably please those who are interested in a study of foreign subjects as interpreted by foreign players. The only one of the motion picture audiences—particularly in the smaller towns—are going to be exceedingly bored by it. It is faintly reminiscent of the turgid "sex-stuff" stories of her used to be told with a supposedly Russian background, where some pure and noble girl was pursued by countless villains in overpowering Russian uniforms. For Negri can do anything but interesting, no matter how ridiculous the story material provided for her. Her emotional output, her voice only according to the accepted American standards, and the picture cannot begin to compete with American productions, or with some of her previous pictures, from a production standpoint.

She is thoroughly earnest in her role of a Russian Cooney, and remains only in Petrograd and pursues her studies at the University, by getting a "yellow ticket"—a brand of schooling little difficult to understand why, after she has been given the dreaded ukase so that she may stay in Petrograd, she should adopt the name and persona of the little Russian girl. A "yellow ticket" would proclaim that she was a Jewess—or her adoption of the name of Marya Baroff would protect her in Russia, just as well as the yellow ticket. Anyway, the whole plot grows out of her innocent acceptance of the yellow ticket and her adoption of her beneficent sister. There are just a few exterior scenes—but they are full of color and atmosphere. The indoors scenes have a certain emptiness that there were not more of the others. The production never becomes anything more than an average program attraction of the old school. It is only a little to recommend it in these days of censorship and increased taxes.

*The Cast*

Lea Raab
Sasha Maroff, her friend and tutor
Mme. Pavlova
Nina, her sweet nightclub
Borisov
Prof. Stanlaws

*The Story*—Lea Raab, a Jewess, wishes to study medicine at the University of Petrograd. She goes to the city and learns that, for a Jewess to remain there, she must have a "yellow ticket," which means that she is a woman of

shame. Undaunted, she takes out the "yellow ticket," and learns that she cannot attend the University. Meanwhile, she falls in love with the name of her tutor's dead sister, Marya, and becomes one of the best students. Nicholas, a fellow-student falls in love with her. She must be seen in proper houses to bring in a "yellow ticket," and when she is seen there, Nicholas has her cast off and she attempts suicide. She is rescued by Prof. Stanlaws, and proves to be his daughter. She explains all to Nicholas and is forgiven.

*Classification—**Melodrama, rather "sexy" and with a decided foreign flavor.** Production Highlights—**Star of work, which is occasionallytodo. Some of the photography above the usual seen in foreign pictures.**

*Exploitation Angles—**Play up the star name. This is all right. The title is a good one and suggests an atmospheric lobby that might help.

*Drawing Power—**Will draw in downtown towns where they like heavy melodrama. Will not go in the neighborhood houses or smaller towns.

*Step On It*

**Universal—4225 Feet**

*Reviewed by Laurence Reid*

**STEP ONE** is the type of action thriller wide in this Hoot Gibson western, giving you plenty of gun-play, dash-ing horsemanship, and an exciting crime interest. It is a picture which carries all the distinctive flavor of the West. The cattle-runners attempt to catch their bandits, and Hoot, himself, sees to it that the hero triumphs in the end. The youthful rancher goes far afield to catch the bandits in his own time. They are being taken up an irrigation ditch which is controlled from a dam far up the valley. A wheel is turned and the water rushes out, thus giving the cattle a sure footing.

All of this cow action takes up the last reel. The rest of the picture is a characteristic cowboy comedy, with a flivver bringing out most of the laughs. There is a wedding ceremony, which is a colorful incident, and the dialogue is at his best with such typically western vernacular as "tarnation," "right smart," etc. Particularly is it snappy concerning the trouble of the cow-punchers in making the flivver step along.

To give it substance and add some suspense, the heroine is under suspicion as being responsible for killing people. She is a ringleader among the villains. Can you guess her plan of campaign? Don't you see that the sheriff attempts to have the bandit responsible for sending her innocent brother to jail? Before everything is settled, the patron is greeted with much stirring melodrama, which introduces a vivid fire, with Hoot jumping from a burning barn, and consider-ably, the hero and the heroine alone with Trigger fingers are sending bullets in all direction and the arch-conspirator bites the dust.

Jack Conway's direction is praiseworthy in the manner in which he has balanced the several ingredients that compose the plot. The atmosphere of the country is well caught, and the type of film that rates a first rate, and the acting up to requirements. A breezy western—that is "Step On It."

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Sasha Maroff, her friend and tutor
Mme. Pavlova
Nina, her sweet nightclub
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Prof. Stanlaws

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*Drawing Power—**Will draw in downtown towns where they like heavy melodrama. Will not go in the neighborhood houses or smaller towns.

*Queen of the Turf*

**R-C Pictures—Five Reels**

*Reviewed by Charles Larkin*

T HIS production might be exploited into a good box-office attraction. It's a good running drama much like others that have gone before—but the racing season is about to open north of Mason-Dixon line and this picture, therefore, has the value of being something new. The theme is rich in exploitation possibilities, and therein lies your chance of doing business with it. You ought to be able to put it over into it—in ballyhoo. The cast, made up of practically unknown players, is adequate. Baltimore's own "Bobby" Morton, the real life horse racing man, is the star. He is joined by Bobbie Negri, the girl who rides the horse to victory and saves the family honor. Perhaps you've heard of that of being done in the pictures, and just let you give them "dramas," so better let them have 'em.

The "big smash" of the picture is, of course, the running of the race, taking the dead heat. It is taken at a real honest-to-goodness race, and it's all there—the crowded grandstands, the jockeys, the horses, the paddock, the starting ring. The winning jockey is a girl.

As a birthday present, the heroine is given a horse by her uncle, but she is not the only one of the band. "Pinkie" O'Hara, a neighbor, who is in love with her. This same Dennis also helps the girl's brother, pay his gambling debts. "Alert" is entered in the big race of the season. Crooks attempt to frame the event against the horse. The plot is discovered. The girl takes the place of the boy, and even the crooks are surprised. Dennis, finding another man in love with the heroine, withdraws from the love race.

The cast is at its tense moments. There is the fight in the race, and finally, the air race. Of the airplane race of the girl to the side of her brother in the hospital and her dash from the hospital in a car. She has to throw the race and the race itself. Fair direction is reflected on the screen. The theatrical work is pretty well seen. The set are adequate. If you book it, exploit it.

*The Cast*

Robert Morton
Brownie Vernon
Richard Morton
Hoot Gibson
Dennis Paulson
John Cosgrove
Jeffrey Manners
Raymond Lawrence
Ralph McKinnon
Myra Panco
Philip Dronce
Ted'O'Keefe
Frank Harrington
By John K. Wells. Directed by John K. Wells.

*Story—**The old race stuff. A famous horse is entered in the race. The arrival of the girl in the nick of time. Her ride to victory and the man she loves.

*Classification—**Racing drama with several melodramatic moments.**

*Production Highlights—*The race scenes. The guys are gambling club. The airplane and auto scenes.

*Exploitation Angles—*The race angle is the big thing here. Might turn your lobby into a scene. Get the use of a couple of boys as jockeys for color. Another good stunt will be the leading of a horse fixed up in racing attire, through the streets, with a jockey astride and your advertising properly displayed. Might also mount a horse on a truck with your ads all over the truck. Tie-up with the sporting page of the local newspaper.
Society M. P. E. Spring Convention Proves Great Success

Much Valuable Information Presented on All Phases of the Industry

Twelve noon, May 4th, marked the closing of the Society of Motion Picture Engineers' Spring Convention, and, in the unanimous opinion of all, the most successful ever held. The attendance, which numbered over 100, fulfilled the predictions of the most optimistic, while between the startling revelations brought forth at the business sessions and the many lively social events, everyone was filled with enthusiasm. And to give this convention all the outward appearances of a large family gathering, several of the members were accompanied by their wives.

The meeting was held at the Hotel Bellevue, Boston, Mass., opening at 10 o'clock, May 1st, with a speech of welcome from Mr. Smith, secretary to the Mayor of Boston. L. C. Porter, President of the Society, then addressed the meeting, bringing forcibly to attention the rapid growth of the society, founded five years ago by C. Francis Jenkins.

Papers Presented

A great amount of invaluable information on the various subjects pertaining to all branches of the motion picture industry was presented through the papers prepared by those expert in their particular line. A short résumé of these is here given.

Applications for Prismatic Rings

By C. Francis Jenkins

Mr. Jenkins disclosed through his paper, accompanied by an actual demonstration, some most interesting applications for Prismatic Rings. A clear explanation was given the method to be used for transmitting motion pictures by wireless. This seemingly impossible feat will enable a central broadcasting station to send out motion pictures which will be received much in the manner the radio is now received, and then projected on a screen. The perfecting of the actual apparatus will entail considerable time, though still photographs have been transmitted satisfactorily.

Through the application of these prismatic rings, Mr. Jenkins in his demonstration projected continuous motion pictures, thus eliminating the shutter and intermittent. This same principle is also applied with modifications for the recording of the speed of aeroplanes by absolute measurements along the grounds itself. Previously this has never been accomplished.

Preservation of Motion Picture Negatives

By George Blair

Mr. Blair, of the Eastman Kodak Company, included in his paper the recommended practice for preserving the life of negatives, also citing instances where negatives have been successfully kept over a considerable number of years. Conclusions to be drawn from the paper were that when motion picture negatives are properly preserved their life will be nearly indefinite.

Constant Potential Generator for Picture Projection

By A. M. Candy

Mr. Candy, of the Westinghouse Engineering Department, gave a very complete.

(Continued on next page)
A Great Achievement

The Society of Motion Picture Engineers has just held the most successful meeting in its history. The members of the organization are commanding attention not only in this country but in England as well. Many of the standards which have been set here have been adopted abroad and requests have been made that others be set up so that they may become international.

No movement attains its goal in a day and an organization, in order to obtain recognition or be in a position to demand it, must proceed to establish itself in a position where it automatically receives attention.

The results of this last meeting have proven that the Society of Motion Picture Engineers have reached this goal. For the first time in its history, it has been able to go outside of the strictly technical and mechanical end of the industry and attract to itself attention from the studio and production people.

There is no doubt that the production of the motion picture is dependent to a large extent upon the artistic element, yet there are certain mechanical and definite rules which should be applied to the taking of any production in order to guarantee the most perfect results mechanically at the minimum expense and with the least possible waste.

These studio problems were touched upon seriously in Boston for almost the first time and from now on will be taken up at each successive meeting until something definite has been arrived at. Sharp concrete recommendations can be made to the studios of the country.

It is hoped that all producers and all technical men in every studio will join the Society. It is hoped that they will throw themselves into the work and that as far as is possible, definite standards and rules will be laid down so that a producer taking pictures under unknown light conditions will know exactly what the result is going to be on the screen, as far as the varying light values are concerned.

We strongly urge that when the transactions of the Boston meeting have been published and are reading in distribution, everyone interested in the technical side of our industry secure a copy. This can be done directly from R. Dennington of the Westinghouse Lamp Company, Bloomfield, N. J., who is Secretary of the Society.

We further urge that every technical man in the industry affiliate himself at once with the Society. Application blanks for this purpose can also be obtained from Mr. Dennington. Each individual will find others in his line already affiliated, and through the Society as a body work can be carried on which will be distinctly to the advantage of the entire motion picture industry.

E. K. Gillett.

Photographic point of view

The Film Splicing Machine

By J. H. McNabb

This paper covered briefly the historical data as to the practices in the art, including the development of the Automatic Film Splicing Machine, with comparative results of various methods of splicing both the negative and positive film, and the results in printing spliced film. Slides were used to show the superiority of automatic film splicing over the method of splicing by hand and with film clamping devices. The author also endeavored to prove greater legibility of film splicing by machine methods and had other technical data pertaining to splicing and joining of film.

Some Uses of Aspherical Lenses

By Dr. Kellner

Dr. Kellner presented the results of a study and design of the aspherical lens, giving its advantages and applications.

A New Transparent Rotary Shutter

By W. Osborne Runcie

This is a description of a new form of rotary shutter for intermittent motion picture projection apparatus. The idea is based on the principle of optical admixture of the three primary colors or of a complementary pair in order to produce the sensation of white. Scientific application of the above principle it is claimed results in increased screen illumination and decided reduction of flicker. The theory involved and its practical application are fully dealt with by the author.

Visual Education

By Rowland Rogers

This paper contains some information upon the subject of the meaning, advantages, limitations of visual education through motion pictures. From the standpoint of observation and experiment it evaluates the motion picture as a visual aid to instruction. In general, it answers the question, "Can the Movies Teach?"

The Graininess of Photographic Materials Used in the Motion Picture Industry

By Lloyd A. Jones and Arthur C. Hardy

An instrument which measures the graininess of a photographic material is described. It was shown by the aid of photomicrographs that the readings of the instrument represent the true graininess as understood by the photographer. The instrument has been used in an investigation of the various steps in the preparation of a motion picture positive to determine the conditions for minimum graininess in the finished print. The exposure of the negative is found here to have considerable influence on the graininess of the print, developing conditions being relatively unimportant. An explanation of the excessive graininess which sometimes occurs is given.

Projection and Its Importance to the Industry

By F. H. Richardson

A commendable paper in which is forcibly brought out the importance of projection as a factor in motion picture art. The author also presents a survey of the proved conditions in the projection department of motion picture theatres. The paper contains many valuable suggestions for attaining this desirable end.

Color Photography

By Dr. C. E. K. Mees

Dr. Mees, head of the Eastman Kodak Laboratories, presented a most interesting discussion of the fundamental principles of color photography. This discussion was elaborated upon demonstration of the results obtained by the various principles when applied under different conditions.

Negative Test Method as an Aid in Condenser Design

By J. T. Beechlyn

A technical paper on the method and uses of the negative test method as an aid in condenser lens design.

Motion Picture Theatre of the Future and the Equipment Probably Required

By S. L. Rothapfel

Mr. Rothapfel was of the opinion that the motion picture theatre of the future would be comparable to the greatest opera houses of the world. The future of the motion picture holds out great promise of rivaling or running in parallel form to grand opera. Towards this end an equipment far in excess of that which is now available will be necessary.

There will be great improvement in projection. There will be great improvement in lighting. There will be a great change in the control of these devices so that an operator will work and control the different instruments from one controlling station. The lighting effects in this theatre will also undergo a tremendous change and lighting will play an important part in every presentation. Its control will also be under one man who will be in a position somewhere in the center of the auditorium or in the orchestra itself and will be able to interpret the mood and action instantaneously. An instrument will be built that will control these lights and will be a great improvement over the present so-called dimmer system, controlled by electric motors and hydraulic apparatus. The control of the theatre will also undergo a change to accommodate the development in the acoustic equipment. There will be changes in the relation of light, both to projection and to its general use in the theatre, evolved through the continual experiments and progressive steps along these lines of research.

Studio Lighting from the Standpoint of the Photographic Director

By Alvin Wyckoff

This paper presents the needs of new apparatus for efficient studio work and lent itself to suggestion along the particular lines that development should prove most successful in this field.

Guests of the G. E.

The General Electric Company most generously extended its hospitality to the Society on Tuesday, entertaining the members at its works, in West Lynn, Mass. The meeting was held in the Motion Picture Research Laboratories, where several papers were given. Also the Society had the pleasure of viewing the latest and exceptionally meritorious natural colored picture, "The Glorious Adventure," comprising eight reels. Mr. Kelly of Prizma was very highly praised for the excellent...
May 20, 1922

JACOB FABIAN
WILL USE
POWER'S G. E.
High Intensity Arc Lamp
IN THE
REGENT, Paterson, N. J.
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BRANFORD, Newark, N. J.

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Fabian Circuit

Impartially Seeking the Best, the

FABIAN CIRCUIT
Has Frequently Permitted Careful, Comparative and Practical Tests — Which Have Invariably DEMONSTRATED THE SUPERIORITY OF

Power's Projectors
Opened with Marr & Colton Concert Organs

The Capitol Theatre, Pittsfield, Mass., the most beautiful theatre in the Berkshire region, opened Wednesday, April 26th. A three manual Marr & Colton Concert organ is used exclusively for the musical programme. Mr. Grier presided at the console. The new Rivoli, Syracuse’s newest motion picture theatre, was opened on Friday, April 28th. Many compliments were received by Mr. Frizer on his beautiful new theatre. No expense has been spared to make this one of the leading motion picture theatres of Central New York. A two manual Marr & Colton Concert organ, preceded over by Mr. Paddock of Rochester, N. Y., was used effectively for the musical programme.

W. K. Scott Joins Burton Holmes

Mr. Walter K. Scott, formerly associated with the Lyman Howe Laboratories, has joined with the Bingham Holmes forces, with headquarters at the newly equipped and up-to-date laboratory of the Burton Holmes organization in Chicago.

Park Theatre, Staten Island, Reopens with “Simplex”

A view of the exquisitely attractive front of the Beachum theatre, Orlando, Florida. This house is constructed of concrete and steel with a shell splashed front.

The entire house has been re-decorated and a complete set of new scenery has also been installed as well as a new lobby display and two new Simplex Projectors purchased from B. F. Porter, 729 Seventh Avenue, New York City.

The policy of the theatre calls for feature pictures five days a week and vaudeville and pictures on Saturday and Sunday. Mr. J. J. McNally, who will manage the Park Theatre, has had many years experience along these lines and the Stapletonians can now look for the best of attractions.

Installs Organ

Fred M. Zimmerman, of the Avondale theatre, North Tonawanda, N. Y., has installed a new Wurlitzer Hope-Jones Unit Organ in his house—Taylor.

Cameraman Invents New Studio Lamp

Daniel J. Goff, the pioneer cameraman of Chicago, has designed and developed a new type of portable arc lamp. The lamp weighs 68 lbs., has a detachable solid spun copper silver plated reflector and is a part of the tilting head. A special diffusing bracket holds two heavy plate ground glass diffusers and the arc may be focused for spot or beam. Mr. Goff states that he hopes in the near future to be in a position to place the lamp on the market.

Automatic Ticket Machine on Exhibition at Washington Convention

The Automatic Ticket Register Corporation of New York is to have a booth at the Washington Convention where representatives of the company will demonstrate the new standard type automatic ticket machine to exhibitors.

Some of the theatres now using the new type of machine (issuing and registering) are the Mark Strand, New York; Loew’s State, New York; New Pantages, Los Angeles; Crandall’s theatres, Washington, D. C.; Stenger’s Liberty, New Orleans, and Strand theatre, Omaha.

St. Louis Adds Another Theatre

Construction of the New Wingsland theatre, Gravois and Alma avenues, St. Louis, Mo., will start within the next thirty days. The house will cost $150,000 and have accommodations for 1400 persons on one floor. The building will contain eight store rooms and several suites of offices above. The owners, Audrey Amusement Company, who already operate the Woodland and Cinderella theatres, have appointed Nedemeyer and Nelson as architectural engineers. Among the commendable features are the stage, to be used for vaudeville acts, the lighting effects and interior decorations, the last it is said, will be entirely unlike anything now in the city. —Barnett.
The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

EASTMAN POSITIVE FILM

Has this reproductive quality—and in addition, uniformity, latitude in exposure and exceptional fineness of grain. It carries quality through to the screen.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Dear Sirs:

Have put off writing you long enough, altho I haven’t much to say. When I joined the League I was working at the Lyric in Aberdeen, S. D., but since then have worked at the Princess in Cheyenne, Wyo., and finally drifted back home. Am now working at the Grand Theatre here and will be as long as I can.

In the last few weeks I have been reading over all the old issues of the News from almost the start of the N. A. M. L. and it certainly has progressed. And from the change of some of the service the brothers are remembering their pledges. My service here is not in A-1 shape and usually has punch marks, but very seldom do I find a mismatch or bad splice.

Up until a few weeks ago I always made out a cue sheet when inspecting my show, but now I am using brother Mellinger’s idea which appeared in the February 11th issue of the News. I insert one metal square about 30 feet from the end of each reel for warning and another about 3 feet from the end. After I have run one or two shows I know the cue for the changeover and do not put in the second metal square. However, I always put in the first one for warning, as my magazines are of the old style, only 1000-foot capacity and without glass or port-holes. Before, I either had to watch the screen all the time or open the magazine door—but now—with the aid of Brother Mellinger’s idea, I neither have to watch the picture “all the time” nor “Open the magazine doors.”

As to working, they must fail if the tension on the upper reel is right. As for dropping into the valets, this is impossible in my case, for my machines are tilted. As soon as the metal drops it slides to the lower part of the magazine away from the valet.

One swell thing about my projection room is the “extra” reels. I have 15 extra reels and do not use the “junk” the service is sent on at all, in fact most of them could not be used if you wanted to. Have been noticing the “operator’s cues” sent out by the exchanges. Some of these are all right, while others are of no use. For example, suppose the cues were right on a new print, but the first to get this print was an “operator” and not a member of the N. A. M. L. who punched it full of punchmarks. Then the next to get it cut the punch marks out and so on for a few weeks and your cue sheet is not correct at all. I had an idea which would work fine if every projectionist used cue sheets and we had the cooperation of the exchange. It was this—use the cue sheets sent out by the exchange and have them sent to the projectionist, not the orchestra.

After each showing, have the projectionist mark the cues on the back and if the cues were right, put an o. k. on, and, if for some reason the cues were not right, change them and then mark it o. k.

But, how could they be sent to the operator? We get our service through the mails, 4th class. These cue sheets could not be sent inside the boxes could they? Could they be sent inside the film boxes if sent by express? Can’t some one help me out?

My show today was punched full of holes by the Exchange. What can we do if the Exchange does not help us? Yesterday I ran a certain Fox picture that I had run but two or three weeks before. When I ran it first I cut out all the punchmarks, but it came back with dozens more. After all, about the only remedy for punchmarks, misframes, etc., is to get every operator into the N. A. M. L. Brothers, is your town a 100 per cent. N. A. M. L. town?

In closing will say that I think the best way to get every operator into the league is to do two things: first have him read his own or the manager’s News; second, every member live up to his pledge and put a label in the film box.

Very truly yours,

Clyde Embordon, No. 1129,
Ferry, Iowa.

Dear Editor:

Enclosed please find application blank for membership in the National Anti Misframe League, and also 25c in stamps for N. A. M. L. button.

I have been a reader of the Motion Picture News for the past year and have been very much interested in your Forum. We would like to send you an account of our activities in the Motion Picture line, which we think is as highly developed as in any theatre in this vicinity.

Please send membership button at your earliest convenience.

Yours very truly,

Priv. Thomas H. Craven,
Assistant Projectionist U. S. Marine Corps.
Office of the Post Chaplain, Marine Barracks,
Quantico, Va.

Dear Ed.:

Enclosed find 25 cents in stamps, for which please send me one of the bronze N. A. M. L. buttons. I never did express my opinion as to this button, did not want to take up space in the Forum to do so, but I think it is a great idea. It will make the projectionist take more pride in his work to know that he belongs to an organization which stands for the betterment of conditions in the projection room, which before now has never been noticed until the Motion Picture News started it; and you are to be congratulated on such a wise move.

I am very glad to see that the membership in the League is steadily increasing. Best of luck to you, the News and the League.

Yours truly,

Walter L. Greene, No. 797,
New Theatre, Morganton, N. C.

Dear Ed.:

Enclosed please find 25c for the new N. A. M. L. button and please send me some more labels too. I read the Forum every week and think the N. A. M. L. is a great thing and wish every projectionist would join. I receive some film in very bad condition, but they always leave in the best shape we can put them in.

Very truly yours,

Curtis A. Luce, No. 1159
Sylvia Theatre, Sylvester, Ga.

(Continued on page 2890)

New members, send in twenty-five cents for membership button

---

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

As a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother projectionists and give greater pleasure and satisfaction to the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

The S. M. P. E.

The Society of Motion Picture Engineers’ Spring Convention which was held in Boston the first of this month, proved beyond doubt that a real live engineering body is now striving to put the technical phase of the motion picture industry on a par with any of the other larger recognized engineering fields.

Every projectionist should take a keen interest in the activities of this Society as much valuable information concerning his profession is submitted at the conventions thru papers prepared by experts in the different technical phases.

Read the articles herewith presented in this department and form an opinion of your own. It’s a coming organization—Editor.

---

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Home Address: ________________________________
Theatre: ________________________________
Name and Address of Theatre Manager: ________________________________
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Factory: CHICAGO, ILL.
N. A. M. L. FORUM

(Continued from page 2888)

Dear Sir:

Please send me some film can labels, as I am out. Am keeping right up with the League Forum and get lots of valuable information from it and I sure am living up to my pledge.

Replying to Brother Risberger’s machine trouble, he didn’t say just where the noise was, but from his statement I think it is the intermittent. The trouble may be that the slot in the star wheel has become a bit worn and the geneva pin engages in it instead of slipping in and out, which causes a noise at the intermittent sprocket. He had better put the spring back, or it will develop trouble later, the retaining screw in the lower film guide may work loose, giving the film a little play or otherwise not holding it against the sprocket, which causes it to cater.

I am in favor of the new metal buttons and as to the change in the name, I think it is a good suggestion. Don’t forget my labels.

Yours for better projection,

CARL VAIL, NO. 1503,
Alchemy Theatre,
Caruthersville, Mo.

Dear Editor:

I received my membership card and stickers. I will do all in my power to see that film is in better condition after leaving the Censor Board.

LEROY EDMONDS,
Kansas State Board of Review.

Dear Editor:

Received my membership card and labels, o.k. and think the League a good thing. I noticed some member was going to tell about tin foiling the films for signals. That is a pretty stunt all right. I have worked where they used it. But I have that beat in my estimation because it takes time to paste the tin foil on, and while you’re pasting that on you could take a pencil and note book or paper and write the cue on it. That is the way I do—take the title on the end of the film and the last scene and you can’t miss it. I get some cues from the film companies and they work all right where the films are new, but, otherwise, I take them myself. I think most of the members will agree with me that the tin foil on the film shortens the life of the sprocket holes in that section or at least I find it that way. But I am for anything that will stop the operators from punching holes and making the films up. Please let me know when you get those buttons in as I am anxious for one.

Fraternally yours,

D. F. Glancy, No. 1709,
Colonial Theatre,
Jasper, Ala.

Dear Sir:

Please find enclosed twenty-five cents in stamps for which please send me one of the new bronze buttons. I should also like a supply of labels. My number is 1131. Thanking you in advance for the favor, I am,

Very truly yours,

L. J. HOWLETT,
N. Y. State School of Agriculture,
Dept. of Agronomy,
Morrisville, N. Y.

Dear Editor:

I am enclosing application blank of my assistant operator. Also enclosing check for new membership buttons. Please send me four. I also would like to have the same labels as I am about. Wishing a good success.

Very truly yours,

IRE HEDRICK,
St. Albans, W. Va.

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Sales Offices in All Principal American Cities
Society of Motion Picture Engineers

(Continued from page 2884)
results which bring forcibly to attention the great future of color photography.
A buffet luncheon was served and a general
inspection of the laboratories
enjoyed by the members.
In the evening the Society was taken on
a bus ride along the "North Shore," 
ending at the Adams House, Marblehead,
where a real New England shore dinner
was served. After the dinner the Society
was addressed by W. R. Collins, Division
of Fishes and Game of the State of Massa-
chusetts. His subject was "Conservation of
Fish and Game in Massachusetts."

Speakers and Social Events
Intermingled with the business meetings
were many social events, luncheons and
addresses by speakers of note.
Many of the members attended the opening
night of the "Pops" which is a
popular musical given by the Boston Symph-
yony Orchestra.

On Wednesday evening was held the
Convention Banquet which proved a com-
plete success in every respect.

Members and Guests
The members in attendance were:
Abbott, P. M., Anderson, Carl, Angell,
L. D., Barbier, P., L., Beechlyn, J. T.,
Benford, F., A., Blair, G. A., Bryan, J. H.,
Burnap, R. S., Cameron, A. D., Cameron,
J. R., Campe, H. A., Candy, A. M., Cas-
staff, J. E., Chanier, G. L., Cook, W. B.,
Crabtree, J. L., Dennington, A. A., Egeler,
C. E., Gage, O. A., Gage, H. P., Gillett,
E. V., Gregory, C. L., Halverson, C. A.
B., Holman, A. J., Hitlins, A. B., Horn-
stein, J. C., Howard, Thomas, Hubbard,
R. B., Jenkins, C. F., Johnson, Bernays,
Jones, L. A., Kelley, W. V. D., Kellner,
Hermann, Kroesen, J. G., Kunzman, W.
C., Little, W. F., Mailey, R. D., Man-
heimer, J. R., Mees, C. E. K., Moen, L.
C., McNary, H. C., McCormick, F. H.,
McLellan, H., McNabb, J. H., Nelson,
G. J., Nixon, I. L., Norrish, B. E., Pal-
mer, M. W., Peck, R. S., Porter, L. C.,
Redpath, Wm., Reich, C. J., Richardson,
F. H., Rogers, Rowland, Rogers, S. C.,
Runcie, W. O., Smith, W. C., Summers,
J. A., Story, W. E., Walker, Thomas,
Wescott, W. B.

The guests were:
Atkinson, C. R., Bailey, P. S., Bliss,
F. W., Cazstellane, P., Cole, C. H., Cor-
mier, A. A., Davis, Philip, DeWitt, H. N.,
Duninio, J. M., Earle, C. W., Earle, R.
D., Griffith, M. R., Harker, R. G., Hos-
mer, R. L., Hussey, C. F., Jones, J. G.,
MacGuffin, W. D., McCoiser, A. J., Mc-
gurk, J. E., Pike, W. K., Powers, Howard,
Railton, F. W., Robb, C. E., Roths-
fel, S. L., Smith, A. J., Stewart, F. H.,
Tufts, Wm., Vickers, H. W., Wallace, W.
S., Webster, G. A., White, J. A., Wolfe,
W. G.

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### FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

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<td>5 reels</td>
</tr>
<tr>
<td>Yellow Stain, The</td>
<td>The</td>
<td>John Gilbert</td>
<td>5 reels</td>
</tr>
</tbody>
</table>

## June

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Across the Continent</td>
<td>Wallace Reid</td>
<td>Paramount</td>
<td>6 reels</td>
</tr>
<tr>
<td>Alias Julius Caesar</td>
<td>Charles Ray</td>
<td>First National</td>
<td>6 reels</td>
</tr>
<tr>
<td>Black Bag, The</td>
<td>Herbert Rawlinson</td>
<td>Universal</td>
<td>5 reels</td>
</tr>
<tr>
<td>Blue Blood</td>
<td>Alice Calhoun</td>
<td>Vitagraph</td>
<td>6 reels</td>
</tr>
<tr>
<td>Broken Shadows</td>
<td>Special Cast</td>
<td>Vitagraph</td>
<td>6 reels</td>
</tr>
<tr>
<td>Cloudburst</td>
<td>Bombadilis</td>
<td>Lee-Bradford</td>
<td>R. S. R.</td>
</tr>
<tr>
<td>Don't Blame Your Child</td>
<td>Special Cast</td>
<td>W. Gunning</td>
<td>6 reels</td>
</tr>
<tr>
<td>Don't Weaken</td>
<td>Irene Castle</td>
<td>Hodkinson</td>
<td>7 reels</td>
</tr>
<tr>
<td>Eternal Flame, The</td>
<td>Norma Talmadge</td>
<td>Pola Negri</td>
<td>5 reels</td>
</tr>
<tr>
<td>Eyes of the Mummy</td>
<td>Special Cast</td>
<td>Amer. Releasing Corp.</td>
<td>5 reels</td>
</tr>
<tr>
<td>Fatal Marriage, The</td>
<td>Red-Gash</td>
<td>R. C. (Rescue)</td>
<td>5 reels</td>
</tr>
<tr>
<td>Five Dollar Baby, The</td>
<td>V. A. Fields</td>
<td>First National</td>
<td>6 reels</td>
</tr>
<tr>
<td>Forgive Me Not</td>
<td>Sarah Hughes</td>
<td>Burton-R.</td>
<td>5 reels</td>
</tr>
<tr>
<td>Great American</td>
<td>Monogram, Corp.</td>
<td>R. S. R.</td>
<td>5 reels</td>
</tr>
<tr>
<td>Headin' North</td>
<td>Pete Morrison</td>
<td>Arrow-S. R.</td>
<td>6 reels</td>
</tr>
<tr>
<td>Her Night of Nights</td>
<td>Marie Prevost</td>
<td>Universal</td>
<td>6 reels</td>
</tr>
<tr>
<td>Hurricane's Gal</td>
<td>Dorothy Phillips</td>
<td>Special Cast</td>
<td>6 reels</td>
</tr>
<tr>
<td>John, The</td>
<td>Special Cast</td>
<td>First National</td>
<td>6 reels</td>
</tr>
<tr>
<td>Lorna Doone</td>
<td>Special Cast</td>
<td>Special</td>
<td>6 reels</td>
</tr>
<tr>
<td>Love Nest, The</td>
<td>Special Cast</td>
<td>Amer. Releasing Corp.</td>
<td>6 reels</td>
</tr>
<tr>
<td>Monte Cristo</td>
<td>Special Cast</td>
<td>R. C.</td>
<td>6 reels</td>
</tr>
<tr>
<td>Mr. Pim Passes By</td>
<td>Special Cast</td>
<td>National-S. R.</td>
<td>6 reels</td>
</tr>
<tr>
<td>Nero</td>
<td>Special Cast</td>
<td>Fox</td>
<td>6 reels</td>
</tr>
<tr>
<td>Over the Border</td>
<td>Betty Compson</td>
<td>Paramount</td>
<td>6 reels</td>
</tr>
<tr>
<td>Rough, The</td>
<td>Special Cast</td>
<td>Pyramid</td>
<td>6 reels</td>
</tr>
<tr>
<td>Serving Two Masters</td>
<td>Josephine Earle</td>
<td>Lee-Bradford</td>
<td>R. S. R.</td>
</tr>
<tr>
<td>Tarnished, The</td>
<td>Special Cast</td>
<td>First National</td>
<td>6 reels</td>
</tr>
<tr>
<td>Tom, The</td>
<td>Special Cast</td>
<td>First National</td>
<td>6 reels</td>
</tr>
<tr>
<td>Stranger in Canyon Valley</td>
<td>Edythe Sterling</td>
<td>Arrow-S. R.</td>
<td>6 reels</td>
</tr>
<tr>
<td>Trail, The</td>
<td>Lon Chaney</td>
<td>Universal</td>
<td>6 reels</td>
</tr>
<tr>
<td>Virgin's Sacrifice, A</td>
<td>Corinne Griffith</td>
<td>Vitagraph</td>
<td>6 reels</td>
</tr>
<tr>
<td>Way of the Cross, The</td>
<td>Special Cast</td>
<td>First National</td>
<td>6 reels</td>
</tr>
<tr>
<td>White Faith</td>
<td>Special Cast</td>
<td>Hope Hampton</td>
<td>6 reels</td>
</tr>
<tr>
<td>Woman's World</td>
<td>The</td>
<td>Pauline Frederick</td>
<td>R. C.</td>
</tr>
<tr>
<td>Woman Quiets the M.</td>
<td>Special Cast</td>
<td>First National</td>
<td>6 reels</td>
</tr>
<tr>
<td>From Only, The</td>
<td>Dorothy Dalton</td>
<td>Paramount</td>
<td>5 reels</td>
</tr>
</tbody>
</table>
Comedy and Short Subject Releases

Feature Star Distributed By Length Reviewed

Anvil Chorus, The Snub Pollard... Universal 2 reels. Apr. 17
Old Joe... Universal 2 reels. Apr. 17
Assorted Heroes... Universal 2 reels. Apr. 17
Barnyard Cavalier, A Bobby Vernon... Universal 2 reels. Apr. 17
Humphrey, The Ernest Trues... Universal 2 reels. Apr. 17
Reasonable... Universal 2 reels. Apr. 17
Belle Hop, The Buster Keaton... Pathe 2 reels. Apr. 17
Blockhead, The... Pathe 2 reels. Apr. 17
Bomber, The... Lipton Line... Educational 1 reel. Apr. 17

Star Paramount

^eels... Universal 2 reels. Apr. 17

Educational

Title and Star

At the cottage door (Drama)... Harry Semon... Pathe 2 reels. Apr. 17
Across the St. Gotthard Alps (Scenic)... Truant 18 reels. April 17
An Arctic Hike on the Great Alaskan Glacier... Pathe 6 reels. Apr. 18

Across the St. Gotthard Alps (Scenic)... Pathe 6 reels. Apr. 18

Ancient Customs of Egypt (Scenic)... Kino Review 2 reels. Apr. 18
At the cottage door (Drama)... Harry Semon... Pathe 2 reels. Apr. 18
Babidy (Novelty)... Kineto Review 1 reel. Apr. 18
Bank (Drama)... Pathe 2 reels. Apr. 18

Bashful Suitor, The (Drama)... Mary Brandon... Pathe 2 reels. Dec. 30
Bear, A and Boy, A (Novelty)... Universal 2 reels. Dec. 30
Beyond the Trail (Wes. Drama)... Tomsanchi... Universal 2 reels. Dec. 30
Birds of Crows and Marshes (Novelty)... Kineto Review... Universal 2 reels. Dec. 30

Bonnet of a Gardenia (Scenic)... Bruce... Educational 1 reel. Jan. 1

Breaking Through (Serial), Carmel Myers... Pathe 15 reels. Jan. 1

Dangerous Trails (Drama)... Pathe 2 reels. Jan. 1

Emerald Isle, The (Scenic)... Kineto Review 2 reels. Jan. 1

To the Bush (Drama), Aubrey Hamilton... Universal 2 reels. Jan. 1

GUILTY CAUSE, A (Drama), Tom Santschi... Universal 2 reels. Jan. 1

Hunting the Sea Wolf (Educational)... Kineto Review 1 reel. Jan. 1

It is the Law (Drama), Tom Santschi... Universal 2 reels. Jan. 1

Juggernauts of the Jungle (Educational)... Kineto Review 1 reel. Jan. 1

Ludgers of the Highlands (Novelty)... Pathe 2 reels. Jan. 1

Lake Magogue (Scenic)... Paramount 1 reel. Jan. 1

Let-to-Go Gallagher (Drama), Shorty Hamill... Pathe 2 reels. Jan. 1

McGovern & Egler. 2 reels. Jan. 1

Lochmell of the Linn (Drama), Edgar Jones... Pathe 3 reels. Jan. 1

Santchi... Pathe 3 reels. Oct. 1

Magie Gems (Study)... Peters... Pathe 2 reels. Oct. 1

Man in a Million, The (Drama)... Sealing, S. K. 3 reels. Mar. 1

Matching Wits (Drama), Art Accord... Universal 3 reels. Mar. 1

My Country's (Scenic)... Clinton... Pathe 2 reels. Mar. 1

Ne'er to Return (Drama), Wallace Beery... Educational 2 reels. Oct. 1

Netting the Leopard (Wild Animal)... Pathe 2 reels. Oct. 1

Night Attack, The (Drama)... Pathe 2 reels. Oct. 1

No More Gasoline (Educational)... Pathe 1 reel. Oct. 1

Official Movie Charts of M. P. T. O. of A... Educational 1 reel. Oct. 1

Old Damsels (Special)... Educational 1 reel. Oct. 1

Open Wire, The (Drama)... Universal 2 reels. Mar. 1

Panama (Scenic)... Kineto Review 1 reel. Feb. 18

Pelican Island (Scenic)... Johnnie Hines... Educational 2 reels. Feb. 18

(Continued on page 2907)
AFFILIATED DISTRIBUTORS, INC.

ALEXANDER FILM CORP.

ADVENTURES OF SHERLOCK HOLMES

AMERICAN RELEASING CORP.

Cardigan

Jungle Fantasies

BELLE OF ALASKA

DARING DANGER

DON OF THE CRADLE

DICK \n
THE LYING TRUTH

SIBYLL

THE HIDDEN WOMAN

MY MAN JEEVES

MEN'S LAW AND GOD

THE THREE SABOTEURS

The Pilgrars

The Princess and the Baseball

PASSE PARTOUT

ANCHOR FILM DISTRIBUTORS, INC.

The Heart of Lincoln (Francis Ford) .

American Boy (Special)

The Stranger of the Hills (Special Cast)

They're Off (Peggy O'Day)

Thundering Hoots (Peggy O'Day)

The Old Man in Search of Arcady (Special Cast)

The Lamb and the Lion (Special Cat)

Hazard (Boy's Comedy) .

The Love Call (Special Cast)

The Voice of the Sea (Wm. Redman)

SHORT SUBJECTS

Irish-German Little Napoleon . 2 reels

CRESCENT COMEDIES WITH JACK RICHARDSON

2 reels

"The Movie Stars' Stampede", Novelty . 2 reels

ARISTA FILM CORP.

The Captain of the Ghetto

THE PRELUDE

WHEN LADIES MEET

ARROW FILM CORPORATION

Love and the Law (Special Cast)

The Strange Mr. Valmer (Edgar Selwyn)

Headin' North (Pete Morrison)

Impulse (Neva Gerber)

The Innocent (Special Cast)

A Yankee Go-Getter (Neva Gerber)

Drew-Doors (Mabel Normand)

SPEED COMEDIES

(One Release from Each Week)

MURIEL OSTRICHE COMEDIES

BLAZED TRAIL PRODUCTIONS

ARROW GERBER PRODUCTIONS

NORTHWOOD DRAMAS

SERIALS

ARTCLASS PICTURES CORP.

After Six Days (Special Cast) 10

Sport Parade (Special Cast) Real each

ASSOCIATED EXHIBITORS

HAROLD LLOYD COMEDIES

Grandma's Boy

A BABY STORY

FEATURES

BLUE TRAVEL (Special Cast)

Tracks (Special Cast)

A COW PLOW (Mr.滥用)

LOSONGE CORNERS (Special Cast)

The Real Adventure (Florence Vidor)

Hills of Missing Men (L. P. McDowen)

Don't Doubt Your Wife (Lesl Biald)

GIANNA (The Woman)

WOMAN, WAKE UP

Lady of the Mists (Mabel Normand)

SUNSHINE HARBOUR (Margaret Meeker)

ASSOCIATED PHOTPLAYS

S Lowell (Mr. C. B. M. Allen)

Crossing Trails (Pete Morrison)

AYWYN FILM CORPORATION

Across the Border (Big Boy Williams)

The Millionaire (Mr. M. B. Allen)

LOUIS BURTON, INC.

The Greater Redemption (David Butler)

Forget Me Not (Mr. C. B. M. Allen)

C. B. M. FILM SALE CORP.

LIFE'S GREATEST QUESTION (Roy Stewart)

CARNIVAL COMEDIES

(Releases Biweekly)

HALL ROOM BOYS COMEDIES

(Two Reels Twice a Month)

SCEEN SNAPS

(One Reel Twice a Month)

STRAW HANG WESTERN

(One Two-Relier Every Two Weeks)

SUNRISE COMEDIES (BILLY WEST)

(Two Weeks Every Two Weeks)

CLARK-CORNEALIUS CORP.

Living Lies

Diamond Carlisle

R. CLARK SYNDICATE, INC.

THE MAN WHOSE NAME WAS IVAN

ERNEST PERKINS

THE LOVE SLAVE (Lucy Dorset)

THE THREE ORPHANS

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PIONEER FILM CORP.
The Crimson Cross (Van Dyke Brooks)
The Great Day (Pauline Frederick)
The Leech (Clare Whitney)

PRODUCERS SECURITY CORP.
The King of the Road (Moncton)
The Wolf's Fang (Wilfred lytell)
The Soul of Man
Squire Phinn
The Great Blacksnake (William Tell)
Mr. Potter of Texas
Irving Cummings Series

PYRAMID PICTURES, INC.
Should Hasbards Know (Betty Rhyshe)
The New Africa
The R-C PICTURES CORP.

Wrecksage (House Peters)
The Branched (Josephine Earle)
Serving Two Masters (Josephine Earle)
Cloud Cuckoo (Bomihoulder Billy Wells)
Northern Frontier (Annabel Lee)
Flesh and Spirit (Bill Bennett)

METRO PICTURES CORP.
Missing Husband (Special Cast)

KINETO REVIEW
(One reel Issued Weekly)

PACIFIC FILM COMPANY
The Pat 32 (Special Cast)
The Pat 33 (Special Cast)
The Pat 34 (Special Cast)

SHORT SUBJECTS

PATHE EXCHANGES

The Isle of Zenda (Special Cast)

SERIALS

ERNEST SHIPMAN

All the Eagle's Mate (Special Cast)

SPECIALS

UNITED ARTISTS CORP.

SMALL SUBJECTS

PIONEER FILM CORP.
The Crimson Cross (Van Dyke Brooks)
The Great Day (Pauline Frederick)
The Leech (Clare Whitney)

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UNITED ARTISTS CORP.

SMALL SUBJECTS
MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

TEAMS OF THE EXCHANGES AND THEATRES

CANADA

Leslie Lamb, formerly manager of the Liventheum, Winnipeg, Man., has been appointed manager of the Osborne theatre, Winnipeg, which was recently transferred to Canada on the chain of the Famous Players Canadian Corporation. Mr. Lamb was an energetic member of the Kiwanis Club of Kingston and his departure was the occasion for much regret on the part of fellow members and others.

William Colvin has taken charge of the Strand theatre, Kingston, Ontario, which has been transferred to a theatre group in Canada on the chain of the Famous Players Canadian Corporation. Mr. Colvin was a member of the Kiwanis Club of Kingston and his appointment was made by the new management.

Chuck Moody, the popular manager of the Strand theatre, Kingston, Ontario, who has been transferred to a theatre group in Canada on the chain of the Famous Players Canadian Corporation.

ST. LOUIS

Director of Public Safety James M. Kelvey and two engineers of the St. Louis Safety Department have just completed a study of the safety conditions of the Strand theatre, Edwardsville, Ill., at the request of the fire and police departments of the city. Mr. Kelvey found that the structural condition of the theatre was very good, but the fire and police departments are interested in the manner of handling crowds and keeping the theatre clean. The Strand is located at the corner of Lafayette and Main streets.

C. D. Hill, new manager for W. W. Hudson, is back home again, as the manager of the Genesee theatre. The manager's residence opened by Hill several months ago for the exhibition of Pathe's Product Line is also being operated by Hill. Arthur L. LaFay is in charge of the Strand theatre, which is located at the corner of Main and 13th streets, and is managed by Mr. Hill.

George Ware, Vitagraph manager, has announced the appointment of Albert E. Hill as assistant manager of the St. Louis office. He succeeds E. D. Biedermann, who was taken ill after the opening of the Strand theatre, which is located at the corner of Main and 13th streets.

Harry Niemeyer, director of publicity for the Missouri theatre, Grand and Lucas avenues, will sail for Europe about May 12. He will visit several cities in Paris, France, and plans to visit the various cities of England and other points of interest. He will return the latter part of June.

The Independent Film Company of Missouri will hold a stockholders' meeting within the next few weeks, and will consider an offer to be made by two motion picture theatre owners here to take over the exchange. Other plans for a complete reorganization of the company are under consideration.

CLEVELAND

The Cleveland Press, through its motion picture department, is devoting an anti-censorship campaign to the city. A list of eliminations ordered by the censor board will be made public, and the Press will give attention to any censorship rulings.

The Holy Reporting Service of New York has been appointed manager of the Strand Film Exchange Building, Payne avenue and East 21st street, Chicago. Mr. Lambert has been appointed manager of the Ohio and is the secretary of the board of trade. This is the sixth office of the Holy Reporting Service of New York, Chicago, San Francisco, St. Paul, and Los Angeles.

This week Senator Day, candidate for governor, addressed the members of the board. Day expressed himself as amenable to the motion picture business and to the theatre business in general.

The Cleveland Film Board of Trade has been in process of formation for the past month. One of its first acts was to establish a central shipping room on the main floor of the Film Exchange Building, Robinson & Co., being the contractor and proprietor of the central shipping room. Now, all films issued from the film center in the city are shipped from the central shipping room and are properly accounted for.

CONNECTICUT

Edward Tracy Brown, 53, member of the board of trustees and treasurer of the New London, Conn., one of the best known of the American theatrical producers in that section of New England, has died. Mr. Brown was an associate of the famous producer and director, J. L. Loew's, of New York, and was connected with the production of many of the most successful plays of the past. He was also an elder in the Congregational Church, New London, and a member of the board of trustees of the New London Academy.

The will of Mr. Brown, filed several days after his death, divided his estate of $200,000, divided equally between his son and daughter.

INDIANAPOLIS

Gustav G. Schmidt, president of the Indiana Theatres, has been elected president of the Indiana Theatres by the Indianapolis chapter of the National Association of Theatres. The organization is made up of the managers of the largest theatres in the state and is made up of the managers of the largest theatres in the state.

The Midget theatre, the town's only independent theatre, is under the management of J. H. Brown, of the Midget theatre, who is a native of Indiana and has been in the theatre business for many years. The Midget theatre is located at the corner of Main and 13th streets.

The Independent Film Company of Indiana will hold a stockholders' meeting within the next few weeks, and will consider an offer to be made by two motion picture theatre owners here to take over the exchange. Other plans for a complete reorganization of the company are under consideration.

The Alhambra theatre, which has been one of the successful motion picture theatres in the city, was closed when the new Alhambra opened. It was announced this week that the Alhambra was to be opened, and it was announced this week that the Alhambra was to be opened, and it was opened last week.

The opening is expected about June 1. Charles M. O'Sullivan, president of the Continental Amusement Company, leases the Alhambra theatre and has engaged the services of J. B. Hurley and Henry Segoufian in the opening of the Alhambra. The Alhambra lease will be turned over to Mr. O'Sullivan at the end of the lease, and the Alhambra will be turned into a regular theatre.
Do You Know That—

NEW YORK CITY

(Borough of Manhattan)

is

73%

Simpler
James Oliver Curwood's Story “God of Her People,”
Presented on the screen as “Man From Hell’s River” by
Western Pictures Exploitation Co.

Irving Cummings directs
And stars, supported by Eva
Novak and Wallace Beery—
A strong Curwood picture.
Rothacker Prints.
SEVERAL THOUSAND more exhibitor subscribers buy MOTION PICTURE NEWS each week than any other trade paper

WATCH FOR THE A.B.C. FIGURES TO BE PUBLISHED NEXT WEEK

These figures tell the story
Twelve Millions Of Women!

are a lot—of women. That's the number, however, that Educational has added to its list of readers, making a total of TWENTY-FOUR MILLIONS of people who are being told constantly about Educational's products, and about the progressive showmen who are presenting them in their theatres.

These additional twelve millions of readers—all women—were secured by adding THE LADIES' HOME JOURNAL to our list of national publications, which also includes THE SATURDAY EVENING POST.

All our advertising to the public emphasizes the fact that Educational Pictures on your programs indicate that you give as careful thought to your Short Subjects as you do to features, and that you are a progressive showman who is honestly striving to give the greatest entertainment value for the box-office admission.

Educational Pictures are SOLD before you book them. The public recognizes that products identified by our sign of guaranteed entertainment quality are deserving of its patronage.

Progressive Showmen are Selecting Short Subjects From This Nationally Advertised List:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TOONERVILLE COMEDIES
By Fontaine Fox
SHORT-REEL FEATURES
By Selig-Rork

WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAFS-CARTOONS
By Julian Offenwerth
FIRST NATIONAL KINOGRAMS
The Visual News of All the World
and specials like
THE BATTLE OF JUTLAND and
HOW TO GROW THIN

Educational Pictures
"THE SPICE OF THE PROGRAM"
REG. U.S. PAT. OFF.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
THE telegrams reproduced on the following three pages are personal messages to Mr. Jesse L. Lasky, First Vice-President of Famous Players-Lasky Corporation, from the directors of the forty-one Paramount Pictures announced for release in the six months beginning August 1922 and ending January 1923.

These directors are the men responsible to the exhibitors for quality of product; upon their work and enthusiasm and ability depends your success with Paramount. And they are, as you know, the greatest group of directors in the world. They have unlimited facilities, the world's greatest stories, stars and supporting casts, and unlimited time and money to produce the results required.

Will they do it? Read their telegrams!

In presenting the forty-one pictures for the new season, Mr. Lasky made a pledge to the exhibitors of America.

That pledge was not prepared in haste. It represented a sure knowledge, based on months and months of preliminary preparation, and on the unprecedented expenditure of money and brain power necessary to complete such an epoch-making step.

Before he made this pledge, he obtained from each of the directors represented, a personal message.

These are the messages reproduced on the following three pages.

They give to the exhibitors of America complete assurance that the forty-one pictures announced represent the very highest possible motion picture product in the world today.

Paramount Pictures
Don't Skip a Word—

Paramount Pictures

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

[Telegram text]

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

[Telegram text]

WESTERN UNION

TELEGRAM

[Telegram text]

[Telegram text]
It’s All Great News!

WESTERN UNION

Received at

A $6 100 ML

244 LAGUARDIA CALL 3

Jesse L. Lasky

FAMOUS FEATURES LADY COUPE & FIFTH AND BROADWAY N.Y.

Dear Miss Southwick:

I am most grateful for your kind message. I hope that you are enjoying your trip and that the weather is pleasant.

Please let me know if there is anything that I can do to assist you during your stay.

Best regards,

Jesse L. Lasky

FAMOUS FEATURES LADY COUPE & FIFTH AND BROADWAY N.Y.
Every Line Means Money!
COMING Universal-Jewels presented by CARL LAEMMLE

PRISCILLA DEAN
in a magnificent picturization of Ouida's world-famous novel with a superb cast headed by Jas. Kirkwood.
Directed by Tod Browning

"Under Two Flags"

Reginald Denny
and an All-Star Cast in
"The KENTUCKY DERBY"
made from Chas. T. Dazey's "The Suburban," one of the greatest successes in the history of the theatre.

An All-Star Cast featuring HOUSE PETERS in
"The Storm"
from Geo. Broadhurst's production of Langdon McCormick's Broadway sensation. Cast includes Matt Moore, Virginia Valli, and Josef Swickard.
Directed by Reginald Barker.

HOUSE PETERS
and an All-Star Cast in
"HUMAN HEARTS"
Hal Reid's famous stage play made into a superb drama by King Baggot. Cast includes Edith Hallor, Russell Simpson, Geo. Hackathorne, Mary Philbin, Gertrude Claire and others.
See it—read it— in
UNIVERSAL'S
MOVING PICTURE
WEEKLY— If you don't receive your copy regularly write at once to circulation manager, Universal Film Mfg. Co. 1600 Broadway N.Y.C.
Have You a Baby Peggy In Your House?

"Peggy Be Good"
"Little Miss Mischief"
"The Little Rascal"

JOHNNY FOX
"Speed 'Em Up"
"Hello, Mars"

LEE MORAN
"Ten Seconds"
"Apartment Wanted"

BROWNIE
The Wonder Dog
"Some Class"
"Live Wires"

QUEENIE
The Human Horse
"Horse Tears"
"Bath Day"

Century Comedies

Released thru
UNIVERSAL
Rupert Hughes' Latest!

Not only written by America's popular author but also directed by him ~ A human story

You see her at every dance. She stands out—because the chairs on either side of her are generally empty.

"Ask Idalene to dance," whispers the hostess to her brother. And he answers "Oh, have a heart!"

Nobody wants her. The flappers and their college boy friends think she is a joke. And they don't hesitate about showing her how they feel, for youth is cruel.

So she sits by the wall, tears gathering in her eyes, her feet looking awkward and prominent, her clothes dowdy and ill-fitting.

And the saddest part of it all is that she needs only her share of sunshine and sympathy and kindness to blossom out like a rose.

Rupert Hughes, who wrote "The Old Nest," has made another warm, human motion picture out of the universal story of the wall flower.

You will laugh over it—you will cry over it—and, oh, how you are going to take it to your heart!

GOLDWYN Presents

The WALL FLOWER

with COLLEEN MOORE
and Richard Dix, Laura La Plante, Gertrude Astor, Rush Hughes, Fanny Stockbridge, Tom Gallery

Another Current Goldwyn Picture!
Betty Compson the Star!

Exhibitors will not question the box-office value of Miss Compson in her costliest production

Many people believe that each of us has lived on earth before.
Here is an absorbing story of reincarnation in which a Broadway show girl learns about her amazing pre-historic existence.

Betty Compson
The Miracle Girl in
ALWAYS THE WOMAN
By Perley Poore Sheehan
Directed by Arthur Rosson
Personally produced by Betty Compson

A few window displays suggested by the stills

One More Strong Goldwyn Release!
A dramatic romance by the able writer-director who built the sound picture fabric and box-office values into "River's End," "Bob Hampton of Placer," "Valley of the Giants," "Freckles," "Dinty" and a score more of the big ones.

A writer who has personally directed into this sound, sure, swift-moving story those audience certainties that she knows mean public patronage.

"The Lying Truth" is playing the best houses and the biggest circuits. Its cast and great title reenforce "a clean picture with a punch."
Only five pictures, by title, came into the mind, of Mr. James R. Quirk, Photoplay’s vigorous editor, when he sought to turn the spotlight on the clean, sincere, wholesome big pictures of this period that have even greater public appeal than the soiled pictures with their flashy “sex appeal.”

There is unanimous national praise—sustained by direct exhibitor box-office verification—for the bigness of the International Film Service Co. production

SISTERS

featuring

Seena Owen, Gladys Leslié, Matt Moore

From the novel by Kathleen Norris

Directed by Capellani

We say: “Sisters” is one of the three big pictures released on the world’s screens in the past 12 months
Florence brings artistry and box office power

The Real

A powerful dramatization of

The Player Supreme of "Lying Lips." The Central Figure of Hail the Woman." The Star Superb of "Woman, Wake Up!" The Idol of the Screen in "The Real Adventure."

Echoes of praise from a thousand theatres have risen to an insistent call for more Florence Vidor features.

Because Florence Vidor—the star of dazzling beauty, innate refinement, dramatic perfection—is a star by virtue of unchallenged box office value.
To say "The Real Adventure" is a superb Florence Vidor attraction implies its worth. It's a story of a wife who had to quit her luxurious home and win success in the world before the husband would accept her as a real pal instead of a pretty pet.

Few productions rival its realism and mighty few can touch it as a vivid picture of actual life.

Exhibitors, it's not a question of HOW, it's a matter of WHEN.

ASSOCIATED EXHIBITORS
ARTHUR S. KANE PRESIDENT

Foreign representatives: Sidney Garrett
PHYSICAL DISTRIBUTORS
SHADOWS grow large and confusing as the sun sinks. Many film corporations, seeking prosperity through the play of SHADOWS on the silver screen, producing what we call "motion pictures," have thought they were really growing big at the very time that they were about to go out of existence.

SECOND NATIONAL PICTURES CORPORATION is founded and conducted on sound principles, distributing the best available pictures by systematic methods reducing the overhead to a minimum, and therefore its growth is genuine and permanent.

RELEASES:

Second National Pictures Corp.
140 West 42nd Street New York City
A Positive KNOCKOUT!

"Queen O’the Turf"
GOING OVER EVERYWHERE LIKE A HOUSE AFIRE!
IT’S THE 1922 SPRING CLEAN-UP

Booked by the U.B.O. Circuit
Booked by the LOEW Circuit
Booked by the Fox Circuit
Booked by the Haring & Blumenthal Circuit

These Big Circuits KNOW Box-Office Pictures

READ WHAT THE CRITICS SAID:

Moving Picture World—
A thrill at the finish that will stir the most phlegmatic—The cast does excellent work at all times—AGAIN ATTENTION MUST BE CALLED TO THE RACING SCENE—IT ALONE IS WORTH THE PRICE OF ADMISSION.

Exhibitor’s Herald—
The most exciting contest you have seen pictured—unusually beautiful shots—Book this—exploit it—and you’ll profit—Humorous and happy ending.

Motion Picture News—
Rich in exploitation possibilities.

New York Telegraph—
Scenes are bears for size—GOOD FOR PROLONGED SHOUTING AND CHEERS FROM ANY AUDIENCE—AT THE BROADWAY THEATRE (New York) THE HOUSE CHEERED ITSELF HOARSE—scenes are as gigantic as any we have seen.

Film Daily—
Real live thrill that is unmistakable—exploitation should be easy—There is a genuine thrill in Queen O’ the Turf.

Book Thru Your Nearest R-C Exchange
And—Keep Your Eye on R-C
Sanford Productions

Presents

PETE MORRISON

In A New Series of Eight 5 Reel SEMI-WESTERN FEATURES

Each Crammed Full of Action, Thrills, Sensational Stunts and Human Love Interest

Directed by Marcel Perez

First Release

THE CANYON CALL

Now Ready

SANFORD PRODUCTIONS
Into The Millions—

"REPORTED MISSING"
LEWIS J. SELZNICK
presents
REPORTED
MISSING
Starring
OWEN MOORE.

Directed by Henry Lehrman

DEFINITELY ESTABLISHED IN THE MILLION
DOLLAR CLASS. ALREADY BOOKED BY

Criterion, New York.
Century, Baltimore.
Olympia, Boston.
Hippodrome, Buffalo.
Rialto, Omaha.
Palace, Washington.
Garrick, Wilmington.
Victory, Providence.
Broadway, Charlotte.
Guterson's
New Broadway, Los Angeles.
Randolph, Chicago.
Grand, Pittsburgh.
Howard, Atlanta.
Des Moines, Des Moines.
Valentine, Toledo.

Loew Theatres, New York.
Walnut, Cincinnati.
Liberty, Kansas City.
Alamo, Louisville.
State, Cleveland.
Broadway, Richmond.
Independent Films Inc., Boston, Mass., write:
“Congratulations on ‘The Broken Silence’! You have a smashing big Curwood story of the snow country—intensely thrilling—awe-inspiring—magnificent.”

W. E. Sheehan

ARROW IS PROUD TO OFFER—
The greatest Curwood picture of the year!

The Broken Silence
by James Oliver Curwood

STARRING—
ZENA KEEFE

With—
J. BARNEY SHEERY
ROBERT ELLIOTT
GYPSY O'BRIEN

Directed by—
DELL HENDERSON
Produced by—
PINE TREE PICTURES INC.

Screen Version by—
THOS. F. FALLON

AVAILABLE AT LEADING INDEPENDENT EXCHANGES
ARROW FILM CORPORATION—220 WEST 42ND STREET—NEW YORK

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London
What will the press say about your next picture?

DOES THE STORY MATCH YOUR COMPANY DIRECTOR, AND EQUIPMENT?

(Continued from page 8)

Every producer knows that a qualified success is a shaky success from the treasurer's point of view. And in these days of fine companies, able directing genius, and perfected mechanical apparatus, the producer's chief problem is screen stories.

More and more, as its unique usefulness to the industry is being realized, the Palmer Photoplay Corporation is solving the story problem of the producers. On more than one occasion the Corporation has saved the day for producers.

Its outstanding service to the industry is its policy of judging stories strictly upon their merits for screen purposes. No story will be submitted to you by the Palmer Photoplay Corporation until it has passed the test of expert judgment upon its dramatic force, its appeal to public taste, the genuineness of its action, and its adaptability for screen translation.

You, the producer, have only to decide whether you like the story and whether it will fit your company and stars.

No other source of stories offers you quite the same character of service. Nowhere else, outside the scenario department of the studios, is this expert appraisal service to be found.

From all parts of the world material is constantly flowing into the Palmer offices. The cream of the world's stories—originals, magazine fiction, novels, stage plays—is at your disposal at this convenient screen story clearing house.

There is no cost to you for the service—the author pays 10 per cent commission (never any more, never any less). There is no obligation incurred when you ask the Palmer Photoplay Corporation to submit stories.

Will you let this organization of 100 willing people help you?

PALMER PHOTOPLAY CORPORATION
I. W. Hellman Building
Los Angeles, California
The High Cost of Not Owning a Barton

Many exhibitors look at the question of cost in the matter of music from the wrong angle. If they get it for little cost, they look wise and think they are excellent showmen—yet cheap music is the most expensive in the world.

It is not what music costs that counts; it is what profits on the investment it brings you. Your audiences are the deciding factors—if they like it you add to your profits, if they don't, you don't.

When it comes to pleasing audiences the Barton Orchestral Organ uses no halfway measures—it pleases because it is the most beautiful organ music. It pleases because it produces wonderful orchestral music. It pleases because it has infinite variety in both organ and orchestral music. The Barton is built for theatre use—every feature in tone and action is designed to be the most effective for you, to give you the most profitable music for the least cost—and it does.

The Barton is not a costly proposition—it merely looks like one. Barton prices and terms are on a level with you, within reach. Write today and add to your profits.
A. B. C.

The Audit Bureau of Circulations’ (A.B.C.) report and analysis of Motion Picture News will be mailed to every advertiser in a few days.

It is important that you read this analysis carefully and compare it with the reports of other trade papers having this service.

It is the only means you have of getting a certified analysis.

It takes the "bunk" out of circulation figures quoted you by the solicitor and enables you to spend your advertising money to the fullest advantage.

If any trade journal does not furnish an A. B. C. Audit on request ask them why—there is a reason.

Demand an A. B. C. Audit!
“A Fascinating Newspaper Story!”

“A newspaper story that is fascinating. The public likes to see the 'wheels go round' and peek behind the scenes where the big dailies are printed. This will interest the majority. The newspaper stuff is exceptionally well done and every detail of getting out a big morning paper is shown. The story deals with editors, politicians and a threatened family scandal. Miss MacDonald is decidedly charming. The cast is very capable. A pleasing story, good acting and the naturalness of the characters will put this over. The light, humorous touches are sure to appeal and the denouement comes as a good surprise.”

That's what the Exhibitors Herald says of B. P. Schulberg’s presentation of

KATHERINE MACDONALD in "The Woman’s Side"

Story and Direction by J. A. Barry

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere
Here is a picture we are proud to offer exhibitors because we feel certain it will prove a big money-maker. Marshall Neilan, who gave you "Penrod," "The River's End," "Dinty" and other successes, made "FOOLS FIRST" That in itself is a guarantee of its box office value, for you know that he has never yet made a fliver. Five million persons have read and thrilled to this fascinating story in The Saturday Evening Post and every one of them will want to see it on the screen. "FOOLS FIRST" was written by an internationally famous author, Hugh MacNair Kahler, whose every story is a slice from real life.
FOOLS FIRST has a splendid cast headed by Claire Windsor, Richard Dix and Claude Gillingwater. The picture is unique and most unusual, depicting characters strange, fascinating, compelling. The plot is developed with a force and virile intensity such as only a Neilan can give. FOOLS FIRST has an underlying romance with a heart appeal and beauty of sentiment that makes it a great audience picture. Above all it carries a big surprise punch that no one will ever forget. It's a winner! Don't take any one's dust on your way to book FOOLS FIRST.

Photographed by David Kesson and Karl Strauss

A FIRST NATIONAL ATTRACTION
There'll be a Franchise everywhere
"Oceans of Fun in 'The Boat'
And In Every Drop A Kick"

That's what the Los Angeles Herald says. But read it all. You'll also note that Keaton is played above the feature which again shows that Keaton heads the bill!

Joseph M. Schenck presents

BUSTER KEATON
in 2 reel comedies that always play as features

"MY WIFE'S RELATIONS"
"THE PLAYHOUSE"
"THE PALEFACE"
"THE BOAT"
"THE COPS"

Written and directed by
Buster Keaton and Eddie Cline

A First National Attraction
Released on the Open Market

Every Show Is a Good Show When Keaton Heads The Bill!
Motion Picture News

What of the M. P. T. O. A.?

WHEN, on Thursday afternoon, the political machine at the Washington Convention was electing a President of the M. P. T. O. A.—in the face of frantic outbursts of opposition—a prominent upstate exhibitor exclaimed to the writer: "Isn't this rotten?"

And his face evidenced that he meant all he said.

"It is," we replied, "but—you must remember this: when your children have the measles you don't give up all patience, all hope of their future. You know they must go through these growing ills. You can't do away with them, or short-cut the process.

"Well, it's just the same way with exhibitor organization. It will outgrow these spasms in its own time. A better organization will surely in some form or other come out of the present turmoil."

* * * * *

For those members of the New York and other state delegations—steam roller-ridden as they were—we have a lot of sympathy.

We, ourselves, have eaten crow—many times; and we know how it tastes. We stomached it for the sake of exhibitor organization. And you'll have to do the same thing—if you're going to be true to organization and true to your industry.

You'll have to admit, too, that, in this business at least, a machine is necessary to the running of a convention.

Fight for your rights, and fight hard. But fight constructively and stick to the ship. Which means: stick to organization and that in turn means: to the best principles of organization.

* * * * *

What will come out of the Washington Convention?

* * * * *

It seems to us that two main objectives face exhibitor organization today.

One is to attract and hold the membership of the leading exhibitors of the country—all of them.

The other is to secure immediately a working contact with the producer and distributor organization so that the industry itself may be advanced and protected in all its public relations.

* * * * *

These two considerations arise above all others.

Simply because they concern directly the character and the very existence of the M. P. T. O. A.

They can be accomplished.

If they are not, the M. P. T. O. A. can never be truly and honestly representative either of the exhibitor interests or of this industry.

* * * * *

If we understand correctly the statement made by Sydney S. Cohen the M. P. T. O. A. is forbidden, by its new constitution, from entering the fields of production and distribution.

This, of course, is the very first consideration of its future growth and character.

If the M. P. T. O. A. is to become a booking circuit is takes the same place in the industry as any other such commercial organization. It completely leaves its original purpose and principle.

All exhibitors affiliated with competing concerns would be automatically eliminated from membership.

The M. P. T. O. A., if it is to be a national organization, representative of the exhibitor body irrespective of the members' own trade connections, will have to guard very zealously against any commercial tie-up whatsoever.

We understand well enough that a large treasury is needed to finance the operations of an exhibitor organization national in scope.

But such a treasury will be forthcoming in dues when the organization is truly national in membership.

* * * * *

The next consideration is the elimination of petty politics.

It simply won't do.

The right kind of organization will seek its own leader and find its true place in the industry. And the right kind of leader will be the servant of the organization. An institution that can be manipulated isn't and never will be of any force whatsoever.

C. M. Johnston

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May 27, 1922

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Fox Film Holds Its Ninth Annual Convention

Executives and District Branch-Managers
in Business Gathering in New York

Sixty-nine officials, executives, district and branch-managers and special representatives of Fox Film Corporation were present at the ninth annual convention of the company which opened for a five-day session, Monday, May 13th. William Fox presided, with the assistance of Winfield R. Sheehan, general-manager, and R. A. White, general sales manager.

The convention body met both at the New York studios, Tenth avenue at Fifty-fifth street and at the Hotel Pennsylvania. The first three days of the meeting were consumed with screening of the nine super special productions on the Fox program for 1922-23, among which are "Monte Cristo," "The Town That Forgot God," "Silver Wings," "Nero," "The Fast Mail," "A Little Child Shall Lead Them," another Harry Millarde special, "Lights of New York," and "A Fool There Was."

Thursday and Friday of the convention were taken up with a discussion of sales and production policies for the immediate future.

Among those present were William Fox, president; Winfield R. Sheehan, general manager; Jack G. Leo, vice-president; John C. Lisle, treasurer; S. E. Rogers, general counsel; R. A. White, general sales manager; Sam Dembow, Jr., assistant general sales manager; Jacob Sichelman and James A. McCarthy, contract department; Vivian M. Moses and C. J. Post, advertising and publicity department; Emanuel P. Preiss and Maurice Goodman, auditing department; William E. Sennett, requisition department; Isidore Krotsky and William Freedman, purchasing department; Harry Reinhart, disbursement department; Don Hancock, Philip Shorey and G. K. Rudolph, Fox News; Sydney E. Abel, Edward Auger, and Seymour Lang, foreign department; Herbert E. Hancock, Frank E. Tierney, and E. J. O'Donnell, educational and industrial department; E. H. Collins, E. B. McCaffrey, and T. M. Crisp, general manager's office.

The United States District Managers attending were George R. Allison, Philadelphia; Harry P. Campbell, Boston; Howard J. Sheehan, San Francisco; and Clayton P. Sheehan, Buffalo.

The United States Branch Managers at the convention were W. J. Kupper, Albany; Charles N. Johnston, Buffalo; J. J. Sullivan, Butte; C. W. Eckhardt, Chicago; Rudolph Knoepfle, Cincinnati; Robert Cotton, Cleveland; P. K. Johnston, Dallas; Ward Scott, Denver; W. D. Ward, Detroit; Harry Bailey, Indianapolis; B. E. Edwards, Kansas City; Robert M. Yost, Los Angeles; E. F. Tarbell, Minneapolis; B. L. Dudenhefer, New Orleans; Louis Rosenbuhl, New York; A. C. Buchanan, Oklahoma City; Sidney Meyer, Omaha; George F. Dembow, Philadelphia; W. D. Shapiro, Pittsburgh; George E. McKean, St. Louis; Clyde A. Walker, Salt Lake City; Guy Navarre, Seattle; and Joseph S. S. Hebrew, Washington, D. C.

The special representatives were Joe DePissa and E. B. Connelly, Boston; David M. Rosengarth and J. J. Schmertz, New York; Max Pincus, Philadelphia; Leon Leopold, Washington; and Joseph Ford, Rube Jacker, Harry Gibbs, Iras Cohen and Arthur Silverman.

From Canada there were William F. Barrett, district manager, and L. H. Watrous, L. M. Devaney and J. A. Wilson, branch managers and special men.

Attendance was good at the National Convention of the M. P. T. O. A., held in Washington last week. Here are shown some of the delegates and others connected with the industry, together with members of their families.
LAST week Famous Players-Lasky announced, in MOTION PICTURE NEWS, thirty-seven of its forthcoming features covering a release period of from August 7th this year to January 29th, 1923.

Each production is given a page of detailed information, by text and illustration, of the character and appeal of the picture. There is excellent newspaper and other advertising material here so that the pages have an added usefulness to the exhibitor.

But the big point is that here is an announcement of half a year of production.

We don’t hesitate to say that this is one of the most forward steps taken in the marketing annals of this business.

Ever since the exhibitor’s investment began to assume serious proportions, his main worry has been the assurance, well into the future, of a volume of suitable pictures. That, naturally, has been his marketing problem. Many a board of directors of theatre properties, where a million or more has been involved, has looked with satisfaction upon present earnings but at the same time asked anxiously: “What of the future? What kind of pictures are you going to get; how many; where?”

And the producing market right along has never definitely answered the question.

Many an exhibitor has made a distributing investment, generally an unfortunate one, because of the same uncertainty.

We have often editorialized before on this very subject and in practically the same words. And it is a gratification to see a condition we have appealed for come true.

This new announcement is a stabilizer.

And we heartily ratify the words of Adolph Zukor when he says:

“And we furthermore firmly believe that by submitting this program to exhibitors for six months product beginning August 1st, we are rendering in our humble way the greatest aid to exhibitors of America that can be given by any organization in the motion picture business today.”

The exact number of releases for the six months’ period from September 1st to March 1st, 1922 are given in the last issue, just out, of Motion Picture News Booking Guide.

The total is:

323 Feature Subjects
241 Short Length Comedies
60 Short Length (one and two-part) Dramas
73 Miscellaneous Pictures
20 Scenics (Series)
15 Split Reels
9 Serials
5 Series of News Reels

The Booking Guide gives full reference data on each of these subjects, for booking and advertising purposes. The pictures are listed alphabetically by titles and cross-indexed under distributing companies.

MOTION PICTURES NEWS will publish exclusively next week a valuable chart of business conditions over the United States, compiled by one of the largest industries with exceptional facilities for gathering the most definite information. Look for it.

Harry Reichenbach writes from the Savoy Hotel, London: “I have just bought the American rights to a machine which cuts, scrapes, clips the corners and joins a film—all in one operation. Particulars by next boat.”

LTHE movement to devote greater attention to providing motion picture entertainment for children has assumed such proportions at Watertown, N. Y., that the Nova Operating Company, controlling several houses in Northern New York, has decided to use the Strand, one of its string, exclusively for children patrons.

Only children will be admitted, except that parents and guardians will be permitted to accompany their charges. The programs will be made up entirely of features adaptable to the minds and tastes of children. Each program will consist of children’s stories, comedies, educational and scenic reels and novelty pictures with an educational basis.

The programs are to be chosen in cooperation with various agencies in the city which have the welfare of the children at heart, such as the orphanages the parent-teacher associations and similar bodies. It is the intention to submit each week’s program a full six days in advance of its showing to the children.

The performances are to be regulated so that the children may return to their homes in the early hours of the evening. In all probability afternoon shows will open shortly after the closing hour of the schools. On Saturday mornings, free performances are to be given for the poor children of the city, the tickets to be distributed to the orphans, the Salvation Army and the Parent-Teacher Association.

Music suited to children will be played at each performance.

The price of admission will be placed at ten cents. Only the exact capacity of the house will be allowed admission at any performance. Care is to be taken to see that all children admitted are cleanly dressed as a still further precaution for the welfare of the children attending.

Watertown is the home of George H. Cobb, chairman of the New York State Motion Picture Commission.

ERR DOKTORS NATHAN AND MENCKEN have sharpened their pencils again. The supreme scoffers of the screen have become vitriolic in their newest indictment which is found on page 46 of their Repetition Generale for the June Swift Set. We quote: “The Art of the Movies, XXII—From the Bulletin of the Author’s League of America I call the name of the head scenario editors of twenty-six of the leading motion picture companies. They follow: E. Wagginton, David M. Townsend, A. F. Dobson, Ida Harrison, L. C. Russell, Margarette Gore, C. S. Harrison, A. K. Weinberg, Rose Loewinger, Lois Bain, Lotta Woods, Alfred Saunders, Hamilton Thompson, H. D. Ward, Joe Brandt, Charles Miller, Clyde Elliott, H. J. Reynolds, C. Seymour Clark, G. Maxwell, W. H. Leahy, M. Moreland, J. C. Browne, Lucien Hubbard, C. Graham Baker and E. Shawab. These, it appears, are the persons who exercise chief manuscript supervision over the cinema drama. Who has ever heard of any of them? What have they ever done? What have they written? What is their qualification for the positions they occupy? Where did they come from? What has
been the nature of their former experience? What do they know of literature and drama? Who found them—and where?

We have an idea that the learned doktors were unanimously gratified at not finding the ghosts of Goethe, Nietzsche, Dante, Milton, Shakespeare, Flaubert, Balzac, Maupassant and the living Wells, Conrad, Galsworthy, Tarkington, Dreiser, et al., stalking through the pages. Are they not confusing editors with masters? What are the functions of an editor? Isn't it to edit—to pass on manuscripts, to supervise them—to doctor them up—in short, to make them presentable for their beloved morons who compose our play and picture audiences? Who has ever heard of any of the play-readers or the manuscript readers? Yet they must have some qualification which entitles them to sit in the seats of the high and mighty—to give us our literature and plays.

Why indict the professors of the screen and remain strangely silent where fiction and drama are concerned? The creators of some of our finest word pictures have heard the click of the camera—and obeyed the impulse. Yet with few exceptions none have shown the necessary qualifications to pass as office boys to the indicted assembly listed in the Bulletin and whose names are mentioned above. Which is proof positive that mighty words and moving action are as widely separated as the poles.

The majority of these editors have served an apprenticeship at long, arduous work in newspaper offices. A few have written (names on request) as many as two hundred individual photoplayes. Who knows what they know of literature and drama? They may have as carefully selected libraries as are found in all of Baltimore. They heard the call of the camera and responded while the master weavers of words were scowling at this so-called illegitimate child of the drama. Now they are enlisted for screen service. Some have been drafted. And because some cannot or will not take the time or confess an inability to adapt themselves—they are forced to saunter to lesser lights—men and women who have had the patience to master the technique—the mechanics of the profession. A triumvirate of former colleagues, contemporaries of Drs. Nathan and Mencken, have performed some editorial duties of their own toward the screen. Surely the authors of Repetition Generale have heard of Louis Sherwin, Clayton Hamilton and Burns Mantle.

You can’t tell by the looks of the man in the street what he possesses in his library.

From South America there comes an idea that may well be copied by exhibitors of North America whenever an Old Home Week, Festival or other civic parade is presented in their bailiwick.

In Buenos Ayres they have a carnival in late February or early in March. During this Argentinian holiday, the streets are filled with dance through all heat by enjoying themselves in a fashion not unlike that known to those who have witnessed a New Orleans Mardi Gras.

At a recent carnival, a Buenos Ayres exhibitor, made up a group of boys and girls to impersonate popular film players.

Those represented were William Farnum, Tom Mix, Charles Jones, Dustin Farnum, Eileen Percy and Barbara Boflard.

The notable address made by Will H. Hays at the large dinner given him on April 26th by the publishers of the United States is being mailed to every newspaper editor in the country by the National Publishers’ Association.

To Joseph M. Schenck—

SOME newspaper editors are discussing recently with the writer the ban placed upon the Arleckucke films by Will H. Hays as head of the producing and distributing interests. They were particularly interested in the producers of these pictures, the man who had to pocket so serious a loss. Who was he? What did he say about it? What action did he take? Did he have to stand the entire loss of what was obviously done in the interests of all the exhibitors, distributors and producers—in fact for the entire industry?

And when they heard the simple facts in the case: that the producer is Joseph M. Schenck; that he alone took the entire loss; that he accepted the verdict cheerfully, without one bit of argument or temporizing; that not a word came from him; and that even this doesn’t tell the whole story of his loyalty and squareness, they marveled considerably.

This is the best sermon we ever heard on the motion picture industry. You needn’t tell us more about its ideals, and the principles of the men at the head of it. You needn’t compare it with any other industry. One incident is enough.

And they said the truth. And as they took off their hats to the motion picture industry, so do we take off our hats to Joseph M. Schenck.

W. A. JOHNSTON.

Marshall Ballard, managing editor of the New Orleans Item and one of the most influential editors in the South is in New York with E. V. Richards, Jr., manager of the Saenger Amusement Company.

W. R. Rothacker returned to Chicago Thursday. Sol Lesser also left for the West Coast after tendering some associates a luncheon at the Knickerbocker Grill.

Tom Soriero of Lowell, Mass., is in town.

F. W. Kilner, managing director of Kilner’s Exclusive Films, Ltd., of London, arrived in New York this week in the Majestic. He returns to London June 3rd on the Olympic. He will look over the American market while here and if he finds suitable product arrange for its distribution in the United Kingdom. He explained to the Motion Picture News representative that he wants only a limited supply of pictures to which intense exploitation can be given. Commenting on the British situation, Mr. Kilner said that the German invasion had begun and that American pictures might look for competition. British renters can easily take care of the home product.

J. K. McDonald will arrive in New York about June 1st bringing with him the first of a series of twelve two-reel productions with all-star casts of screen children and featuring Johnny Jones, well known as the likeable youngster in Goldwyn’s Booth Tarkington series.

In the celebration of the twentieth anniversary of Tally’s Theatre, Los Angeles, May 6-15, it is interesting to note that L. J. Tally brought the first motion picture film into Los Angeles.

Mr. Tally arrived in Los Angeles after a trip across the continent with a black top tent, projection machine and a few reels of film. En route, he gave motion picture shows in the small towns. Arriving in Los Angeles, he decided to open a theatre there, and later found it necessary to open a film exchange.

Mae Murray has accepted the presidency of the Motion Picture Baseball League for the year’s second season. According to a letter received by President Paul Perez, Miss Murray is not only keenly interested in the progress of the league but is an ardent fan herself. So intensely is she concerned for the development of athletics in the motion picture industry that she has volunteered to donate a cup to the winning team this year. A further award will be made by A. G. Spanelidg and Bros., who has offered to give the members of the winning team gold medals.

Now we have the interview by radio.

Norma Talmadge, has the distinction of being the first actress to be interviewed by a newspaperman via the popular air-line.

George C. Warren, dramatic editor of the San Francisco Chronicle was the interviewer.

Miss Talmadge spoke from the monster broadcasting station on Catalina Island, and Mr. Warren shot his questions from the Chronicle station in San Francisco.

The next thing we know “film” salesmen will be selling pictures by wireless.
Aftermath of Washington Convention Opens Many Discussions

Statement of New York Delegation Declares Elections Are Illegal

T. O. C. C. Withdraws From M. P. T. O. of A.

At its regular weekly session held on Tuesday of this week, the Theatre Owners Chamber of Commerce of Greater New York decided to withdraw at once from the Motion Picture Theatre Owners of America. Following the meeting it was announced that Senator James J. Walker had been retained by the T. O. C. C. as its counsel and that the Senator would immediately institute steps to secure the adoption of a standard form of contract through co-operation with Will H. Hays, head of the Producers and Distributors organization. The inauguration of an insurance system and the cessation of renting films for non-theatrical performances are two items that the organization is contemplating, it was declared.

In conjunction with the T. O. C. C., it was also announced that arrangements were being made for the holding of a meeting of the M. P. T. O. of New York State at Rochester within the next month. Charles O'Reilly, president of the M. P. T. O. of New York State, following the T. O. C. C. meeting on Tuesday declared that while the withdrawal of the State organization from the M. P. T. O. of A. would be brought up for action at the Rochester gathering, there are other matters that would also be submitted for discussion.

A number of exhibitors from outside of New York were present at the T. O. C. C. meeting, including E. T. Peter, of Dallas, Tex.; Glenn Harper, of Los Angeles; Sam Bullock, of Cleveland, and C. C. Griffin, of California.

The Theatre Owners Chamber of Commerce is one of the strongest exhibitor organizations in the country in point of treasury and membership, and is an active body, operating effectively on a mutual benefit plan. Its membership includes exhibitors in Greater New York, northern New Jersey and southern Connecticut. Plans are being laid to increase the scope of the organization and add to the enrollment of the body.

T. O. C. C. Withdrews From M. P. T. O. of A.

The Constitution under which the proceedings were held was jammed through in a convention meeting by 19 men out of a board of 48, without even the benefit of a discussion by those men.

"The constitution of any unincorporated organization places certain obligations on every member of the organization to the extent of even making him responsible for any debts or contractual obligations incurred by the organization. It is our opinion that no one can afford to subscribe to a document that places such obligations on himself without knowing in detail what such document contains."

"It is the contention of the Motion Picture Theatre Owners of New York State that if this alleged constitution had been submitted to the delegations it would have caused a riot of protest against the men who proposed to jam through this iniquitous and intolerable document as the fundamental law under which the organization of Motion Picture Theatre Owners Association is to operate and be conducted in future."

"New York State Theatre Owners feel that they cannot subscribe to this illegitimate and ill-begotten document and that some day the motion picture exhibitors of the entire country will thank them for the protestations which they voiced in open convention on this occasion."

We maintain that this alleged constitution is full of contradictions and inconsistencies, unworkable and in fact ridiculous and was evidently sponsored and in fact ridiculed and was evidently sponsored and therefore the convention and illegal proceedings by its sponsors at this time to tie the hands of the delegates to this convention and rob it of its force as a deliberative body. For instance it provides that three months notice must be given of any proposed amendment; this obviously makes it impossible for this convention to make any amendment.

"Again it provides that delegates must be elected by the State units thirty days prior to the convention itself. No action is complied with this provision and therefore if this alleged constitution is now in effect (and it was under its terms that today's proceedings were conducted) it is obvious on the face of things that it is not a legally constituted convention."

"We did not propose a candidate in today's convention session because we could not give even such a mark of approval to the improper and illegal proceedings by the intolerable steam roller tactics that were employed by those in control of the convention machinery."

(Signed) Charles L. O'Reilly,
President, N. Y. State M. P. T. O. A.,
Chairman of Delegation.
S. L. Moross,
Secretary of N. Y. Delegation.
May 10, 1922.

In the closing days of the session matters of considerable importance were brought up. The M. P. D. A. of California, having a membership of 151, represented by David M. Hartford, submitted an offer to the M. P. T. O., which was turned over to the Business Relations Committee together with some fifteen or twenty other production and distributing plans. Hartford said the members of his organization could each make five or six features a year.

(Continued on page 2936)
Southern Finance Corporation Elects Officers

Officers of the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation have been elected as follows: R. B. Small (Macon, Ga.), president; U. M. Dailey (Atlanta), vice-president and general manager; G. E. Furley (Atlanta), secretary and treasurer.

The following will be directors: Geo. J. Calloway (Albany, Ga.), J. G. Inman (Albany, Ga.), Raymond D. Pauley (New York), Frederick Munroe (New York), and H. B. Troutman (Atlanta). Troutman and Freeman of Atlanta will act as consultants.

As previously announced, Southern M. P. Finance and the Atlanta Studio Corporation will function as two different concerns but will be associated in the financing of independent pictures and the furnishing of studio facilities for their production.

Two Exhibitors Fined for Sunday Showing

Louis Isreal, manager, and Joseph Makoff, assistant manager of the Heights theatre, were each fined $100 and costs for running a show on Sunday. The Heights theatre is located in Cleveland Heights, a residential suburb of Cleveland. Cleveland Heights enforces the blue laws, even though the motion picture shows in Cleveland, not two miles distant from the Heights theatre, are in full swing. In April Isreal and Makoff ran a free movie show on Sunday, to test out the attitude of the Heights residents. The jury before whom they were arraigned, were strong for Sunday closing.

Judge David J. Miller, in announcing the judgment, said that any further infringement of the Blue Law would be dealt with in a judgment entailing the full penalty of the law, which under the state law is a six months jail sentence in addition to a $100 fine.

Brandt Named Federated Exchange Head

At the meeting of the Board of Directors of the Federated Film Exchanges of America held at the William Penn Hotel at Pittsburgh on May 10th, 11th and 12th, Joe Brandt was elected executive director of the Federated.

Brandt, on his return to New York stated, in a brief interview, that the plans outlined by the Board of Directors of the Federated at the meeting held at Pittsburgh convinced him that the Federated offers possibilities so great as a national distributing organization that he was willing to ultimately divorce his other activities.

Brandt's association with the Federated means, as explained by him, that the Federated has completed plans for its future development that without doubt put the Federated in the front ranks as a distributing organization, and that the scope of their operations will make them one of the biggest independent distributing organizations in this country.

De Mille Given Master of Arts Degree

The honorary degree of Master of Arts will be conferred in absentia on Cecil B. De Mille by his alma mater, the Pennsylvania Military College, Chester, Pa., in June, according to a message received by the producer from Col. Charles E. Hyatt, president of the college. The degree was awarded by the trustees of the college "in recognition of the producers' distinguished services in the field of dramatic art." to quote from the president's message.

Former Picture Man Up for Lt. Governor

L. L. Leith, formerly special representative for Essanay and Mutual, and later editor British-Canadian Pathé News and Pathé Publicity Director in Canada, has been nominated for Lt. Governor of Minnesota by the Farmer-Labor party.

Paramount’s Western Exchange Chiefs Meet

A two-day convention of representatives of the Famous Players-Lasky Corporation comprising districts of Omaha, Minneapolis and Des Moines was held on May 8 and 9 in Omaha.

Seventy-five sales representatives and branch managers attended. G. E. Akers of the home office, head of district No. 3, covering all Middle Western and Western exchanges; Herman C. Wobber; Louis Marcus; H. C. Li Beau, and Phil Reisman, district managers, were present.

Talks delivered by Harry Hunter, R. D. Thomson and Frederick Streif, branch managers of Des Moines, Omaha and Minneapolis, respectively, indicated that the coming year would be a boom to the film industry.

At a banquet served in the Palm Room of the Hotel Fontenelle, Mr. Reisman was toastmaster.

Will Hays to Address Pittsburgh Students

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., will speak before the students of Carnegie Institute of Technology, Pittsburgh, on Friday, May 26th. The address by Mr. Hays will be one of the features celebrating Campus Week at Carnegie, scheduled for May 24th, 25th, 26th and 27th.

Prizma Representative on Coast Trip

Carroll H. Dunning, Vice-President of Prisma, Inc., left Monday for the coast, where he will initiate the work of producing Prizma color portions for two important productions about to be started there. Dunning is expected to complete a new outfit for Prizma color negative production and it is expected he will remain on the Coast for about two months.

Lasky, Off for Europe, Dined by Zukor

DOLPH ZUKOR, president of Famous Players-Lasky Corporation, gave a luncheon Friday at Delmonico's in honor of Jesse L. Lasky, first vice-president of the corporation, who sailed Saturday on the Olympic for a five-week sojourn in Europe. Covers were laid for twenty-six, including Felix Kahn, Hugo Riensfield, Gilbert Miller, general manager of Charles Frohman, Inc., and officials and executives of Famous Players. During his stay in Europe Lasky will visit England, France, Spain, Italy, Austria and Germany, where he will be accompanied by Mrs. Lasky and Mr. Miller. Lasky has an appointment to meet Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," in Madrid for the purpose of discussing with him the details of the Paramount picture, "Blood and Sand," starring Rodolph Valentino, which is now being made from Ibanez's book and play of the same name.
Associated First National Survey Shows Business Improvement

Marked Betterment of Conditions in Picture Industry by September

A

n encouraging improvement in general business and industrial conditions and a practically universal conviction that there will be a marked betterment everywhere by September, with a correspondingly bright outlook for a good motion picture season, are the fundamental facts disclosed by the second annual survey of motion picture industrial conditions, which has just been completed by Associated First National Pictures, Inc., through its exchange managers in every territory in the United States and Canada.

The first national survey of this kind was made a year ago by First National, during the exchange managers' convention in New York City. The results obtained were so gratifying that a second panoramic survey was decided upon this year, not only to get an accurate forecast for the coming season, but to arrive at an approximately accurate measure of the changes that had taken place during the past twelve months. For 1922 a questionnaire was sent to all exchange managers, and the returns on these have been carefully compiled and collated. They form a comprehensive and significant review of the year, as well as opening an outlook upon the future that is definitely stimulating.

The questionnaire was divided into eight questions, the whole forming a concise summary of theatrical and general conditions in each territory.

1. General Business Conditions—Better or Worse Than Six Months Ago?

Seventeen territories out of thirty-two report that general conditions are better, or are slowly but steadily improving. In seven of the remainder there has been no appreciable change, and the other eight declare that conditions, if anything, are slightly worse. The improvement is most marked in the East and the Middle West—that is to say, in the territories between the Rocky Mountains and the Alleghenies. The South and the Far West are behind the rest of the country in this respect, though the condition of the Southeast and Northwest is better than that of the Southwest and the mountain regions.

2. What Is the Outlook for Next Season?

The confidence that the coming season, beginning with September, will bring a marked improvement in business is unanimous. Every territory shares in this belief. Omaha, a representative center in the agricultural districts, reports that the farmer is getting more money for his produce, and that the anticipated crops make the outlook exceptionally bright. Minneapolis, Kansas City, Oklahoma City and St. Louis concur. Philadelphia promises marked gains in textile, steel and iron activities with the settlement of the coal strike. Denver, one of the hardest hit districts of the country, looks for no relief before autumn, but is confident of it at that time. Butte reports resumption of service by the mines after eleven months of inactivity. But there are not many to go. 400 all '09 good, bad and indifferent, remaining. The logic of the situation justifies the prediction I have made.

3. Will Rentals Go Higher, Remain Firm or Go Lower?

A considerable number of territories—fourteen—would be exact in expressing the belief that rentals will remain firm during the coming season. Twelve others look for a declining tendency in prices. Four territories think that in some instances rentals will advance. This is qualified, however, by the proviso that only real box-office attractions of unusual merit will bring any more money, with program rentals remaining the same as now. There is a strong conviction in many territories that the ordinary picture will continue to go down in price, while the real special will profit by commanding a higher figure.

4. Admission Prices—Higher or Lower?

There is an almost equal division of opinion among the territories on this point, sixteen contending that admissions will remain at the level they have reached today, which in many instances is substantially below the level of two years ago, while fifteen others take the position that they should and probably will go still lower. The East and Middle West are equally divided on the matter.

The South seems to be hovering in indecision as to whether present admission prices can be maintained, or whether further cut is necessary. In the Far West, Denver, Seattle, Salt Lake City and San Francisco do not anticipate a lowering of prices, while Butte, Los Angeles and Portland (Oregon) claim that a reduction is inevitable. Canada is uncertain, but the Maritime Provinces report that prices will remain firm at the box-office.

5. What Is the Attitude of the Exhibitors Toward Longer Runs?

Here there is a wide divergence of opinion, ranging from absolute antipathy against extended runs on the part of the exhibitor, to an eagerness for them when they are justified, first as an economy measure, second, because an extended run on a proven box-office attraction is safer than withdrawing it to make way for an unknown quantity.

In the San Francisco territory, for instance, the small-town exhibitor in general hesitates to increase the run of a picture, while the city exhibitors are convinced that longer runs, with pictures that will warrant them, are the order of tomorrow. The Middle West is rather sharply divided on the point. Indianapolis, Milwaukee, Minneapolis, Omaha and St. Louis are, as a whole, against extended runs. Cleveland, Cincinnati, Kansas City, Des Moines, Detroit, Louisville and Chicago favor them, wherever possible and practicable. The Far West strongly favors them, Denver being the single exception.

The East is also divided on the question, New England opposing it, too. There is a sentiment in the West, while New York State and Pittsburgh are eager for them. In the South, it is the Southwest that believes in long runs, while the Southeast is conservative in this respect.

6. Are New Theatres Being Planned in Your Territory?

As compared with the volume of theatre construction which was going on three or four years ago, building in the industry has almost reached the vanishing point. There is considerably less planned or under way than there was a year ago at this time. Fifteen territories report that "a few" new theatres are in sight next year. Thirteen others announce that no theatre construction of any description (Continued on page 2936)
Aftermath of Washington Convention

(Continued from page 2935)

An important announcement at the concluding session of the convention that of the Business Relations Committee, that Will H. Hays, representing the producers and distributors, as well as other producers, would be asked to meet with a committee of the M. P. T. O. A. at some central point within thirty days, for the purpose of considering such matters as might be beneficial to the entire industry.

A resolution to protest against the distribution of films in churches and schools was adopted and referred to the Committee on Business Relations for immediate action. Work of the various committees was reported by the chairmen.

The members of the M. P. T. O. A. were asked to withhold joining in any work with the Hoy Reporting Service until action could be taken later.

Among the resolutions adopted were those disapproving the special sales weeks of distributors and the suggestion that the exhibitors issue their own magazine; the report of the committee which was to the effect that the matter be left to a special committee to report later to the Board of Directors.

The question of finance developed and various states made pledges to make good their quotas. W. A. True, chairman of the Finance Committee, said that the method of raising the various state quotas was not altogether successful. In this connection Marcus Loew addressed those present and again charged them with the need of supporting their organization financially. The newly elected officers were then installed and a rising vote of confidence in Sydney Cohen followed. Then after the delegates sang "America" the convention came to a close.

David Hartford who represented the M. P. T. A. of California in outlining his plan the closing day of the convention declared that each of the directors he represented would make one picture or more and that all of them were ready to turn over their pictures without one dollar advance to the exhibitor organization.

In the course of his remarks he strongly urged the elimination of the middleman. He declared a good five-reeler could be made on the coast at a cost of between $50,000 and $60,000. He pointed out discrepancies in costs of distribution though the product be distributed through the same distributing plant.

Hartford pledged the complete co-operation of his organization with that of the M. P. T. O. A. and declared that by his arrangement exhibitors would be enabled to save from thirty per cent. to forty per cent of distribution and other charges.

Some question arose as to whether or not stars could be procured for pictures handled in the manner suggested by Hartford and he declared that the organization could get anything it desired if it went about it in the right manner.

President Cohen informed Hartford that under the constitution the exhibitor organization could not be interested in either production or distribution, but added that it was his belief that the members of the convention must encourage independent production to the very utmost, and in some other way than by mere talk.

Among the resolutions adopted were the following:

1. Commending the work of the Public Service branch, with the suggestion for its extension next year.

2. Condenming pictures to be made by Peggy Joyce.

3. Protesting against "centralized control" of the industry, which was referred back to the committee.

4. Against the selling of fake stock, which was referred back to the committee.

5. Against the method of censorship sought against the industry.

Directors Named

President Cohen announced a committee to be headed by Mrs. A. R. Pramer, of Nebraska, to place a wreath on the grave of the unknown soldier in Arlington Cemetary on behalf of the organization. President Cohen then announced the selection of the Board of Directors by vote. W. A. Steffes, Minneapolis, who is talked of conspicuously as a probable candidate for the presidency in 1923, was elected chairman of the board. His associates will include:

W. A. True, Connecticut.
W. D. Burford, Illinois.
Julian Brylawski, Washington.
Gus C. Schmidt, Indiana.
Mike E. Conmerford, Pennsylvania.
Claude E. Cady, Michigan.
I. W. McMahon, Ohio.
R. F. Woodhull, New Jersey.
A. R. Pramer, Nebraska.
Edward Hasbrouck, Rhode Island.
C. C. Griffin of San Francisco urged that the next convention be held in that city, but he withdrew his plea in favor of Chicago, with the early request that San Francisco be awarded the 1924 convention.

First National Survey

(Continued from page 2935)

is going on within their borders, one or two of them adding that some remodeling here and there is being done or projected.

7. What Is the Volume of Business at the Theatres as Compared With Last Year?

There has been a marked decline in the volume of business at the theatres this year, as compared with a year ago. Estimates range all the way from 20 per cent to 50 per cent in a few instances. The average appears to be about one-third, but the very sharpness of the decline is an omen of an upward turn in theatre attendance between now and the first of the year.

Some of the territories, in fact, report an improvement in attendance during the past three months, although it is admitted that this may be temporarily lost during the hot weather.

8. Has the Big Special Affected the Regular Program Picture in Bookings?

More than half of the territories agree that the big special has cut into the bookings of the regular program releases in a decided manner, and has not only made fewer bookings for the ordinary pictures, but has forced down rental prices on them. About a dozen territories insist that the big special has not interfered seriously with program pictures, among these being New York, Philadelphia, Washington, Des Moines, Louisville, Denver and the Pacific Coast.

Managers Meet Public to Discuss Business

What is probably the first business conference to be held jointly between theatre managers and the public was held in Orlando, Florida, on May 9th and 10th, by E. J. Sparks, District Supervisor, for the Southern Enterprises, Inc., in Florida.

The purpose of the conference was two-fold—to permit an exchange of business ideas between the Enterprise's managers and to take the local public and state press into the confidence of the organization, that a better understanding and more sympathetic attitude might be promoted.

An audience of about three hundred, specially invited, was in attendance at the open sessions, and those in charge feel that excellent results were accomplished.

Exhibitors Beat Censor by Simple Plan

Green Bay, Wisconsin, with five exhibitors, has practically overcome the bugbear of censorship by the simple process of eliminating censorship possibilities by giving pre-run private showings to which representatives of the city commission, council, reform organizations, civic advancement associations, and police department are invited. This plan has worked successfully with a number of pictures which otherwise might have given rise to unfavorable criticism.
News Censorship Decision Due About July

Appellate Court Verdict Awaited in Pathe Case Against Motion Picture Commission

N o decision is expected before July 1 from the Appellate Division of the Supreme Court of New York State in connection with the pending suit brought by Pathe against the New York State Motion Picture Commission as to the right of the latter to censor news reels and charge a license fee.

The action is in the nature of a test case, the outcome of which is being watched with interest throughout the entire United States by censorship boards, by motion picture producing companies and by the legal departments of the states themselves. Already many states have written to the Attorney General’s office at Albany, N. Y., asking for a copy of the arguments presented last week before the Appellate division.

The logical stand which has been taken by the Pathe company through its attorney, Frederick Coudert, in declaring that no censorship board has any right to censor news reels than has some similarly constituted body to censor newspapers, is shown in the synopsis of arguments presented by Coudert, taken verbatim as they were given to the several judges constituting the third department of the Appellate Division of New York State. These follow:

"The presentation of news items in a bi-weekly motion picture news reel differs no respect from the presentation of such items in a newspaper so far as the constitutional immunity is involved.

"A law which compels the publishers of newspapers to submit their news items to board of censorship prior to publication could be unconstitutional and void.

"Since the bi-weekly motion picture news reel is in the same legal category as a newspaper, and the liberty of the press protects newspapers from previous restraint, the legislature cannot lawfully compel the publishers of news reels to submit such reels to previous censorship.

"The statute under consideration violates the constitution of the United States in that it denies to plaintiff the equal protection of the laws, and further that it operates to deprive plaintiff of property without due process of law."

Summing up his arguments, Attorney Coudert presented the same as follows:

"There is no doubt that a motion picture news reel containing photographs of actual events of public interest with ex-planatory reading matter is in principle the same as an ordinary newspaper. No logical or reasonable distinction can be made between the two media of expression. The fact that in the one case paper and ink are employed and in the other case that celluloid ribbon is utilized should not afford any basis for distinguishing between the two methods of conveying facts or ideas.

"It would be inadmissible to hold that freedom of speech and of the press was confined exclusively to the spoken and written word, for this would give no meaning to the word ‘publish,’ which is found in section 8 of the New York state constitution. The circumstance that matters of news interest are conveyed to the public through the instrumentality of writing and pictures is immaterial. It is the news that is privileged, not the method of its publication.

"It is indisputable that the publishers of newspapers can not lawfully be compelled to submit their news items to censorship before releasing said news items to the public.

"If the publishers of newspapers or news reels present matter which is unfit for public consumption, the legislature has power to, and should punish the offending newspapers or news reels, as the case may be.

"The state of New York can not lawfully discriminate between different classes of newspapers or between different physical methods of publishing sentiments or news. To subject certain types of newspapers or certain methods of publication to restrictions, from which other kinds are exempt, violates the 14th amendment of the constitution of the United States by denying the equal protection of the laws. There is no difference so far as constitutional law is concerned between a current event film and a newspaper."

Expect 100 Entries in the Spring Golf Tournament

T here is every indication that the Spring Golf Tournament to be held under the auspices of the Film Daily at the Oak Ridge Golf Club, Tuckahoe, on Thursday, May 25th, will prove successful with the help of the weather man.

During last week there have been interesting developments. Pres. Wm. A. Landau of the T. O. C. C., has notified members that organization of the tournament and informed them that they are welcome. Special invitations have been forwarded to the Lambs and Friars to have their members who are interested in pictures also attend. Senator James J. Walker and his law partner, Joe Warren, have promised to be present. Perhaps a foursome may be arranged between Walker, Warren, Will Hays and Courtlandt Smith. To date there are approximately seventy entries, and in view of the large number of last year’s players who have not yet forwarded their entries it is a safe conclusion that there will be very close to if not more than 100 on hand when play starts, it is announced.

Jules E. Mastbaum, president of the Stanley Company of America, has forwarded a check for a special prize: in addition to which, Warner Bros. will again offer a prize. Several other cups have been promised. These prizes will of course have nothing to do with the foursome prizes before and the special kickers’ handicap prizes to be allotted.

This cut shows the Florida managers and some of the executives of the Southern Enterprises, Inc., who met recently at Orlando, Fla., to discuss plans for increasing business during the summer. Len Stewart in charge of exploitation for the circuit is seated at the extreme left.
LASKY

Joseph Henaberry goes to New York on the twentieth to direct Alice Brady. He will be accompanied by A. M. Lewins, scenario writer, now completing "The Man Unconquered," starring Jack Holt.

Clara Berenger will arrive here shortly to write the continuity for "Clarence." Booth Tarkington's play will be staged in New York, with Wallace Reid, Agnes Ayres, May McAvoy and Kathryn Williams in the cast.

General Manager Charles Eyton and Mrs. Eyton will arrive from their Oriental tour June 18.

Irving Willat, Dorothy Dalton, David Powell and others are in the Yosemite for exteriors of the Alaskan. "A Providence" is still out there for an extended period.

Walter Hiers has returned from a personal appearance tour of the Central West. He will play the colored servant "Little Brown" in "A Ghost Breaker," starring Wallace Reid.

Philip Rosen has completed direction of "The Telephone Woman," starring Betty Compson.

June Mathis is continuing continuity for "The Young Rajah," adapted from the John Ames Mitchell story, "Amos Judd," as the next vehicle for Rodolph Valentino. Production has begun.

"The Cowboy and the Lady," the Clyde Fitch drama, is the next vehicle for Mary Miles Minter. Tom Moore will play opposite her.

SELZNICK

Elaine Hammerstein's "Under Oath," by Edward Montagne, was completed this week by George Arliss. A noted story was assigned for an original photoplay, "The Dangerous Age," a domestic drama with the central characters people of middle age.

Reginald Barker and J. G. Hawks are preparing a story which is still unknown.

Fred Niblo will begin at Mayers upon the completion of the editing of "Blood and Sand." Jackie Coogan's "Oliver Twist" has been completed edited.

I. Frothingham has retitled "The Man Who Smiled" to "The Woman He Loved.""Doughs" MacLean's "Sunshine Trail" has been completed and "Someone to Love" is now being edited.

FIRST NATIONAL

J. G. Hawks and John Stahl are preparing for an original photoplay, "The Dangerous Age," a domestic drama with the central characters people of middle age.

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ROACH

Herman Raymaker has been engaged as director for Snub Pollard. The company is starting an untitled theatrical life comedy.

GOLDWYN

The first R. A. Walsh production will be "Captain Blackkred" from the original photoplay by Carey Wilson, adapted by J. G. Hawks. Rupert Hughes has signed a new contract which provides that he will write, direct, title and edit his own productions.

Elmer Glyn's story title has been changed from "Six Days" to "Five Days" to avoid confusion with another production title "After Six Days.

Ralph Block has been assigned to editing "Brothers Under Their Skin," directed by E. Mason Hopper, from the Peter B. Kyne story. Clayton Hamilton is editing "A Daughter of Paris.

Mack Sennett has completed "Suzanna," and Ben Turpin has started "The Frozen Trail," with Dick Jones directing.

Edward Burns is cast for the lead opposite Constance Talmadge in "East Is West," with Syd Franklin directing, at United.

Allan Holubar has completed "Hurricane's Gal." Duster Keaton has completed "The Electric House." J. L. Frothingham and William V. Mong have prepared the continuity for "Vengeance of the Deep" at United Studios.

UNIVERSAL

Lambert Hillyer has been engaged for "Deserted," Magna's third western, "Broken Chains," which he is now casting.

Stuart Paton has completed "They're Off," starring Marie Prevor.

A sandstorm at Oxnard made it possible for Victor Fleming to complete a picture in a half-day scenes necessary for "Under Two Flags." It was anticipated the work would require months by the usual methods to create the sandstorm. Seven twenty-foot tents, twelve Winfield Keen machines, twenty wood machines and other equipment were buried beyond recovery.

INDEPENDENT

The second Jess Robbins production from Edgar Franklin's story, "The Lady's Vengeance," has been completed and retitled "The Jinx." It features Edward Horton, with Hollis Mather, Margaret Landis, Otis Harlan, Will Walling, Ernest Shields, Wilbur Highy and others.

Ward Lascelle is beginning production of "The Ridge," with Madeleine Kincaid, at the Ince Studio for W. W. Hodkinson, with Columbia distributing.

Hamlin White is to renew production at United Studios June 1.

Ruth Roland's serial, "The Riddle of the Rainbow," has gone to Mount Wilson for two weeks.

The cast for Phil Goldstone's production "The Last Laugh," starring Richard Talmadge, under the direction of Grover Jones, includes Doris Pawn, Thomas Ricketts, Harry Vannatter, Andrew Walden and Henry Barrows.

Director William Bertram is making his last scene for Texas, starring Franklyn Farnum in a Goldstone production. The cast includes Lona Morris, Clopham, William Whiston and Dorothy Dare.

Clapham has engaged W. K. Howard, formerly of Fox, to direct a special all-star cast in the production of "Deserted at the Altar."

Harry Rapf's production for Warner Brothers, "From Rags to Riches," has been completed and is now in production under the direction of Wallace Worsley. The continuity is by Charles Keaton.

In the cast is Thomas Meighan, Ruth Renick, Russell Simpson and Leah Roessler. Rapf is now arranging for location pictures, "Little Heroes of the Street." Mildred Considine is writing the continuity.
H. L. Nathanson of Winnipeg, Manitoba, Western Canadian manager of Regal Films, Limited, or a number of years, is slated for an important post at the Toronto headquarters of the Regal, it is announced. H. L. Nathanson, who is a brother of N. L. Nathanson, managing director of sales department, Famous Players Canadian Corporation, and allied interests, recently visited Toronto for an important conference after which he returned to the West for a tour of inspection right through to the Pacific Coast.

Fred J. Elkins of Vancouver, B.C., former local manager for the Specialty Film Import, Limited, has joined the Vancouver branch of Regal Films, Limited, the latter having absorbed the Specialty Film Import, Limited.

The proposed amalgamation of the Famous Players Canadian Corporation, Limited, is now said to be definitely called off. Tremendous changes in the film distribution companies in Canada were intimated last fall when business seemed to be on its uppers but a splendid improvement in business conditions has since taken place, and it is now believed that time has led to a strong feeling of optimism and independence. Now that the various interests have pulled through, it is believed that the two big corporations will carry on. The one definite absorption has been the taking over of the Specialty Film Import, Limited, of Montreal, Canadian Motion picture distributors, by Regal Films, Limited, for a sum in the neighborhood of $200,000.

A COMPLETE reorganization of Universal's Chicago exchange has been effected not only with the determination to increase the efficiency of the exchange but with the idea that every department in the entire exchange will be relieved of part of the heavy burden that has been compressed for so many years to carry alone, and which has threatened,ately, to undermine his health. Under the reorganization Mr. Lesserman becomes assistant manager of the exchange and Herman Stern, district manager, has assumed entire charge of all sales work with L. W. Alexander as associate manager. J. J. Sampson has been transferred from the sales ranks to the position of sales manager and products sales manager, succeeding Mr. Alexander, promoted. The department in the sales office will be under Mr. Stern, who is completely reorganizing the entire sales staff of the exchange.

Saturday, the 13th, officials of the sales organization will give a banquet to the sales staff and all heads of departments in the East Room of the La Salle Hotel.

Eddie Herz has joined the sales staff of Superior Screen Service and will cover Illinois territory for the Harry Weiss organization.

M. N. Bernstein and Jake L. Wallerstein, of the Wallerstein Film Corporation, will cover the city this week and report that their fifteen hundred seat Tivoli theatre at Michigan City is being constructed rapidly, and that they hope to have it opened about September 1st. This house, which was designed by Architect Harry Newhodd will be one of the show places in the state of Indiana and include all the latest equipment and devices.

C. E. Hoy, of the Hoy Reporting Service, has been in Chicago for several days and before the end of the week expects to have secured an office and established a branch of the service in Chicago. Hoy Reporting Service will work in conjunction with the Film Board of Trade, and enforce decisions of arbitration committee composed of three members of the film board and three members of the Illinois Motion Picture Theatre Owners. Mr. Hoy praised the work being done by the arbitration board and stated that he was its endeavor to carry out its orders in an impartial and prompt manner. It is reported that M. Abrams, now secretary of the Film Board, will be appointed Chicago manager for the Hoy Service.

Carl Laemmle, president of Universal, has spent a week in Chicago, en route to Louisville, where he will attend the derby at Churchill Downs. Mr. Laemmle was taking the first vacation which he has had in a long time and was enjoying the rest from the cares of his large office along with the great business which he heads.

Si Grieve, has taken over "Young America," the new Essanay feature, for release in Illinois and Indiana. He has also added two of only two reel western comedies, to his list of releases.

Mania & Lamanthea, have purchased the Model theatre at West 90th Street and Halsted and are planning to run it on a picture basis. They already have booked in many feature pictures of merit.

W. C. Brimmer, recently resigned as manager of Vitagraph's Chicago exchange, has gone to St. Louis where he has been appointed manager for the American Releasing Corporation. Salesman Martin, of Vitagraph, who has been special representative covering the Illinois key cities, has been transferred to Wisconsin territory and will, hereafter, make his headquarters in Milwaukee.

H. C. Phillips, veteran cashier of Vitagraph, is on the highway to recovery after undergoing a severe operation, and has left the hospital for his home. It is expected that he will be able to be on the job again within two weeks. His improvement will be good news to hundreds of Chicago exhibitors who have become his friends, and respect him for his square dealing and like his genial ways.

Jake Cooper, of the Twentieth Century theatre, on West Roosevelt Road, who suffered a second stroke on May 6th, is reported much better and it is expected that he will be able to be taken from the hospital to his home within a few days. Mr. Cooper is one of the veteran exhibitors of this territory and has a wide circle of friends in the industry.

Adolph Linich, of Jones, Linich & Schaefer, punched another ride from his commutation ticket on the Twentieth Century, a journey he has just been New York this week.

Margaret Marsh, who is making personal appearances in Chicago, has received a letter from her sister, Mae Marsh, saying that she will be present at the American Theatrical Hospital Benefit, Sunday afternoon, May 21st, at the Colonial theatre. This will be Mae Marsh's first personal appearance anywhere.

Maurice Hillman is now sole proprietor of the Reclereft Film Exchanges, distributing pictures in Indiana and Wisconsin, having purchased the part interest held by Sam Spitzer. Mr. Hillman is making plans for a large increase in the number of releases handled by his exchanges and promises exhibitors a number of fine feature pictures for the Summer and Fall.

Barbee's Loop theatre booked in "The Safety Curtain," one of the best of the Norma Talmadge revivals for the week starting May 14th. This picture will then have another run in the old theatre. Eugene O'Brien played opposite Miss Talmadge in this photoplay, which has a very successful past record.

Sam Gold Advertising Company is now established in their new offices, at 736 S. Wabash Avenue, having moved over to "film row" from the Hearst Building on West Madison Street, in order to have near a number of exchanges for which they are handling advertising and publicity.

President Tisdale of the Tisdale Industrial Film Corporation, spent the week in Pittsburgh, where he went to complete arrangements for opening a branch office in that city.

Charlie Stark, of the Cusack organization, and who for many years was general manager of Essanay, will leave for New York shortly, where he will make his headquarters in the future. His many Chicago friends in the motion picture business regret to see him go east to live as his genial personality will be greatly missed.

James Steele, of Pittsburgh, Pa., has taken over the New Columbus theatre at South Bay City, Michigan. The house will be managed by W. C. Watson, who also is in charge of the Regent and Wrentham theatres.
NEW YORK CITY

Capitol Theatre

Overture—"Fourth Symphony"—Tchaikovsky.
Scenic—Missing Men—Bruce Wilkerson's Tales Series.
Current Events—Capitol News.
Cut—"Caprice." Kreisler—Mlle. Gambrelli and Alexander Oumansky dancing during violin solo by Fred
Franklin.
Feature—Watch Your Step—Goldmyre.
Musical—"Solo for Flute Waltz," B. Godard, Andre Marquarre of Capitol Orchestra.
Novelty—The Harry Mayer Travelogue—Such is Life in Munich.

Rivoli Theatre

Overture—Alessandro Stradella, Friedrich von Flotow.
Current Events—Rivoli Pictorial.
Vocal—"Sweetheart" from "Maytime," Romberg; sung by Mary Fabian.
Feature—Beyond the Rocks—Rolph Valentino.
Novelty—Russian Dance—Victorina Krigher.
Comedy—The Paladins—Buster Keaton.

Rialto Theatre

Overture—"Mignon"—Amboise Thomas.
Current Events—Rialto Magazine.
Novelty—"Arabian Duet," Martha Graham and Charles Weidman, a Music Film.
Musical—The Amsco Reproducing Piano, rendering Concerto, first movement, played by Henry Souvain.
Feature—North of the Rio Grande—Jack Holt and Bebe Daniels.

CHICAGO

Tivoli Theatre

Overture—"In a Clock Shop." Prologue—Featuring Mr. Lumsden.
Feature—The Four Horsemen of the Apocalypse. Coming Feature—Beyond the Rocks.

Roosevelt Theatre

Overture—"Serenade," followed by violin solo by George Bass.
Current Events—International News.
Organ Solo—"They Call It Dancing.

This ad illustrates how Shea's Hippodrome, Buffalo, uses an appropriate cut of Norma Talmadge when advertising "Smiling Through.

LOS ANGELES

Clune's Theatre

Current Events—Kinograms.
Scenic—Belle of Bon Secour.
Comedy—Pets by Proxy.
Cut—"Traveling During a Flight.
Feature—Belle of Alaska.
Next Week—A Troubled Life.

Superba Theatre

Current Events—International News.
Comedy—Cheerful Credit—Century.
Vocal—"You Won't Be Sorry.
Feature—The Man Who Married His Wife.

Symphony

Current Events—Fox News.
Novelty—Pathcolor Yosemite Valley; Wids Good Things of Life.
Orchestra—Grandma's Boy, by Jean Haves, with Niles, Feature—Grandma's Boy—Lloyd.

Tally's

Opening Overture—"Star Spangled Banner.
Addresses—Governor Stephens, California, Judges Craig and Craig.
Overseas—Orpheus, violin obligato, violinist in makeup of Mephisto on dark stage in spot.
Current Events—Kinograms.
Scene—Pitons Rugs of Angkor.
Feature—Reported Missing.
Added Attraction—Personal appearance of Tom Wilson in black face with pater song.

Miller's Theatre

Current Events—International News.
Also Fox News Weekly.
Comedy—Special Delivery—Al St. John.
Feature—Footballs.

Mission Theatre

Sixth week Orphans of the Storm.
Next Week—Monte Cristo.
RIALTO THEATRE
Third Week—Beyond the Rocks.

KINEMA THEATRE
Third Week—Smilin' Through.

LOE'S STATE
Current Events—International News.
Feature—Turn to the Right.

CALIFORNIA
Overture—Symphony Orchestra.
"Madame Butterfly." "Serenade Buddah and Zora.
Current Events—International News and Fox Weekly; Topics of the Day.
Comedy—All Wet.
Feature—Fair Lady—Betsy Blythe.
Next Week—Yellow Men and Gold.
Hill Street Theatre—Scenic—Borcelo, Venice.
Comedy—Polly Moran in "Nell's Busted Romance.
Feature—The Prophets' Paradise.
Six acts vaudeville.

GRUMAN'S THEATRE
Overture—Symphony Orchestra.
"Serenade Hungarian Rhapsody." "You Won't Be Sorry.
Current Events—Pathe Weekly.
Vocal—Don't Leave Me Mammy.
Organ with voice.
Novelty—How to Grow Thin.
Musical—Screen song with old fashioned slides.
Will You Love Me in December as You Do in May.
Added Attraction—Mary Pickford and King Baggot in film made twelve years ago—"Going Straight.

PROLOGUE—Spanish Mission Scene.
Six cowboys, two Spanish dancers, cowgirl on horseback.
Scene—North of the Rio Grande.
Personal appearance of Alce Fran-
cis, in role of Missionary Father.

SEATTLE
COLISEUM THEATRE
Overture—"Ghost of Wojewoge.
Current Events—Pathe and Kinog- rams.
Cartoon—School Days.
Novelty—Anderson singing.
Sweetest Story Ever Told.
Feature—The Good Provider.
Next Week—Fools First.

COLUMBIA THEATRE
Overture—"Orpheus" and "Dreaming of Mother and Home.
Novelty—Gloomchaser.

PHILADELPHIA
STANLEY
Feature—Beyond the Rocks—Paramount.
Entire Program of May 8 retained this week.
Next Week—Smilin' Through—First National.

STANTON
Feature—Orphans of the Storm—D. W. Griffith—Indefinite.

KARLTON
Current Events—Pathe News.
Cartoon—Felix all sea—Master-
Scene—Western Ways—Electric.
Educational—Boy Scout Reel—
Next Week—Too Much Business—Viagrap.

ADAMS & CAPITOL
How the Adams and Capital of Detroit advertised "My Lady Friends" and "Norma Talmadge in "Smilin' Through."

ALDINE
Comedy—The Little Rascal.
Feature—The Bearcat.
Next Week—Second Hand Rose.

STRAW THEATRE
Overture—"Little Bit of Heaven.
Current Events—Kinograms.
Comedy—Any Old Port.
Vocal—Elizabeth Nason singing.
"Where My Caravan Has Rested.
Feature—Beyond the Rocks.
Next Week—Same.

BLUE MOUSE THEATRE
Overture—When Shall We Meet Again?
Current Events—Fox Weekly.
Comedy—Excuse Me Sheriff.
Feature—Perjury.
Next Week—Fascination.

LIBERTY THEATRE
Overture—Popular Medley.
Current Events—Liberty and Sel-
nick News Weekly.
Comedy—Duck Hunters.
Prologue—School Room Scene with quartet costumed as professor and pupils representing short dialogue and singing.
"Good Old Summer Time." "Swanee River Moon." "Ohio," and
"School Days."
Feature—School Days.
Next Week—Back Against the Wall.

WINTER GARDEN THEATRE
Current Events—International News.
Novelty—Fable—"The Hunter and the Dog."
"When Young Birds Feed.
Comedy—Shaky Family Tree.
Feature—Queen of the Turf.

DETROIT
BROADWAY-STAND THEATRE
Current Events—Screen Snapshots.
Live and Let Live.
Prologue to Feature—Arranged by Francis A. Mangen, stage setting to conform with original title to feature in a manner that makes the fade out from stage to screen unnoticed. Within a huge gold frame Gas-
er Santo renders "Eti Elb," on the finial the title of feature is projected in this frame completing the illusion.

Aldine—
Comedy—On Patrol—Sennett.
Starland Revue.
Current Events—Pathe and Uni-
versal.
Feature—The Silent Call.
Next Week—Sisters.
Arcadia—
Current Events—Pathe.
Novelty—Movie Chat—Hodkinson.
Comedy—Any Old Port.
Feature—Find the Woman—Para-
mount.
Next Week—Why Announce Your Marriage?

Regent—
Cartoon—Modern Fishing—Fox.
Comedy—Laughing Gas—Fox.
Feature—Concert—Select.
Next Week—Pardon My French—
Paragon.

Palace—
Current Events—News and Topics of the Day—Pathe.
Feature—Felix all sea.
Feature—The Good Provider—
Paramount.
Next Week—Across the Continent—
Buddington.

VICTORIA—
Current Events—Pathe.
Comedy—Step Forward.
Screen Snapshots—Masterpiece.
Movie Chat—No. 15—Hodkinson.
Feature—The Broadway Peacock—
Fox.
Next Week—The Last Trail—Fox.

CAPITOL—
Current Events—Kinograms—
Electric.
Scenic—Cataracting Niagara—
Consolidated.
Comedy—His New Job—De Luxe.
Feature—Glass Houses—Metro.
Next Week—The Sheik—Paramount.

State—
Overture—"Southern Rhapsody," by Hossip. Angelo Vitalle, di-
rector.
Current Events—Pathe News—Timely Topics.
Cartoon—Mutt and Jeff in "Modern Fishing.
Prologue—"A Trip to Dixieland," a one-act musical comedy enter-
tainment, featuring the Sher-
woods and their Band, assisted by the State Theatre chorus, ar-
anged and presented by Man-
aging Director George H. Dumond.
Added Attraction—Expose of.
"Saving a Woman in Hall, in film.
Feature—Reported Missing—Owen
Moore.
Next Week—Wallace Reid in
Across the Continent.

Allen—
Overture—"II Trovatore," directed by Philip Spitalny. With Allen chorus featuring the popular airs of the opera.
Current Events—Allenette.
Selected news reels.
Comedy—Light Showers—Smb
Ford comedy.
Specialty—Loose Brothers, song
and comedy entertainers.
Feature—Wild Honey.
Next Week—Too Much Business.

Stillman—
Selections from Victor II.
By Caruso, Homer Walm-
ters, director.
Current Events—Fox News.
Frisby—Awa Dali Care.
Feature—Smilin' Through—Norma Talmadge—Third consecutive
week.
Next Week—Beyond the Rocks—
Gloria Swanson and Rodolph
Valentino.

ParK—
Maurice J. Spitalny, musical di-
rector.

CLEVELAND
State—
Overture—"The Little Rascal.
Feature—Smilin' Through.
Prologue—"A Trip to Dixieland,"
from stage to screen unnoticed.
Within a huge gold frame Gas-
er Santo renders "Eti Elb," on the finial the title of feature is
projected in this frame completing
the illusion.

Feature—Your Best Friend—Vera
Garnett.
Epilogue—Scene arranged in dupli-
cate of the final scene in picture
with Miss Gordon enacting the
part in reality, at the conclusion of
which she steps before the cur-
tain as a more personal intro-
duction.
Concert: Johnnie Adams in "Spooks.
Organ Number—A. S. Shancy.

How the Alhambra, Los Angeles, adver-
tised "Ten Nights in a Bar Room."

How the Adams and Capital of Detroit advertised "My Lady Friends" and "Norma Talmadge in "Smilin' Through."

How the Alhambra, Los Angeles, advertised "Ten Nights in a Bar Room."

How the Adams and Capital of Detroit advertised "My Lady Friends" and "Norma Talmadge in "Smilin' Through."

COLONIAL
LATEST OKEH MUSIC ON THE COLONIAL LYRION.

The song the Colonial of Indianapolis advertised Florence V(connectionString to "Womans Wake Up")
**ATLANTA**

Howard Theatre—Current Events—Howard News and Views—Culled from various news reels.
Overture—"Woodland" (melodies from the famous musical comedies).
Extra—Arthur Murray and Margaret Bryan in the New Tanco, the latest Waltz and They Call It Dancing, "take off" on college set dancing.
Feature—The Prodigal Judge.

**MISSOURI**

**ST. LOUIS**

Special Number — Lloyd Garrett, tenor.
Feature—Smilin' Through, Norma Talmadge.

Twelfth Street Theatre—Overture—Popular selections.
Current Events—Screen magazine, Comedy—Torchy comedy.
Organ selections.
Next Week—A Doll's House, Nazimova.

Missouri Theatre—Overture—Royal Garden Jazz Orchestra.
Current Events—Missouri News and Views, Morvich winning the Derby.

**KANSAS CITY**

Liberty Theatre—Overture—"Stradella" (Flotow).
Current Events—Pathe.
Comedy—Esop's Fables—Pathe.
Organ Selections.
Feature—The Good Provider, Vera Gordon and Dore Davidson.
Next Week—The Good Provider (second week).

Comedy—In the Movies, Smb Pollard.
Organ Selections.
Feature—Pardon My French, Vivian Martin.
Next Week—The Sea Lion.

Newman Theatre—Overture—"The Village Orchestra".
Organ Selections.
Special Number—Bendix Male Quartette with atmospheric prologue in conjunction with the feature.
Feature—Turn to the Right, special cast.
Next Week—Queen of Sheba, Betty Blythe.

**RIVOLI THEATRE**

**BALTIMORE**

Rivoli Theatre—Overture—"Morning, Noon and Night," Tula Symphony Orchestra.
Current Events—Rivoli News and Views.

Novelty—A Tribute to Motherhood, a presentation.
Added attraction—Radio concert.
Comedy—Lum and Abner of Kitchener Cuts.
Feature—The Bachelor Daddy, Thomas Meighan.

New Grand Central and West End Lyric—Current Events—News and Views; topics of the day.
Novelty—Esop's Fable, Pathe.
Added attraction—Radio concert.
Feature—School Days, Wesley Barry.

Capitol Theatre—Current Events—News and Views; topics of the day.
Novelty—Esop's Fable, Pathe.
Comedy—My Lady Frondis, the DeHavens.

Delmar-Criterion-Congress—Current Events—News and Views.
Novelty—Act in one.
Comedy—One reel.
Feature—Gypsy Passion.

Fox Library—Current Events—Fox News.
Cartoon—Mutt and Jeff.
Comedy—Special Delivery, Al St. John.
Novelty—The Leather Pushers, Round One.
Prologue—Atmospheric presentation by Foden sisters.
Feature—Where Is My Wonder Boy Tonight.

**PITTSBURG**

Feature—Beyond the Rocks.
Comedy—On Patrol.
Next Week—Hail the Woman.

Regent Theatre—Current Events—Kinograms.
Feature—Bachelor Daddy.
Comedy—Meet the Wife.
Next Week—The Ordeal.

Blackstone Theatre—Current Events—Kinograms.
Feature—Bachelor Daddy.
Comedy—Meet the Wife.
Next Week—The Ordeal.

Station Theatre—Current Events—Fox News.
Feature—Last week of Four Horsemen.
Next Week—Hail the Woman.

Feature—Western Speed—and Very Yours Truly.
Next Week—Not announced.

Lyric Theatre—Current Events—Pathé News.
Feature—Beyond the Rocks.
Comedy—Beware of Blondes.
Next Week—Beauty's Worth.
Camperaphone Theatre—

WASHINGTON
Metropolitan—

INDIANAPOLIS
Circle Theatre—

BUFFALO
Shea’s Hippodrome—
Feature—Gypsy Passion. Keith’s—
Feature—Sky High—Tom Mix. Shea’s North Park—
Feature—The Wall Flower—Colleen Moore.

CINCINNATI
Woolworth—

OMAHA
Strand—

CINCINNATI
SANS BUNK!}

OMAHA
Strand Theatre—

FRONT ROW, AHOE THEATRE, FREDERICKSBURG, TEXAS
This ad was set in full page space, for "Foolish Wives," playing recently at the Rialto, Tacoma, Wash.

MAY 27, 1922

2943
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

EXHIBITORS' REPORTS ON NEW RELEASES

FAMOUS PLAYERS

Beyond the Rocks—Big stuff. Pulled capacity houses for ten days. (Middle West.)

Opinions divided somewhat. Very well acted and a good program picture. Satisfactory attendance. (Middle West.)

Good box office attraction. Drew a large attendance for a week's run. (Middle West.)

Drew such good business that it was held all week. Great attractions for our modern scenery. (East.)

Story rather weak, but with combination of stars and spectacular element was successful enough to hold over one week. (East.)

A fine picture and a big attraction. Held for a second week. (Middle West.)

Average business with this picture. Audience seemed to fairly like it. (East.)

The Green Temptation—Only an average feature, although Betty Compson's popularity helped it somewhat. Business fair. (Middle West.)

Betty Compson's popularity here always assures a good attendance. This picture, which met with unanimous approval of patrons, proved to be no exception. (Middle West.)

Boomerang Bill—Audiences liked this one and recorded their pleasure at the box office. Business fine. (East.)

Inside the Cup—On second run did little business. People seem to want to be shocked or to laugh. Did not draw. Good Sunday. (Middle West.)

After the Show—Did fair business on second showing. Shows Lila Lee at her best. Jack Mulcahy seems to be growing in favor. (Middle West.)

Across the Continent—Fine picture and fair business. (East.)

Midnight—Not only fair and business same. (East.)

Back Pay—Mediocre picture and business not so good. (Middle West.)

Spanish Jade—Not so very good. (Middle West.)

Travelin' On—A good come-back for Hart. Played to big houses for week. (Middle West.)

Lone That Had No Turning—Excellent story. Heart interest and melodrama in just the right proportions. Agnes Ayres and Theo. Kosloff divide acting honors equally. Better than average business. (Middle West.)

Something New in the Exhibition of Motion Pictures.

In worthy entertainment at your neighborhood theater you have frequently stumbled on the fact that you had seen the picture before. Of some previous time. It spelled the evening for you. Didn't it?

Now these reports are furnished by the members of the Vitascope Association, with the showbills listed below for the

First Showing in Omaha of That Super Picture

The Prodigal Judge

Adapted from the famous novel by Virginia Dwyer, featuring

JEAN PAGE

and an all-star cast


Premier Showing in Omaha

Four nights, May 6, 8, 10, 12.

APOLLO LOTHROP MULLER SUBURBAN

GEM HAMILTON

QUEEN BESSE

ALHAMBRA

A unique way in which four theaters in Omaha advertised the premier of "The Prodigal Judge."
Example of How Cut-outs May Be Made Attractive

"Molly O" lobby decorations and picture of the girl who imitated Mabel Normand for the showing of the above-named picture while playing at the Strand theatre, Lexington, Ky.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea’s Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horner, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landas, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
S. Harret McCormick, Managing Director, Allen theatre, Cleveland.
E. B. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew’s Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
J. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Lawell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Farrington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Emperess theatre, Salt Lake.
Eugene H. Roth, California theatre, San Francisco.

Do You Know That—

323 Feature Subjects.
241 Short Length Comedies.
60 Short Length (one and two-part) Dramas.
73 Miscellaneous Pictures.
29 Scenics (Series).
15 Split Reels.
9 Serials.
5 Series of New Reels.
Were released between Sept. 1, 1920 and March 1, 1921.

Full data is obtainable on all these subjects. They are listed alphabetically according to titles and cross-indexed under distributing companies in the

Motion Picture News
Booking Guide
Now Ready For Distribution

Sidney Grauman, Grauman’s theatre, Los Angeles.
Louise K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotzky, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barchy, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichehman, Managing Director, Broadway—Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Ferry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Steuart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Finkett, Managing Director, Mark Strand theatre, New York.
Samuel Stivitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grombach, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVey, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilmington, N. C.
Phil Geradof, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLure, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Fort Wayne, Mich.
A. J. Cohn, Managing Director, Central Theatre, New York.
Autograph Photo Stunt Keeps 'Em Comin' for Weeks

J. L. Tidwell of the Cozy theatre, Moroni, Utah, unfurled a corker for "Bought and Paid For" which is pulling the crowds for the next two or three weeks.

He tied up with Rick Ricketson, Paramount exploiter, to furnish an unlimited number of autographed photographs from Paramount stars. He then advertised that anybody could obtain one autographed portrait of his or her favorite if they attended the next ten Paramount programs at the theatre. That included all the subsequent bills but one.

When the patron bought a ticket for "Bought and Paid For" he received a little card with ten numbers on it. Every time the patron attended, one of the numbers was cancelled. When all ten had been punched, the patron wrote his name and address on the back of the card with the name of his star.

The cards were then forwarded to the Salt Lake City Paramount exchange where Ricketson made the necessary orders from Hollywood.

Mr. Tidwell sold the stunt to his public through a regular mailing campaign and newspaper ads. It is still the talk of the town, and Mr. Tidwell is contemplating making it a permanent feature if the necessary co-operation can be secured from the distributors. He intends to make it possible for anybody to start a new card at any time.

The news of the stunt drifted to other exhibitors and it is being worked now in Many, Spring City, Lyceum theatre, Murray, Nephi, Sugar House, Hyland theatre, Milford, and American Fork, all in Utah.

Kattman Makes Extra Effort on "Beyond the Rainbow"

MANAGER WALTER KATTMAN of Loew's Crescent theatre, New Orleans, made an extra effort in exploiting "Beyond the Rainbow" because he had Billie Dove booked for personal appearances during the run of the picture.

Mr. Kattman lined the long lobby of the Crescent with large panels of the star in different poses and special "rainbow" mats were used to advantage. Heavy newspaper advertising, post cards, and catch lines on "what people thought was beyond the rainbow" was a part of Mr. Kattman's campaign.

Scene from the "Smilin' Through" prologue presented by the Brooklyn Mark Strand theatre.

Patterson's "Smilin' Through" Lobby Replica of Scene in Picture

Manager W. C. Patterson, of the Metropolitan theatre, Atlanta, had very little exploitation to do in order to put over "Smilin' Through" but this he did in a most attractive manner. The front of the theatre was made to look like a garden gate as represented in the picture. The tall brick posts and the overhead wrought iron work with the little lamp hanging from the center, all made for almost an exact duplicate of the gate in the picture. Then he had all the girl ushers dressed in the period of the story. The girls had on tight black silky looking waists with large flowing white skirts, somewhat as worn by Norma in her Moonysen scenes.

Appeals to Newly-Weds and Starts Lots of Talk

George Carpenter of the Paramount-Empress theatre, Salt Lake City, got behind "Is Matrimony a Failure" in a four-cornered tie-up that made it impossible for anybody to overlook the picture. The court-house records in Salt Lake City, Farmington, and Bountiful—adjourning county seats—showed that Cupid had been busy these last few months, so the Paramount-Empress came across with a newspaper ad offering a pair of seats to every couple married in April.

Instead of making the recipients call at the theatre for their tickets, Mr. Carpenter brought the Desert News, one of the town's largest newspapers, in on the stunt to give free publicity and distribute the passes.

If a couple had not been married in any of the three counties they could still have the tickets if they presented their marriage licenses.

"So these newly-weds could not go wrong," Mr. Carpenter tied up fourteen merchants for co-operative ads presenting their wares to the couples under the captions. "Buy From Us so Matrimony Will Not Be a Failure."

Mr. Carpenter didn't stop here either. He went to the local advertising club and got them to offer a silver loving cup to the firm arranging the best co-operative window display for the picture. The winning window was photographed for the Desert News and the stunt simulated the same fourteen merchants to give their most important display to the theatre.

Mr. Carpenter said there was only one way to decide it. It was a "clean-up."

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Metzger Adds Some Thrills to Contest Idea

Manager E. Metzger of the Strand theatre, Creston, Ia., who usually puts an exploitation campaign behind any big picture he gets, outdid himself with his campaign on "My Boy," by handling the star impersonation contest from an entirely new angle, one certain to bring organized interest to the theatre.

In the first place he offered passes to those who drew the best pictures of the star and some 200 drawings were turned in at the theatre; but that was only a sideline. He offered awards to the best impersonators of the star; but worked the contest from a new angle allowing each school to select one candidate as its representative. Immediately the children at every school were interested in backing their candidate and seeing the picture and they interested their parents also.

The contest was run with a freak angle on the opening Sunday night when, after the feature picture had been shown, all the contestants from the schools strolled across the stage to be judged by the amount of applause their make-ups received.

The climax came, however, with the appearance of Manager Metzger's dark horse, "Freddie," a little colored boy who has assisted in exploitation in the past. He came on, dressed up to a reasonable Jackie Coogan, quite unannounced. Asked what school he came from he replied that "S.O.A.G," and defined it as "The School of African Golf." The young Ethiopian's stunt won the crowd and he galloped off with first place, refusing to be led off by the manager, however, until he had been assured he wasn't going to receive any more applause. Each protest he made, of course, was the signal for a renewed outburst.

Pretzels Used to Sell "Ten Nights in a Bar-room"

It has remained for Manager E. E. Collins of the Rialto theatre, Denison, Texas, to originate a brand new idea in exploiting "Ten Nights in a Bar-room." Instead of rigging up a pre-Volstead bar Mr. Collins went to the other end of the string for his idea.

He sold a local cracker company with the plan of furnishing a quantity of pretzels to which he attached a card which read: Just a reminder—Don't miss "Ten Nights in a Bar-room."

Several thousand pretzels were given away in advance and during the showing. It caused more talk in Denison than any stunt Mr. Collins has tried in a long time.

"Connecticut Yankee" Arrives in State at Peoria, Ill.

Strikingly effective was one publicity stunt pulled by the New Madison theatre, Peoria, Ill., in connection with showing "A Connecticut Yankee in King Arthur's Court."

The Union Depot at Peoria is in the center of the city's busiest commercial section; and capital was made of the situation.

Attired in the grotesque garments of a "Sir Boss," which included the exposed garters, the rolled trousers, the fancy array of lace and frills, the high silk hat, the big shining badge of authority, and above all the slender staff with its "Yankee" banner, an employe of the theatre boarded an incoming train about ten miles out of Peoria an hour or so before noon.

There were many Peoria-bound passengers on the train, and the "Sir Boss" attracted general attention.

When the train pulled into the Peoria station a brass band which had paraded up the street with a large banner stating, "We're Going to Meet the 'Connecticut Yankee' Who is Coming to the New Madison This Week," marched up to the train and with a grand flare greeted Sir Boss as he alighted.

Outside the station several autos awaited the "hero." These had been borrowed for the occasion from a local dealer, whose compensation was in the form of a large sign attached to the machines and a slide at the theatre.

The assemblage then proceeded about the streets of Peoria.

The result of the campaign, which was elaborated by the extensive use of a mailing list, the distribution of throwaways, and liberal newspaper advertising, was such as to create a new house record for attendance and receipts.
Motion Picture News

Manager Charles E. Sassen of the Fremont theatre, Galveston, Texas, is sponsor for this lobby display on "Ten Nights in a Barroom".

Whitefield Kills Two Birds With One Stone

Manager Ray Whitefield the Queen theatre, Abilene, Texas, tied up two ideas in one when he exploited Harold Lloyd and Will Rogers in "A Poor Relation."

On one side of his lobby he had a cut-out of Lloyd laughing at the cut-out of Will Rogers on the opposite side of the lobby. The apparent reason for the mirth of Lloyd was because Rogers appeared to be washing clothes. And a clothes line hung across the front of the display only added realism to the whole picture.

In the center of the lobby was an up-to-date electric washer, this was connected to the house current and actually washed all the time the display was in effect. The electric washer was furnished by the local Gas & Electric Co. with signs and demonstrator. Special mention was made in the Electric Company's advertising as to the display and picture—so the benefit derived from this co-operative ad was two fold as all displays of this type should be. Manager Whitefield gained the good will of the local power company and also increased his own business.

Schmidt Exhibits Another Effective Lobby Front

Manager Geo. Schmidt of the Strand, Atlanta, built a very effective lobby for the showing of "Two Kinds of Women" and "The Sawmill."

Over the large entrance to the Strand Lobby he built a beaver board arch and painted it in bright colors. Over the center was hand printed "Pauline Frederick in Two Kinds of Women." Then on each side of the arch he had a life size cut of Pauline Frederick dressed to resemble two kinds of women. On one side was the western ranch women, lariat in hand, guns on hips, etc., while on the other side she was dressed as an ultra modern society woman.

Inside the lobby proper Manager Schmidt had a cut-out of Larry Semon sitting on a huge log (both comic board). About a hairs breath from the end on which Larry is seated a regular saw wheel is placed. This is connected with a battery and runs, and although, the log remains still, it gives a good impression of Larry being slowly carried into the saw. Strewn on the floor were an assortment of blocks and piles of saw dust, which added realism.

Novelty Lobby Display Sells "The Sawmill" to Strand Fans

Manager Doster of the Strand theatre, Montgomery, Ala., recently played "The Sawmill" on a bill that had a weak feature and in consequence gave his exploitation attention to the comedy with profitable results.

He arranged a novelty lobby display that attracted a lot of attention. He built a large circular saw of composition and mounted it on a base or frame that resembled a regular saw mounting. In the center he placed a cut-out head of Semon and girl. Photos were arranged on the base and frame work.

The picture was given advance exploitation by the use of slides that advised that there was a good laugh in store for the patrons of the Strand.

Mechanical Lobby Display Exploits "The Wall Flower"

In exploiting "The Wall Flower" Manager J. P. Harrison of the Hippodrome, Waco, Texas, used as a lobby front an imitation room with the walls covered with a fancy wall paper.

The room was built to represent a dance hall. Chairs were placed around the sides of the display and in one a cut-out of Colleen Moore was arranged.

Directly in front of the Moore cut-out was another cutout showing a couple dancing. By means of an electric motor and a mechanical device the figures were made to look as if they were actually dancing.

The dancing figures moved to and fro while the Wall Flower cut-out looked on. The cost of the whole display is reported as $5.

The lobby display for "A Poor Relation" and Harold Lloyd comedy by the Queen theatre, Abilene, Texas, and explained by the accompanying story.
“Deestrict” School Sells “School Days” to San Diego Fans

For the week’s showing of “School Days,” House Manager William E. Jones of the Superba theatre in San Diego, Cal., built up a miniature “deestrict” school as a lobby display, equipped with door, windows, black-board and other necessary adjuncts, and used cut-outs of the youthful comedian as “inside atmosphere.” Grass matting, of green tint, added to the aspect of the school front scene. Surrounding the school was an American flag, flying to the breeze. The model filled the space between two of the large pillars of the Superba lobby and attracted much attention.

Gallagher Gets Cooperation of Local Merchants

MANAGER GERALD GALLAGHER secured a full page tie-up with the local newspapers in connection with his changing of policy of the Palace theatre, Ft. Smith, Arkansas. The entire page’s advertising was devoted to “Her Husband’s Trademark.” Ads told of the reopening of the Palace theatre and about the class of productions to be shown at the New Palace.

Atmospheric Lobby Front Used for “Three Musketeers”

Manager Richard Dorman of the Imperial theatre, Jacksonville, Fla., brought “The Three Musketeers” back for a second showing and then went about letting the fans know about it in the most logical way, a lobby display that they couldn’t get by without registering.

From compo board he built an elaborate castle front, covering the box office, the front of the lobby, and the marquee, with columns and a balustrade coming down on the outer edge of the sidewalk. The castle was painted to represent rough stone construction. On a wide cornice running around the marquee the name of the star and picture was featured in big, bold letters.

On top of the marquee he used a cut-out of the 24-sheet group. This was illuminated at night by a powerful searchlight located in a window across the street. Just under the marquee hung a big, old-fashioned lantern with “window openings.” Inside was a 100-watt red lamp.

Tickets were sold through a grating set in that part of the castle which covered the box office.

Business Women of Syracuse Basis of Successful Double Truck

Because Syracuse women have been successful in business the Empire theatre, Syracuse, N.Y., was able to run a double truck in the Syracuse Post-Standard to advertise “Hail the Woman.” The seven column streamer at the top of the two pages blazed forth the caption. “Syracuse Women Successful in Business,” and every advertisement on the two pages came from a store or business undertaking financed or managed by women.

Even insurance was represented, and the wide array of business into which women had forged their way was the signal for a feature news story by which the Empire theatre also profited.


“Smarin” Through” lobby decorations by Harold Franklin, managing director of Shea’s Hippodrome, Buffalo

Window display on “The Silent Call” by the Colonial theatre, Tacoma, Wash.
Atmospheric Lobby Display for "Old Oaken Bucket"

In exploiting "The Old Oaken Bucket" B. B. Garner manager of the Casino theatre, Lakeland, Fla., featured a lobby display that had a prologue value.

In the center of the lobby a well top was built up with old logs. A genuine, old oaken, moss covered, bucket was suspended in this by a rope hung from a pole overhead. The pole projected from the top of the box office. A profusion of moss covered the logs of the well top.

Just back of the well were placed cut-outs of the two principal characters of the picture, as though they were standing at the well taking. Around the well and cut-outs the lobby was filled with small trees and shrubbery, giving a very realistic effect.

The atmosphere created was so in keeping with the picture that this display had the value of a prologue, in that it put patrons into the proper frame of mind for enjoyment of the picture.

Saenger Theatre Stages "Four Horsemen" Parade

Manager Richard Manning, now at the Saenger theatre, Monroe, La., wasn’t satisfied with the usual ballyhoo on the "Four Horsemen," but staged a three-block parade! Special costumes were secured from New Orleans for the leading four, appropriately representing War, Conquest, Famine and Death. The latter carried a scythe. The lucky presence of a circus in town gave him the material to fill three blocks—dogs, ponies, and monkeys were used lavishly, also a band, and it woke up the town. A striking lobby display shown here, with supplied all else needed to roll up a big business.

Wright Presents Elaborate Prologue

"Her Husband’s Trademark" Presentation Finds Favor With Strand, Seattle, Fans

Probably the largest and most elaborate prologue ever presented in a Seattle theatre was put over a few weeks ago by Manager H. B. Wright of the Strand theatre, Seattle, Wash., during the run of "Her Husband's Trademark."

The theme of the prologue was a great elaboration upon the cabaret scene at the beginning of the photoplay itself. Eleven girls took part, among them Margaret Priester and several others who were members of the original cast that produced the cabaret for Miss Swanson’s photoplay. This fact was played up elaborately in all the Strand’s advertising and publicity.

The stage was decorated with $10,000 worth of Batik settings, designed by Elmer Floyd, the producer of the review, and executed by him for use at a Seattle cabaret, where his entire company was providing the entertainment. The appearance of the company at the Strand was through the courtesy of the manager of the cafe.

The prologue opened with an Oriental song and dance specialty by Miss Nancy Floyd and two Oriental dancing girls. Following this the duplicate of the cabaret in the photoplay was presented. The members of the chorus, dressed in the exact costumes used in the picture production, marched down the aisles of the theatre onto the stage, where they presented the "Dance of the Toys," as given in "Her Husband's Trademark."

Manager Wright’s lobby display for the feature was another great attraction to theatre-goers. Each door panel contained a large photograph of Miss Swanson, and the two sides of the lobby were covered with mounted stills of action in the photoplay. The lighting of the lobby and prologue was exceptionally well worked out.

The accompanying photographs show views of the lobby and prologue used by the Strand for "Her Husband’s Trademark."

Bath Tub "Saturday Night" Stunt Used at Alexandria, La.

The w.k. bath tub stunt for "Saturday Night" was put over by Wilf Shorts, manager of the Saenger theatre, Alexandria, La., recently. Mr. Jones placed a white bath tub in the lobby and hired a girl to sit therein. The girl wore a mask and such other clothing as the law required.
Inexpensive "Iron to Gold" Lobby Devised by Whitefield

In exploiting "Iron to Gold" manager R. P. Whitefield of the Queen theatre, Abilene, Texas, built a very attractive lobby display.

From the local bank Mr. Whitefield borrowed a number of money bags which he filled with iron washers and paper, to give the effect of their being filled with money.

An iron chest was secured from the local express company office. This was filled with rocks which had been gilded to look like real gold.

Signs told how the lumps of "gold" were found and a man to guard the "valuable" property was placed in the lobby.

All around the marquise hung the bags full of supposed money. Also on the pavement were several of the money bags, all tied to a string—so that anyone who would go to pick them up the string was pulled from inside the theatre causing the bags to slip from out their hands. This caused lots of fun and kept the lobby continually filled with people.

Practical Prop Locomotive as "Iron Trail" Lobby Display

At a small expense D. P. Leach, manager of the Eagle theatre, Swift Current, Saskatchewan, built a lobby display on "The Iron Trail" that is a model of ingenuity.

Mr. Leach constructed a prop locomotive with practical wheels, whistle, bell, etc.

The drive wheels were run by an electric motor. On two places of the wheels sandpaper was placed so when the wheels revolved and met with more sandpaper placed on the track, a sound was produced like that of a locomotive exhaust. The bell was rung by electricity and the whistle operated from a small compressed air tank.

Mr. Leach offers to sell his display for what it cost him, $25.00.

Cumberland Merchants Help Burke Put Over "Saturday Night"

There were nine merchants in Cumberland, Md., who believed in "Saturday Night," which accounts for the fact that the news of the great double-wedding was sent to every subscriber of the Cumberland Evening Times in the form of a special section.

Manager Tom Burke of the Liberty theatre tied up these merchants to take two of the pages in a four-page section of the newspaper, which not only paid for the entire section but netted a neat profit to the Times, which distributed it as part of the regular Friday home edition.

The front page was made up of Paramount press book materials as illustrations of the big scandal story which was an important part of the story of the picture. The fourth page was occupied by the theatre ad announcing the run and other details.

Bradt Utilizes "Rosary" Cut-out to Advantage

EFFECTIVE use of a twenty-four sheet cut-out gave the People's theatre, Portland, Ore., a novel and attractive theatre front display during the run of "The Rosary." Manager Joe Bradt initiated and executed the idea of having the sheet with the title and the faces of such leading players as Lewis Stone, Dore Davidson and Robert Gordon, turned into a border display lining the steps adjacent to the box office. The background showed sweeping clouds, in harmony with the sea settings of the picture.

The picture was exploited by special showings for Catholic clergy and members of the laity, resulting in strong endorsements that could not have been purchased at any price.

The prologue had a girl, in a niche at the side of the stage, kneeling and telling the beads on her rosary while a local contralto, singing on the darkened stage sang "The Rosary."

This lobby display on "The Rosary" comes from the People's theatre, Portland, Ore.

Showing the marquee for "Theodora" built for the engagement at the Strand theatre, Memphis, Tenn.
Circle Puts Over Big Campaign

Lieber's "Smilin' Through" Exploitation Most Complete of Anything Staged at Indianapolis

RALPH LIEBER, manager of the Circle theatre, Indianapolis, Ind., arranged an elaborate presentation with "Smilin' Through" and a vocal prologue of a man and woman in the dress of the period of early episode rendered the song to fine effect. The man worked in one in a "spot." Woman is discovered through a scrim drop, as the lights dim up to show her in a scene representing a garden. At the conclusion of the second chorus, the girl vision fades out and the screen is dropped into place as the scrim is raised, while the feature is screened. Donn McElwain, Circle Publicity Director, had been plugging "Smilin' Through" in his house organ and by announcement in lobby for about sixty days previous to the play date. An organ solo accompanied by hand colored word slides of the song "Smilin' Through" was a part of the Circle program the week previous to the showing. Ten thousand heralds advertising "Smilin' Through" (the song and record on one side, the attraction, theatre, and play date on the other) were supplied to song shops, phonograph stores, etc., and were wrapped with music and "stuffed" in record envelopes. A head of Norma Talmadge and announcement was on the front page of "Theatre Guide" which is distributed gratis in stores throughout the city. The "original gown" was displayed in a prominent downtown store window, while a small bisque boudoir lamp doll was dressed in a dress copied from the large one and displayed in the Circle theatre lobby carrying a credit announcement for the merchant—saying replica of gown worn by Miss Talmadge in "Smilin' Through" original now being displayed in window of L. S. Ayer Co. About ten downtown store windows displayed songs, records, rolls, and they were set off by appropriate settings built by the Circle Art Staff, representative of the "gates" in the fence in "Smilin' Through." About two dozen hand-painted window cards with a head of Norma and an announcement were placed in downtown stores, getting a flash that would have been impossible with any ordinary window card. The song "Smilin' Through" was broadcasted several evenings by a woman singer from Hatfield Radio Station.

A room nearby was rented, and ten telephones were installed with ten girls who called numbers in the directory, announcing the new policy at the Circle and the presentation of the picture.

For the opening day, prominent City and State officials were invited to attend. Monday many members of the various women's clubs attended also the Indiana Endorsers of Photos, invitational letters having been sent out in advance to the officers.

Radiophone Installed at Grand Theatre, St. Petersburg, Fla.

It has remained for Manager W. J. Melvin of the Grand theatre, St. Petersburg, Fla., to be the first Southern Enterprisers manager to install a radiophone in his theatre. He gave the first concert on March 29th.

When Mr. Melvin learned that the Naval Radio Station at St. Petersburg had installed a sending set for concert purposes and would make their debut in the realm of radioism on a certain date, he immediately got busy and grabbed a receiving set for his theatre.

The Naval Station's broadcasting set was given a grand and glorious send-off with songs, speeches, an address from the Mayor of St. Petersburg, etc., etc., and Mr. Melvin was sitting tight and passing it all out to his patrons. All of the speakers and performers were prominent and well known in the city. The audience was most enthusiastic and came out raving about the novel surprise and the possibilities of radio.

Mr. Melvin has now added the necessary equipment to enable him to pick up the concerts given in Atlanta, Pittsburgh, and other cities daily. And when he locates something good he tunes in and gives it to his patrons.

"Beyond the Rainbow" is "Jazzed" by Drumbar

MANAGER W. E. Drumbar of the Riviera theatre, Knoxville, Tenn., decided to jazz things up for his engagement of "Beyond the Rainbow" and here is what he did. There is a good jazz orchestra in Knoxville but they haven't been together very long and were anxious to get established. Mr. Drumbar knew this, so he went to see them and sold them the idea of advertising themselves by appearing at the Riviera three times daily during the engagement of "Beyond the Rainbow." Some salesmen—this man Drumbar! They made a big hit and helped business wonderfully. And it didn't cost a thing except a little sales effort on the part of Mr. Drumbar. The orchestra was satisfied, too, and booked themselves for two or three dances while at the Riviera.

The lobby was jazzed up in accordance with the jazz idea. Festoons and banners with rainbow colors and variously colored lights in the lobby gave it a festive air.
Cady Originates "Her Husband's Trademark" Teaser

When Claud Cady, manager of the Gladmer theatre, Lansing, Mich., began his teaser campaign for "Her Husband's Trademark," he took several small flashes in the paper reading: Watch! 2-4-6-8-10. Wait! This queer stunt was carried on the next day with this text:

Here they are again. 2-4-6-8-10. See tomorrow's paper. Tomorrow's paper furnished little illumination. All the ad said was: The same numbers. 2-4-6-8-10. What does it mean? The public was left in the dark the next day, too. The ad read:

The mystery. 2-4-6-8-10 will be solved tomorrow.

The ad the next day gave a flash for "Her Husband's Trademark" with the information that the mysterious numbers were the starting hours of the program.

Newsboys Adopt War Cry During Run of "Penrod"

The newsboys of Savannah, Ga., adopted a new war cry during the run of "Penrod" at the Lucas theatre. It was:

"See Freckles Barry in 'Penrod' at the Lucas."

A startled and startled citizenry was shocked out of its calm by this war hoop which in every instance preceded the flap of the afternoon paper a sit landed on the front doortoop. The stunt was arranged by Manager Albert Hill of the Lucas.

Newspaper Is Feature of Grand Theatre Campaign

Dan Roberts, Manager of the Grand theatre, Columbus, put over the "Why Girls Leave Home" picture principally through the local newspaper. The daily was sold on an essay contest idea, based on the question, "Do You Know Why Girls Leave Home?" and for eight days the front page carried headline displays.

The newspaper campaign was backed up by twenty-four sheets, teaser hangers fastened to automobiles and on door knobs of private residences, and a judicious use of window cards in desirable locations and on street cars. Over the marquee was placed a mounted teaser 24-sheet. A number of large question marks made from compo board, with a catch line such as, "Is it Love?" "Is it Ambition?" in addition to a number of oil paintings, were used for a lobby display.

Brandford of Newark Gets Star Eagle's Assistance on "Star Dust"

Hand colored photographs of Hope Hampton were offered to more than 80,000 readers of the Newark Star-Eagle as the result of a tie up arranged with the paper when the Brandford Theatre, Newark, N. J., played "Star Dust." A coupon to be clipped from the paper, gave readers their cue and thousands responded.

The immense publicity was the result of a co-operative campaign inaugurated by D. J. Shepherd, managing director, A. Gordon Reid, production manager and M. J. Cullen, director of publicity in which all the prominent retail stores co-operated with two full pages of advertising. Miss Hampton made personal appearances at these stores; and as her coming had been duly advertised they brought huge crowds to whom the picture at the Brandford could be advertised by direct methods.
“Camille” Lobby Cost Little and Was Effective

A very attractive lobby display for “Camille” was arranged recently by Manager B. B. Garner of the Casino theatre, Lakeland, Fla., through the use of small heart letters, 12 inches in height, and painted red on both sides. A sufficient number of these to spell the words “Valentino and Nazimova,” were strung on wire across the entire front of the lobby. While immediately in the center of the front a large heart, five feet in height and four feet in width, announced the picture.

In addition, two cut-outs of Nazimova made from the 24-sheet were placed either side of the lobby. This display, though inexpensive, was very effective.

Bryant’s False Front Gets Crowds

When “Fool’s Paradise” played the Gem Theatre, Oelwein, Iowa, Ted Bryant, Manager of the house built a very attractive false front in harmony with the locale.

In order to properly light it up in the evening he bordered it with fifteen 100 watt lamps. It attracted a great deal of attention and a very profitable business at the box office was the result.

Hart’s “Forever” Lobby Display Reflects Atmosphere of Spring

Manager J. M. Edgar Hart of the Palace theatre, El Paso, Texas, built an exceedingly attractive lobby display on “Forever” when this picture played his theatre, recently.

A truck load of small trees and pink tissue paper made into “peach blossoms” by the theatre employes was the principal material which Mr. Hart used for his display.

With his “peach trees” planted in the lobby a background was constructed of blue silk which had been used previously for “Little Lord Fauntleroy.” The silk was differently arranged and on it was painted peach and apple tree blossoms. Pink lights were used to illuminate the display producing a further atmosphere of Spring.

Huge cut-out used as a lobby display on “The World’s Champion” by the Imperial theatre, Columbia, S. C.
Live News From Producers

Conducted by EDMOND F. SUPPLE

Baby Marie Osborne in Western Thriller

Pathé Exchange, INC. announces that the strong collection of short subject features and the one serial epic scheduled for release the week of May 28th will be fortified by the next Pathé Playlet, "A Daughter of the West," starring Baby Marie Osborne.

The offering is a rapidly moving western thriller telling the story of how Baby Marie, daughter of the Sheriff, helps capture a gang of desperados. Baby Marie is assisted by "Sunshine Sammy," the little colored comedian, and the pair many comedy moments besides taking a hand in rounding up the gangsters.

"The Broken Life-Line" is the eight episode of the new Pathé serial, "Go-Get-'Em Hutch," produced by George Forman and starring Charles Hutchison.

Al Christie Sails for Scotland

Al Christie, supervising director of Educational-Christie Comedies is off on a much needed vacation. He sailed from New York May 13 on the Olympic for a two week cruise. Christie, who has budgeted a Scotch picture for which he has been preparing for some time, will be filmed in London and under the direction of Scott Sidney.

Just before Christie left for his trip to London, he assigned Neil Burns to work in the Scotch comedy, which will have haunted ancestral sledges, kilts, heather and everything.

Good Cast to Support Katherine McDonald

B. P. Schulberg, president of Preferred Pictures, has selected a particularly strong aggregation of players to support Katherine McDonald in her new screen vehicle for First National release. The picture is titled "White Shoulders" and was written by George Kibbe Turner, appearing serially in the Saturday Evening Post. Louis Zelmer wrote the screen version. Tom Forman will not direct the production, but will appear in one of the principal roles.

The rest of the cast include such well-known players as Bryant Washburn, Gloria Foster, Richard Headrick (the child actor), Lillian Lawrence, James Barrows, Charles French, Fred Malatesta, and Lincoln Steadman.

Plan Co-operative Picture

Directors, Authors and Stars Will Figure Only in Profits

Pyramid Pictures, INC. announces that it will extend its new departure of making motion picture productions on the co-operative plan to include not only directors and author's, but stars as well.

Under the Pyramid Plan of production, the director is given a royalty based upon the producer's gross returns from production with a nominal drawing account during the time consumed in the preparation, filming and cutting of the story, in lieu of a straight salary arrangement.

Authors with unusual stories giving promise of making big box office attractions are likewise offered a royalty with a nominal advance.

Paramount May Releases

"The Man From Ordeal" Ready

George Fitzmaurice's production of Booth Tarkington's "The Man From Home" and Agnes Ayres in "The Ordeal" are the Paramount features scheduled for release May 21.

James Kirkwood, Anna Q. Nilsson, Norma Kerry, Dorothy Cumming and John Miltenor are featured in Fitzmaurice's production of "The Man From Home," a comedy-drama, which takes the spectator from the quiet matter-of-fact atmosphere of Kokomo, Ind., to romantic and picturesque Italy. Fitzmaurice took his players and his entire producing unit to Italy where scenes were filmed at Sorrento, Capri and other beauty sports.

In addition to the featured players, Geoffrey Kerr, Jose Ruben, Annette Benson and Clifford Grey have prominent roles. The scenario was written by Ouida Bergere. "The Ordeal" is Agnes Ayres' second starring picture for Paramount. The story is by the eminent English playwright, W. Somerset Maugham, and is his first direct contribution to the motion picture industry. In plot and dramatic construction it is said to rank with his "Land of Promise," "Lady Frederick" and "The Circle," which he contributed to the legitimate stage. The scenario was written by Paul Powell, and directed by Marshall Dix and Paul Powell directed.

Miss Ayres plays the role of a young woman who has married a disolute man for his money, in order that her younger brother and crippled sister may be taken care of. Nigel Nagel is Miss Ayres' leading man, and excellent support is executed by Clarence Burton, Edna Murphy, Edward Sutherland, Among other players, Eugene Corey, Adele Farrington, Edward Martin, Sheilah ears and Claire Du Brey.

Goldwyn Has Strong Staff

Able Directors Promise Production of Great Photoplays

With six of the country's ablest directors on its staff, Goldwyn Pictures Corporation is looking forward to a new production year which should bring forth great photoplays. The six directors comprise Rupert Hughes, who will also write the scenarios and continuities for his own productions; Marshall Neilan, K. A. Walsh, E. Mason Hopper, Maurice Tourneur and Allen Holubar. The two latter have been engaged for special productions. The other four will make all of their pictures for a definite period in collaboration with Goldwyn at the Company's studios.

Hughes is editing and titling his story, "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno.

Von Stroheim Planning Elaborate Production

PRELIMINARY details have been released to the Coast in connection with Von Stroheim's new production for Universal indicates another picture of program, including dancing exhibitions. Some of the sets contemplated are exteriors and interiors of the Imperial Palace in Vienna, two principal streets and a pleasure park of the Austrian capital, and two feudal castles.

The story written by Von Stroheim has to do with the colorful military caste in Vienna before, during, and after the war. Such well-known war-times, as the late Emperor Francis Joseph, the assassinated Archduke Francis Ferdinand, the ill-fated Emperor Carl, his widowed Empress Zita, and Count Berchtesgarten enter into the story. The pivotal roles have been assigned to Mary Philbin, Dale Fuller, Maude George, Al Edmondson and Caesar Gravina. The title has not been divulged.

Production work is to start in two weeks at Universal City.

Movie Players Carnival in New York

A Movie Players Carnival will be held at Starlight Park, the Bronx, New York, from June 5th to 10th. The purpose is announced to be the establishment of a sick and benevolent fund for the Film Players' Club, Inc. An extensive program of motion picture exhibitions, athletic games and sports, and a public demonstration of motion picture production, in which well-known directors and stars are scheduled to participate, have been arranged. The carnival is to be conducted under the management of A. D. V. Storey with a staff of film players and directors of the Eastern Coast, it is stated.

Phillis Haver Cast for Role in "Christian"

Goldwyn announces that it has selected Phillis Haver to act the important role of Polly Love in its screen version of Hall Caine's novel, "The Christian," which Maurice Tourneur is to direct in England. Haver was chosen from among hundreds of girls considered for the role of John Storm, and Mae Busch, cast as Gloria Quayle, are already in London. Miss Haver will soon join them there.
Third Starland Revue
Due May 20th

STARLAND REVUE No. 3, the third of the series of novel short subjects now being offered on the R.C. short subject program, will be released to exhibitors on May 20.

A few brief views of "The French Doll," the popular comedy in which Irene Bordoni is starring, are shown in Starland No. 3. Vaudeville lovers will be pleased to see some intimate views of Ford and "Truly," which shows "Truly," vaudeville's best trained dog, practicing his tricks. Little Billy, another vaudeville headliner, is shown on the stage and in his dressing room. William Faversham is shown in intimate off-stage views, and the art of a well-trained Broadway chorus is illustrated by the girls of "For Goodness Sakes."

"Our Leading Citizen" Wins Much Praise

In a wire received by Jesse Lasky just before his departure for Europe last week, Thompson Buchanan, production supervisor at the Lasky studio, commends "Our Leading Citizen," Thomas Meighan's new picture by George Ade, as follows:

"If there is a literature of the screen, this is it. Not merely is it filled with laughs but it has a world of genuine emotion and a significant theme deeply applicable to American life. Altogether, it's a 'bom.'"

In a letter previously received by Mr. Lasky, Mr. Ade, who edited and titled the picture, wrote as follows:

"Tom Meighan and Al Green have just brought to me the completed picture, 'Our Leading Citizen.' It is, I am very happy about the manner in which you have treated my material. Here is one author who will not dare to complain that they changed his 'stuff' on him."

"Grandma's Boy" Premiere
Harold Lloyd Comedy at Symphony, Los Angeles, for Indefinite Run

TO Dr. Brockwedel's Symphony theatre, Los Angeles, was accorded the honor of being the premiere of the newest Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy." The picture opened there Sunday, May 14th, for a run of indefinite length.

Telegrams to Arthur S. Kane, president of Associated, early in the week, of the backing crowds on the opening day, Months ago, before the production of "Grandma's Boy," Dr. Brockwedel had only a few days in which to exploit the attraction. But his efficient publicity department immediately got busy and Los Angeles was billed-boarded with block 24, much advertising space was purchased in the local newspapers, and as always, an original and elaborate lobby display was made in the Symphony.

Even so, the preliminary campaign was of much shorter duration than ordinarily is considered necessary for even a big star attraction. That the engagement started with a smash is evidenced by Dr. Brockwedel's reputation, as further evidence of the extraordinary drawing power of Harold Lloyd's name.

Two earlier Harold Lloyd-Associated Exhibitors releases, "Never Weaken" and "A Sailor-Made Man," also played the Los Angeles Symphony, and each scored an undeniable success there. The latter, in particular, had a remarkable run and achieved a smashing triumph. Dr. Brockwedel made the sole feature of his program and he is according the same outstanding position to "Grandma's Boy," a distinction in which few comedies have been considered worthy.

"U" Names Fall Releases
Most of Nine Jewel Productions on Schedule Have Been Completed

CARL LÄEMMLE has just announced very nearly the full quota of next year's Universal-Jewel productions. These include nine definite releases, with at least three more to be decided upon later. This announcement is made earlier in the year than ever before, because Universal is in the strongest position that it ever found itself in recent years. Jewel pictures are but two of the nine in production and most of them are entirely completed. The three pictures which are being made at the present time are "The Storm," with an all-star cast; "Schoolday Love," starring Priscilla Dean; and "Human Hearts," with House Peters at the head of a very strong all-star cast.

The full line-up includes "The Storm," the Broadway play which ran for so long at the 48th Street theatre; "Human Hearts," the famous old melodrama by Hal Reid; Priscilla Dean in "Under Two Flags," by Ouida; "The Kentucky Derby," adapted from "The Suburban Handicap," by Charles T. Duryea; with Reginald Denny, Lilian Rich, Gertrude Astor and Kingsley Benedict; "The Flame of Life," starring Priscilla Dean; and "Human Hearts," with House Peters at the head of a very strong all-star cast.

In a telegram to the theatre, Mr. Brockwedel said: "This is a release of which I am proud. It is going to win for me a new audience and increase the old one."

Thomas H. Ince, producer of "Grandma's Boy," has taken a First National attraction which combines with unusual popularity, appeared in person at the showing of the production at the Gomah theatre, Broadway and 138th Street, New York, on May 2, and made an address to the audience.

Ince told the capacity audience that he had once lived in that neighborhood, and therefore took a personal interest in the community. He explained the underlying purpose of "Hail the Woman," which he considers his greatest work, and after speaking said: "I am through the showing of the picture."

Jos. Seidellman Again with Paramount

The appointment of Joseph P. Seidellman, well-known in New York film circles, as a special representative of the foreign department of the Famous Players-Lasky Corporation was announced this week by E. E. Shauer, director of the department. During the past year Mr. Seidellman has been assistant general manager, in charge of sales, of Associated Producers, and he is returning to the Paramount organization after having achieved brilliant success as a sales executive.

Educational Comedy in 13-Week Run in L. A.

"Schoolday Love," an Educational-Campbell Comedy, has just closed a notable run at Miller's Theater, Los Angeles, where this two-reel children's and animal comedy ran for thirteen weeks and five days in conjunction with "The Silent Call."

Few, if any pictures, have ever had as long a run in a regular motion picture house. "Schoolday Love" was shown during the entire run of the longer picture.

Doreen Turner and Coy Watson, Jr., are featured in "Schoolday Love," with a dog, a monkey, a bear and a donkey. The comedy was supervised by William S. Campbell.

"Nero" Opens on Broadway, May 22

The long-heralded and much discussed super-spectacle "Nero," produced by William Fox, will have its premier at the Lyric theatre, New York City, on Monday evening, May 22. This big special, which took nearly a year in the making, was done in Rome, Italy, with an international cast directed by J. Gordon Edwards.

Ince Makes Personal Appearance in N. Y.

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Stern Brothers announce their Century Comedy June release as follows:


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May 27, 1922

"Lady Godiva" Opens at Central, New York

LADY GODIVA," Associated Exhibitors' attraction, was given its premiere showing at the Central Theatre, New York, last week. The week's engagement was highly successful, according to word from the Associated Exhibitors' headquarters, and the critics of the local dailies had many favorable opinions to express concerning this Wistaria production.

Gladys Cooper of the Morning Telegraph declared, "It is beautifully done and one of the few pictures on the screen which has ever impressed us tremendously." The setting received special mention. "There are quaint street scenes, massive castles and banquet halls and glimpses of medieval splendor," added this critic.

Wrote Don Allen in the Evening World: "Although much has been made of the famous lady of the woman, it is not the picturization of a flapperish exploit but a visual picture of a beautiful poem."

The Evening Telegram is quoted: "'Lady Godiva' was well received. Every schoolboy and schoolgirl had the classic rhyme, but they will remember it all the better for having visualized it."

To Retain All Features in "The Old Homestead"

"While the sentiment that made the original play of "The Old Homestead" so universally popular, and the characters that the public has grown to love or hate, are intact, the production in the Paramount picture version of the classic by Denman Thompson, around this original plot will be built. It will have a story, one with a universal theme.

Frank E. Woods, supervisor-in-chief at the Lasky studio, thus described the projected production, which is to go into work very shortly under the direction of James Cruze.

"Reported Missing" Is Given Hard Test

R. C. Fox, Select's Buffalo manager, reports to the Selznick home-office in connection with the week's run of "Reported Missing" at the Empire theatre, Syracuse, that the Empire management were tremendously pleased with the box-office results achieved in the face of about the strongest opposition which has ever been encountered.

Among the pictures playing the town simultaneously, according to the Selznick office, were Charles Chaplin in "Pay Day," Gloria Swanson and Rudolph Valentino in "Beyond the Rocks," the Universal special, "Foolish Wives," and "The Three Musketeers."

Prints of New Goldwyn Series in Exchanges

THE prints for all of Goldwyn's eight productions in its fourth group of releases for the present season are now in the twenty-two exchanges of the Goldwyn distributing system. A feature of these eight productions follows: "The Wall Flower," written and directed by Rupert Hughes with Colleen Moore and Richard Dix in the leading roles; "Yellow Men and Gold," which Irving V. Willat produced from Gouverneur Morris' story with Helene Chadwick, Richard Dix and Roscoe Arbuckle in important parts; "The Dust Flower," directed by Rowland V. Lee from Zane Grey's novel, "Wildfire," with Claire Adams, Carl Gantvoort and Jean Hersholt in the leading roles; "Golden Days," another Benjamin Hampton production, based on a Zane Grey story; "Always the Woman," starring Betty Compson and William Boyd; "Mr. Barrows of New York," with Tom Moore in the title role; and "He's Over Heels," in which Mabel Normand is starred.

Five Famous Beauties in Single Picture

Having completed "One Clear Call" for Associated First National release, John M. Stahl, producer-director under the Louis B. Mayer label, is on an extended tour of the northern part of the state in search of locations for his next picture. The story, a Zane Grey, is laid in the East, most of the action taking place in a small town situated on the Atlantic coast. The leading part, aliked to Miss Normand, is cast with the best of the actors available, and apart from palm trees and orange blossoms of Southern California necessitate a search farther north for the proper outdoor surroundings.

Five famous beauties of filmdom will be seen in one picture when "One Clear Call" is released. The girls are: Marie Wilcox, Doris Pawn, Shannon Day and Annette De Foe.

Half of Program Given to Metro Films

In his program of six photoplay attractions offered during the recent run at the Theatre by the Cinderella theatre, Williamson, W. Va., Hiram Banks, manager of the picture playhouse, placed three Metro releases. One Paramount picture, one First National and one Fox attraction completed the special program.

The Metro subjects chosen were the two Rex Ingram productions, "The Conquering Power" and "Turn to the Right," and Robert Z. Leonard's presentation of Mae Murray in "Peacock Alley."
Praises “Smilin’ Through”

Sir Arthur Conan Doyle and Presbyterian Minister Among Admirers

"SMILIN' THROUGH," the Norma Talmadge—First National attraction which has created a country-wide sensation, has won high words of praise from sources other than those of the trade and motion-picture fandom.

Sir Arthur Conan Doyle, who is now delivering a series of lectures in this country on Spirituality, which in a poetic sense, is one of the motifs of the photoplay, after viewing the picture at the New York Strand theatre, sent the following appreciation to Joseph Plunkett, managing director of the theatre:

"Dear Mr. Plunkett—

We greatly enjoyed the very beautiful film. It is true to life—and to death.

Yours sincerely,

Arthur Conan Doyle"

Rev. George F. Parisee, pastor of the First Presbyterian Church of Sioux Falls, S. D., has also commended the picture, in the following letter to Jay A. Dundas, manager of the Strand theatre in that city:

"My Dear Mr. Dundas:

"Permit me, please, to commend you for presenting such a high grade, wholesome picture which is now being displayed at your theatre under the title of ‘Smilin' Through.’ Such a play can not help but make the world a brighter, happier, better place in which to live, for the lesson it holds to one's view.

"Will not the forces of righteousness and a city quickly see the great advantage in patronizing such a picture as ‘Smiling Through,’ thus encouraging such managers as yourself and others to display high-grade films?

"I wish to congratulate you for the showing of this picture and sincerely hope that you will continue in displaying the same high-grade pictures in the future as you have in the past."

Mr. Dundas is an Associated First National franchise holder.

Portland Editor Lauds “Orphans of Storm”

The following editorial endorsement was written by E. B. Piper in the Portland Oregonian, while D. W. Griffith's "Orphans of the Storm" was being shown at the People's theatre, Portland, Ore.:

"Revival of the 'Two Orphans': a play once immensely popular on two continents, is a sign of one of two things, and possibly both of them, that playgoers are still capable of reaction to the standard emotions, that virtue is still respected, and vice hated, as of old—and, besides, it points to the probability that producers in the recent past have been mistaken in their assumptions as to public taste. Every wholesome story that wins approval—even by the box-office standard of approval—is a vindication of the popular judgment as a whole."

Rupert Hughes Aiming at Titleless Film

In all probability Rupert Hughes' new Goldwyn photoplay, "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno, the photography on which Mr. Hughes has just completed, will not have any subtitles.

Mr. Hughes is now editing the film and he purposes doing away with all subtitles, if it is at all possible, or at least that, to use them so sparingly that they will scarcely be noticeable.

Baby Peggy Is Making Fairy Stories

Baby Peggy, the three-year-old star of Columbia, is beginning "Jack and the Beanstalk," that well known classic of childhood. The little girl has just finished two weeks in Chicago, in a fairy story, "Little Red Riding Hood," and the other of a story of immigrant life, called "Peggy Immigrants."

The cast of "Little Red Riding Hood" includes Louise Lorraine and Johnny K. Fox, as does also "Peggy Immigrants."

Evelyn Greeley and Carole Blackwell, who leave Saturday to co-star in several feature productions in Holland for the Hollandia Film Company

Will Produce in Holland

American Stars and Directors to Make Several Features

A CONTRACT has just been consummated between the Hollandia Film Company, represented by Miss Elsie Cohen, and certain stars and directors whereby a complete American Producing Unit will proceed at once to Holland to start work on several massive features.

Miss Evelyn Greeley, popular in Europe as well as in America has been persuaded to postpone her activities here, to star in the new Hollandia super-features.

Carlisle Blackwell, long a screen favorite, has been chosen to co-star with Miss Greeley in the Hollandia Productions. Blackwell left the screen temporarily to appear as a headline attraction for the United Booking Offices over the Keith and Orpheum circuits and has just completed sixty-two consecutive weeks.

For over two months Miss Cohen has been studying American productions and American Director-and she selected Oscar Apfel to direct these pictures.

While Holland has magnificent settings as a background for pictures, the producing companies will travel to other countries of Europe to get scenery necessary for their films.

The Producers Security Corporation, American agents for the Hollandia Film Company, is non-commercial on the title of the first Hollandia Feature, but admitted that Joseph Farnham, one of the best of continuity writers, adapted the play and prepared the script.

It is stated that this will be the first time a complete American Producing Unit has left for abroad on a definite mission to a definite place to produce features.

Miss Cohen and her newly acquired director and stars will leave on the steamship Majestic May 20th,
Select Has Special Showing
Sport Writers View "The Referee"

at Midnight Showing in Criterion

HENRY Siegel, manager of the metropolitan sales district for Select Pictures Corporation and directly in charge of the distribution of Select product in Greater New York City, is tabulating results of the interesting experiment which Select tried a few days ago when a Selznick picture was given its New York premiere at an invitation showing before one of the most 'highly specialized' audiences which has ever assembled in the motion-picture business.

The picture shown was Conway Tearle in "The Referee." The audience assembled was made up almost exclusively of sporting writers on New York newspapers and others who are professionally interested in boxing, to the number of almost one thousand people who taxed the seating capacity of the Criterion theatre at midnight, Wednesday, May 3.

The thought back of the unusual showing, held at an hour when most people are in bed, was that film, "The Referee," which is a fight picture from a story by Gerald Beaumont in the Red Book, could be properly introduced to those whose interest in the fight game had been previously established, there could be created a real public demand for the attraction in theatres throughout New York. Mr. Siegel, of the New York Select organization, is prepared to prove that this is exactly what happened. Some of the sporting writers found occasion to make reference to the "Tail Spin" column.

Fairbanks Picture Costly
"Doug" Argues Against "Slump"

Talk With Extravagant Production

THERE is a new angle to be had on the slump in the motion picture business at the Douglas Fairbanks studios.

Fairbanks' attitude toward the aforementioned slump is concisely expressed. "It is all due to bad pictures," he says, and his answer to the question "What can we do to stop the slump?" is to start in on a production which will be not only the most expensive, but the most romantic of any he has yet made.

The acres of medieval walls, long constructed, the tons of armor, broadswords and other properties being assembled, are weighty arguments against pessimism.

"But the new picture," says Fairbanks, "is not to be all expensive setting. It has a clean-cut, human story, great historical interest and is full of the same romantic dare-devility that made "The Three Musketeers." It is the opinion of Fairbanks and Allan Dwan, who is directing the production, that world realism in pictures has just about had its day. Historical romance, stories that are genuine and human without being either draf or "sexy," if they are not already, will soon be the most successful, in their opinion.

Lambert Hillyer Will Direct Frank Mayo

Lambert Hillyer has been engaged to direct Frank Mayo in his next in real products, but the title of the story will be "Broken Chains." It was written by Jack Behdolt and the continuity has been prepared by Charles Sarver.

Doris May Vehicle Is Given Final Title

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

William A. Seiter is again the star's director and the scenario is the work of Beatrix Van. Miss May's husband, Wallace MacDonald, is her leading man, and Otis Harlan is again seen in an important role. Others in the cast are Christine Mayo, Adele Farrington and Arthur Hoyt.

Pathe Congratulated on Screen Magazine

Following closely after the Special Anniversary issues of the Pathé Review, celebrating the third birthday of the popular screen magazines, the Pathé Home Office was flooded with letters of congratulation of a testimonial nature from exhibitors everywhere. The most recent letters lauding the screen magazine come from exhibitors in the Far Western territory, and they send congratulatory words of praise.
Comedian is Prison Visitor

Hamilton Invited To Make Himself At Home

LOYD HAMILTON, the comedian, has just served a brief "term" in Sing Sing. Major Lewis Lawes, warden of the New York State Prison at Ossining, described it as "the shortest twenty years I ever knew anybody to serve.

Hamilton is an enthusiastic student of prisons and prison conditions. Whenever he is near a big prison he always makes every effort to visit it. So when he came to New York after finishing his final picture of the current Mermaid Comedies series to consult with E. W. Hammons, president of Educational Film Exchanges, regarding plans for the six special Hamilton Comedies which he is to make for Educational in the coming year, he wanted to see the famous prison at Sing Sing.

Through the courtesy of the State Commissioner of Prisons and of Warden Lawes, Hamilton went to the prison last week, with permission to "make yourself at home" and take all the pictures he wanted.

When Hamilton entered the main prison door he was met by Major Lawes and the head prison keeper. The keeper grabbed Hamilton by the arm and, to his surprise, rushed him into the office and started "taking his record." Then everybody had a good laugh, and because a news cameraman had been taking a motion picture of Hamilton's unceremonious entrance for Kinegrams, Educational's news reel, it was decided to take another picture showing his leaving the prison and receiving the warden's "good-bye and good luck."

Hamilton took pictures in the cell rooms and throughout the grounds, but in each instance the warden informed the prisoners nearby that motion pictures were about to be taken—a very unusual thing in the prison—so that any prisoner who wished to do so could rub his face away from the camera.

Ethel Grey Terry in Harry Carey Cast

Ethel Grey Terry is the leading lady in "Combat," the first Harry Carey production, which will be released in the fall by R-C Pictures. The picture is now well under way on the West Coast studios under the direction of Val Paul and is expected to be finished within the next two weeks. The story was selected not only for the unlimited action which it affords but for the logic and probability of its development. It gives Carey the same type of role which he has handled so successfully in the past. "Combat" will be followed at regular intervals by five more special productions starring Carey.

Strong Cast Is Selected for "Pink Gods"

A cast of all-star caliber is being lined up for Penrhyn Stanlaws' new Paramount production, "Pink Gods," the title being an abbreviation of Cynthia Stockley's book, "Pink Gods and Blue Demons." James Kirkwood, Bebe Daniels, Anna Q. Nilsson, Adolphe Menjou and Raymond Hatton are the top-liners and there are others still to be chosen.

Universal's Summer Plan

Will Distribute Complete Summer Shows At

UNIVERSAL announces a far-reaching innovation for the coming summer. A large number of complete shows, each including a feature, a comedy, and a short subject and a news reel, are being assembled and will be distributed as complete summer shows at summer prices.

The plan, inaugurated by Carl Laemmle, president of Universal, but for its object the lessening of rental and transportation costs during the summer months. The complete programs will include the best possible selections from Universal success of the immediate past and from the Universal attractions to be released in the next few months.

Universal-Jevels, Special Attractions, Westerns, Serials, Century Comedies, Star Comedies, International News Reels and other special productions will be included in the make-up of the various shows.

"I learn from the various Universal exchanges that an increasing number of exhibitors are going to make every effort to keep open during the summer," said Laemmle, in a letter concerning universal shows at summer prices plan.

"I have made up my mind to do what I can to help them to keep open. That is why I have evolved the Solid Program Summer Show plan.' By this plan, an exhibitor will be able to get a complete show in one shipment, at summer prices. Not only will he be saved the time, expense and worry of complicated booking, but he will also be able to receive his show at one time and return it the same way, thus saving more time and eliminating other worry and expense.

Therefore, I have instructed all Universal exchanges to arrange a schedule of the best Universal product, especially that suitable for Summer presentation, into solid programs. These programs are to be arranged so that an exhibitor can get most any kind of a combination he wants.'

Hiers Plays Darkey in New Reid Picture

Walter Hiers, the famous funny man of Paramount pictures, will appear as a negro in Grace Reid's picture, "The Ghost Breaker," which Alfred Green is to direct.

Lila Lee will be seen as a beautiful Spanish princess in the thrilling melodrama which has been made from the Paul Dixley and Charles W. Goddard play. Jack Cunningham adapted it and added many novel features.

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Based on

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Celebrated Novel "Mathias Sandor"

Proven a Big Money Getter.
By Box-Office Reports
Every Week Tells of New Successes; It's Going Strong.

"Great picture. Went Over fine.
Biggest business in some time."
(Report from the West, M.P. News, May 6,
under head "What Big Houses Say.")

"Business better than usual." (Report
from the West, M.P. News, same dept. April 22)

"Played to very good business.
Is a wonderful attraction that will get'em
talking after the first day."
(Rivoli Theatre, Columbia, S.C., quoted
in Trade Review April 22 under head
"The Voice of the Box Office")

We told you it was a great attraction. It is!

Pathépicture

Directed by
Henry Fescourt
Great stars at work and at play!

That's just what Screen Snapshots shows. You have the lure of great names; you have the added attraction of the fact that they are shown behind the scenes, so as to speak, in their homes, between times at the studios. You see them as they are, real people with unusual and attractive personalities.

From the box-office standpoint it's 100%; from the entertainment standpoint just as big.

The first number is a good example. Douglas Fairbanks, Charlie Chaplin, Norma Talmadge, Constance Talmadge, Harrison Ford, Alma Rubens, Gloria Swanson, Wallace Reid, Theodore Roberts, Cecil de Mille, Gus Edwards, Lila Lee, Betty Compson, Coleen Moore, Thomas Meighan, Tom Forman, Guy Bates Post, Adele Ritchie, Herbert Rawlinson, Sunshine Sammy, Pal and Fay McKenzie are in it!

A ONE REEL ATTRACTION WITH THE PULL OF A BIG FEATURE.

Edited by JACK COHN and LOUIS LEWYN

Pathe® Distributors
New Production Firm Enters Field

A new firm has just been incorporated, named "D and W Productions, Inc.," with offices at 132 West 49th Street, New York City. Their ideal is to produce pictures of the best possible type.

Those actively engaged in the management of "D and W" are men of extensive and varied experience in the industry.

E. R. Wood, the General Manager, has been, for several years, financially interested in the production of motion pictures.

C. Edward Davenport, who is producer and director, has been a well-known portrayer of Shakespearean roles prior to his entry into the picture business fifteen years ago. He was studio manager and director of the Old Reliance and Majestic Studios. He was selected by the New York Central Railroad to direct pictures for the "Safety First" campaign.

John A. Kent is in charge of the Publicity and Distribution Departments of the concern.

Pathe's "Screen Snap Shots"avored

The widely-published announcements of a new series of "Screen Snap Shots" dealing exclusively with popular screen favorites at home, at work and at play produced for distribution by Pathe, are declared by the Pathe office to have created more than the "mild" sensation in the industry and among motion picture patrons caused by many more pretentious production promises. Further indication of the acknowledged wide appeal of this "Fan Magazine of the Screen," editors of important newspapers are seizing the idea as a means of brightening the pages of their Sunday supplements, the Cleveland Leader, for example, airing with a full page of pictures showing screen stars in their personal activities on and off the screen.

Neilan Production for May Release

Marshall Neilan's newest production, "Fools First," starring Claire Windsor, Richard Dix and Claude Gillingwater, has been scheduled for release in New York premiere sometime in the fall. The picture, which will be given a New York opening at the Criterion Theatre, was written by Miss Windsor, Richard Dix and Claude Gillingwater, and is directed by Marshall Neilan. The film has been well received by audiences throughout the country, and is expected to be a big hit in its New York premiere.

An unusual shot, which will be seen in "Fools First," a first national attraction produced by Marshall Neilan, is an all-star cast.

New Pathé Serial Attracts

"The Timber Queen," With Ruth Roland Draws Favorable Comment

Pathé makes the point that never in the history of picture serials has a new production in this form attracted the widespread interest so long in advance of release as is noted in the instance of its newest serial with Ruth Roland, "The Timber Queen." For more than three months past, beginning weeks before the completion of the picture, "The Timber Queen" has been "in the air" as something entirely out of the ordinary. This general feeling among exhibitors had its start when the National Board of Review issued its report in which the early episodes of "The Timber Queen" were used to illustrate the up-to-date ideal in the way of serial pictures—absolutely clean, breezy, complete with absorbing dramatic action and filled with the best type of chapter play suspense and thrills. Now, with the probable release date of the new Ruth Roland serial six or eight weeks distant, the Pathe branch exchanges have projected its early episodes and rushed splendid reports to the Home Office.

"The Young Diana"
Next Cosmopolitan Issue

The next Cosmopolitan production to be released will be "The Young Diana," by Marie Corelli, starring Marion Davies. The story deals with a pram and faded old maid who is transformed into a beautiful young girl by a famous scientist. Two famous directors will be credited in the making of the picture, Robert G. Vignola and Albert Capellani. Some of the lighting effects in the laboratory scenes are declared to be notable.

Charles Bryant in East

Charles Bryant, director of Nazimova's latest and most pretentious production, "Salome," has arrived in New York to arrange for the release and distribution of the picture, which will be given a New York premiere sometime in the fall. On the night before his departure from Los Angeles, Mr. Bryant presented the picture at the Iris, a resident theatre in Hollywood. Miss Nazimova was present and most of the members of the cast witnessed it together with a large number of invited guests. It was hailed by the audience as a decided success.

Bennett Outlines Plans for Efficiency

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

"I have made no attempt to keep secret the system I devised," says Mr. Bennett. "The first essential is the engagement of a staff, competent not only to perform the work assigned to them, but fully versed in every other detail of production. One of the most effective parts of the system is the 'error sheet.' This is kept close to the hand of the director and on it is noted every delay experienced during the day's work. The reason for the delay, the department responsible for it, and the amount of time lost is set down, and this matter is officially taken up with the persons at fault."

Broadway Bookings for "Wilderness Tale"

"Missing Men," one of the Wilderness Tales by Robert C. Bruce which Educational is releasing, is being shown at the Capitol theatre in New York the week of May 14. "My Country," another of the Wilderness Tales, which S. L. Rothafel, manager of presentation of the Capitol, called "one of the most beautiful pictures I have ever seen," has been chosen for the Capitol program for the week of June 4. "On the Tiptoe," an Educational-Torch comedy, "Battling Torchy," in which Johnny Hines, the screen "Torchy," puts on a novel prize fight, has a definite run at the Criterion theatre.

"Silver Wings" Opens Broadway Run

Right on the heels of the news that Mary Carr took second place in the hotly contested popularity vote for screen actresses, which was arranged to help the poor of New York City, has come the New York opening of "Silver Wings," in which Mrs. Carr is featured. The first showing was given at the Apollo theatre, May 17. Mary Carr and her daughter, May Beth, made personal appearances for the opening.

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Abe Warner Back After Trip to Coast

A BE WARNER, of Warner Brothers, after a six-weeks' tour of the Key Cities and a lengthy visit to the Warner studios which Los Angeles, returned last week to the Eastern offices of the organization.

Warner visited Chicago, New Orleans, Denver and other cities en route to the coast. The trip was made primarily to ascertain the success exhibitors were having with the Warner productions, and Warner took the opportunity to suggest further aids and helps to exchanges handling their features.

According to Warner the forthcoming Wesley Barry picture, "Rags to Riches," being produced by Harry Rapf at the coast studios, is well under way. Wallace Worsley is directing.

Southern Rights Sold on "Cap'n Kidd"

Three new sales, all of them covering important territories, was the number made this week on the Eddie Polo serial, "Cap'n Kidd," through the Star Serial Corporation, which controls world rights to this Independent Polo serial.

The remainder of the Southern territory was disposed of this week on "Cap'n Kidd" when First National Pictures of Charlotte purchased rights to it for North Carolina, South Carolina, Florida, Georgia and Alabama, and Creole Enterprises of New Orleans took over rights in the remainder of Louisiana and Mississippi. Another sale closed was that to Richards & Flyn of Kansas City, for all of Kansas and Western Missouri.

Urban Movie Chats Show Novel Features

The forthcoming issue of the Official Urban Movie Chats shows how down South a hurried need for a home caused a contractor to erect a house in 24 hours. It took some hustling, but the job was completed according to the schedule and, as the title-writer says, the family moved in at once and have the rent raised.

Other sections in this issue include some of the sports followed in the South Sea Islands and pictures of some of the wonderful death masks in the Princeton University collection, including masks of Sir Walter Scott and of Goethe.

Movie Chats Get Attention

NEWSPAPERS COMMENT FAVORABLY ON ETIQUETTE ARTICLES

The inclusion of a series of articles on good manners and social etiquette in general as a part of the Official Urban Movie Chats of the Motion Picture Theatre Owners of America has caused interesting comment in hundreds of newspapers all over the country.

Most of the motion picture editors have given a good deal of attention to the idea, but the large amount of space they have devoted to the subject is evidence of how interesting the subject is proving to motion picture patrons.

Harold Heffernan, who writes about motion pictures in the Detroit News, wrote the other day as follows:

"Better manners for the entire motion picture industry, from the grandfather to the baby, is the aim of a course in etiquette to be inaugurated soon as a regular feature of the Urban Movie Chats. This weekly reel, which of late has been dealing with timely, interesting subjects, opens its course with a technical and pictorial diagram of the proper manner of handling the table cutlery. Later, such matters as how to receive guests, how to enter and leave a room and when to stand and sit will receive attention.

"Urban's Chats are being distributed through the Motion Picture Theatre Owners of America and the choice of subjects has shown improvement with almost every weekly release. Urban's belief that the public will welcome a course in etiquette has led him to engage Miss Margarette Walz, of Philadelphia, as instructor for the series. She is reported to be an authority on the subject."

Three Episodes of Polo Serial Released

The first three installments of the serial, "Cap'n Kidd," Eddie Polo's first independent serial which Star Serial Corporation is distributing, have already been released in the Kentucky and Tennessee territory controlled by Big Feature Rights Corporation.

Lee Goldberg of that company has written that last week three episodes of the serial were playing big bookings and went over with a bang.

"Wedding Dumb Bells" New Comedy Title

"Wedding Dumb Bells" is the title that has been given the third of the Sunrise Comics, one of C. B. C. Film Sales Corporation's series of two-reel, comedy gower chasers.

Word comes from Harry Cohn, producer of these comedies, that the third comedy on the series has been completed and is on the way East to the New York distributing offices of C. B. C.

Hallroom Boys Comedy Series Under Way

WORK on the new series of the Hallroom Boys Comedies has been begun. Word from the producer, Warner Bros., has been received from the West Coast producing center, stating that actual production work on the first comedy of the new series is almost completed and that the picture will shortly be ready for final editing. Noel Smith directed this new comedy.

With the facilities at hand in the new studio which the producers have taken over, the series are described by Cohn as especially tailored for the two-reeler of this type, with many unusual comedy effects.

Di Lorenzo Announces Western Sales

Joe Di Lorenzo, President of Di Lorenzo, Inc., distributing the "Big Boy," Williams series, announced on his arrival from the coast this week that the "Big Boy" Williams series has been sold to First National Exhibitors for the territories of Denver and Salt Lake City, which include Colorado, New Mexico, Utah, Wyoming and southern Idaho, in all of which states "Big Boy" Williams will make personal appearances.

Di Lorenzo brought back the second of the "Big Boy" Williams series, titled, "The Trail of Hate," which was shown at the principal exchanges throughout the United States and which will shortly be presented to the trade in New York City.

Gordon Theatres Book "I Am the Law"

Within twelve hours of the arrival of the prints of the Edwin Carewe production, "I Am the Law," in Boston the Major Film Corporation, which has purchased the New England rights on the picture, succeeded in booking it in the entire circuit of Gordon theatres.

The theatres are located in Boston, Dorchester, Cambridge, New Bedford, Lynn and Chelsea, Worcester in Massachusetts and New Haven, Conn.

C. C. Burr, president of Affiliated Distributors, which is handling the picture, is elated at having secured a pre-release booking for the picture at the Mark Strand theatre, New York, for the week of June 4.
New "Torchy" Opens at Criterion

"Batling Torchy," featuring John Hines, had its world premiere accorded it when it opened at the Criterion theatre, New York City, Saturday night in conjunction with "Missing Husbands," both of which are slated for an indefinite run. Following closely upon "Torchy's Fram-up," which played at the Criterion about six weeks ago, this latest booking of another Hines comedy comes as a direct result of the popularity attained by the first of the Torchy comedies to play the Criterion.

Extensive Sets Planned for Torchy Comedy

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

Audrey Munson Picture Sold in South

Equity Pictures this week announce the sale of Heedless Moths, starring Audrey Munson, to the Creole Amusement Company of New Orleans for the states of Louisiana and Mississippi. "Heedless Moths" is the dramatic story of an artist model's life, enacted by one of the best known models in the country.

The picture was given a run at a legitimate theatre on Broadway last year, and has been sold to many of the leading territorial buyers throughout the country.

Carewe Special Sells Exceptionally Well

In less than a month of the arrival of a sample print of the Edwin Carewe Independent "I Am the Law," in New York, the foreign rights have been sold one hundred per cent, and practically fifty per cent of the domestic territories have been disposed of. The latest addition to the list of domestic buyers is the Major Film Corporation of Boston, Mass., which has secured the rights in the picture in the New England states.

Federated Perfects Plans

Exchanges Will Purchase Features and Unusual Short Subjects

The Board of Directors of the Federated Film Exchanges of America met at the William Penn Hotel, Philadelphia, on May 29th, 10th and 12th and perfected plans that should enable the Federated to forge to the front as a factor in the distribution of a selected series of pictures.

Joe Brandt was elected executive director and immediately after his appointment suggested a policy that will include the purchase of probably some of the biggest features and best short subjects being produced today.

Considerable time was devoted to the question of whether a series of pictures, with one prominent star, was more preferable to a series of pictures without a star, but with good strong stories and a nationally known director.

The Federated are proceeding immediately to canvass the entire industry to determine which in the opinion of the exhibitor is best plan to follow.

The directors who were present at the meeting included: Joe Friedman, Celebrated Players Film Co. of Chicago; Sam Grand, Federated Film Exchange of Boston; Ben Amsterdam, Masterpiece Film Attractions of Philadelphia; Bobby North, Apollo Film Exchange of New York City; Harry Charnas, Standard Film Exchanges of Cleveland, Pittsburgh, Detroit; Pete Oleski, Federated Film Exchange of Baltimore.

Eddie Bonns, director of publicity and advertising for Warner Brothers, pulled this stunt on the delegates to the Washington convention.

More Territory Sold on "School Days"

During the past week Harry M. Warner, of Warner Brothers, successfully made negotiations with two state rights exchanges for the exclusive territorial rights to Gus Edwards' "School Days," featuring Wesley Barry, according to a recent announcement. In addition to the two deals, many of the first run houses that could not work out the contract have contracted to show the picture.

The Specialty Film Company, of Dallas, has taken over the exclusive rights for Texas, Oklahoma and Arkansas, and Big Feature Rights, Louisville, Ky., has secured the rights for Kentucky and Tennessee. Warner's Exchange, Los Angeles, controls the rights for Nevada, Arizona, California and Hawaii.

Peggy O'Day Pictures Are Completed

The first two of a series of four races pictures made by John Ford and starring Peggy O'Day and produced by the New Era Productions, Inc., have been completed, and the negative delivered to the Anchor Distributors for release. The titles are, "They're Off!" and "Thundering," produced by Ford, were rerecorded, while O. G. Hill turned the crank.

According to New Era, Ford will direct the entire series of the Peggy O'Day features contracted for by Anchor for independent publication.

Warner Puts Over Deal

Thirteen Exclusive Territorial Sales Made on Harry Rapf Production

Thirteen exclusive territorial deals have been successfully consummated to date by Harry M. Warner, of Warner Brothers with the Harry Rapf production, "Your Best Friend," featuring Vera Gordon.

Many prominent theatres throughout the country are said to have booked the picture. The Screenart Pictures Corp., of Boston, will be distributing the New England rights, have already booked the feature to be shown throughout the entire S. Z. Poli Circuit; at the Broadway, Lawrence, Mass., and many other theatres in their territory.

Close to 100 theatres are said to have booked the film in Texas and Oklahoma, and more than 200 houses have signed in the greater New York territory. Other theatres that have contracted to show the attraction are the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus; Strand, Milwaukee; Palace, Long Beach, Cal.; Colonial, Sioux Falls, S. D.

Vera Gordon, in addition to her tour of the leading vaudeville houses in an act playbill, will make personal appearances at the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus, and the Strand, Milwaukee. Many theatres are said to be negotiating for the appearance of Miss Gordon in conjunction with the exhibition of the Warner feature.

Apollo Co. Buys Picture

Big Deal is Consummated on "The Curse of Drink"

News of the sudden purchase of "The Curse of Drink," the screen version of Chas. Blaney's famous melodrama of the same name, by Ben Blumenthal, president of the Export & Import Film Company has been followed by another important announcement by this company.

Bobby North, of the Apollo Exchange, Inc., put in a bid for the New York and New Jersey rights on the production, and it was accepted.

After viewing "The Curse of Drink" for the second time North put in a bid for the entire American rights. This was not accepted but after a series of conferences a compromise was arrived at. As a result a contract was signed between North and Bobby North taking over a half interest of the picture for the American rights.

The Apollo Exchange, Inc., under the terms of the contract will distribute the production on the independent market in this country. It will be held for fall release.

Graphic's Expansion Takes in New Orleans

Further expansion of the Graphic Film Corporation was announced this week when Ivan Abramson contracted with J. E. Pearce of the Picturegoers, Inc., to establish a Graphic Film Exchange in New Orleans, La. This territory will include Louisiana, Mississippi, Mobile, Southern Alabama and Florida west of the Appalachian River.

Negotiations have already been undertaken for a large campaign on Ivan Abramson's "Mother Eternal" and "The Wrong Woman," both of which are due for first run showings in the territory controlled by the Pearce Films, Inc.
All-Star Cast Engaged for Fox Special

Additional stage players now in the cast of “Kentucky Days,” a big special Jack Ford is directing on the West Coast for Fox, include Lon Poff, Henri de la Garrigue, Caroline Rankin, Cordelia Dallahan and Helen Field.

There are a fifteen leading characters in the production, which was written by Paul H. Sloane. Among them are Tom Santschi, Tully Marshall, Virginia Valli, Bessie Love, Pat Moore, George Hackathorne—and the end is not yet.

Emmett Flynn in East to Cut Pictures

Emmett J. Flynn, the young director who recently completed “Monte Cristo” and “A Fool There Was” for Fox, arrived in New York from Los Angeles to put the finishing touches to the cutting and titling of his two big specials in preparation for their release next season.

Fox to Release “Fast Mail” in the Fall

William Fox has made a picture from “The Fast Mail,” the famous old melodrama of twenty years ago, and will release it in the fall as a special production.

Those who remember the old time Lincoln J. Carter melodrama will recall it as a play of intense action, and consequently well fitted for adaptation to use on the screen.

New Production for Equity

“What’s Wrong With the Women” to Be Released in Fall

A NEWCASTING is made this week by Equity Pictures Corporation of a new picture now in production which will be Equity’s Fall release. Daniel Carson Goodman is producing the picture at the Bigraph studio in New York City. It has been titled “What’s Wrong with the Women.” The story is by Dr. Goodman, who is also personally supervising the production. R. William Neill is directing.

Equity is confident this feature will prove a worthy successor of “Where Is My Wandering Boy,” their latest production. Dr. Goodman has assembled an all-star cast which includes the names of some of the best known stage and screen favorites. These are Wilton Lackaye, Barbara Castleton, Montagu Love, Rod La Rocque, Hedda Hopper, Huntley Gordon and Julia Swayne Gordon. Wilton Lackaye is one of the best known figures on the dramatic stage, and is equally well known for his portrayal of the role of Svengali in “Trilby” on the screen.


Montagu Love has been a featured player in Metro, Paramount and many independent productions. Huntly Gordon will be remembered especially from his work in the R-C production, “Beyond the Rainbow” and Rod La Rocque, Hedda Hopper and Julia Swayne Gordon each command a following of their own.

C.B.C. Program Includes Six Melodramas

An extensive feature program is announced this week by the C.B.C. Film Sales Corporation. This company has been steadily increasing and augmenting its activities during the past year.

Harry Cohn, Joe Brandt, and Jack Cohn of C.B.C. will handle a series of six big melodramas. The pictures are being made specifically for C.B.C.

First of these features is “Shadows of New York,” which production work is well under way. Rosemary Theby plays a leading role. Alice Lake also plays a leading part. J. Frank Glenden is featured in this picture, as is also Philo McCollough. Baby Josephine Adair, famous child star, is included in the cast. The production is directed by Edward Le Saint.

Second on the list is “Only a Shopgirl.” Charles E. Blaney’s New York success.

Name Changed on New Two-Reel Comedies

The name of the new series of two-reel comedies which C. B. C. Film Sales Corporation is distributing, has been changed from Sunday Comedies to Sunrise Comedies.

This is the new series featuring Billy West, which Harry Cohn is producing. A new sale on the Sunrise Comedies was made this week to Federated Film Distributors, Inc., of California, whereby the company will handle the Sunrise Comedies in the territory including California, Arizona, Nevada, and the Hawaiian Islands.

New England Rights Sold to “Yankee Doodle, Jr.”

Negotiations have finally been consummated between M. J. Burns, of New York City, and Geo. M. A. Fecke, of Boston, whereby the Motion Picture Corporation, Boston, Mass., of which Mr. Fecke is president, will distribute the six-reel feature “Yankee Doodle, Jr.” in the New England States.

“Telephone Troubles” Is New Comedy Title

A title that will strike home with almost everyone who sees it is that given the ninth of the Carnival Comedies, a series of laugh-makers which C. B. C. Film Sales Corporation, is currently handling. The title is “Telephone Troubles.” Earl Montgomery is featured.

GOING! GOING! GONE!

1000 Territory’s almost gone on

EDDIE POLO
in his greatest serial

“CAP’N KIDD”

Wire for yours quick or it will be gone.

These buyers know what a good bet “CAP’N KIDD” is.


Big Feature Rights Corp., Louisville—For Kentucky, Tennessee, Great Film Exchange, Baltimore—For Maryland, Marsland, District of Columbia, Virginia.

Richardson and Flynn, Kansas City—For Kansas and Western Missouri.

Fontenelle Feature Films, Omaha—For Iowa and Nebraska.

First National Pictures, Charlotte—For N. Carolina, S. Carolina, Florida, Ga., Ala., Creole Enterprises, New Orleans—For Louisiana, Mississippi.

Five Art Pictures Corp., St. Louis—For Eastern Missouri and Southern Illinois.

HERE’S ALL THAT’S LEFT

California territory
Texas territory
Denver territory
St. Louis territory
Seattle territory
Canada

Wire STAR SERIAL CORPORATION
Joe Brandt, Pres.
1600 Broadway
New York

Wire for yours quick or it will be gone.

These buyers know what a good bet “CAP’N KIDD” is.
Action Stills from Releases of the Week

Scenes from Metro's picture, "Missing Husbands"

Richard Dix and Claire Windsor in Neilan's "Fools First," 1st National

Scenes from "North of the Rio Grande," a Paramount picture

Doris May in "Gay and Devilish," R-C release

Scenes from "The Pasteboard Crown," Associated Exhibitors
“The Gay Deceiver” (Star-Universal—One Reel)

THERE is enough ginger, spice and snappy humor packed away in this single reeler to supply the average two or three reel comedy. It introduces the wryfaced comedian, Roy Atwell in the title role. He bristles a bill-poster to give him an introduction to the leading lady of the Folies. No time is lost on Roy’s part. He has her dated up for a dinner engagement but his wife has made other arrangements. To get out of this situation he employs an agent to accompany his better half to the party. Of course wifey doesn’t suspect that the man with her is not her husband. Roy has attended to that. He has engaged the leading man of the Folies to bat for him and the resemblance between them is so strong that they could pass for twins—thanks for the double exposure.

It develops, however, that she raises an objection or two when her escort indulges in a bit of mild flirtation. Meanwhile Atwell and his sweetheart are having a swell time at the restaurant and things are progressing favorably for both until her husband appears and creates a scene. Roy escapes, hurries home, and discovers that his double is being dragooned off to bed. This brings about the substitution and everything is arranged satisfactorily. A bright little plot—don’t you think? One filled with smart gags and amusing throughout, Helping Atwell put it over are Ethel Ritchie and Lillian Wilklnsen.—LAURENCE REID.

“Sic ’Em Brownie” (Century-Universal—Two Reels)

THE kids and the animals form the very pleasing background of the newest Century release, “Sic ’Em Brownie.” As the title indicates Universal’s wonder dog, Brownie, carries the burden of the plot and like the other comedies in which he has starred, he is showing some brand new tricks. Jackie Morgan and Alberta Vaughn are the kiddies and the action finds them and the dog cutting up capers in their uncle’s home. Burglars intrude but the young mischief makers succeed in trapping the crooks. Brownie knocks them for a goal by shooting off a revolver with the aid of a piece of cord. The incident furnished in this comedy is for the most part bright and amusing and quite up to Century standard.—LAURENCE REID.

“Do Me a Favor” (Hal Roach—Pathe—One Reel)

YOU are looking upon Snub Pollard as a hobo here—a hobo who is called into a house to help a lady in distress. Yep, Marie Mosquini has asked him to do the favor of putting her drunken husband to bed. Snub doesn’t have much trouble in placing the roundabout between the sheets—that comes later when he attempts to keep him there. The entire action depends upon the gags released in Pollard’s struggles with the suite. It turns out that the man is only a butler, Marie’s excuse being that all servants must be humored these days if one is going to keep them. One of the first rate comedy offered which should bring forth a merry chuckle here and there. The idea may be a slight one but it keeps going, boys—right through to the end of the spool.—LAURENCE REID.

“Poor Boy” (Mermaid-Educational—Two Reels)

HERE is a two-reel comedy that will do credit to any program. One with new comedy angles and a laugh every turn of the story. spicy dialogue is tangling up with antics of one known as “The Boy,” ably described by the introductory title, “A gentleman of leisure who spends his time spending his time.” He is one of several tourists stealing a ride off a freight train and fails to run fast enough to escape a pursuiting cop. But the kind hearted policeman tells him if he will go to work, another chance is promised reward.

Later the boy makes the acquaintance of the girl, Irene Dalton, a promising juvenile lead, who is a help to the picture. In the role of a girl of the “mission,” she induces the young tramp to turn to religion. Meantime, he has accumulated an addition to his family, a dog, one of the cleverest canine actors on the screen. There are a number of laugh provoking situations, with titles that could be improved, average photography, but two reels of solid fun.—LILLIAN GALE.

“Boy and His Dog” (Aesop’s Fable—Pathe—2/3 Reel)

YOU remember grandpa and grandma giving you the fables when you were a small child. No? Well, the fable of the “necessity is the mother of invention?” It has been handed down from old man Aesop and is employed by cartoonist Terry as the idea behind his newest Fable, “The Boy and His Dog.” The strip shows a dog show and the entries are many—what with five hundred dollars being offered as first prize a strange looking canines assembled, but the boy’s dog is barred because he is only a “mutt.” And here comes the invention, the moral and most of the humor. The youngsters goes homes and gets a store pipe. The dog’s front legs and the cat’s hind legs provide the locomotion. The效率 freak wins first prize and the boy escapes along with his pets before the trick is discovered. A snappy strip this is Fable.—LAURENCE REID.

“Kill the Nerve” (Roach—Pithe—One Reel)

NIB POLLARD goes into dentistry here—dentistry without a license. He takes a job as handy man to one of the pests who is ever saying—“this is going to hurt a little”—and his work is pulling teeth. A heavy weight is attached to pulleys and the forces hooked onto a cord. Thus the tooth is pulled automatically. Naturally such effective treatment spoils the business of a rival dentist. So the latter plots to discredit his colleague. His scheme is to use tooth cement to keep the teeth firm and foil the pulley machine. Snub gets a real inspiration, by attaching the rope to a trolley car and then to the door knob and as the police enter the tooth is extracted. The idea is quite amusing and will invite some laughter. Marie Mosquini is in the comedy as a nurse.—LAURENCE REID.

“A Dark Horse” (Century—Universal—Two Reels)

THE apes and the dogs are not having everything their own way upon the screen. Universal has a trained horse, named Sally, who is able to show some tricks. The mare rises early just like the chickens and the milkman, takes a parallel course down the stairs. The horse is a prize. She gives a tour of water. The picture next introduces Sally with her master as she carries him into town. The villain coaxes the master into a little game of friendly poker and manages to win by cheating. While Sally is donning her every day dress, the gambler had not Sally entered the saloon and scored a touchdown through the bad man. The animal business is well established and never enough to score most anywhere.—LAURENCE REID.
The picture is an adaptation of Edgar Selwyn's play, "The Divorcee," and revolves around a woman who is longing for romance with Helen, covering that her husband is a practical man. She repulses him and enters the adventures of a great heart upon his sleeve. All of this development takes up the best part of three reels and is much too long. Trimming down and pep up with some breezy notions, scenario by Francis Marion shows the woman in holding a woman's love, the youth adopts the comic man-and, well, there is nothing to it.

There are some rich scenes presenting his conquest. First he kidnaps the wife and her new swain and escorts them to a deserted shack; it is a nice situation. Next he brings them to find romance with none of the comforts of home. The hero is harbored in an adjoining cabin. And by referring to his wife he changes her art of romance he shows the wife that her new Escort is unable to practice what he preaches. An effective rainstorm is introduced and this brings in some comedy by-play with a blistering cattle-man furnishing most of it. The husband is possibly the hero's mistake and has adopted himself to that extent. It looks as if he makes a real conquest. The divorce proceedings are quashed and love flies in the window again.

Several of the titles are snappy with humor and the later scenes are filled with entertaining comedy well balanced with romance and incident. It is well played by the star after the third reel. Harrison Ford and Kenneth Harlan are the main stars of the film.

The Cast:
Phyllis Tomley - Constance Talmadge
Hector Tomley - Harrison Ford
Dorothy Ball - Helen
"Roaring Bill" Rivers - Joe Roberts
Indian Herdsman - Charles Coburn
Judge Henson - George Pierce
Attorney - Claude Benson


The Story: Newly married wife finds matri- mony boring. Husband, an uninteresting hus- band, is romantically inclined and entertains advances of rejected suitor who embodies her ideals. Wife seeks divorce which makes both men rivals for her hand. One adopts caveman methods while the other uses the conventional form of wooing. Caveman wins.

Classification: Comedy-drama bordering on triangle theme. Typical Constance Talmadge vehicle. Strong in romance and incident.

Production Highlights: The careful produc- tion values. The work of the star and a good supporting cast. Some snappy incident. Scene when hero kidnapped wife.

Exploitation Angles: A smart teaser campaign involving the stars. A large amount of advertising devoted to the story. The studio will give large bills to theaters. Stars are all set to attract interest. Chance for sensational promotion is perfect for the career of the stars. A central idea. Send out your copy embodying features of theme.

Drawing Power: Good for high class clien- tele and for first run houses. Typical period pieces. Star popular enough to draw them most everywhere.

"His Wife's Husband"
Pyramid-Amor, Releasing-Six Reels
(Reviewed by Laurence Reid)

ALLOWING for logic to take the count occasionally, and a dramatic license in some measure, one cannot but admire the truel- trude and discredit the intelligence, this pic- ture shapes up as interesting material. Anne Katherine Green is at her best, and Kenneth Webb has handled a megaphone long enough to know a situation when he sees one and make the most from it. Constance Talmadge and Muriel Gray make a great team and the scene when she discovers the truth is handled with such consummate skill that in the end she gets the man who is come to marry a young wastraw and leave him promptly after the ceremony. It isn't explained to the spec- taculator until the feature is nearly over that she thought her first husband dead before she married again. Anyway, she leaves Number One at the moment that a mysterious woman fires through the boarding house window, and the heroine is next seen as the wife of a prom- inent politician who becomes mayor. The coincidence is strongly emphasized when the nemesis in her life bobs up as his honor's private secretary, with keys to the house and the scene. His scheme is a subtle one. He will not disclose the name of the woman who left him. He will operate through blackmail at the precise moment the mayor accepts his offer and the film is a rival party controlled by George Fawcett and his purse strings are unreeled in favor of the secret.

The melodrama builds well, offering some interesting interludes of conflict of soul and troubled conscience until the climax is reached. This is theatrical, but it serves its purpose. It develops that the secretary is a bigamist, thus frustrating his blackmailing scheme and giving the heroine a clean bill of health. The wife rushes to the convention hall and the duel ends with the hero turning over the fatal marriage certificate. The situations are all well constructed, revealing romance, sentiment, a touch of the spirit world, and villainous ex- ploration. In fact, the "off color" character smacks too much of the routine intrigue which is GENIME. However, "His Wife's Husband" car- ries a box-office title, is well played and definite in its appeal. And it should bring returns.

The Cast:
Olympia Brewster - Betty Blythe
Henry Parker - John Carradine
Dominick Duffy - Kenneth Webb
Director: Kenneth Webb. Produced by Pyramid Pic- tures, Inc.

The Story: Servant girl after marrying young wastraw, learns her true character and leaves him. She sees him shot from ambush and learning that he is dead marries influential politician who becomes mayor. The first hus- band, however, discovers blackmail to prevent her from becoming governor. He is the latter's private secre- tary and is proven to be a bigamist and all ends happily.

Classification: Melodramatic triangle story with rather unusual theme. Much scheming concerning blackmail; some local color and considerable dramatic action. Adaptation of story by famous author.

Production Highlights: Scene in boarding house when the hero is left an orphan by the death of his only relative. A heavy atmospheric scene with the heroine and her new partner in a cabaret. A heavy newsboy band after ceremony. Scene when he comes back into her life when she thought him dead. Scene when mysterious character lends a spooky atmo- sphere to action. Scene when climax reveals villain as bigamist. George Fawcett's character work and dramatic portrayal by Bryan Bembridge. George Fawcett's character work.

Exploitation Angles: The title is a good one and will stimulate curiosity. Should be played up as adaptation of novel by famous author. The subject is advertised, also George Fawcett's. Political atmo- sphere suggests novel plot line. A heavy newspaper campaign. A heavy advertising campaign to get over in down- town houses catering to transient trade. Will succeed with steady patrons if exploited in the proper fashion. Cast well known. Also name stars. Feature playes. A good neighbor- hood attraction.

"Kissed"
Universal—4231 Feet
(Reviewed by Laurence Reid)

MARIE PREVOST's piquant personality, her ability to interpret a flapperish type of heroine, her gift of wearing smart clothes, a faint dash of romance, some clever titles and a fast production, bring the whole assets of "Kissed," which travels along on two cylinders with very little gas to keep it going. In fact the plot is inconsequential and really belong as the background of a two-reeler. King Baggot, the director, has done wonders, however, in adding enough incidental comedy and lightness to keep the padded scenes are not overdone and they do not grate upon one's patience.

The heroine, possessing a will of her own, scoffs at her mother's choice of a husband, although he is a millionaire. She longs for romance. She wants her kisses hot and lingering. Therefore when attending a mas- querade ball and receiving a burning kiss from a disguised stranger she completely loses her heart. She imagines him to be a physician. And longing to catch him she takes up settlement work and eventually elopes. The scene aboard the train is the best in the picture—even though it had studio stamped all over it. For one thing Baggot has kept the train from rocking and it looks quite genuine, though the cyclorama reveals a deliberate attempt to save money. There is some fairly effective comedy introduced here with sufficient by-play. The climax shows a melodramatic touch. A masked bandit boards the train, holds it up, tears up the swain's marriage license and kidnaps him. All the story has been a plot to make her believe that she made a mistake for his kiss lacks warmth and color. When the bandit un- masks, lo and behold, it is the young millionaire who had been suspected. He is the man she had stolen her heart at the ball. And the excuse for holding up the train is ex-
plained through his being the president of the road. The marquee ball is well staged, and the street scene is made effective. When the Pullman, the picture manages to offer a couple of highlights. Some will catalogue it as too frail for screen purposes. But it serves in setting off the star's appealing personality. It will probably need strong support.

The Cast

Constance Keener
Marie Prevost
Marx
Lloyd Whitlock
Mae Murray
Horace Peabody
Arthur Hoyt
Bob Rensdale
Harold Miller
Jimmie Davis
Harold Goodwin

By Arthur Somers Roche Scenario by Doris Schag Directed by King Vidor Photographed by Bennie Ball. Produced by Universal.

The Story—Irrepressible girl has own ideas about matrimony although her mother has pledged her to higher bidder, a young milliona-
ire. Girl longs for romance and while attending marquee ball receives a kiss which indicates to her that she has found her ideal. Thinking the man is the right one she elopes and discovers that his kiss is unlike that received at the dance. Train is held up by a man pretending to be millionaire—she realizes the man is a huge swindler she had repulsed. He is the ardent youth who kissed her at the ball.

Classification—Romantic comedy-drama revival of the girl's escapades and her desire to find an ideal husband.

Production Highlights—Miss Prevost's clothes. Her appealing, performance. Scene at marquee when she is kissed. Scene when she elopes and train is held up by a pseudo bandit who proves to be man she had formerly despised. Good acts stolen by a man servant and the desire to find an ideal husband.Exploitation Angles—Title will draw the younger set. Needs advertising campaign of a smash order. Features star and her protégé. Author's name of some value to steady fiction readers. Maquerelle ball suggests a prologue.

Drawing Power—In neighborhood houses turn out Railway Light for downtown houses. Picture needs a deal of support from rest of program to satisfy audiences.

"Gay and Devilish"

R-C Pictures—Five Reels

(Reviewed by Lillian Gish)

PLEASING and frivoulous, rollick-
ing incidents to take the place of any depth of plot is Doris May's latest picture, "Gay and Devilish." It never becomes openly talkative, but its direction is skilful, and the possibilities are good enough to please a majority of any audience, especially the younger element who naturally would feel more at home with the heroine rather than be burdened with keeping up with a heavier plot or society drama. The action is livened up with plenty of good, peppery titles, which are, in themselves, able to win laughs. In addition, the several abilities of the cast are in evidence, the acting of Otto Landis standing out, the type for which Bull Montana specializes, and the feminine battle for an attractive man between two pretty women.

Doris May is a natural in the role of the flapper with romantic tendencies, while Cullen Landis holds his own as the curly headed hero. On the whole "Gay and Devilish" is something like a cooling drink on a warm summer evening.

The Cast

Panchon Browne
Doris May
Peter Armitage (the uncle)
Otto Harlan
Tony
Bull Montana
Audra
Ashley Cooper
First Detective
Shelley
Second Detective
Kingsley Benedict
Miss Carboneau
Milton Ross
Nelliecora

By Charles A. Logue Scenario by Garret Elden Fort. Directed by Wm. A. Seitter. Photographed by Pliny Goodfrye. Produced by R-C.

The Story—Wall street man suffers loss of money belonging to his young and attractive ward. His business rival wishes to purchase this girl's love with the ward being made the human sacrifice. Until she sees the age and weight of her future husband, Fanchon, the girl, agrees. But thereafter, she begins to doubt his advisability by coaching him in weight reducing athletics. She has an aunt with an indolent daughter, her husband, a photographer, who she finds Fanchon in a compromising position, indicating theft. She had "borrowed" $500 in order to put her girl on a diet, but it made him rich again, but made it appear that Fanchon had come by the money dishonestly. Previously, the youngstergot an elopement, reported to the aunt by the jealous daughter. Steps are taken to prevent this, but love finds a way to a happy ending.

Classification—Light comedy based upon rich man with too much weight and how a young girl discourages his attentions by putting him through strenuous athletics. More exterior that love

Production Highlights—Some of the comedy moments in a fight scene between the young hero and a man servant who has stolen a large sum of money.

Exploitation Angles—How one fat man got thin. A way to discourage an old rich man's designs upon a young and pretty girl.


"The Girl in His Room"

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

ALICE CALHOUN deserves a better story than this. She proved this in "The Angel of Passion" and "The Girl in His Room." In that, in addition to her attractive screen personality, she possesses real dramatic ability. This newest vehicle does not call for much more than sitting around looking pretty. This is easy for Alice, but hard on summer seekers of real entertainment. Here we have a young girl in a boarding school. She has never seen her father in real life. Her mother died the day she was born. The father, in despair, sends the child to a boarding school, which is more or less pronounced as sent for by the pater. The latter, however, having become mixed up in some crooked business, has seemed to have vanished. He has not been seen for some years. Instead he informs the girl that he is an attorney representing her father and that he has been ordered to turn over the house and papers to her. Her, father, the man says, will later write to her and explain everything. The real owner of the house, a young man, appears on the scene. He falls in love with the girl, who is a "girl in his room." It later develops that the father, tempted in the young man's absence, has signed away the estate. He is in need of funds, remembers some bonds hidden in a secret vault. He enters the house, but is discovered by the girl. Recognizing him, she allows him to escape. The subsequent action deals with the clearing up of the mystery, the finding of the father and his relations with the girl.

The plot of this picture is so filmsy that much padding is required to pull it through the five reels. There are a few big moments which are well depicted. Miss Calhoun wears some attractive gowns, especially in the scenes showing Mrs. Garland's reception. The supporting cast is adequately done. It deals with the meeting between the girl, her father and the man he has attempted to cheat. The photography is good, but he has well directed which he had płady.

The Cast

Myra Pendleton
Alice Calhoun
Warner
Paul DuFrez
Robert Anderson
Fay O'Neill
Elmer Larrimore
Eve Solos
J. Ray Caldwell
Shawn Carroll
C. Graham Baker.

Photographed by Ernest Smith. Produced by Edward Jose.

The Story—Deals with the attempt of the father to kidnap his own infant and his identification from a daughter who has not been found. Wherever a man who has attempted to defraud out of some property falls in love with his daughter. There are no sympathetic persons, however, are ironed out just as one's patience is reaching the limit.

Classification—A mystery drama which calls for an attractive and sympathetic girl star.

Production Highlights—The scenes in the girls' school. Her robbing of the house and his discovery. The society reception. The scene from the military academy and his retreat and his confession. The attractive gowns worn by the star.

Exploitation Angles—Play up the star and he work in "The Minister." Tell them it's a mystery story.

Drawing Power—Suitable for second class downtown and neighborhood theatres when audiences are not too critical.

"I Am the Law"

Edwin Carewe-Affl. Distributors—6800 Feet

(Reviewed by Laurence Reid)

WHY a picture revolving around a mental conflict in the Canadian North west and the action tense and suspense thrilling is selected for this week's list can be explained on the basis of its playability as well as its fitness for interpretation. There is no doubt of the entertaining value of the picture but it needs a director to bring out its qualities and to gage the story so realistically. Edwin Carewe has directed exceptionally well, taking advantage of every opportunity and squeeing forth it utmost in conception and action. Having good cast to work with he has had the advantage of placing more stress upon individual characters. He has to interpret to their roles correctly. There is a vitality about this picture which keeps you on the anxious seat. It comes to the screen as an exceptionally vivid entertainment packed with adventure, action, romance and pathos with flaws except one or two minor scenes which will not affect its general success.

Imagine a Mountie making love to the commander's wife and winning her affection. David Howard, a young and pretty school teacher. Imagine him being caught and unwilling to face the justice of the law, killing his superior. The good brother knows his weakness, but tries to come to terms with his feelings. The young man is sent to a retreat at the girl's cabin but is eventually caught. The following subtlie covers much more of the story which is not shown. Good young recuperates from the cold. He signs a confession assuming the guilt of the crime and returns to the post and is sent forth to Get Him. The good youth recovers through the sc...
The Cast

Ann Cameron — Alice Lake
Alice Lake — Nancy Carroll
Eloise — Julia Foster
Eloise — Marjorie Lord
George Mardeux — Rosemary Thelma
Helen — Flora Robson
J. H. Prince — J. Farrell MacDonald
Sargent George Mardeux — Noah Beery, Jr.
Sargent — Wallace Beery

Directed by J. D. Schrock. Directed by Edgar Carewe.

Photographed by Robert B. Kurrle.

The Story: Officer of Mounted, believing he is going to die, assumes guilt of his brother's crime. The latter, also, a member of the founted. The good brother recovers and the other holds him to his confession and actually assists him. Eventually sweetheart of officer confesses confession of victim's wife and the bad brother kills himself to avoid a hanging. The Cast

Countess Margherita — Betty Blyth
Caesar Marulli — Norvin Blake
Blanche — Robert Elliott
Myra Neil Drew
Loretta — Florence Auer
Glen Norvel — Walter James
Count Modena — Macoy Harlan
Richardo — Henry Leon
Count Martino — Effingham Plott
Uncle Bernie — Drew

Adapted from Rex Beach's novel "The Net." Directed by Kenneth Webb. Scenario by Dorothy Parnum. Photograph by Harry Stradger.

The Story: Deals with the operations of a society for the suppression of vice, which has headquarters in New Orleans. The leader of the band is known as Cardi, who is in love with Margherita, a great beauty in the profession. She is suave at one moment, and is making overtures at another to marry another, her fiancée is shot to death. Margherita takes the Sicilian oath of vengeance, and follows Cardi to America. Here she comes to grips with Norvin Blake, the fiend who has stolen her old fiancé. Blake falls in love with her. In being called on to identify one of Cardi's lieutenants, Blake becomes a marked man. Margherita will not listen to Blake's protestations of love until Cardi is brought to justice. Blake sets out to "get" him.

Drawing Power: Will go well everywhere. Especially fitted for hot days. Title and names of cast will collect them.

"Fair Lady"

United Artists—Seven Reels

HOP this production from seven to six reels, by eliminating much of the stalling in the early part of the production and one could have just about as thrilling a melodrama as one can have within the limits of the time. Once the action gets under way along the third reel or so, it moves swiftly toward a conclusion. The production is well acted. The story has a good flow. The production is well acted. The story has a good flow.

Exposition: This is a hot weather attraction and ballyhooying the picture will be needed, along with its considerable advertising. A prologue can be used to suggest the coming attractions, with the background of a post mounted.

Drawing Power: Will go well everywhere. Especially fitted for hot days. Title and names of cast will collect them.

"Shackles of Gold"

Fox—Six Reels

(Reviewed by Lillian Galle)

OCCULTITIES in the picture are a picturization of Rex Beach's romance, "The Net," and right here we want to say that "Fair Lady" is an excellent production of the strength of this one. It's all about the workings of an Italian vendetta and decidedly stirring workings they are. Betty Blyth is excellent in the role of the fair lady, with her beauty the added assets of acting that is good, but which does not seem to ring true of the Sicilian type. The picture is pleasing in the usual sense. The story is well acted throughout the picture. The main asset in the film is that which Thurston Hall gives the role of Caesar Marulli. One would almost think that he was a son of Italy. Robert Elliott is commendable as Blanche Hulette who did such excellent work in "Tol'able David," here seen in a definitely different role. The production is well mounted and the story is well told.

Drawing Power: This picture is suitable for any class of house. Properly exploited it should make money.

"Missing Husbands"

Metro—Seven Reels

(Reviewed by Lillian Galle)

PERHAPS your experience has been that some of the foreign-made pictures fail to gratify patrons, and have not, therefore, proved a good investment. The makers are seeking after something that will help prevent your booking "Missing Husbands." Here is a good picture, one that ought to make up for possible previous disappointments. The story is a good one, and the production is well made. It has a characteristic finish and dash of marked value.

"Missing Husbands" is a novelty. Unique lighting effects that have never been surpassed are employed in depicting an unusual narrative. There is no particular rhyme or
reason for the film, other than to entertain, a tale of romantic adventure, cleverly blended with rare dramatic contribution. It is convincing to the point of almost believing that the story as such was an item of real hidden territory, somewhere in a great desert over which reigns a heartless Queen.

Members of the splendor and the practically unknown to American picture followers. Which is rather in favor of this film, an exaggerated fantasy. But the players are of the material screen stars should be marked. They can act.

Direction, a difficult task, the production being one of great proportions, has been handled with incredible enthusiasm and the photographs are exquisite and views necessary to describe the phantom location where most of the action takes place, have been well photographed and careful.

While hardly necessary to point out, it must be admitted that the ending is weak. But, having been thoroughly entertained up to the final scenes, the decision of a French officer to right-about-face and return to the Queen, with only the lure of an untimely end as a reward, is a subject for discussion rather than surprise. What the audience want to know is: Will "Missing Husbands" entertain an audience? It will.

The Cast
Anita....Bacita Napierkowska
Taiz-Zerga....Marie Louise Irbe
Captain Morhang....Jean Ange
Lacourt....George Melchior
The Antiquary....Francischetti

Adapted from Pierre Benoit's novel "L'Atlan-
tide" by Jacques Feyder.

The Story: In conversation between two French officers one suggests Lieutenant Saint-Avit regarding the mysterious failure of his friend and fellow officer to return from the mission. The captain had been captured, implying a slight suspicion that Lieutenant Saint-Avit knew more than he had ever told regarding Captain Morhang's unexplained absence. To clear his otherwise enviable record Saint-Avit then relates his experiences, which not only account for Morhang's death, but tell a thrilling and exciting tale of a romantic adventure.

While following a trail of Greek monuments, Saint-Avit and Morhang, in the desert, were led into adventure, finally imprisoning both officers and forcing the Usurper of towns and the beautiful Queen. Protest against being held in even the sumptuous quarters, an old Seer endeavored to explain that they might as well make use of the situation, since to the boundary, men never returned to their wives and homes. All because of the Queen's wonder

able eyes by the hair of a remarkable old Seer. As he advised, the hair, turned into gold by some mysterious process. There were twenty-four statues then, and the two men facing the next victims. Morhang, under vow of celibacy, however, was one man the Queen could not command. And eventually, crazed with a love for her, the in
ducement Saint-Avit is able to follow Saint-Avit's escape, but he, too, had looked into her eyes, and when asked by the military dignitary what he, Saint-Avit, proposed to do, he replied that he was the Antiquary listener, enthralled, declared "I will go with you."

Classification: Fantastic, spectacular mel-
drama, mysterious, romantic extravaganza.

Highlights: Among the many well worked up moments which might be described as individual climaxes, one particularly exciting is the last refusal of Captain Morhang to return to the Queen. Also when the two French officers are shown what becomes of the men after each is cast aside by the Queen.

Exploitation Angles: A clever merchant of French apparel advertises his wares as being "exclusive importations." That is what "Missing Husbands" is, a decidedly French, exclusive mode of a "North of the Rio Grande." Paramount—4858 Feet
(Reviewed by Charles Larkin)

This western has one of the finest scenic settings it has been our pleasure to view in many months. It was staged in Arizona "cow country," along the famous Apache trail and one gets glimpses of the cliff-dwelling background. The exteriors all show genuine feels to be reasonable, and the indoor photography is almost pageant-like. The second feat

ture of the picture is the cast. Exhibitors here have two stars in one film, Jack Holt and Bebe Daniels. Jack is good. Bebe is improbable. The trouble is the wrong role for Father Hillaire, a decidedly appealing character. Will R. Walling as John Han-
non and Charles Ogle are other well known players.

The story will pass, but the plot is too evi
dent after the action gets under way. One scene, however, is especially fine. This is ever, is kept up by a series of melodramatic scenes and the last reel has one of the finest "chases after the villains," seen in a long time. The reviewer/Alex Ritchie for The New York Dramatic Mirror.

Some fine views of the old western missions are shown. They make a fine background for Mr. Francis' excellent portrayal of the Father. The photography of the gambling scenes in the saloon are good. The photography is the work of Faxon M. Dean, who is well known for his work in this art in this offering. The director has done fairly well with a story that required hard work in making it "hold out. The cast and the photography produce the" magic" over at the box office. It's a good summer attraction.

The Cast
Bob Haddington, a rancher....Jack Holt
Val Hannon, his sweetheart....Bebe Daniels
Charles Ogle, the bandit....Charles Byrnes
Father Hillaire....Alec B. Francis
Haddington, a father....Jack Carey
John Hannon....Will R. Walling
Fred Haddad....Alec B. Francis
Lola Sanchez....Shannon Day
Santo Dall....W. B. Clarke
Haddington's daughter....Estelle Evans

The Story—Two blue ribbon horses are stolen from the best barn in town. Two boys are killed by one of the riders. Bob, his son, vows vengeance. He becomes head of band. He turns his golden which he gets from bad ranchers over to Father Hillaire, a Jesuit. Here he meets the daughter of the man who later turns out to be "The Black Rustler," who is stealing from his friends. The white "coming clean." The hero's dis
covered of his identity and his attempt to save him from a "rape party," take up the rest of the story.

Classification—A romantic Western told amid beautiful backgrounds in the garden spots of the virgin "bad lands." Real melodrama toward the end.


Exploitation Angles—The two stars and the scenic settings are the two big things to plug in this one. You can use the picture to tie in with the campaign "Val of Paradise," from which this production was adapted. Use the race horse end for special street work. Give the picture prominence in your equipment. Get the sport editor to run some special stories.

Drawing Power—The two stars ought to pull this one over in the best houses. Haddington's is a headliner. The production is a picture that will stand plugging.
The Real Adventure

Associated Exhibitors—Five Reels

Reviewed by Charles Larkin

OUR hat is off to King and Florence Vidor and the whole bunch who made this very fine picture. It is a remarkable sequel to the megaphone can do. Mr. Vidor gives his audience credit for being able to use the brains God gave them and has allowed one to use his imagination a little instead of sitting through sissors bony. A very fine instance of this is shown right in the beginning of the picture. Here is the future wife, then a school girl on a street car. He falls in love at first sight. The next scene shows the couple enjoying their honeymoon, with all partner courtship, wedding, auto trip buncumme eliminated. There are several spots in the feature where the action is speeded up in this manner and at the end one feels that he has viewed something different.

The story is one of unusual interest. It takes place in the town of Northfield, where the problem of marital life which many folks undoubtedly have faced. The husband is a brilliant lawyer. He is a lawyer in the South, and destined to be ailing. One day she enters the court room and is awed by the beauty of her husband and right then and there she decides to go in and do something worth while. She starts for New York, enters the chorus of a musical show and ad- vances to the stage. Two years later, Ziegfeld signs her up for two years to design all her Folles costumes. She has arrived. But something is lacking. It's love. The husband does not always bring complete happiness. The husband comes to learn the same thing. He has crushes and is unfaithful. His wife is torn in two—and well you know the rest in the books you have read.

Miss Vidor has contributed a fine bit of character acting. She has made her husband, the wife, and Doris Dane, the actress and designer. There are a number of fine exterior snow storm scenes in the beginning of the picture. The theatre interiors and chorus rehearsals are realistically done. Rose Stanton's mad dash through the blinding snow storm typifies the setting. The scene in "Way Down East." The picture has been beautifully photographed. The sup- porting cast is good and Roden Aldrich deserves special mention. The "Real Adventure" is a real good picture. It should go over with any audience.

The Cast

Rose Stanton...Florence Vidor
Roden Aldrich...Clive Dillmore
Mrs. Stanton...Nellie P. Saunders
Sister...Mary McCarthy
Stage Director...Philip Ryder
Directed by King Vidor. Scenario by Mildred Considine. Photographed by George Barnes.

The Story—Deals with the adventures of a young woman who realizes that her husband wants her to share his heart but not his brain. She attempts to study law so that she can be of help to him. She studies in a law school and she gives it up. At length, after several dreams, she packs her bag and starts for New York, leaving a note stating that she will return when she has "earned the right" to her husband's love. She comes to realize that she has made her mistakes and there is a reconciliation.

The Classification—Intensely interesting drama of married life, in which Florence Vidor eclipses every actress on the screen. Filled with dramatic moments.

Production Highlights—Fine direction, photography, costumes and settings. The opening snow storm scenes. The rehearsals in a Broadway theatre. The scenes in which husband and wife fight for their different views of life.

"White Hell"

Five Reels

Reviewed by Lillian Gale

ONE thing in particular to the credit of Richard C. Travers, whose work is that he's been unadulterated, unspoiled. It comes right out in the main title and declares itself. It is not sugar-coated, nor a polite wolf in the proverbial clothing of the lamb. It is dyed-in-the-wool melodrama, the kind of screen entertainment that appeals to many as the most diversifying, valuable and hopeful. But it is also complete with thrills, man to man encounters and startling situations. It is laid in that territory known as "the Northwest," the scene depicts an exciting train of events which finally end in bringing justice to bear upon the local villain and happiness to previously sad and beleaguered and self-pitying heroine. This picture may boast of a first rate cast headed by Richard C. Travers, whose work is so well known in many years as a screen star. It also has considerable scenic value, the film having been made upon the actual location described in the story. The mountainous and forested land, with its mysterious and romantic features, seems to have been made just for this picture, as it is a very successful adaptation of the story. The story is one of interest and excitement from beginning to end. It is one of those pictures that will appeal to both men and women, and is sure to be a success.

Directed by Bernard Siegel

The Story: In the untamed hills of Northern Canada, a band of trappers, cabin dwellers, some by choice and others by circumstance, lived Henry Allen, a white man with a beautiful daughter just returned from school in the east, a bad man, responsible for the death of a dying woman and mother of the bad man's son. Also an unmarried, handsome suitor of Allen's daughter, a mighty squaw, a near-white daughter and other inhabitants of the community. The bad man, intent upon marrying the beautiful girl, threatens her father to expose his relations and to carry all before him. The Masons, a band of Athabascans, are driven to agree, while Dave has been busy in taking care of a youthful escapee, left destitute upon his mother's death, in one of the most poverty-stricken cabins. The bad man plots to ruin Dave, and disgrace him in the eyes of the girl he loves. Follow encounters and the good and evil that come of the bands paths. The girl is attacked, and in the end, as the result of the trial, is rescued and happy.

The Cast

Dave Manley...Richard C. Travers
Helen Allen...Jules R. Moulton
Bob...Richard Davis
Winna...Ruth LaMar
Olivia...Alva Strickland
Jim...Harry Foudas

"Restless Souls"

Vitagraph—Five Reels

Reviewed by Charles Larkin

THIS is a fairly entertaining picturization of Richard Harding Davis's story "Playing Dead." It has the value of being timely in these days of psycho-analysis, spiritualistic phenomena and Sir Arthur Conan Doyle. The star has the role of the husband of a small woman, who goes in so deeply for the so-called occult sciences that she becomes more in love with spiritualism than with a man who has been devoted to her. She is supposed to lose her love, honor and obeis. This story is well written and well acted, and will probably be enjoyed by the average American audience.

Directed by John Ford

The Story: A husband, his wife's interest in occult science, is greater than her love for her husband. He decides to play dead so that she may marry the other man. He "disappears" but the other man, because of a will which the attorneys cannot find, is supposed to live and keep the man who has hypnotized her. An undestroyed will made before his marriage, causes amusing complications and he is forced to "come back to earth."

Earl Williams plays the role of James K. Parkinson. It does not call for much acting. He is a man and is played by Francelia Billington as the wife. She is actually played by Lida Allen. As Arthur Hoyt is adequate in the part of the neo-symbolist and Martha Marvino appears as the hero's aunt. While we're on the casting, we wish to give "Pal" the dog in the picture, credit. He comes near to carrying off the star honors.

The picture opens with some attractive views at the country club with the neo-symbolist classes in session. The views at the bank of the river when the husband returns from Canada. The film "Pal" grabs about 80 per cent of the comedy work in these scenes. The hero has a lot of character work to do with it. First we see him as the husband, then as the Hindoo, mountain camper and business man. Only one classification, an average program picture. There is nothing in it that takes it off the beaten path.

The Cast

James K. Parkinson...Earl Williams
Lida Parkinson...Francelia Billington
Edgar Swenton...Arthur Hoyt
Mrs. Fortescue...Martha Marvino
Uncle Ben...Nick Coleby
"Pal" (a dog)...By Himself


The Story: A husband, finding his wife's interest in occult science, is greater than her love for him, decides to play dead so that she may marry the other man. He "disappears" but the other man, because of a will which the attorneys cannot find, is supposed to live and keep the man who has hypnotized her. Undamented he woes her and wins her hand. Parkinson in his mountain retreat learns of his love's plan to spend some $30,000 for a home for sparrow, He rushes home to right things. The aunt and her new hubby are embarrassed. The wife is overjoyed—so is the dog. The picture is a bit of a drama which might be of interest at this time because of the wave of new fangled spirit ideas.

Production Highlights—The work of "Pal" the dog. Good direction. Interiors well furnished. Star and heroine well known.
WESTERN NEW YORK

The Olympic in Buffalo, which is now undergoing extensive alterations will not reopen until after Labor Day, according to M. Slotkin, general manager of the Monument Theatre Corporation, which controls the Olympic, according to the Olympic. The policy of the Olympic has not as yet been decided upon, said Mr. Slotkin.

Mrs. El T. Hosmer, vice chairman of the Buffalo-Saratoga, district and member of the state censorship committee, has been staying in the Hotel Lafayette, Buffalo, on Monday of last week.

Manager Fred M. Shailer of the new Lafayette in Buffalo, a graduate of Vitchar's "Too Much Business," is back in Buffalo the week of June 19. This house, thanks to C. Sharpe-Miner, the operator, is in a new and highly attractive position.

E. A. Potter, owner of the Columbia in Erie, Pa., is mourning the death of his 17-year-old son.

The Palace, Buffalo, is giving special programs for good children. Last week the attraction was "Robin Hood," and this week the attraction is "Pollyanna." Also in showing "Rip Van Winkle." The Buf- falo staff of "Rip Van Winkle" is co-operating with the management.

Following a week's showing of Lady Macbeth of Mtsens, which had no showing of the Criterion, Buffalo, this house, has again closed and will probably remain so until September, when the new Negro Shubert vaudeville will be offered.

Al Becker, manager of the Loew's State in Buffalo, which has been occupying the Orpheum the past week and exploited it all over town through the bill heads, window cards and heralds. He also took quarter page ads in the newspapers. The ads, by the way, were among the most attractive ever placed by the state.

CANADA

Betty Blythe, star of Fox's "Queen of Sheba," was a visitor in Toronto, Ont., to replace two Montreal directors, who made actual appearances at the Allen Theatre, has resigned the managing of the Allen Theatre and the Famous Players' Association along the same lines as Fring and Mahoney, as well as the Famous Players' Association. The theatre managers of this province are up against a threat of a strike by the members of the union, as the Toronto, Minneapolis, Milwaukee, Kansas City and Oklahoma City companies have been organized and are now reaping the fruits of this organization.

The wonderful success of Norma Tal- man's "Woman Thou Art Loosed" as evidenced by the bookings for the next two months and the exchange now has five prints booked for the next two months.

A new addition to the sales force of the Des Moines Exchange of First National started into the territory this week, Mr. Prat. Mr. Pratt has been an exhibitor at Washington, D.C., for a week, according to his manager. This is a nice promotion for Mr. Pratt, who has been in the business for the last 18 years. He says he is looking forward to the coming seasons and the exchange now has five prints booked for the next two months.

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"Where Is My Wondering Boy Tonight?" closed its initial run in this territory. This was in Strand Theatre, Des Moines, and has proved itself a box offices attraction of exceptional value. The producer, John Drury, has distributed the film to various product- ues Co., M. J. Frisch, manager.

The Continental Pictures corporation, filming studios, has purchased the rights to Pauline Gentry, a 1927 feature, for Charlotte, N.C., with $10,000 capital investment. The producers are D. E. Olesky, W. V. Dafur, J. W. Lovelace and W. H. Jenkins. The studio facilities are at "Darmelle, N. C."

R. B. Barley, of Charlotte, N.C., has been appointed manager of the Vanye theatre, Asheville, N.C., operated by L. M. Cadlson. Mr. Barley is well known in motion picture circles, having operated theatres in North Carolina for the past ten years. He has already assumed charge of the Vanye.

Lous H. Layne, N., for several years principal owner of the Amours motion picture company, has returned from New York and has been appointed manager of the Vanye theatre, Asheville, T. N. Mr. Layne has returned after an illness of one year. Mr. Layne built his theatre several years ago, the first established at Innam.

E. C. Kingman, formerly manager of the Paramount Theatre, Charlotte, N.C., has been assigned to the film distributing department of the Southern Enterprises, at New Orleans. Carl Buckner has succeeded him at Gaffney.

Roland G. Hill, owner of Hill's Thea- tres in North and South Carolina, has been appointed manager of the Gaffney house, Gaffney, S.C., which he is taking over from his predecessor, Mr. Hill will be the distributing point for his theatres in that state. Carl D. Hadfield has been appointed manager of the new theatre.

THE CAROLINAS

MEN AND EVENTS IN THE FILM CENTRES WITH "NEWS" CORRESPONDENTS

ITEMS OF THE EXCHANGES AND THEATRES

GREEN BAY, WIS.

The Bijou, Manager S. Thrion, Green Bay, Wisconsin, regardless of exceptionally warm weather for the past two weeks, continues to show domestic and foreign productions to good houses.

Green Bay, with five theatres totalling a seating capacity of over 4,200, all except the Bijou and a small one, one combined legitimate house, is facing the big challenge of the competition field.

Although a project to close during the summer months has been broached there is little indication that the houses will go dark for the coming months.

Saturday afternoon "stunt" matinees with a price of $3 in gold for the best "vaudeville" presented by children as showing up favorably on the box-office reports of the Bijou as reported by Mr. Hadfield re-entered the exhibitors' field in Green Bay after a four-year ab- sence and is showing westerns, comedies and serials at a 10-cent admission. The cut price policy is bringing in packed houses for Saturdays and Sundays and stimulates midweek business, according to house reports.

Henry Goldman, Colonial Theatre, an- nounces that the house has booked an limited number of return showings on films which were heavy drawing cards when previously shown at the local house. These are the "Point Pen," "The Honeymoon," 


THE SOUTHEAST

New members for the Georgia Amuse- ment Protective Association were se- nior for the Centennial Exposition, at which on a trip through central Georgia one of the best attended royal cortes was held and a members and a promise of many others will attend the meeting in Atlanta on June 5th.

Another organizer will be sent out in another territory between the present time and the June meeting so as to have the Southern Enterprise in New York for a few days.

J. D. Williams, general manager of Pictures of Picture, Atlanta, has returned from a trip through New York, and has been appointed manager of the Hope Theatre in Dallas, Texas, accompanying Willard Patterson of Atlanta, who opened the Hope for Mr. Williams. B. E. Dowd is now in charge of the Picture, Hope Theatre.

Lawrence Lester of Columbia, S. C., has returned from Hot Springs, Ark.

Dan Michalek of Southern Enter- prises is in New York for a few days.

T. J. Dillard has a desk in the At- lanta office of Hudkinson as representa- tive of Kensingtion Pictures Corp, which is doing the releases of the old Select pictures.

INDIANAPOLIS

J. M. Vosmeister of Washington, Ind., has announced purchase of a site in Bloomington, Ind., for a $100,000 picture lot at a cost of $15,000. The Bloomington land is purchased in the city of Bloomington, for a reported consideration of $10,000.
Investment in Efficient Projection Department Pays

Why Does the Local Theatre Fail to Interest Many Prospective Patrons

In theatres recently constructed there has been a decided tendency to give the projection department a large amount of thought and study. Thousands of dollars are spent on a single installation. When large sums of money are invested in a part of the theatre which, perhaps, will never be seen by a single person in the audience, there naturally arises the question for the reason of such expenditures. The answer is very simple: the exhibitor derives manifold returns through the assurance of good projection and a well satisfied clientele.

Today we find a public that has become most discriminating in its demands. As an illustration, the small town theatre, which perhaps is isolated from a city to the extent of a half hour's disagreeable journey, suffers through the loss of patronage to the larger houses even though the same pictures may be shown at both places on nearly the same dates. This is entirely due to the physical differences of the theatres, and projection may well be a chief factor. It is difficult to imagine anything more annoying and discourteating to an audience than the continual interruption of their attention through an unsteady flickering picture, punctuated with misframes or punch marks in the film and an uneven or otherwise improperly illuminated screen. It might further be said that these imperfections are not only disagreeable but actually injurious to the eyes, thus causing real physical discomfort.

There is no possible way of securing good, consistent projection excepting through the efforts of a conscientious projectionist operating apparatus from which can be obtained high grade performances. A great deal of responsibility is placed in the hands of the projectionist. If he does not have the proper interest in his work, naturally, the picture will receive far from perfect screening. The modern projection department with its large, well lighted and ventilated operating room, fully equipped in all details, proves an incentive to the projectionist. He feels a pride in his department and strives in turn to maintain his finished product, the picture on the screen, in keeping with his profession. It is an established fact that the more satisfactory the conditions under which an employe works the more gratifying will be the returns to the employer. With the application of this principle and a competent projectionist, the exhibitor may assure himself he will be fully repaid for his expenditures and efforts.

While the old style operating booths, which in reality are nothing but cubby holes as far removed from all other parts of the theatre as possible, are becoming somewhat fewer in numbers, the fact that any are allowed to remain in existence is a decided detriment to the advancement of this industry. Not only are they the instigators of neglect on the part of the projectionist, but they also provide most unhealthful working conditions. Usually these booths are disorderly, dirty and hot. The projectors and auxiliary apparatus suffer severely from the lack of proper attention which in the end proves an expensive proposition for the exhibitor. The mechanism of the projectors is very finely made; dirt and carbon dust working into these delicate parts soon have extremely harmful effects.

(Continued on page 2985)
The new Rialto theatre, Phoenix, Arizona, operated by Richards and Nance. Upper left, shows the elaborate ladies dressing-room and mezzanine, extending the entire width of the building; on right is stage and screen with setting so arranged as to give a sense of great distance to the screen. Center oval is view of the auditorium, a commendable feature of which is the projection room placed to permit a straight throw. Lower left, presents the Rialto as seen at night. This enormous electric sign represents an Arizona sun set. On right is one of the lobby decorations.
The Flash on the Screen
Odor of Burning Film
Operator Badly Burned

It happened in five seconds

House Crowded
Panic, Rush for Exit
Then the "EXTRA" tells the story

"Protectall"
And It Cannot
Happen Again

Above shows "Protectall" in detail, as applied to Simplex.

Equipment for Powers, Motograph and other principal makes differ only in form of contact attachments.

Easily installed and does not in any way change the machine to which it is applied.

The "Protectall" Co.
752 South Wabash Ave., Chicago
SOUTHERN OFFICE
701 Throcmorton St.
Fort Worth, Texas

Automatic Dowser intercepts light beam and switch stops motor when contact is made by any of the attachments in the projector.

Upper Loop Attachment makes contact when the loop above the aperture is lost, due to torn out sprocket holes or any other reason that would cause film to stop.

Lower Loop Lever makes contact when loop below aperture is lost, allowing film to stop.

Roller falls and makes contact when film breaks or runs out.

Governor Attachment makes contact when belt breaks, slips or is thrown off. When motor stops or driving mechanism drops below safe speed.

ACT NOW
Experience will be expensive

The "Protectall" Co.
752 South Wabash Ave., Chicago
Mail at once full particulars and detailed description.
Name ..................................................
Address ..............................................
Many Exceptional Claims for Device Preventing Fires in Projectors

Our readers will be interested in a description of the new "Protectall," an apparatus for the protection against fires in projection machines. The following article was received from the Protectall Company:

"We have perfected and patented in the United States and foreign countries an electrical device adaptable to any standard make of motion picture machine, which gives the greatest of assurance against all film fires occurring in the projector from any cause whatever.

"The device is strictly electrical in its operation and altogether different from anything heretofore produced. It covers the entire field of hazard in the projector while others reach only a portion.

"It consists of a small mechanism which may be mounted either on the top, side or under side of the lamp house cone and works perfectly in either case. It contains an electro-magnet for operating the dowser to intercept the light beam, and automatic switch for breaking the motor circuit and a small transformer for reducing the current to the magnet. The magnet causes the dowser to function when energized through contacts placed in the projector to apply the current when any irregular or improper action of the projector occurs that would cause the film to become ignited or mechanically damaged.

"It does not in any way change the machine to which it is applied nor in any manner effect its perfect action or operation as designed and built by its manufacturer. The device is strictly an additional safe-guard covering a greater field of hazard than has yet been successfully attempted by any one else and is unerring in its performance as the current that supplies the light.

"It intercepts the light beam at the lamp house and stops the driving mechanism of the projector automatically and instantly when the film breaks, when belt breaks, slips or is thrown off; when the machine drops below safe speed; when sprocket holes are torn out so that film does not feed past any sprocket; when the loop either above or below the aperture is lost; when machine is being threaded up; when power is shut off from motor circuit; when any wiring is shorted or when the film runs out.

"Under any of these conditions its action is instantaneous, operating in a very small fraction of the time required to ignite the film and does so automatically, absolutely independent of any human assistance or attention. But it never functions or interferes with the projection on the screen so long as the film will run safely through the machine, it will not act without sufficient cause.

"It intercepts the light beam at the lamp house, thereby preventing the concentrated rays from striking any of the working parts of the projector. And after the necessary repairs or adjustments are made, the only act necessary to project the picture on the screen is to raise the dowser, this automatically starts the motor and the light to the film, the motor is in operation and the film moving safely before the light is allowed to strike it, and there are no mechanical devices to attach or detach nor separate switches to turn on, the mere lifting of the dowser sets all in action and the picture is showing. Two or more projectors may be connected in series so that the lifting of the dowser to start one machine instantly shuts off the light and stops the other. All these time saving advantages are of vital importance to the operator in getting his picture back on the screen, without unnecessary trouble and embarrassing delay.

"With the admitted fact that the basic hazard is in the character of film used and that probably 90 per cent of the fires originate in the projector, it is of more practical fact that the highly flammable film gives much more satisfactory results than the slow burning, the all crying need has been for something to overcome the hazard of this situation, which has been accomplished in this device to an amazing degree of perfection and almost human in apparent knowledge of when and how to act, to absolutely eliminate all possibility of fire in the projector, making it the most welcomed addition to all other safeguards of the booth.

"It gives the theatre owner the assuring peace of mind in the knowledge that no great conflagration, involving serious loss of life, may occur by reason of film fire in the projector, an important item to the man who foots the bill for all.

"It is a boon to the projectionist in that it makes his work less hazardous, relieves his mind of much worry and care, enables him to operate several machines with perfect ease and safety. It operates to greater efficiency in every way and reduces the burden of his labors equal to a hummering assistant.

"The Film Exchange returns the benefit of fewer fire losses and less mechanical damage to the film.

"The device is handsomely and substantially constructed with no parts to wear out or get out of order."

Automatic Sprinkler Rules to Be Revised

The Committee on Automatic Sprinklers of the National Fire Protection Association is to present for final adoption by the association at its Atlantic City meeting this year, May 9, 10, 11, a complete revision of that section of the automatic sprinkler regulations relating to the installation of dry-pipe systems and their fittings. Certain amendments to other sections are also to be submitted. The committee has been discussing during the year the question of the spacing and distribution of sprinkler heads and the adequacy of the present rules governing these features. There is a feeling that a series of experimental laboratory tests might be valuable as a demonstration notwithstanding the very favorable showing of the efficiency of sprinklers operating in actual fires as tabulated by the Association's statistics compiled from reports received from throughout the United States and Canada. The chairman of this committee is C. E. Scofield.
May 27, 1922

HOPE THEATRE
Dallas, Texas
OPENS WITH
POWER'S PROJECTORS

Hope Theatre
A Dallas Institution

April 29th, 1922.

Mr. Charles Peterson, Manager,
Southern Theatre Equipment Co.,
Dallas, Texas.

Dear Mr. Peterson:

Before leaving Dallas I feel it my
privilege and pleasure to compliment you upon the
really wonderful projection you have achieved at the
new Hope Theatre.

That you secured these perfect
results in a newly-constructed Theatre without any
delay adds to the merit of the achievement one hundred
percent.

During my long connection with the
picture business I have opened over eighty first-class
houses, yet can say honestly that in no instance has
the projection you have secured been surpassed.

Please accept my best wishes and
deps for the personal attention you gave to this
excellent installation.

Truly yours,

J. D. Williams
General Manager
Associated First National

PRAISES POWER’S
PROJECTION

Nicholas Power Company
Edward Earl, President
Ninety Gold St., New York, N.Y.
Principles of Projection

BY H. H. MAGDSICK and C. E. EGELE,
NATIONAL LAMP WORKS OF G. E. CO.

Optically, apparatus for motion picture projection with Mazda lamps comprises essentially a light source and condensing lens, a photographic print on a transparent film, a projection objective lens, and a screen, supplemented by a rotary shutter, an aperture plate, and a mirrored reflector. These optical elements are shown in their respective positions in Fig. 1. A motion picture projector has, in addition, the mechanism for rapidly bringing successive pictures into position at the aperture and stopping them for a fraction of a second while they are projected as enlargements on the screen. These follow each other so rapidly (usually at the rate of about six per second) that the eye does not distinguish individual pictures, but apparently beholds the motion in the scene photographed.

It is a well known fact that when rays of light from a luminous object pass through a pinhole, an image of the object appears when the beam is intercepted by a wall or screen. This is because light rays travel in straight lines and at a given point on the intercepting surface, light is received through a pinhole from only one part of the object. For a large, uniformly illuminated image, such as is desired in the projection of motion pictures, an insufficient amount of light would be transmitted through the small pinhole. If a larger hole were used in order to transmit more light, rays from many parts of the object would be received at a given point on the screen and hence no well defined image would result. (See Fig. 2.) The refractive properties of glass, that is, the power to bend the light rays and control their direction by the contour of the glass surfaces, are however utilized with the larger opening to direct the rays from each point on the object to a corresponding point on the screen. This operation, resulting in a defined image, is known as focusing. The combination of glass elements used to accomplish focusing is known as a projection objective lens. Unlike the pinhole, such a lens produces an image only in one plane and its distance from the lens depends upon the contour of the glass surfaces, as well as upon the distance between the object and the lens. (See Fig. 3.)

Obviously, if an image is to appear as bright as possible the screen on which it is shown must have a surface which reflects a maximum amount of the incident light in the direction of the observer.

The area of the image on the screen in motion picture theatres is usually from 25,000 to 60,000 times that of the print on the film. Moreover, the projection lens absorbs some of the light, and hence a part of the image before it is focused on the screen is not received well on a single screen. To overcome this, the desired image must be magnified in the projection lens by an amount of the total light flux. The diameter of the condensing lens for various distances from the screen is determined by the requirement that for uniform screen illumination equal areas of the lens must be visible through the optical system from all points on the screen (Fig. 2).

The converging beam from the condenser forms an image of the source at the point where the rays cross; as this is also at or near the narrowest part of the beam the aperture should be placed at this point in order that the greatest amount of light may pass through it, for with sources employed in practice the cross section of the converging beam from the condenser is, even at its narrowest part, usually equal to or greater than the area of the film. If the source is not of uniform brightness, the film placed at this position will not be evenly illuminated. Such a case is that of the incandescent lamp with the several filament coils separated by narrow spaces; however, if a spherical mirrored reflector is placed with its center of curvature approximately at the source it may be adjusted so that the images of the coils fall in the non-luminous spaces. The source then becomes effectively uniform in form to permit the aperture to be placed only slightly nearer the condenser than the image position in order to produce satisfactory evenness of illumination for the film. By the addition of the mirrored reflector a much larger proportion of the light from the source is utilized.

The aperture plate is a metal plate with an opening slightly smaller than a single picture of the film, and serves to limit the light beam to the single picture being projected. With the intermittent mechanism commonly employed for moving the film, the picture is in movement from one-fourth to one-fifth of the time. When sixteen pictures are projected per second, this means that approximately one hundredth of a second of movement is followed by five hundredths of a second with the picture in place. If the light were allowed to

Members' Attention

We are fortunate in having the opportunity of presenting through a series of articles, the contents of the latest bulletin on Mazda Lamp Projection which includes a great amount of valuable information on the various phases of projection and optics. This bulletin was prepared by H. H. Magdsick and C. E. Egele, National Lamp Works of the General Electric Company. The work is to be highly commended and may well be studied by every projectionist. The first article of this series is herewith presented.—Editor.

(Continued on page 2982)
In America's Foremost Theatres

American Seating Company

NEW YORK
13 W. Fortieth St.

CHICAGO
10 E. Jackson Blvd.

PHILADELPHIA
Room 705, 250 South Broad St.
reach the screen during the period of movement, flicker and blurring of the picture would result. Provision is, therefore, made for cutting off this light by means of a rotary shutter. If the light is cut off sixteen times per second, blurring can be obviated but flicker persists. Rotary shutters are, therefore, employed with two or three blades, so connected with the mechanism and of such width as to cut off the light from the picture while it is in motion and to interrupt the light similarly at regular intervals in between. With these higher frequencies of interruption, flicker is substantially eliminated.

We would be glad to discuss any of the above explanation that is not entirely clear to the readers. Let's hear from the fellows on this.

— Editor.

Dear Editor:

Here I am again to talk to the boys of the N. A. M. L. I can't say that I am sending out films in any better condition than I did before I joined the League, because I did the best I possibly could before I was a member. But I don't think this can be said in all cases, because lots of operators naturally would not think what the circumstances would be to other people until they had studied the situation which we all do after being a member of the N. A. M. L. I can see a great improvement in the condition of the films if today over their condition 18 months ago and I believe the N. A. M. L. is responsible for at least a part of this.

We receive films every day that are practically new with signals of all descriptions. I don't see why some operators insist on damaging property this way when they know it is against the rules of the exchanges who handle the prints. They should be prosecuted and be forced to pay damages, this would stop such work at once. There is coming a time when films will last longer and give better service and the N. A. M. L. is going to do its part toward it. We need encouragement and I think it should be urgent that every operator belong to the league as it means a saving to all parties concerned. The showmen will not have to pay such enormous prices for films as they do now and besides this all leads to the safety of the public. The public might think a perfect film is not apt to cause a fire as the half-mended patch films with pins, etc.

Any encouragement that any one can give us will certainly be appreciated. I am not very much for writing letters but look out for me, I'm coming back again. Truly,

Walter Dupuy, Chief Operator,
Oasis Theatre,
Casa Grande, Ariz.

Dear Sir:

Here I am again back on the job running a picture machine. When one gets started it is hard to keep away from it. And it isn't such a bad job after all. I have been out of the business about 2 years. I was in the tire business for myself but I got so bad I had to come back to this. Please send me some N. A. M. L. stickers. About a month ago I had a rotten film and I wrote a note on a piece of paper and put it in the film can. I just then told the condition of the film and some way it got to my manager and he gave me the devil for it and told me not to put any more notes in the can. So if I get some stickers I will try them. I am a pretty old member of our league, my number being 34. I think it is a good thing and if there is anything I can do, I will be glad to do it.

I remain,
A. W. Elkins, No. 34,
307 E. Kalamazoo St.,
Lansing, Mich.

Dear Editor:

Please send me a membership button of the N. A. M. L. Enclosed find 25c in stamps. I have just ordered a slide from Chas. W. Dorr at Winthrop, Mass. I think all of the boys should have one of these slides and let the people know that he is a member and is giving them the best projection possible.

Respectfully,
A. M. Brown, No. 1718,
Regent Theatre,
Cedar Falls, Iowa.

Dear Editor:

Enclosed please find 25c. in stamps and kindly send me one of the new buttons. Thanking you in advance.

I remain, yours truly
RICHARD WEAVER, No. 1639,
New Reaper Theatre,
Monroe, Mich.

Dear Editor:

Enclosed find application blank and two bits for button. Have been reading the Forum for some time and believe it's THE thing. I have been helped a number of times by ideas in it and may be able to send some myself. I will try to get my assistant to join soon. Yours for more success,

Elmer Ronning,
Princess Theatre,
Woodstock, Ill.

Dear Sir:

I am enclosing herewith 25c in stamps for new membership button. Would also be so kind and send me a few more shipping labels as my supply is nearly exhausted. Thanking you, beg to remain,

FRANCIS BECKERLE, No. 1508,
93 Best St.
Buffalo, N. Y.

Dear Editor:

Find enclosed 50c. for two buttons, one for my assistant, J. Casserly, No. 1738, and the other for myself, No. 1683.

Truly,
R. P. Johnson,
Liberty Theatre, Keyser, W. Va.
There is just one big reason why Columbia Projector Carbons are used everywhere:

—they make better pictures

Incidentally they score high in economy

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National Carbon Company, Inc.
Cleveland, Ohio
San Francisco, Cal.

SHOW your films to the best possible advantage by projecting through a

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CINEPHOR
The New Projection Lens

The Cinephor sharply defines details, gives brilliant illumination with maximum contrast between black and white, and shows remarkable flatness of field. Made in the great optical shops of Bausch & Lomb, the quality is the best—and absolutely uniform.

Write for interesting literature.

Bausch & Lomb Optical Co.
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This pipe organ has in truth made possible a new era of music for the medium and smaller sized theatre. EVERY OWNER IS A SATISFIED OWNER.

(Write for Literature)

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Interurban Building
Columbus, Ohio

Draperies Determine It

No matter how fine or expensive a theatre is, the final touch that determines the quality is the curtain and the draperies.

Distinction and appropriateness need not cost more than mediocrity and jarring effects—but they bring in more business.

Our work FITS. We take every factor into consideration, and in color, design and mechanics we solve drapery problems to your satisfaction, taking over the entire job.

Architects and theatre owners are invited to write.

Haller & Haller
Interurban Building
Columbus, Ohio

THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.

FOR BETTER MUSIC

1609 BROADWAY
NEW YORK CITY

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.
Artistic Operation of the Screen
Curtain of Very Great Importance

That theatre owners throughout the country are beginning to realize the importance of the artistic operation of their screen curtains by mechanical means is borne out by the report from the E. J. Vallen Electrical Co., of Akron, Ohio, that during the past thirty days they have placed nine of the Vallen Automatic Curtain Machines throughout the country and have had three machines specified by architects for work that will mature later on. Their activity has not been confined to any one particular part of the country; as the list of recent installations will show:


An item of considerable interest came to light in connection with the installation of the two machines at the Hope Theatre in Dallas, the work having been supervised by Mr. Vallen personally. The contract for hanging the curtains was concluded with John Wanamaker, New York, Wanamaker’s representative. Mr. Leonard Houghton, before leaving the abilities of the Vallen Company along these lines, took the matter up with several firms in and around New York and was informed that he could not possibly obtain the effect he desired for the operation of the curtains, i.e., having them operated on a curve with a radius of 10 feet 6 inches in a distance of 44 feet. The Vallen Company immediately guaranteed Mr. Houghton to make the installation to his satisfaction, when he got in touch with them, which they did—and then some; and also to the entire satisfaction of the theatre owners.

There is no doubt but that the Vallen machines are performing their duty, as it will be noted that the Rowland & Clark Theatres are making use of a third machine, others being installed in the Perry Theatre at Erie, Pa., and their State Theatre in Pittsburgh; and the Rialto Theatre at Ft. Worth is using their second machine.

Note: * Indicates installations personally supervised by the Vallen Company’s men.

Installs Large Switchboard

The World Theatre, Omaha, Nebraska, has installed one of the largest theatre control switchboards in the west. In our April 22nd issue we credited the Mutual Switchboard Company of Chicago with this installation, however, the board and supervision of installation was done by the Mutual Electric & Machine Company of Detroit, Mich.

This company has just issued a very comprehensive catalogue on Switchboards, Panelboards and Cabinets, a special section being devoted to theatre, stage and auditorium lighting control.

The Motion Picture News
Serves the Exhibitor

Lobby display booth shown by the Libman-Spanjer Corporation at the Washington Convention was considered the center of attraction. Note the artistic and attractive designs.
The Projection Dept.
(Continued from page 2975)

The most important improvement for such booths as these is proper ventilation. This will tend to keep the atmosphere clean and endurably cool. Also, in the case of film fires, the fumes and smoke will be taken care of, thus lessening the danger of a panic among the audience. This latter element alone is reason enough for every exhibitor to give serious attention to his projection department.

Cooperation between the manager and projectionist usually proves a decided advantage to all concerned. Very few theatre managers are thoroughly familiar with the apparatus and operation of the projection department. Therefore the competent projectionist is placed in a position where he can render a real service to the exhibitor through his recommendations pertaining to his department.

The time is coming when every exhibitor will fully appreciate the importance of his projection. Those who realize this importance first are not only working for the betterment of this industry but are also taking advantage of a most deciding factor in the success of the motion picture theatre of the present and future.

J. R. Cameron Completes
Books on Radio

Our old friend, James R. Cameron, has added to his accomplishments through the edition of a handbook on "Radio for Beginners" and a "Radio Dictionary." These two books are of comparable quality to Mr. Cameron's well known works on Motion Picture Projection, covering in a most comprehensive manner the subjects of their titles. A few of the chapters contained in "Radio for Beginners" are:


DON'T EXPECT HELP FROM ORGANIZATIONS

They are too busy knitting each other. What do they care for you?

Help yourself by reading

SCREEN OPINIONS
THE UNBIASED REVIEWING SERVICE

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MOTION PICTURE DIRECTORY CO.
244 West 42nd St. New York, N. Y.
Motion Picture News

Music and the Picture

Fusion of Music and Films Predicted

New York Globe Music Supplement Publishes
Interesting Article on Scoring Pictures

THE New York Globe and Commercial Advertiser under date of May 1st, in its music supplement carried an article under the title of "New Music Movement to Better the Movies." A portion of this article is herewith reprinted in the belief that it will be interesting to Motion Picture News readers:

"There is a prospect that music may raise the motion picture to an artistic level not within its own reach, and of a distinctly musical nature. So let the musical purists take heart.

A movement has already started in England and France, with musicians of high standing in the lead, which aims at a perfect fusion of a specially composed musical score and the screened story.

"This movement marks a new step and a distinct advance in the relations of music and the motion picture. Perfect synchronization between a film and its musical accompaniment has long since been achieved; and, it must be admitted, with not altogether happy results, either musically or as an ideal auxiliary expression of the film's story or emotions. Much more in an artistic way is to be hoped of this new movement by which original films are to be built up on original opera scores, and on the scores of some of the existing operas.

"In England those interested in this scheme are Augustus John, Sime, and Colonel Netterville Barron, who has devised a new system of musical notation to facilitate the work. In France much the same thing is being worked out by M. Canudo, but specific information in regard to his efforts is lacking. It is likely that among the first films made by the Britshers will be of two operas by Mr. Holbrooke, 'The Children of Don' and 'Dylan,' both of which deal with Celtic legends; and they also hope later to produce films to original music composed on incidents from the legends of King Arthur.

"Colonel Barron has been quoted in regard to his scheme in recent issues of the London Times as follows: 'There are difficulties operating against a real music of the films, notably those associated with the rate—feet per minute—at which the film is run. But if the music to be used is actually played while training and producing it should be possible to realize a great advance. My own side of the work will be training in dramatic movement and co-ordinating as far as possible movement with the art of the artist and the music of the composer, I hold it an error to suppose that acting is a natural process, and acting for the film is, or should be, even more a specialized art than it is in acting for the stage. The film actor, deprived of his voice, has to express himself in pure gesture.'

"Another in this direction, but not so radical, is the proposal of Eugene Goossens, the eminent English composer and conductor, and M. Diaghileff, of Russian ballet fame, to make a film of the ballet 'The Sleeping Princess,' with the action of the story adapted to Tchaikovsky's exact score, not vice-versa, as is the practice at present. In this connection, it is interesting to recall that Anna Pavlova, greatest of the dancers, declared recently in an interview that 'it is her desire and intent to go into the movies.' As she will surely not compromise her artistic conscience with any unworthy productions, and as music is inseparable from her terpsichorean art, it is fervently and devoutly to be hoped, in the interests of music and motion pictures as well as for the delightful prospect of seeing her perform again in person, that she returns in good estate from her two years' invasion of the Orient.

"The idea of a musically worthy picturization of a ballet, again, according to the London Times, was brought to M. Diaghileff's notice by Mr. Goossens, who has been conducting the orchestra both at the Alhambra for 'The Sleeping Princess' and for 'The Three Musketeers' at Covent Garden. He induced M. Diaghileff to visit the film, and the latter was so impressed by the manner in which Mr. Goossens's symphony orchestra assisted the showing of the film that he came to the conclusion that the same method might be applied to bring about the more general appreciation of the classical ballet. He thinks that the best way to bring music to the masses is with the help of films, and, therefore, that the musical part of a film performance should be made as satisfying as possible.

"Mr. Goossens has a high opinion of the possibilities of films, and he has for some time entertained the idea of writing original music on which they could be built up. The present proposal is a kind of halfway house between the existing condition, under which the music often has little to do with the film which it accompanies, and the ideas of Mr. Goossens.

"There is no gainingays the educational and artistic value of the fine symphony orchestras found in the more elaborate of the motion picture theatres when they function as such, playing, as they ordinarily do, from the best symphonic music. Occasionally artists of unqualified standing as serious musicians also perform at these houses. But in the artistic blending of music with the film there is a very great deal to be done. Little can probably be expected in this country, however, until thoroughly trained and gifted musicians turn their earnest attention to the problem, as they are doing in England and France.'

Eddie Horton Appointed Organist of Kinema Theatre in Los Angeles

Eddie Horton, who has achieved the reputation of being the premiere cinema musician in San Francisco, is now presiding over the keyboard of the monster organ in the Kinema theatre, the largest house in Los Angeles. He made his initial appearance there on Saturday, March 25th, his accomplishments having been responsible for his engagement by the Kinema management.

Mr. Horton began "playing with pictures" in New York City, but moved several years ago to San Francisco, where he soon became regarded as the foremost musician of his class.

The acquisition of Mr. Horton is in line with the newly adopted policy of the Kinema to specialize on pictures and music, and to abandon vaudeville, prologues and other extraneous entertainment features, using as its slogan: 'It's the picture the people pay to see.' But it realized the importance of supplying the best of music accomplishment, and therefore engaged Mr. Horton.

Music Week Matinee at New York Capitol Theatre

In honor of Music Week the New York Capitol theatre provided an elaborate entertainment for 5,500 school children at a Saturday morning matinee (May 6) and in addition presented prizes to the winning high schools in the various contests held in connection with Music Week, earlier in the week.

Otto H. Kahn presented the prizes to the winning school children. The high school essay competition was won by a boy, Elmer Kleeferd of Bryant High School, Long Island City, and the second essay prize was taken by Celia Antopolski of Girls Commercial High School, Brooklyn. The winning high school orchestras, who received prizes, were as follows: Best boys' orchestra, Boys High School of Brooklyn, represented by Murray Geller; best girls' orchestra, Washington Irving High School, represented by Helen Lux; best mixed orchestra, Erasmus Hall High School, represented by Louis Brightsteen.

The Williams Printing Company, New York
The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

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Has this reproductive quality—and in addition, uniformity, latitude in exposure and exceptional fineness of grain. It carries quality through to the screen.

*Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.*

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ROCHESTER, N. Y.
Joseph M. Schenck presents Charming Constance Talmadge in "The Primitive Lover"—Story by Edgar Selwyn; screen adaptation by Frances Marion; photography by David Abel; art supervision by Stephen Goosson; a capable cast; Sidney A. Franklin direction—A First National Attraction. Prints by Rothacker.

Miss Constance Talmadge in "The Primitive Lover"

Rothacker FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—Come and see them.
Have You—

Filled out and returned the questionnaire which accompanied the current issue of the Booking Guide?

Filed your copies of the News for use in conjunction with the Guide?

DON'T DELAY!

Fill out the questionnaire and return it immediately.

THE NEWS ALONE COVERS THE FIELD
D. W. GRIFFITH

presents

'Orphans of the Storm'

Adapted from

'The Two Orphans'

by arrangement with Kate Claxton

With Lillian and Dorothy Gish

The beat of a thousand hoofs! A thunderbolt of men, horses and dust, as the fearless Danton, fiery leader of an outraged people, rides to save the honor of France! A tornado of tossing shapes! Naked swords aloft in hands of dare-devils atop plunging steeds! Through hostile hordes to the glistening axe of the guillotine. Always thrill upon thrill.

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MARY PICKFORD - CHARLIE CHAPLIN
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Gloria Swanson in Elinor Glyn's "Beyond The Rocks" with Rodolph Valentino

A Paramount Picture
The Love Drama Magnificent!

Never before such a combination of star and story and leading man!

Never before such a palpitating, thrilling, absorbing drama of love! Elinor Glyn, the greatest living writer of love stories, has surpassed herself in it.

And is there any greater box-office combination than Gloria Swanson, the star, and Rodolph Valentino, leading man?

As for the sets and gowns—read what the New York Sun says: "Miss Swanson wears approximately $1,000,000 worth of clothes."

And the New York Call said: "Everything about it is expensive—gowns, jewels, houses, restaurants, all designed to make people gasp."

"Beyond the Rocks" has everything that makes for box-office appeal.

A SAM WOOD PRODUCTION
Scenario by Jack Cunningham

JESSE L. LASKY PRESENTS

Gloria Swanson
IN ELINOR GLYN'S
"BEYOND THE ROCKS"
with Rodolph Valentino
A Paramount Picture
Even the Author Likes It!

This is George Ade's first original screen story.

And you know that the author is always the picture's severest critic.

So when the author writes a letter like this one, the picture must be good.

Scenario by George Ade and Waldemar Young.
Directed by Alfred E. Green.

Dear Mr. Lasky:

Tom Meighan and Al Green have just brought to me the completed picture called "Our Leading Citizen." Believe me, I am very happy over the manner in which you have treated my material. Here is one author who will not dare to complain that they changed his "stuff" on him.

In this play, written for Tom Meighan, we tried to get in some comedy and some drama and some real American characters without resorting to any sex complications or deep villainy or gun play. In other words, we tried to do something different—something on the order of "The College Widow" and "The County Chairman," which the public liked several years ago. I wrote the play in the hope that the patrons of picture houses were ready for a change from the highly seasoned photo-dramas which they seemed to like two or three years ago.

You have given the play a fine cast and a first-class production and for these, as I have already suggested, I am very grateful.

Sincerely,

George Ade

15th May, 1922.
The Truth about The Adventures of Sherlock Holmes

If you at the time were a customer of Educational, you were sure, when we announced the new series of pictures—The Adventures of Sherlock Holmes—that we had them to offer, because we never make statements to exhibitors which we cannot back up.

If you were not a customer of Educational, you know now what we mean when we speak of “KEEPING FAITH WITH EXHIBITORS”. We mean making positive announcements only when we have facts to support them.

These pictures, from the original stories by Sir Arthur Conan Doyle, are EDUCATIONAL PICTURES, and the first two will be released in June. They are:

THE DEVIL'S FOOT
and
THE DYING DETECTIVE

We have everything which is necessary to release all pictures of our series—original negatives, working prints, everything.

And . . . . The Editors-In-Chief and Reviewers of every National Trade Paper, together with the official representative of the Regional Trade Papers, have privately pre-viewed the two pictures mentioned above, for the express purpose of giving advice as to the best methods of exhibitor exploitation for this series of short-reel features.

This means not only that Educational's own exploitation staff is engineering unusual exhibitor helps, but that in addition an expert from every Trade Paper in this industry is co-operating with Educational to give exhibitors the last word on exploitation and box-office help.

Here is a new angle on Exhibitor Service. No picture released ever had such an aggregation of brains back of it.

AND . . . . Educational is going to give you these pictures in JUNE. We are giving you a box-office tonic in the summer when you need it to fight hot weather—though we could have held these two-reel gems until September!

That’s Real Exhibitor Service—That's Keeping Faith!

The entire series is backed up, in addition, by national advertising to

24 MILLIONS OF PEOPLE

Educational Pictures

"THE SPICE OF THE PROGRAM"

Educational Film Exchanges, Inc.

E. W. Hammons, President
WE are reaching TWENTY-FOUR MILLIONS of readers through our national advertising in publications like The Saturday Evening Post and The Ladies' Home Journal.

For your information we present the number of families in each state and the number of readers in those states who are being constantly told that EDUCATIONAL PICTURES are worthy of the public’s confidence, and that the thoughtful showmen who present them on their programs are honest exhibitors who are paying as much attention to the Short Subject part of their programs as to the features—and are giving a whole evening’s entertainment, and the greatest value for the box-office admission.

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The Adventures of
SHERLOCK HOLMES
By Conan Doyle

WILDERNESS TALES
By Robert C. Bruce

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FIRST NATIONAL KINOGRAMS
The Visual News of all the World and specials like

THE BATTLE OF JUTLAND

and

HOW TO GROW THIN

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What the New York Critics Said:

"Many thrills . . . more gripping than a photo diagram of the latest real shooting with crosses marking the spot."—New York Herald.

"Directed by Tom Terriss with a fine appreciation for the dramatic possibilities of a murder mystery story. Not until nearly the last few hundred feet of film is the mystery solved."—New York Evening Telegram.

"The real mystery is why there hasn’t been a flood of photoplays of this type before now. ‘Find the Woman’ is a good film thriller capably acted, well constructed and interesting. We strongly advise attendance."—New York Evening Sun.

"It is much more all-star than many pictures which are so advertised."—New York Tribune.

Story by Arthur Somers Roche and read by two million people in Cosmopolitan Magazine.

Scenario by Doty Hobart
Directed by Tom Terriss

Book and Play This Box Office Winner! It’s a Hit!

“FIND THE WOMAN”
with
Alma Rubens
A Paramount Picture
"Goldwyn is Babe Ruthing"
says the Motion Picture News
after seeing "Watch Your Step,"
at the Capitol Theatre, New York

Read what the New York Critics said:

N. Y. HERALD—Josephson has woven a TALE OF SPARKLING GOSSAMER, yet one which keeps so close to the ground that it never seems in danger of floating away like so much celluloid thistledown.

N. Y. GLOBE—"Watch Your Step," a Goldwyn film, is ENJOYABLE and not overacted as are many of the movies of the day.

N. Y. TRIBUNE—Cullen Landis, who plays the lead, is interesting, not only because he looks so much like Charlie Chaplin, but because he can act. As a matter of fact THE ENTIRE CAST IS GOOD and the direction is excellent.

N. Y. WORLD—Patsy Ruth Miller is a pleasing and effective player before the camera, and Cullen Landis gives an interesting performance. This is A WHOLE-SOME PICTURE and is not dull. Proving that there can be such a thing.

N. Y. JOURNAL OF COMMERCE—The work of Julien Josephson, who has written many of Charles Ray's successes. It is a rural comedy, WITH HEART INTEREST, HUMOR AND A REAL THRILL.

N. Y. SUN—IT RUSHES ALONG from the hero's mad dash away from cops who are pursuing his automobile and straight into a country town at a gait that threatens to upset conventional movie speed records. The picture has all the interest which a yarn of a city crook—or a supposed city crook—always has when fate dumps him by the scruffs of the neck in the country.

EXHIBITORS HERALD—A corking story of YOUTH, LOVE AND ROMANCE, written by Julien Josephson and delightfully acted by Cullen Landis, Patsy Ruth Miller, Bert Woodruff, John Cossar and others.

N. Y. POST—This time of the year a good light comedy like "Watch Your Step," at the Capitol, is JUST THE THING FOR DIVERSION.

N. Y. DAILY NEWS summarizes as follows:

TITLE: "Watch Your Step.”
TYPE: Rural Romance.
DIRECTION: Clever.
PHOTOGRAPHY: Up to the mark.
PLOT: India rubber.
VALUE: ABOUT 98 PER CENT.

MOTION PICTURE NEWS—We recommend this picture without fear of contradiction as being one of the best released in the past several months. Goldwyn, by the way, is "Babe Ruthing" very consistently of late. Their pictures of recent date have all been box office home runs. "Watch Your Step" is no exception to this condition.

A GOLDWYN PICTURE
Great Directors

Keep Your Dates Open

Until you have read the complete Goldwyn plans for 1922-23

GOLDWYN pledges for the new season to supply exhibitors with the greatest group of box-office pictures ever made.

A number of these are completed and soon will be ready for your inspection. Production is under way on others. Goldwyn announcements to date give only a small part of sensational plans to be published shortly.

There will be no machine-made pictures in Goldwyn’s lineup. Each production will bear the stamp of a great directorial personality. Each production will receive painstaking individual attention.

Goldwyn’s smashing production program for the coming year—Big Names and Big Stories—gives absolute promise of Big Business for your theatre.

They are now producing
Marshall Neilan will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

Maurice Tourneur has already started work on Hall Caine's world-famous novel and play, "The Christian," his first production for Goldwyn.

Allen Holubar is now filming the $10,000 prize-winning story, "Broken Chains," his first work for Goldwyn.

R. A. Walsh has begun production on "Captain Blackbird," his first big picture at the Culver City Studios.

Rupert Hughes will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.

E. Mason Hopper, who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story, rich in human sympathy and appeal.

This is only the beginning

Wait for the full announcement of Goldwyn plans!

WATCH US STEP!
BELIEVE the best “audience picture” I ever saw in all my years in the business is The Storm.

I don’t know how to tell you about it.

I feel a good deal as R. H. Cochrane did when he sent me a telegram saying, “I never thought words would fail me but, oh boy, since seeing The Storm my vocabulary has been limping around on crutches. It’s the best damn picture I ever saw.”

And he’s a good deal of a crab about pictures. He’s always looking for flaws, just as I am. But he couldn’t find any flaws in The Storm. Nor in the cast. Nor in the direction. Nor in the scenery. Nor in the photography. Nor in the story!

What a story!

It took New York by storm when it ran on Broadway. It was one of the greatest stage successes of years. The people stormed the theatre to see The Storm and paid the speculators record prices. You were not in style if you had not seen The Storm.

Well, sir, with all due respect to that splendid stage performance, I’ll proclaim from the housetops that THE UNIVERSAL GIVES A
IS COMING!

FAR BETTER PERFORMANCE IN THE SCREEN VERSION THAN WAS EVER GIVEN ON THE STAGE!

It gives your audience EVERYTHING IT WANTS. Just when you think you have seen everything the screen can show you, along comes a picture which fairly bowls you off your feet.

No better acting has ever been done in any picture, and when I say that I am even including that sterling thespian, John Barrymore!

No better story has ever been told on the screen, and when I say that I am even including Blasco Ibanez' great story of "The Four Horsemen of the Apocalypse"!

The three leading roles are played by House Peters, Virginia Valli and Matt Moore. If that isn't a whole cast in itself, you can add the splendid work of Josef Swickard and Gordon McGee and Jim Alamo and Leonard Clapham and Jean Perkins. All of them most wonderfully directed by Reginald Barker!

George Broadhurst, that genius of the speaking stage, produced the great stage version of The Storm but Reginald Barker has outdone him!

Please jot down a memorandum right now, as follows:—"See Universal's eight reel Jewel picture The Storm. Find out from Universal exchange when print will be ready to show."

And I'LL guarantee it will sweep you off your feet and MAKE YOU A YOUNG FORTUNE IN PROFITS!
Two Producers—Frank Tuttle and Fred Waller—set out to make a picture that would discard all the dry-rot formulas of the producing factories and studio carpenters.

They obtained an unusual, romantic and thrilling story. They introduced a personality new to the screen but securely popular in the theater—Glenn Hunter, hero of the Booth Tarkington plays and now playing with Billie Burke in "The Intimate Strangers."

This producer determination coupled with a splendid story and a new, fresh star personality has resulted in "The Cradle Buster," now playing to big business with amazing critical notices at the Cameo Theatre, New York.

If you wish to have a means of measuring how good "The Cradle Buster" notices are we will tell you that they are as good or even better notices than Chaplin got on "Pay Day"; that they equal in every way those Norma Talmadge received on "Smilin' Through" and are far better than nine out of each ten pictures released in New York in six months have received. Now read them for yourself—

**Here's the Verdict!**

"Glenn Hunter, who made a hit in two Booth Tarkington stage plays, 'Clarence' and 'Intimate Strangers' makes a hit in 'The Cradle Buster.'" — *Evening Telegram.*
CRADLE BUSTER

Tuttle - Waller Production
Directed by Frank Tuttle

Talk of New York when critics as "Lively, Good Entertainment"

"Frank Tuttle wrote a highly entertaining story admirably presented on the screen. It is a straightaway, vigorous picture, alive with action and retaining interest to the final fadeout. Glenn Hunter makes his part natural and convincing in every detail."—Evening Journal.

"Strong in plot, clever in its situations, and with highly interesting character delineations, The Cradle Buster' proves one of the most appealing pictures seen this season. Frank Tuttle deserves commendation for originality of his theme."

"A humorous story in which the situations get as jumbled as a jigsaw puzzle, only to be straightened out in a genuinely funny way."

"There is a great deal of pictorial entertainment in 'The Cradle Buster.' Several of Mr. Hunter's scenes are worth sitting through any photoplay for. The production is enjoyable."

"Glenn Hunter covers himself with glory in 'The Cradle Buster.' Frank Tuttle has poured into this romantic story many original and substantially amusing touches, and it ought to be added to everyone's list of pictures to be seen."

"Not very often does one have opportunity to view a photoplay as refreshing and as true to life as 'The Cradle Buster.' It makes a good many of the super-specials look like a nickel."

"Glenn Hunter dives into stardom in 'The Cradle Buster.' The story has many exceptionally delightful touches. The climax organizes a fine tug at your heart and chest muscles."

American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited
What a combination was brought about to give box-office strength to "The Great Alone"—a grouping of factors who know how to make pictures.

MONROE SALISBURY, the Star: You remember "The Savage;" "The Millionaire Pirate;" "Hugon The Mighty;" "The Light of Victory;" "The Sleeping Lion;" "The Barbarian." As "Silent Duval" in "The Great Alone" Salisbury has the biggest of all his great roles.


ISADORE BERNSTEIN the Supervising Director: He supervised "Tarzan of the Apes;" "The Romance of Tarzan;" "Confession;" "Outside the Law" and scores of others, and now has a great Coast producing plant at his command.

And a cast backing up the great work of Salisbury that includes MARIA DRAGA, a new find; WALTER LAW, a great villain; LURA ANSON, Tom Meighan’s leading woman in "If You Believe It It’s So;" GEORGE WAGGONER, the Yousef of "The Shiek," and RICHARD CUMMINGS.

COMING!
R-C's Biggest Box Office Attraction to date

"In the Name of the Law"

A Towering Production Destined to Sweep the Entire Nation Like an Avalanche

Watch and Wait and
Keep your eye on R-C
WILLIAM FOX presents

CHARLES JONES in

Another breezy western Jones picture

He plays golden notes for every exhibitor everywhere

by Charles A. Selznick
Directed by Reeves Eason
Rough Shod

Charles Jones plays

It is easy to fill your house with Real, Handsome Money!

Ready June 4
The LYRADION Concert Grande
Equipped With
Seabrook Amplifying Horn

Only one theatre in your city can have a Concert Grande—will it be yours?

The true value of any theatre attraction is always its ability to show results in the box office. The Lyradion Concert Grande combines high class entertainment with a real service to your patrons that is not only novel and innovative but a source of permanent attraction.

By playing the current phonograph records as they are released you give your patrons the opportunity of making their record selections at your theatre instead of at the stores of several dealers. It brings to your theatre a host of phonograph fans who can be made movie fans as well.

The Lyradion Concert Grande is built for theatre use exclusively—it is powerful enough to fill any theatre and capable of reproducing phonograph music in the same volume and purity of tone that characterized its original recording.

There is no instrument like the Lyradion because there is no horn like the Seabrook amplifier. This remarkable horn is constructed on entirely new principles fully covered by basic patents. It gives a clarity and distinctness of tone that completely separates the various instruments of a recorded selection—any one of them can be followed through the entire record with no confusion of sound so common with other phonograph reproductions.

Play the "feature" with your organ and use the Concert Grande as a phonograph during the comedy and news reel.

Only one Concert Grande will be placed in cities up to 200,000 population. Act quick if you want to secure this popular attraction for your theatre.

LYRADION SALES & ENGINEERING COMPANY
which is Plant No. 5 of Dodge Manufacturing Company
MISHAWAKA, INDIANA KENYON W. MIX, Director
How To Make Money!
by P.S. Harrison

HARRISON'S REPORTS
April 29, 1922

"Reported Missing"—Owen Moore

A comedy classic:—
The hero is a rich young "high-flier." His love for a girl, the heroine, finally makes him change his mode of living and buckle down to work. His enemies have him shanghaied, and for three days he is kept prisoner on a reef-stranded schooner. His adventures on shipboard, plus his rescue of the heroine from a Jap, later on in the story, makes up "Reported Missing."

"Reported Missing" is one of those seldom produced pictures that can hold its own anywhere.—Selznick, April release; 6,750 ft.; 78-96 min.

LEWIS J. SELZNICK'S WONDER PRODUCTION
"REPORTED MISSING"
STARRING
Owen Moore
Directed by Henry Lehrman
Distributed by Select
When the

By and WITH

Leah Baird

released by

ASSOCIATED EXHIBITORS

ARThUR S. KANE, PRESIDENT

Presented By
Leah Baird Productions
Supervised By
Arthur F. Beck
"When lovely woman stoops to folly,  
And finds at last that men betray—"

The drama of life is played when the break comes; when woman is desperate and "the devil drives."

There are two women. Different homes, different friends, different modes of living, and yet—in the stress of circumstance—they are alike.

"Don't Doubt Your Wife" established Leah Baird's popularity. "When the Devil Drives" will make it doubly assured.

Few women of the screen can wear clothes quite as smartly as she. Few can rival her dramatic sincerity. And no one of them can write such stories, with a woman's insight of what women like and what men crave to see.

"When the Devil Drives" is a Tonic for Box-offices
In another wonderful role, distinctly different to anything she has ever done, this great artiste again demonstrates her remarkable versatility. She has created a character in this production that your public will live with, suffer with, rejoice with and glory in.

William J. Locke's most interesting heroine is portrayed with all the delicate shades of emotion that this unusual woman alone is capable. She has made of the character, Locke conceived, a human, vivid, fascinating creation that stands out as one of the finest among the many fine things she has given to the screen. Thousands have read the story—thousands are waiting for the picture.
Present

FREDERICK

HOW a baby's hands, entwined around her neck, its cooing voice sounding in her ears, transforms a dowdy, morose genius, into a beautiful, tender woman of scintillating wit, is only one of the many moments of beautiful pathos contained in the picture. The fact that this baby is the daughter of the man for whom the woman has suffered suggests the tense drama of the story. Filled with heart throbs, unusual in characterization, novel in theme, it's the kind of a picture that will appeal to every class of audience.

A brilliant cast includes Louise Dresser, Truly Shattuck and Edward Martindel. Directed by Emile Chautard.
A little over ten years ago, we started to work together for the Famous Players Film Company when it first started in business; Ben wrote the ads, the publicity and some of the scenarios; Al sold the pictures.

Everybody made money.

Those days were wonderful days—full of hopes and dreams. Most of them came true! They were tough days too! It was difficult to rent independent pictures to theatres on account of the trust, and admissions were only a nickel!

BUT QUALITY WON OUT!

Today, with QUALITY PICTURES, RIGHT IDEALS and BRIGHT IDEAS—it's a cinch.

WE ARE TOGETHER AGAIN—but this time in business for ourselves, and we are building a business which we are determined the whole industry shall be proud of.

Ben is managing "production," and Al is managing "distribution."

The pictures that Ben will produce will be known as PREFERRED pictures and will be made under the trade name of

PREFERRED PICTURES, Inc.

The name of the distributing company will be known as the

AL LICHTMAN CORPORATION

There will be other independent producers releasing their product through the Al Lichtman Corporation. Announcement of these will be made at a later date.

We have been planning this for some time, and we are ready...
OUR FIRST OFFERINGS NOW IN PREPARATION

1. RICH MEN'S WIVES
   By Frank Dazey and Agnes Christine Johnson.
   The first of a series of GASNIER Special Box-Office Attractions, directed by
   the creator of Kismet and other great pictures.
   To be followed by:

2. CHING CHING CHINAMAN
   By Wilbur Daniel Steele.
   The prize short story of 1917.
   It is unique—A story different from any you have seen.

3. ARE YOU A FAILURE?
   By Larry Evans.
   Written especially for the screen by this famous author, and will shortly be pro-
   duced as a stage play.

4. A BIRD IN A GILDED CAGE
   Adapted by Arthur J. Lamb from the famous song of the same name.

5. POOR MEN'S WIVES
   A sequel to RICH MEN'S WIVES.
   A chapter from life.
   Replete with laughs and sobs.

6. WHEN A WOMAN MARRIES
   A powerful drama of today.
   Each of these pictures will contain every element of box office success.
   We shall always operate with the knowledge that to merit the exhibitors' sup-
   port, we shall have to deliver pictures and service that will be profitable.

   For complete distributing plan and date of first release communicate with

AL LICHTMAN
CORPORATION

576 Fifth Avenue    New York City, N. Y.
SHADOWS

have worried mankind through countless centuries, and in these modern times the employment of

SHADOWS

on a lighted screen to produce what we call "motion pictures" is troubling the minds of many film producers and distributors who are staggering under preposterous burdens of overhead. Not so, however, with

SECOND NATIONAL PICTURES CORPORATION

which, by systematic methods, is distributing pictures of extraordinary merit with a minimum of expense. Twelve features and specials are scheduled for release in the current season, and the following now are being booked throughout the country:


Second National Pictures Corp.

140 West 42nd Street  New York City
Millions of People are Constantly Watching and Waiting for

Jack London

Stories on the Screen

That's why R-C Pictures paid top price for and Screened

JACK LONDON'S

"THE SON OF THE WOLF"

WITH this great author's two greatest tales, "The Son of the Wolf" and "The Wife of a King" merged into one smashing narrative this picture hits the high water mark of thrills, adventure and romance in the far reaches of the Frozen North. A big quick-shooting story that glows with vitality, depicting life in the raw beyond the last frontiers of civilization.

Sizzling, two fisted stories of the great outdoors is what audiences in every part of the country are crying for. You know it as well as we do. You've got it in this rousing melodrama amid the big snows. Go to it now for a cleanup!

Starring

EDITH ROBERTS

with a brilliant supporting cast

Book Now Thru Your Nearest R-C Exchange
Have You—

Filled out and returned the questionnaire which accompanied the current issue of the Booking Guide?

Filed your copies of the News for use in conjunction with the Guide?

Don’t Delay!

Fill out the questionnaire and return it immediately.

The News ALONE Covers the Field
“Has a Big Punch”

Read What the Trade Experts Say of It.

“There is a good punch. When the poor honest beanery boy is fleeced, the scene is as touching as Charles Ray, with his big capacity for betraying suffering, can make it. And when he comes back with making the smart boys literally eat sandwiches made of the deuce of spades, the effect is a tremendous success.”—Moving Picture World.

“For wholesome entertainment it is very acceptable. Ray has revived some of his popular characteristics of former days. The story will bring in its share of laughs. Very true to life. Charles Ray brings back his old time rubeishness. His comedy is good. The cast is thoroughly capable and renders excellent support.”—Exhibitors Trade Review.

“Altogether pleasing, with many amusing situations. The story is clean and full of human interest. A thoroughly unexpected and satisfying finish and a splendid cast.”—Exhibitors Herald.

Arthur S. Kane

presents

CHARLES RAY

in

“The Deuce of Spades”

Adapted from “The Weight of the Last Straw,” a fascinating story by a famous author, Charles E. Van Loan;
Directed by Charles Ray; Chief Camera, George Rizard;
Produced by Charles Ray Productions, Inc.

RAY PICTURES RELEASED ON THE OPEN MARKET INCLUDE

“The Barnstormer,” “Smudge,” “Gas-Oil-Water,”
“The Deuce of Spades” — “Alias Julius Caeser”

Distributed by First National Exhibitors Circuit, Inc.
Milton Sills, as Dr. Hamilton, only friend of Henry Garnett, who betrayed his friend for the love of a woman.

Henry B. Walthall, as Henry Garnett, the man who defied God, man and Devil, but who tried to make others happy.

Irene Rich, as Maggie Thornton, beloved by everyone, but uncompromising in her hatred of Henry Garnett.

The JOHNN M. STAHL Production

Nick Cogley, as Toby, the quaint old Southern darky.

Doris Pawn, as the rejected sweetheart of Dr. Hamilton.

William Marlon, as Tom Thornton, a friend to all.

Smoke, whose heart was as big as a water melon.

Stanley Goethals, as Sonny, a ray of sunshine.

A Cast To Conjure With!

Look over this list of players. Practically every one is a box office drawing card. The characters in this drama represent such unusual types—types clear cut, strong, vivid—that players of exceptional qualifications were required for each role. John M. Stahl picked them with unusual care, with the result that he has an ensemble as near perfect as possible.

Presented by Louis B. Mayer
Edith Yorke, as the blind mother of Henry Garnett whose unwavering faith in her son brought his redemption.

Claire Windsor, as Faith, the secret wife of the notorious Owl, who loved Dr. Hamilton.

Joseph Dowling, as Col. Garnett, the stern father who cast off his only son when he became notorious.

Vivid Drama--Tense Action!

This startling play is taken from the book by Frances Nimmo Greene, scenarioized by Bess Meredith and directed by John M. Stahl. It has every element of an audience picture. There is the thrill of masked avengers riding at night on their secret mission. There is a clash of characters that is vivid, tense —there is love, fast action and strong heart interest.

A First National Attraction
FOR THE COMING YEAR
we will release

60 to 70

FIRST NATIONAL PICTURES

WATCH WAIT

for our
SENSATIONAL ANNOUNCEMENT
EARLY IN JUNE

A line up to suit the times
Selected by the biggest Exhibitors in America.
Forecasting

The business forecast of the American Telephone and Telegraph Company, published in this issue (on page 3025), is worth the serious attention of every one.

It is a valuable and remarkable indicator.

This concern has the best facilities in the world for getting accurate information, up to the minute, on all business in all sections.

Statistics, moreover, are of the utmost importance to this particular concern. Its own operations, necessarily planned away ahead, are based upon this same advance knowledge of general business conditions.

Briefly this forecast says:
That business reached its lowest point in February last. That there was a sharp upturn in March. That this sharp turn toward prosperity will bring business back to normal by the end of this year. That in 1923 a business boom will send conditions considerably above normal. That conditions will gradually descend and reach normal again at the end of 1924.

The heavy black line indicates actual business conditions from 1914 to 1922. From then on the dotted line is a forecast based upon a definite knowledge of previous business cycles. It is a careful guess: the black line up to May 1st this year shows how good it is.

We've got good business ahead of us—right ahead of us.
It will improve all the time, and rapidly.
In 1923 we will have big business.

There's little question about this. There will be brief and minor lapses, but the improvement is steadily, even sharply upward.

All the first lines of industrial contact—railway equipment, mill supplies, agricultural supplies—all are added proofs enough that prosperity is assuredly ahead of us.

And each individual will prepare for it in his own way.

The industry itself must prepare for it.
No matter how good outside business conditions are, inside conditions must also be good if this industry is to participate as it should in the general business revival.

The need of an economic house-cleaning seems imperative.

The large companies have already indicated a decided policy of curtailed production.
And because less pictures will be made they will be made better and exploited better.
But what of distribution—especially distribution for the independent producer whose activity is so necessary to the health of the box-office?
We need distribution to take care of the picture maker and we need it badly.

Within the past week the representatives of two financial corporations have called at this office.
"We want to finance production" is what they practically said. "How can we safely do it?"
And our answer, necessarily, was: "You can't do it, until you have satisfactory distribution."
Distribution is not satisfactory today. It can be made so, however. And once it is, it will reshape this industry.

Then there's the huge problem of the public relations of the picture.
We are facing a year of strenuous attack from without.
We have a lot of confidence in Will H. Hays. But will he get the exhibitor cooperation the situation demands?
We believe he will—and directly from the State and other unit organizations, if not from the National body of exhibitors.

The recent split in exhibitor organization is deplorable. It's a mighty bad time to divide forces. There is no single consideration so important as the good name and the protection of the industry of the motion picture. And the need of the united strength that these great ends demand will be felt very keenly this year.

C. M. Johnston
**PICTURES AND PEOPLE**

**NERO** is—well, "tremendous" seems about the only motion picture adjective left to apply to it. J. Gordon Edwards has been making the picture abroad for over a year, and some press dispatches, from time to time, seemed to indicate that a great production was in the making. The trade, however, was scarcely prepared for the magnitude of it, and the New York newspapers seem to have lost their breath over it. It is a tremendous picture. Rome seems to have been rebuilt for it. William Fox, in a note in the program, refuses to discuss the cost of it: but one wonders. This much is certain—that if an American can make such a picture abroad we need have no fear of a foreign invasion, and that any other producer whatever will have to make a considerable effort to catch up to this standard.

The recent controversy over the fifteen Sherlock Holmes two reel pictures has been definitely settled. Educational, according to an announcement in this issue, is to distribute the series. They are to be released at once, not only as a box-office tonic for the warm weather season but backed by a novel and special exploitation campaign through the trade papers and to the public.

JOE BRANDT has been made executive director of the Federated Film Exchanges; and we take the occasion to say a good word for a good man. Joe Brandt has been in the business since it assumed worthwhile proportions. Before that he was an advertising man. He still is, and a film man second to none in broad training and acquaintance. It was he who had a lot to do with the serial and its newspaper tie-up. But, his record is too long to detail here. Suffice to say that there are few activities in this industry he hasn't put his capable shoulder to. He's happiest when busy and when busy he's a dynamo.

Richard R. Neils, twenty-two years in the industry and thoroughly experienced in production and distribution problems, offers help to the independent producer through his newly formed Producers Cooperative Association with headquarters in Los Angeles.

Mr. Neils takes, and rightly, the position that the independent producer of a good picture has a precarious chance of getting his investment back.

He offers, to solve the situation, not a new distributing concern but an adjacent to existing distribution which will stimulate sales, create demand, and audit distribution in the key cities through certified public accountants.

Edgar Lewis, accompanied by Mrs. Lewis, leaves this week for Europe. He will make an indeterminate stay there, visiting London, Paris and Vienna, but probably spending a large part of the time in Berlin. He has some business plans but not for publication.

We are glad, mighty glad to welcome Senator Walker back to the fold as counsel for the Theatre Owners Chamber of Commerce. Glad too that he comes back with the statement to the members of the T. O. C. C., "I am with you all the way." He's got his fighting clothes on, to do constructive things. More power to him!

Plans are under way for a Lew Cody producing unit. At any rate Lew Cody wants it known that his personal appearance tour is ended and that he is back to the screen.

Franklin, one of the ablest, best known and best liked exhibitors in the country, has left Shea's Hippodrome of Buffalo, N. Y., where he has served with such conspicuous success for so many years that he seemed nearly the institution itself.

Harold Franklin is a man of sterling ability and character. Whatever new post he elects he will make the same signal success at it.

James A. Maddox of Columbus, Ohio, is in New York.

Charlotte, N. C., is fast becoming an important film center. Twelve exchanges are now located there and together they handle three tons of film a day. We get this information from the local and live wire exchange manager of Universal, E. F. Dardine.

J. A. Partington of San Francisco is in New York. He reports conditions as fair considering the fact that San Francisco is badly oversaturated. The exhibitor's problem everywhere, Mr. Partington believes, is to get the public everywhere back to the "movie" habit. Good pictures will do it. The Portola Theatre is being remodelled and will, with its 1100 seats, be devoted entirely to long runs.

The advantages accruing to a picture from a tie-up with the publishers of songs is very aptly illustrated by what has happened in the case of "Smilin' Through." First National is willing to admit that no small part of the picture's success from an exploitation standpoint is due to the cooperation of M. Witmark and Sons in plugging the song "Smilin' Through" and lending aid to publicize the picture throughout the country.

In every city the Witmark Company has evidenced a keen readiness to cooperate with the theatre managers.

The use of a trailer shown in the lobby of the theatre as an exploitation stunt has become popular with managers of the- atres situated on locations catering to a transient patronage. This idea has been further tested by Mitchell Fitzger, managing director of the new Rivoli theatre, Syracuse, who recently ran the first reel of his current feature upon an open air screen and then flashed a trailer on the end announcing that the balance of the feature could be seen inside the theatre. The stunt is reported as having been entirely successful as a box office attractor.

Taking time by the forelock and stepping forward to set a precedent in the Southwest, the Hope theatre lately opened at Dallas, Texas, has incorporated a hostess into the theatre staff and it is the belief of Managing Director Laurence Stuart and other executives of the theatre that she will prove a vital factor in the success of the house. In the events attendant upon the opening of the Hope, the hostess played an important part in winning the support of the residents of the city and espe-

(Continued on page 3030)
T
day business in general is swinging upward at a rate that will bring conditions close to normal next fall and winter is the conclusion reached by a group of the foremost statistical experts in the country. Recent developments have already proved that this conclusion so far is correct.

This estimate of returning good times is based on figures prepared by Seymour L. Andrews, chief statistician of the American Telephone & Telegraph Company, and is graphically set forth in the accompanying chart.

The dotted line is a projection of the general business index prepared under Mr. Andrews' direction in March, 1921. The heavy black line shows actual business conditions. Thus it is apparent that actual conditions are following with uncanny accuracy the estimate prepared by Mr. Andrews.

At the time of the completion of the chart Mr. Andrews and his assistants predicted that the low point of depression would be reached in April of 1921, and that from that time the improvement in business would be steady until in February of this year it would average only fifteen per cent below normal. The prediction has proved accurate, as subsequent studies have shown that the experts were only two months out of the way.

Mr. Andrews is head of the big statistical department maintained by the American Telephone & Telegraph Company which, because of its nature, is probably more sensitive to prevailing business conditions than any other business. Its activities touch the population of every community—urban, suburban and rural—and reach out into the most remote territories. By the very nature of the equipment supplied and the time consumed in its making the telephone company is forced to plan far in advance. In fact, its plans in their broader outlines are laid five years ahead and are carefully charted. Diagrams made in advance over a long period of years have proved uncannily accurate. Where mistakes have been made, corrections have been supplied for purposes of comparison, but in the main these charts show business tendencies by twelve-month periods with remarkable accuracy.

A variety of factors are taken into consideration in making these estimates—pig iron production, railroad traffic, business failures, cotton consumption, coal production, etc. The accompanying table began in 1913 and extended when it was originally made to the end of January, 1921, with a dotted line continued from there to the end of 1924 to show the trend of business. It was published in this form in “The Nation’s Business.”

It will be noted that the telephone company’s experts, after analyzing all the data at their disposal, concluded in January that the low point had not been reached, but that it was due three months later.

The heavy black line has been continued from the end of January to show by comparison how remarkably true the prediction has been proven by subsequent developments. The telephone company experts estimated that business conditions would be between twenty and twenty-five per cent below normal at the end of April, 1921. As a matter of fact, they went to twenty-five per cent, and then in two months—at the end of June, to be exact—actual developments proved that the experts were right. There has been some slight deviation since; the heavy line has had a tendency to follow slightly below the dotted line of prediction, but it is keeping so close to it after fourteen months of careful analysis that it may be taken for granted that it will continue to do so. If it does, business will be back to normal by the end of this year and will be followed by a boom which will raise it to ten per cent above normal by the end of 1923.

Every conceivable kind of economic study bears out these estimates. Construction is America’s key industry. It brings about all kinds of activity. Normally it absorbs about half the country’s accumulation of capital, and it is apparent that construction is so rapidly on the up-grade at this time that it overshadows any period since before the war in the home-building line and compares favorably in the industrial line.

Prices are stiffening for farm products, and the belief is general that higher prices have come to stay. This means an enormous addition to the buying power of a large element of the population.
Kent Off for Series of Sales Conferences

Following a sales convention held in Albany this week by branch managers, salesmen and brokers of the Albany, Buffalo and New York exchanges, S. K. Kent, of Famous Players-Lasky Corporation, left this week for a series of sales conventions throughout the Middle West.

He will visit the Cincinnati, Cleveland, Pittsburgh, Detroit, Chicago, Indianapolis, Des Moines, Omaha and Kansas City exchanges, holding sales conferences.

John Clark, for several years manager of the Philadelphia exchange, has been promoted to the post of special representative of the Sales Department, according to an announcement by Kent. He is succeeded as branch manager in Philadelphia by P. A. Bloch, who has been manager of the Cleveland exchange.

Atlas Organization Building Rapidly

Details of the organization of the Southern Motion Picture Finance Corporation, the Atlanta $1,000,000 company, are rapidly taking form.

At a meeting held last week the following officers were elected: President, R. B. Small, Macon, Ga.; Vice-President and General Manager, U. M. Dailey, Atlanta; Secretary, G. E. Furley, Atlanta; and the following directors: George G. Gallaway and J. G. Inman, of Albany, Ga.; H. B. Troutman, of Atlanta, and Frederick Munroe and Raymond D. Pauley, of the W. W. Hodkinson Corp., of New York.

The Atlanta Studio Corp., a subsidiary, has already leased a studio site and plans are now being drawn for the buildings which will accommodate four companies at the same time.

Exporter Arrives with Foreign Pictures


Harold B. Franklin Resigns from Shea's Hippodrome

HAROLD B. FRANKLYN threw a bombshell in Buffalo's theatre and film exchange world this week by announcing his resignation as managing director of Shea's Hippodrome, effective June 1.

Mr. Franklin plans leaving at once for a month's vacation, his first in eight years. His plans for the future will await his return, although he admits having been offered several big propositions.

He left for Albany last Tuesday to confer with an official of one of the big production concerns. Vincent McFaul, who has been house manager at the Hippodrome since the death of Charles Lodge, will probably manage the big house with Michael Shea supervising operation.

Boy Scout Resolution for Clean Pictures

At the recent Twelfth Annual Meeting of the National Council of the Boy Scouts of America, which took place in Chicago, the following resolution was adopted:

"Whereas, The National Council regards the motion picture, properly presented, and developed as an important educational agency;

"And Whereas, We observe with concern and regret the present tendency on the part of certain producers to debase screen production;

"Be It Resolved, That we hereby go on record as vigorously condemning this tendency and give hearty support to the campaign for better and more elevating motion pictures."

Carnival Will Create Benefit Fund

A benefit fund for the Film Players Club, Inc., the small part players organization, will be established with a Movie Players Carnival the week of June 5th to 10th at Starlight Amusement Park, New York City.

B. S. Moss, in accepting membership on the National Committee of the Carnival summed the situation in a statement that the past season had resulted so little production, particularly in the East that the small part players were deserving of having a benevolent and and sick fund created for them.

A large number of the leading stars, players and directors of the East have already volunteered to participate.

Cincinnati Capitol Sold to Corporation

The Cincinnati Capitol Theatre Company, an Ohio corporation, representing the ownership of the Keith, Harris, Libson and Heidmink interests, which now own the Palace, Strand, Family and Walnut theatres, have purchased the Capitol theatre from Ascher Brothers. The amount involved was not stated.

Rothacker Will Start N. Y. Laboratory

The third link in the Rothacker laboratory chain will be forged in New York this summer. Watterson R. Rothacker has made definite arrangements to start construction soon on an East coast research laboratory devoted primarily to negative developing and art prints suitable for trade showings.

Upon Rothacker's return to Chicago, the headquarters technical staff immediately got busy on final changes in the New York laboratory plans. Technical experts leave soon for New York.

While in New York Rothacker arranged to transfer the New York Rothacker offices from 220 West Forty-second Street to a location on Fifth Avenue near Forty-fifth Street.

Jersey Exhibitors Have Convention

At a meeting of the board of directors of M. P. T. O. of New Jersey it was decided to hold the annual convention this year at The Alamac Hotel, Lake Hoyack, in the mountains, June 20 to 23 inclusive. Henry P. Nelson, Capitol theatre, Elizabeth, was appointed chairman of the Convention committee.

Already quite a number of novel and entertaining events have been arranged. Will Hays has been invited.


Several Buffalo Houses May Close

Rumors of closing fill the air in the Buffalo territory. Shea's Court street theatre will close, it is reported, during June and July. Harry Marsey, general manager of General Theatres Corporation, has notified his managers as well as the film exchanges that his chain of houses may close May 28. These theatres, however, which include the Central Park, Circle, Allendale, Star, Marlowe and Ellen Terry will probably continue several weeks longer and perhaps all summer. The closing notice is given as protection.

Last season the theatres were forced to stay open two weeks longer than intended to meet contracts held by union employees.

F. P. - Lasky, Not Schenck

It was erroneously stated last week that the heavy loss sustained by Famous Players-Lasky was borne by Joseph M. Schenck, the producer. It was Famous Players-Lasky, the distributors, who took the loss in its entirety.

Jessen In New Quarters at Hollywood

J. J. JESSEN, Pacific Coast representative of Motion Picture News, of the Los AngelesStudio will take up new quarters on the coast. On and after June 1 Jessen will be located at Room 616, Security Building, Hollywood Boulevard, Hollywood, California.
Visual Education Plan Started in Baltimore

Government Officials Cooperate with Theatre in Big New Movement

Hays to Meet Exhibitors in N. Y. Conference

A CONFERENCE between motion picture producing and distributing organizations, to be presided over by Mr. Will H. Hays, and the National Board of Directors of the Motion Picture Theatre Owners of America, will be held in New York City commencing Monday, June 12th, 1922.

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

Matters effecting the industry generally will be discussed and where joint action may be deemed advisable on any line of business the program will be made to move in that way. Matters in dispute between producer and distributor interests on the one hand and exhibitor interests on the other will be considered, and agreements reached, when possible, which will tend to bring about more harmonious and better business relations.

The members of the Board of Directors are:


Department of the Interior will be shown to school children and adults. There will be full audiences assured, for both public and parochial school authorities have been deeply interested in the plan and are cooperating enthusiastically. Archbishop Michael J. Curley, successor to the late Cardinal Gibbons as Archbishop of Baltimore, has taken a personal interest and has promised that the parochial schools will be represented at every showing of the educational pictures.

Thousands of films taking up in detail every phase of departmental activity in this country, treating of geographical conditions throughout the world, showing industries of all sorts, portraying graphic lessons in botany, zoology, astronomy and myriad other topics treated in the schools, are in readiness for showing. Interspersed with short comedies, there will serve for hundreds of programs, and more are being made steadily.

The theatre was crowded for the first showing, and those who spoke briefly as the project was launched pointed to its many advantages, declaring that never had such a systematic effort been made to supplement and extend the regular educational work among the young.

Aside from the opportunity for doing this, those supporting the plan in Baltimore are emphasizing several important points from the standpoint of motion picture exhibitors which makes the scheme worthy of nation-wide adoption. First and foremost, there has been a movement for the last few months toward general condemnation of the motion pictures without regard for the opportunities in them. Many persons, not a few of them connected with the schools, have become prejudiced against the industry. But with such an obvious effort being made to work along a higher plane, to devote attention to the opportunities for education and advancement of children, the teachers will be drawn in and will be able to realize that the industry is in any of real consideration.

Again, the exhibitors will have opportunity at each weekly showing to advertise their pictures for the next week either by slides or with trailers. Such an opportunity naturally will help them to gain business, almost certainly will bring to them some of the people who ordinarily disregard the neighborhood houses in favor of those downtown. There will be a chance, too, to build up personal contacts and a feeling of friendliness.

Allen Canadian Interests in Partial Collapse

A PARTIAL collapse of the Allen theatrical interests in Canada has been seen during the past few days, Jule and J. J. Allen of Toronto, Ontario, having made a personal assignment for the benefit of creditors, this move being followed by a renewal of offers from the Famous Players Canadian Corporation for the absorption of Allen theatres throughout Canada.

Following admitted inability to pay a large obligation at New York, the Allens made a personal assignment, it was announced at Toronto. Formal notices were also stated, almost simultaneously, of the securing of a judgment against Jule and J. J. Allen by Knaith, Macleod and Kuhn for $47,510 and of a court judgment against Allen Theatres, Limited, Toronto, by the State Bank & Trust Company for the amount of $2,538.

Further and apart from these developments, has been the publication of a notice to the effect that the Allen Montreal Theatres, Limited, the corporation organization for the Allen theatre at Montreal, would hold a meeting of creditors, this having been scheduled for May 23. Then followed an announcement that the Alco Theatres, Limited, Toronto, would hold a meeting of creditors on May 29 to make proposal for an extension with G. T. Clarkson of Toronto, at the suggestion of several creditors to discuss the personal assignment of Jule and J. J. Allen was called at Toronto on May 25 with G. T. Clarkson in charge.

A. Lichtenman and Schulberg Launch New Concern

A. LICHTENMAN and Benjamin P. Schulberg, two of the best known men in the Motion Picture Industry, have joined forces in a newly organized corporation, which will produce and distribute pictures. Schulberg will handle the production end under the name of Preferred Pictures, Inc., and Lichtenman will have charge of distribution under the name of A. Lichtenman Corporation.

In addition to producing and distributing their own pictures, it is their intention to handle the product of other independent producers through the A. Lichtenman Corporation. Production will start next week in the Preferred Pictures, Inc., studio in Los Angeles. Six pictures are now in preparation, the first of which, it is hoped, will be ready for release in September. Negotiations are now under way to effect contracts with a quartet of stars of the first magnitude who will portray the leading roles in the productions.

Complete plans for distribution have not yet been perfected, but distribution will be made through Lichtenman Exchanges, a territorial partnership established with exchanges and exhibitors, the complete list of which will be announced within the next thirty days.

The plans for exchanging in all its details will probably be almost identical with that of the Famous Players-Lasky organization, which was conceived, inaugurated, and put into operation as was that of the Alco, now the Metro organization, according to announcement from the office of the new concern at 576 Fifth Avenue, New York City.
Eight Arrested Charged by Cleveland Censors

Eight Cleveland motion picture exchange managers were arrested last week, charged by the Ohio Division of Education, under which the censor board is classed, with failing to comply with eliminations indicated by the Ohio censor board. They are Charles Perry, Select: Robert Cotton, Fox; “Doc” Holad, Wid Gunning; Walter Lusk, First National; Tom Colby, Universal; Paul Tessut. Pathe: Frank Greenwald, Greenwald-Griffith, and Harry Charnoff, president of the Standard Film Service of Cleveland.

All of them were arraigned in Police Court before Judge McMann last Wednesday. Frank Greenwald, of Greenwald-Griffith and Harry Charnoff, of Standard Film Service, both representing independent exchanges, pleaded guilty to the charge of showing parts of films that had been ordered eliminated by the board. They each got $25 and costs, making a total of $29.04 apiece.

The case of the other exchange managers was continued until May 29th.

Mr. Williams, formerly a member of the Censor Board, and now associated with Attorney-General Price, represented the Division of Education at the trial.

“The Dangerous Age” Will Be John Stahl’s Next

An original story entitled “The Dangerous Age” will furnish the theme for the next John M. Stahl production, for First National release, according to an announcement from Louis B. Mayer, Frances Irene Reels, who wrote “The Song of Life” and “The Woman in His House,” is the author, and J. G. Hawks and Bess Meredith are collaborating with the director in the preparation of the scenario.

Lewis Stone has been signed for the leading role. It is known that Mr. Mayer is now carrying on negotiations with two feminine stars with a view of having them play leading parts in this same picture. “The Dangerous Age” is understood to mark a daring departure from the average release of the day. Just what is the dangerous age in life has long been a matter of popular discussion, and the picture is expected to present some interesting sidelights on the subject.

Chicago Roosevelt Has New Management

Ascher Brothers and Balaban and Katz have signed a lease whereby the Roosevelt theatre at State Street, near Washington Street, Chicago, will be turned over to Balaban and Katz for five years on July 1.

The Roosevelt was erected by Ascher Brothers, who will retain complete ownership of the theatre and building. It was opened by them in April, 1921. It seats 1,800 and occupies one of the most valuable sites in Chicago's loop district.

“Nero” Is Styled as “Cot-ossal Achievement”

Score another spectacular strike for William Fox! From “The Daughter of the Gods,” on down through “Cleopatra.” “The Queen of Sheba,” to “Nero,” one can safely say that the last mentioned tops them all in its eloquent sweep. It’s a colossal achievement—one which will certainly carve a niche all its own. Dramatic action, poignant drama, intrigue, the conflict for empire, the tramp of soldiers, the charge of cavalry, the spiritual tone as the Christian cross is carried on, the song and revelry of Rome before it fell—the Circus Maximus with its sensational chariot races, the doom of the Christians—all of these embellishments are richly presented.

Producing spectacles of these historical figures suggests to us that favorite bromides uttered at movie banquet tables—the surface has only been scratched. The richly dramatic life of Columbus is waiting for the artist. What of Napoleon, Cromwell, Shakespeare, Beethoven, Washington—what of others whose power and glory of achievement are stamped upon the memory of the civilized world?

—L. M. R.

Distributors Map Plans at Salt Lake

The biggest convention of motion picture distributors ever held in Salt Lake was in session at the Hotel Utah last week. It was called by Louis Marcus, district manager of the Famous Players-Lasky corporation.

Distribution plans for 1922 and 1923 were formulated and a program of Paramount pictures announced.

Those present were: J. H. Grainger, New Mexico; L. J. McGinley, Montana; L. B. Dickinson, Colorado; Herman Wobber, Los Angeles; L. J. Samuelis, Utah; Joe English, Billings, Montana; Martin Cohn, Nebraska; Jack Tullman, Idaho; Hug Braly, Wyoming; Harry Anton, South Dakota; Clarence Key, Salt Lake; K. O. L flewald, Salt Lake; M. C. Burles, Salt Lake; Louis Marcus, Salt Lake; Olaf Wog, Salt Lake; Rick Rickerson, Salt Lake; Frank J. Murphy, Salt Lake; Eugene I. Reed, Salt Lake, and Mel Wil-son, Denver.

Leslie Mason to Engage in Editing and Titling

Leslie Mason, who has resigned from the First National headquarters staff on which he has been serving as director of trade paper publicity, will on June 1 open an office at 729 Seventh Avenue, New York City, to engage in film editing and title writing. Mr. Mason also intends to specialize in the reconstruction of motion-pictures so as to qualify them for passage by the censor boards. The preparation of foreign-made productions for the American market is another department in which Mr. Mason will actively engage.

Mr. Mason was managing-editor of Motion Picture News for two and a half years and later acted as editor-in-chief of Exhibitors Trade Review for a period of four years, following which he joined the First National staff as trade paper publicity director. In 1920 he went abroad to make a four-month survey of conditions in the film markets of England, France, Italy, Germany and Sweden.

Plan of Women Would Obviate Censorship

The public should be its own censor, according to Mrs. F. M. Spongile, president of the California Club of San Francisco, an important factor in the California Federation of Women’s Clubs. Mrs. Spongile recently visited the Lasky studio in Hollywood.

“In a plan which we are going to put in effect in San Francisco, we hope to find the answer to the censorship question,” she said, in effect. “A committee representing the women’s clubs will view every picture at its opening, or first showing. From their findings they will make up a list of the pictures which they recommend for family patronage.”

Vera Gordon to Appear for Movie Fund

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

Miriam Batista, Baby Peggy Rice, Fay Marhe, and Directors George Terwilliger and Ray Smallwood were also added this week to the list of participants during the week of the carnival.
Rose Defends Right to Censor News Weeklies

Deputy Attorney—General Bases Contention on Four Arguments Submitted

NOTICE!

In future the Release Pages in Motion Picture News will list only such pictures as were released after the latest issue of the Booking Guide.

For example, this week's Release Chart lists all pictures scheduled for release after March 1, 1922. The latest issue of the Booking Guide gives complete information on the pictures released for the 6 months period prior to March, and the previous edition of the Guide lists pictures released between March and September, 1921.

CONSULT YOUR BOOKING GUIDE
for full information on back releases.

M.P.T.O.A. Announces Executive Committee Rules

The following announcement as to the composition and mode of selection of the National Executive Committee of the Motion Picture Theatre Owners of America was issued during the week from the New York headquarters of the national exhibitors' organization:

"Under the provisions of the constitution of the Motion Picture Theatre Owners of America, the National Executive Committee acts as the representative of each state unit of the organization or recognized subdivision of a state. These state units or divisions are to make the selections and certify the same to the National Office.

"In addition to the members thus selected in the states, five members are to be appointed at large by the National President. In conformity with this provision of the Constitution, President Sydney S. Cohen has named the following:

J. C. Ritter, Detroit, Michigan; L. J. Dittmar, Louisville, Ky.; Harry Davis, Pittsburgh, Pa.; C. E. Whitehurst, Baltimore, Md., and Jacob Lourie, Boston, Mass."
**Carolina Exhibitors to Hold Meeting**

The executive committee of the Motion Picture Theatre owners of North Carolina has announced that the semi-annual meeting of this organization will be held for three days, starting June 20 in Asheville, N. C.

This will be the first convention of the North Carolina association to be held in this famous resort, all the former summer conventions having been held in Wilmington, North Carolina.

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**Albany Promised Two More Theatres**

Two new motion picture theatres appear to be assured Albany and Cohoes. Fred Elliott, owner and manager of the Clinton Square theatre, in Albany, has had plans drawn for a 1,200 seat house to be erected on the site of the present theatre.

In conjunction with Louis A. Shearer, Louis Buettner, an official of the New York State Motion Picture Theatre Owners, has had plans drawn for a 1,500 seat house in Cohoes.

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**MOTION PICTURE NEWS**

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Published on Friday every week by
MOTION PICTURE NEWS, Inc.
729 Seventh Ave., New York, N. Y. Phone 399 Bryant

Chicago Representative, L. H. Mason, 910 S. Michigan Ave.; Phone Harrison 7967; Los Angeles Representative, J. C. Jessen, Suite 205, Baker-DeWittler Building, 412 West Sixth St.; Phone Pico 780; Subscription $3 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Islands; Canada, $5. Foreign; $5. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is Picknews, New York.

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**Loew Opens Last of 300 Theatre Chain**

With the formal opening of Loew’s Warfield theatre, Market and Taylor streets, San Francisco, May 13, the last link of a chain of three hundred theatres stretching from the Atlantic to the Pacific Coast was completed.

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**Richard A. Rowland Joins First National**

RICHARD A. ROWLAND, for years president of Metro Pictures Corporation, who has extensive theatre holdings in Western Pennsylvania, has joined the executive forces of Associated First National Pictures, Inc., and will be associated in the administration of that company’s activities with President Lieber, J. D. Williams, Harry Schwalbe, and the executive committee.

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**Pictures and People**

(Continued from page 3024)

Especially in securing the sympathetic attention of the leaders of Dallas’ women’s activities.

Over her signature the Hope hostess addresses personal letters to the various civic societies of the city, and otherwise sells the theatre as an institution worthy of support and commendation rather than just a place where motion pictures may be seen.

There is a big idea in the hostess innovation—one which any theatre which desires the patronage of the better class of people—and this should include every house—should consider carefully before deciding that it is not practicable.

* * *

**Leslie Mason**, erstwhile trade paper editor and for the past two years connected with the house office of Associated First National Pictures, Inc., in a capacity where his genius at “doctoring” pictures was discovered, has gone out on his own, as a film editor.

Mr. Mason will make a specialty of revising prints to meet censor’s rulings, preparing foreign productions for the American market and the manipulation of excess footage where productions are too long to please the exhibitors.

The new office will be open June 1st.

* * *

Matrimonial plagues of the week: O. O. Dull, assistant director to Frank Borzage of Cosmopolitan Productions, married Miss Velma Lifter, Venice, California, society girl; Edgar D. Adams, head cutter for International Film, took Miss Mary McDall as his bride.

* * *

Sailings: Mr. and Mrs. William Fox and daughters on the Aquitania, for Cherbourg; Ben Blumenthal on the Majestic, accompanied by Ralph Kohn.

* * *

Edward J. Mayer of the new Lince Theatre, Freeport, Ill., recently visited Doug Fairbanks at his studio and received first hand impressions of the elaborate care and multitude of detail necessary to the production of a big special. Wiring to Cresson E. Smith of United Artists’ Chicago office, who had recommended his studio visit, he expressed his appreciation of the courtesies shown and assurance that were building for Fairbanks’ “Robin Hood.”
Western N. Y. Exhibitors Meet to Organize

A MEETING of the Motion Picture Theatre Owners of Western New York was held at the Palace Theatre, Buffalo, New York, Tuesday, May 23rd. The meeting was called by Howard Smith, president of the northwestern exhibitors' organization, for the purpose of creating a State Organization to work in conjunction with the National Organization. Mr. Smith at the Washington Convention had applied for a charter for the northwestern exhibitors. The meeting was largely attended by the exhibitors of that territory and the proceedings of the Washington Convention were considered. A resolution was passed requesting the State Organization to withdraw from the National Organization, and a resolution was also passed expressing confidence and support to the State Officers in their efforts to keep the State Organization a solid unit so that the interests of the exhibitors of the Empire State could be safeguarded. After the resolutions were passed, Mr. Smith resigned as president and Mr. Jules Chabells of the Regent theatre, Buffalo, who is also chairman of the executive committee of the State Organization, was elected in his place as president for the unexpired term of office.

New Appointments Made in Goldwyn Staff

Goldwyn Distributing Corporation has recently appointed two district managers and a new resident manager in the Washington branch exchange. W. E. Trug has been appointed district manager with supervision over the Kansas City, Omaha and St. Louis branch exchanges. His headquarters will be in Kansas City, in which place he has been Goldwyn's resident manager for a number of years.

Ben Fish, formerly resident manager of the Denver exchange, has been named district manager with supervision over the Denver and Salt Lake City exchanges. He will make his headquarters in Denver.

Walter Price has been appointed resident manager of the Washington branch exchange, succeeding W. A. Busch.

Dr. Copeland Commends Cleanup Plan

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

This matter was brought to the attention of Dr. Royal S. Copeland, Health Commissioner for New York City, and the result was a letter from him commending the movement.

Paul Brunet Sails for Vacation in Europe

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

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

"Almost everyone dislikes to talk about last year. While Pathe Exchange, Inc., made very little profit last year, we consider our good will will asset somewhat increased.

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

Paramount Long Island Studio Reopens

Joseph Henabery, Paramount director, leaves Hollywood this week for New York where he will direct Alice Brady in "Missing Millions" at Paramount's Long Island studio. Henabery's entire producing unit, which has just finished making "The Man Unconquerable," in which Jack Holt is starred, will accompany him East to work on the new production.

"Missing Millions" is a story by Jack Boyle, author of "The Poppy Girl's Husband," which Bill Hart produced for Paramount a couple of years ago.

Thos. Ince Denies Printed Production Rumor

THOMAS H. INCE issued the following statement today from his offices in New York:

"The current issue of a motion picture trade journal prints a preposterous rumor that I am to produce pictures for a certain state right concern.

"Nothing could be more absurd than that. I would never produce for them. I am amazed that any journal of national circulation would dignify such an impossible report with publication even as a rumor.

"Since I have been in New York any number of people interested in distribution have called upon me with all manner of schemes and propositions, including some who desired to impress upon me the advantages of state right distribution, for the purpose of interesting me in that field for some future date.

"If I deny absolutely, without reservation, that I am, have or ever will have any affiliation with, or take any interest in, any such state right enterprise, I believe there have been no negotiations to that end.

"I produce only for Thomas H. Ince."

Ohio Lifts Ban Against "One Arabian Night"

"One Arabian Night," the Oriental spectacle founded on themes from "The Arabian Nights Entertainments," the work of Ernest Lubitsch, and starring Pola Negri, has finally been approved by the Ohio State Motion Picture Commission and is now being shown in the Buckeye State theatres, after having been barred from the screen for nearly seven months.

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

Exchanges Amalgamate at Winnipeg

An important amalgamation of various film exchange enterprises at Winnipeg, Manitoba, has been announced at that city, the effected merger being launched under the incorporated name of Capitol Film Service, Ltd.

The management of the new company is in the hands of George A. Graham, of Winnipeg, formerly Western manager of the Anglo-Canadian Picture Plays, Ltd., Montreal, whose Western Canadian distribution interests have now been absorbed by the Capitol Film Service, Ltd., it is announced.

The franchise rights of the Canadian Exhibitors, Ltd., in Western Canada have also been absorbed, it is declared. Other Winnipeg exchange enterprises absorbed include The Feature Films Company, the Canadian Film Service, Pioneer Productions, Graham Productions and Capitol Films, Ltd.
VICE-PRESIDENT SAMUEL ABRAMS, of the Illinois Motion Picture Theatre Owners of Chicago, has been putting on to the organization by adding its membership the owners of the largest chains and houses in Chicago and throughout the state. Already Jones, Linick & Schaefer, Ascher Brothers, Ludwig Schindler, Max Berling and Maurice Choykine have been added to the roster of five strong to enjoy the movie trade few days other important firms and individuals are expected to sign up.

P. C. Wallace and Publicity Expert has been a big figure in legislative and other matters affecting the industry in the state and city of Chicago, in his own incisive Dog dies on behalf of his firm, stressed the necessity of a strong organization including big and little motion picture producers and exhibitors. Wallace joined as the only way in which adverse legislation, both in the state and city, could be defeated.


The Consistory Club of Peoria turned out three hundred and sixty-five strong to enjoy the movie trade luncheon put on by this organization recently and the speeches of C. C. Adamson and Dan Roche, of Chicago's Paramount exchange. Besides the two guests of honor other motion picture men present included the following: Raymond E. Ried- inson, Samuel N. Robinson, Seymour A. Oakley, Clarence Stein- hart, Herbert D. McNally, Dr. and Mrs. G. W. Vgel and Ben- jamin H. Serkovich. The two Paramount officials explained the working of the exchange and the motion picture industry including production and distribution and gave the men of the Consistory an insight into the magni- tude and importance of the busi- ness. Contact of this kind between representative motion picture men and organizations, such as the Consistory, is a benefit to the entire industry and more events like it should be encouraged.

George De Kruij, of Exhibitors' Supply Company, has been spending two weeks at the Omaha branch store and is expected back at his desk in the Chicago headquarters office within a few days.

Barbee's Loop Theatre, until fur- ther notice, will show every Saturday at 11 a.m., a feature of educational value to which all children, accompanied by an adult who pays the usual admittance, will be admitted free. The first picture shown was "The Littlest Rascal" featuring E. K. Lincoln and Grace Land and did a big business. The children's pictures will be shown only at 11 a.m. Saturday performances.

F. S. Fountaing, Famous Players- Lasky's efficiency expert, has been in Chicago for the past few days making an inspection of the local exchange.

Maurice Hellman, who is now in full control of Reliance Exchange, having, as announced, purchased the shares of Sam Spitzer, has sold the exchange to 810 S. Wabash Avenue. Extensive modeling and redecorating is being carried out in the new quarters which include an up-to-date and hand- somely furnished office, poster and shipping department.

Sig Faller, one of the most widely known and popular motion picture showmen in this territory, and who has managed the Bijou Dream on State Street for 8 years, has purchased the exchange to 810 S. Wabash Avenue. Extensive modeling and redecorating is being carried out in the new quarters which include an up-to-date and hand- some office, office, and shipping department.

Andy Andrews, formerly connected with First National and H. E. Boswell, who is a Robertson-Cole salesman, are the latest recruits of First National and are covering Illinois territory for the latter company.

Paramount Pep Club's bunion party, which was held at the exchange this week, was one of the most successful events planned by this organization during the season.

E. W. Fisher has added the Fuller Opera House, Madison, Wisconsin, to his chain of theatres and will pursue a policy of showing sit- ter features and road shows at this house.

H. C. Phillips, veteran cashier of Vitagraph, is back on the job after spending six weeks at the American Hospital, where he was operated on for appendicitis. While still some- what weaker by his long illness he is rapidly getting back into shape and his large circle of friends hope that very soon he will be entirely restored to his former health.

District Manager H. W. Given, of Paramount, is greatly pleased over the bookings for Paramount Week, which will be the fifth event of the kind held by this company and states that much larger business is on the books than was done one year ago.

District Manager Duncan, of Vi- tagraph, has returned to Chicago after a visit to Minneapolis and Omaha and states that business in both of these cities has shown a marked improvement. This is particu- larly gratifying as Minneapolis had a very bad winter season.

The executive committee of the Chicago branch of the Illinois Motion Picture Theatre Owners, called a meeting last week and passed resolutions pledging the organization to do its utmost for the success of the con- vention and exhibition of the Motion Picture Theatre owners of America, which will be held in Chicago next year.

Will Rogers to Star in Hodkinson Film

WILL ROGERS will be the star of a W. W. Hodkinson release, work upon which has just been started. Another popular star to appear in a Hodkinson release early in the fall will be Colleen Moore. Rog- ers will play the role of Icha- bod Crane in a screen version of Washington Irving's "The Legend of Sleepy Hollow." This picture is being jointly directed by Edward Venturini and C. S. Clancy, and the interiors are being made at the Talmadge Studios, New York.

Colleen Moore will be the star in a picture based on Mary Roberts Rinehart's "Affair." "The picture, which is being made by Ward Lascelle, was started last week at the H. W. Given exchange.

The final scenes of "Don't Weaken," starring Irene Cas- tle, were finished last week under the supervision of Tan Crossland. "Don't Weaken" is based on a story by Charles K. Harris. Rod La Roque plays the male lead.

President J. M. Kemper, of Kempton Picture Corporation, has been in Chicago for the past few days completing arrangements with Paul Busch, well known in local film circles, to become second vice- president of the Kempton Cor- poration, in charge of sales in the Central West. Mr. Busch has al- ready assumed his new duties and will make his headquarters at Hodkin- son's Chicago exchange, which, in common with the other Hodkin- son exchanges in the Central West, will take care of the physical distribution of the picture. He will be assisted by George Levy, formerly connected with Frank Zambrone's exchange, and Dick Simon to his Chicago sales staff, and Bobby Burns, former- ly Select manager in Cincin- nati, and S. Ibeck, for several years connected with Standard Films, to the Cincinnati sales force. The present releasing schedule of Kempton Pictures, which started on May 1, is four a month.

Manager Burhorn, of Associated Exhibitors, has added J. J. Clark, formerly of Paramount's Omaha exchange, to the Chicago sales staff of Associated.

C. H. Roach, father of Hal E. Roach, stopped off for a visit with Manager Martin of Pathé exchange, when he passed through Chicago this week en route to his son's coast studios.

Four Associated Exhibitors' re- leases, "Lady Godiva," Isle of Zorba," "Woman Wake Up," and "Don't Doubt Your Wife," have been given their first loop showings and are now being released in the outlying territories.

Organizer Bill Sweeney, of the Illinois Motion Picture Theatre Owners, claims to have been the only delegate to the Washington convention who presented Presi- dent Harding with a souvenir dur- ing the White House reception. The gift was one of the Chicago convention boodle boxes and was accepted by the nation's chief exec- utive with pleasure.

W. Van Gelder is now selling film for Edward A. Nix in the Illinois territory. Mr. Van Gelder was recently connected with Vitagraph's sales staff.

The Huntington theatre, of Huntington, Ind., is inaugurating its Sunday performances with "The Taming of the Shrew," a feature picture. Manager H. E. Rosebrough de- cided to open his house on Sun- day after the prosecution of the Huntington theatre for Sunday opening failed.
In the Film Centers
Activities of Exchange Managers, Exhibitors, Salesmen and Others

**Cleveland**

**Pen Sketches**

HERE'S a man who started in the exchange end of the business when he was in short pants. And he's still at it. Its Raymond Powers, office manager of the Buffalo Paramount branch. Ray, like Paramount, is celebrating his 10th anniversary as a knight of the leaping tine types. The short pants period of service was with the old Victor Film Service, where Ray worked with Art Young and other veterans. Then came five years in the public accounting business, with Ray engaged in installing systems for New York City distributors and producers. Then he went to Universal in Buffalo, where he served as assistant manager for two years. Leaving Mr. Laemmle's company, he accepted the post of sales and office manager for the local R-C Pictures Corporation, covering the western half of New York. Following the R-C connection Mr. Powers was office manager for Realart. When Realart was merged with Paramount, Ray was appointed office manager of the Buffalo exchange and there he is today. Ray, by the way, is a nephew of Pat Powers, now directing genius of R-C Pictures.

Raymond Powers

**Des Moines**

DISTRICT 3 of the Paramount salesman and district managers met at Omaha with headquarters. Jack Curry, of the Des Moines exchange offices department, reports that Loew, of Salt Lake; R. C. LaBeaut, of Kansas City; Phil Reisman, of Minneapolis; "Gerry" Ackers, division salesman, and Herbert Wolber, district manager from the West Coast, talked on the 1923 products. "There was a banquet Monday night that ended at 11 o'clock and after that I don't know what happened," says Mr. Curry. The district managers left that night and the salesman and exchange managers met until noon the next day. "I expected to have a good time and all I did was work all the time," says Curry. But no one seems to believe him.

Vacations are starting at the Paramount exchange. Mrs. Anne Menzie, chief accountant, starts on her vacation Monday. She will visit her home in Salisbury, Mo. Fontanelle and Gladys Caplan, Paramount exchange, had their tonsils removed. She returned on the seventh day.

John Freidl, exploitation man for Paramount, lost his wife and babies. His wife and the two children have gone to the country and in spite of the fact that everyone speaks of Mrs. Freidl as "some little lady," Mr. Freidl wears a festive air.

Ted Mendenhall, salesman for Paramount, is not the only one to sport a car. T. M. Eckart, salesman, also got a Ford and Henry Lego made the purchase so that all the sales force may be equipped before long.

Ragmon of Western Pictures Corporation exploitation of Los Angeles Bay and Des Moines in the interest of Jackie Coogan features this week.

R. C. Seery, district manager for First National, with headquarters in Chicago, visited the First National Exchange in Des Moines last week.

Miss Helen Douglas, of the Paramount Accessories department, Des Moines, is now minus her tonsils. She was absent from the office for a few days.

Mr. Hunter, manager of the Paramount exchange, left Saturday to attend the conference with Mr. Hays on Monday.

Mr. Max Gosman, of the home office accessories department, visited the First National Exchange, Des Moines.

Frank Campbell has forsaken the booker's desk and is out in the territory talking to the exhibitors. He's representing Des Moines First National Exchange.

Mr. J. E. Storey, formerly president of Associated Exhibitors, and now with Pathe, visited the exchange in Des Moines.

The Drake relays are featured as the Iowa section of Pathe news releases this week, announces Mr. Phelps, manager Pathe exchange.

"Punch" Dunkel, of the Past-Time theatre, Iowa City, came in to Des Moines to attend the Drake relays and to book some First National features.

Nate Chapman, Englart theatre, Iowa City, was also in Des Moines and a visitor at the First National exchange.

W. Smith, of Sheridan, was in Des Moines Saturday visiting the First National exchange.

(Continued on following page)
Kansas City

There's a well-founded rumor about that the winners of the Kansas City Film history had to broadcast its challenge by wireless, so that every exchange in the United States will get the announcement. Account for supremacy is coveted next week, when the Patho Brothers clash with the First Nationals.

The annual dinner of the Kansas City Film Board of Trade to film salesmen was held last week at the Hotel Arbutus. Harry Graham, president of the board and managing director of the Kansas City Pathe branch, acted as toastmaster. The brief address was discussed, and a total and organization probably will start within a week or so.

The leading exhibitors of Kansas City have noticed the meeting through T. Y. Henry, Kansas City branch manager of United Artists, for the shortage of United Artists productions, thus ending a controversy which recently arose following a dispute between the M. P. T. O. Kansas City and the United Artists Corporation.

For the first time in the history of the Royal theatre, Kansas City, it is running a second run attraction — and the Royal is eight years old. The reason, "Smilin' Through," played to capacity houses at Frank L. Newman's Newman theatre for a week's run, so Mr. Newman, in consultation with the Royal, decided to break a long preserved tradition at the Royal.

L. J. McCarthy, First National sales manager out of Kansas City, has set a new high mark for sales during 1922. In a recent small town drive, McCarthy and W. T. W. Waunodotz, sales manager, have been doing a steady business. National salesmen were divided into two squads, being sent out by Branch Manager E. C. Rhoden with a special sales force for small town exhibitors. The race was a hot one, but the "opposition" was floored when a large envelope landed in the office. It contained the closing out of the week's business and the bottom of each contract was the signature of the head office of the week's business of approximately $90,000. McCarthy came to the Kansas City office from the Nebraska theatre, which was a type of salesmen who are in some special work. The special work seems to be contracts.

T. V. Till has been placed in charge of the poster department of the Kansas City First National office. Mr. Till is a graduate in civil engineering and more recently is a graduate in government service, in looking about for an industry that "still was young" and found and term it, selected the film business.

A sales meeting of all R-C salesmen was held last week at Roy E. Churchill, Kansas City branch manager, was president of the meeting, which outlined data on coming productions as well as current pictures. Virtually all of the R-C personnel attended the meeting, for the third time for gathering in the most dates on old business. Leave it to Otto.

Jeff Lazarus, manager of the exploitation department of the Buffalo branch, is back on the job following a brief illness, following a campaign on "Smilin' Through," in Niagara Falls. Jeff boosted "Fools Rush In" for film distributors. Branch Manager E. J. Hayes has received prints of "Fools Rush In" for the production of some of the big houses in this end of the state.

W. A. V. Mack and his Pathé men have moved into their new exchange on the first floor of the Beyer Film building, 505-9 Pearl street. One of the features of the new office is the gratis checking department where out-of-town exhibitors can check their valuables, as they are co-operating with Manager Al Berekich. Roy Scott, Boy Scout week at the Loew State, when the Pathé boy scout film will be one of the features of the bill.

Speaking of Mothers' Day, the Sheehan family sure did observe the occasion here. All the Sheehan "skiing" to the mountains. There were W. R. Sheehan, general manager of the Fox Film Company; Clayton P., district manager with headquarters in Buffalo; Howard, district manager on the Pacific coast, and Norman of the local office. In those days a memorable occasion — for Mother Sheehan. Charlie Johnston, branch manager, attended the managers' convention in New York last week. After being in town eight hours he wired back for more money. Must have taken in the Chauve Souris.

Allan S. Moritz, branch manager, Ray Powers, office manager; Carl Brink, manager of the looking department, and all the Pathé salesmen journeyed to Albany last Tuesday to attend the convention of their line, New York, Boston and Albany office. All leave-private, resigned from the Paramount sales staff. Lester W. Wolfe, who has been assigned to the Southern Tier territory.

Manager C. W. Anthony of the Vitagraph exchange has moved his family from Pittsbugh to Buffalo and has joined the general army of the company. His last assignment was to Dixon is chauffeuring the "boys" all over town in search of a domus. The print of "A Wild Irish Rose" is expected in town this week.

M. F. O. Siegel, branch manager, is in the stage of one of the Southern Tier, Mr. Hickey is looking forward to the biggest season in the history of his company. Otto Siegel is looking forward to pulling down the $90,000 for the third time for gathering in the most dates on old business. Leave it to Otto.

Motion Picture News

Buffalo

A. J. ROTH has resigned from the Goldwyn sales staff. E. F. Fisher has been engaged by Branch Manager George A. Hickey to cover the Southern Tier. Mr. Hickey is looking forward to the biggest

G. M. Parley, office manager for Horizon Pictures. Before he could even get the license plates, he had an accident. The car now a wreck. Tough luck, eh what?

Sydney Sanborn is now dividing his time between the Buffalo and New York offices. Sanborn is a man with Mr. Sanborn reports much interest in the company's new Economy Tobacco, a cigarette, which, it is claimed, means a real saving for exhibitors during the summer months. The company will move into its new Franklin street building next week.

Manager Carl Kramer has appointed F. J. Shephard, formerly with R-C in Washington as sales manager of the management company to cover the Southern Tier. Esther Feves, formerly with Vitagraph and Pathé is now a member in the office. Florence Liehtman, stenographer, is leaving R-C next month to be replaced by Ditta Brown, formerly with Metro, is now a bookkeeper at R-C.

H. L. Taylor, better known as "Hub" has quit the film business, having been associated with almost all the exchanges along Film Row for several years, and is now with the American Roofing company. He is a salesman out of Buffalo. Any theatre owners want any new roofs?

Harry Rodner, special representative for Screen Snapshots was in town recently conferring with W. A. V. Mack, Pathé pitheque, in reference to some of the Buffalo exchanges for the next month. W. C. Smith, comptroller for Pathé at the hotel office, stopped off in Buffalo on his way to Cleveland to conferring with local Pathé folk. He motored to Niagara Falls with Mr. Mack in his new Essex sedan. Mr. Mack sold his old Hudson. He gave the new buyer his old Washington and Maryland license plates as a present.

Nathan Hirsch Purchases "White Hell"

Nathan Hirsch, President of Ayyon Film Corp., last week closed a deal whereby he acquired the world's exclusive right to "White Hell", produced by the Charles E. Bartlett Productions, Inc. and starring the famous mountaineer (D) (Dead) Charles (De Gone) V. (Vernon) "White Hell" is described as a stirring story of the North, and is particularly suitable for summer presentation on account of its mid-winter settings.
Exhibitors' Service Bureau—Pages 3035-3048
Conducted by J. S. DICKERSON

Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

There is a Time for Everything

At this season of the year people are interested in outdoor sports—Pictures that line up with the time are what they want to see.

You can get subjects in which such leaders in their respective fields as Ruth, Cobb, Vardon, Ray, Quimet, Evans, Kerrigan, Man O' War and Sir Barton are available. Releases dealing with fishing, swimming, diving, aquaplaning, rowing, hunting, tennis and track and field sports can be secured.

Where can these be obtained? That's easy. They have been released between September 1, 1921 and March 1, 1922, and full information is given about them in

The Motion Picture News Booking Guide
Leonard's Convict Blocks Traffic

"Where Is My Wandering Boy?" Exploitation Gets Attention of St. Louis Business Section

ONE of the most daring and unusual street stunts St. Louis has ever seen was arranged by Frank Leonard, Equity Exploitation man, to aid the run of "Where Is My Wandering Boy" at the Fox Liberty theatre in that city. Leonard arranged a stunt that blocked traffic during the noon hour in St. Louis' principal business street and which collected a crowd of such proportions that for a time it appeared as if a riot might develop.

After considerable diplomacy and argument, Leonard succeeded in convincing the police authorities that no harm would result from allowing a man in convict garb to run through Olive street shortly after noon. This man was to proceed at top speed and men and women stationed along the route were to raise the cry of "escaped convict" as soon as he got underway. At the end of the run he was to be "captured" by two girls, also in the employ of the exploiter, and dragged to the huge truck which had been advertising "Where Is My Wandering Boy" through the streets.

Everything went off as arranged. The "convict" alighted from a taxi, and at a given signal started down the street. Immediately the excitement began. The cry was raised along the line and by the time the runner had reached the girls by whom he was to be captured, the police had found it necessary to divert all traffic. The crowd became so great that it was only with the greatest difficulty that the "convict" was taken before the huge truck carrying the banner, "Where Is My Wandering Boy." Thousands were crowding on all sides and it was twenty minutes before the truck was able to move. During all this time the piano on the truck was playing and the girls were singing, "Where Is My Wandering Boy" as well as popular songs.

The stunt created excitement throughout the entire business section of St. Louis and was a topic of conversation during the remainder of the day. Everyone knew before the end of the business day that the "convict" had been advertising "Where Is My Wandering Boy." On the following day the newspapers carried stories of the "escape" and "capture.

Mr. Leonard's campaign also included some novel window displays, including one arranged with a local Woolworth store. A live model in the window tried on hats and then held up half sheet cards which advertised jointly the millinery and the picture.

"Bride's Play" Gets Thorough Exploitation at Fort Smith

Manager Robertson, of the Palace theatre, Fort Smith, Ark., built an attractive lobby display when he played "A Bride's Play" recently.

In the center was what purported to be a huge wedding cake. Mr. Robertson turned a big tin pan upside down and "frosted" it for his cake. A tea wagon with some silverware labeled as wedding presents for the bride added to the outfit. The wedding presents bore cards of local firms who had co-operated on the display.

As a ballyhoo an old cab bearing "Just Married" signs, old shoes and tins cans was used. A tie-up was made with a furniture store on "furnishing the nest," and another with a jewelry store. The jewelry store window contained a miniature church and doll figures for preacher and bride and groom. Post cards in the form of orthodox wedding announcements were mailed to a selected list of 200 people.

Illustrating the accompanying story relative to the exploitation stunt which Frank Leonard, Equity Exploiter, put over for "Where Is My Wandering Boy?" in the interests of the Fox-Liberty theatre, St. Louis.
Grombacher Arranges Atmospheric Prologue for "Peacock Alley"

In common with many exhibitors who have played "Peacock Alley," Ray Grombacher, manager of the Liberty theatre, Spokane, Wash., gave special attention to an atmospheric prologue number.

The prologue, a dancing number, opened with a spotlight thrown on a peacock placed at the top of a set piece of Christmas tinsel, as shown in the accompanying cut. After changing the colors, a dim ray of light was lifted from the set piece until it revealed a dancer secured for the number. Then the set piece opened to the left and the peacock to the right with a spotlight on each, with the dancer in different poses as the color spots were changed to different moods of the musical score. The number finally went to a jazz dance with the stage fully lighted. As a finale the dancer was assisted by an orchestra violinist and saxophone-player attired in tuxedos, also suggested by one of the scenes from the picture. After the dance the soloist returned to the set piece and the lights were faded out and the picture screened.

Mr. Grombacher in a letter describing his prologue states that the stage settings were simple and inexpensive. The set piece was made from Christmas tinsel. A bunch light was placed in a box which had a top of plate glass one-inch thick on which the dancer stood. The bunch light was so arranged with a frame that the light could be changed.

More Foolishness for "Fools' Paradise"

WAT could be more appropriate than foolishness to exploit "Fool's Paradise"? A. W. McClure of the Strand theatre, Emporia, Kansas, put out a street ballyhoo of a perfect fool who distributed hairpins attached to cards.

The message thereon was: Save this hairpin. You will need it to keep your hair in order during the hair raising thrill of Cecil B. DeMille's masterpiece "Fool's Paradise."

The ballyhoo landed for his costume an old Halloween suit of white cotton goods strewn with black cloth cut in shapes of owls, cats, half-moons, and the like. His face was smeared with clown-white.

Thomas Pulls a Novelty Show as Capitol Birthday Special

A unique feature was staged by Manager H. M. Thomas of the Capitol theatre, Montreal, to commemorate the opening of the great new theatre just one year ago, and the unusual stunt proved to be a very enjoyable success for both audiences and house employes. The attraction called for the personal appearance at every performance of nearly every person on the theatre staff. Mr. Thomas himself directed the feature which started with the playing of the overture "Poet and Peasant," by the big orchestra under the baton of Conductor J. J. Shea.

This selection got away to its usual start when a sudden interruption is provided by a voice calling out from an upper box: "Say, cut that out. Give us something new. You've been playing that for years," cries the voice. Mr. Shea answers back and an argument ensues which ends when he agrees to sing a song himself. The lady ushers then came into the picture, as it were, by appearing on the stage for a song and this was followed by a vocal number by the professional soloists who have been appearing regularly at the theatre. Not to be outdone, the projection machine operators, sel-dom, if ever, seen by an audience, step out and announce themselves and then even the doorman, engineer, electrician and janitor all have their turn before the footlights in friendly diver-
sions.

The audience readily accepted the spirit of the stunt each time it was offered and the interesting novelty had the effect of arousing good feeling between patrons and employes—something that is undoubtedly desirable for a theatre. The special entertainment really formed a sort of birthday party that everyone enjoyed. There were packed houses all during the week.

Motor cycle knights which the Grand theatre, Muncie, Ind., used to exploit "The Connecticut Yankee"

Theatre Front Formal Invitation to See "R. S. V. P."

By a display, composed of a piece of compo-board, 30x48, Manager Thomas G. Coleman of the Strand theatre, Memphis, Tenn., literally asked his patrons to see Charles Ray in "R. S. V. P." The front of the theatre was done over into an extremely formal invitation: "Charles Ray requests the pleasure, etc."

The art angle of the story was utilized in neighboring window displays under the caption: "Masterpieces such as Michael Angelo never did." Some of the stiff and hand paintings furnished the exhibits. "The Charge of the Light Brigade" for example was an electric light bill. "A Drawing from Life" was a page from Life. The humorous angle, unusually well executed, brought a ready response.
Big “Turn to Right” Campaign

Live Exploitation at Huntington Intrigues Attention of Entire City

The exploitation possibilities of “Turn to the Right” were used liberally when this picture played the Lyric Theatre, Huntington, W. Va.

Announcement of the advent of “Turn to the Right” in Huntington was heralded by a two-color advertisement five columns wide, in The Advertiser, of that city; and street stunts, arranged by the management of the Lyric Theatre and by Louis Brager, of the Metro exploitation forces, aided in keeping the attention of the public focused upon the attraction.

Four of the exploitative devices are of especial interest. The first of these was gaining of permission of the Hagenbach-Wallace Circus, then showing in Huntington, to include in their street parade a man in convict garb, placarded “Turn to the Right and follow me to the Lyric Theatre.”

Mothers’ Day was a second idea which proved popular. All mothers attending the showing were given carnations and copies of the song “Turn to the Right.” In addition to this, cash prizes of one dollar were offered for the ten best recipes for any dish of peaches. The judges in this contest were the chefs of the two leading hotels of the town.

Old Time Illustrated Song Goes Good at Defiance, O.

HA RO L D F. WENDT, who has settled down in Defiance, O., after doing publicity for S. Barrett McCormick at Cleveland and Toledo, as manager of the Rivoli theatre, has been experimenting with the illustrated song. He coined a name for the stunt, “Syn-copated Screenlets” and plays up his songs in all the advertising.

Mr. Wendt says in a letter that by using the title slide on the screen, while the orchestra plays a verse and chorus, the audience quickly familiarizes the number and will be found to hum and some even sing the number, with the paid vocalist.

“Peep Show” Stunt Sells “Green Temptation”

A “PEEP SHOW” and other stunts were used by Manager A. L. Snell of the Imperial theatre, Gadsden, Ala., to sell “The Green Temptation.”

A large reproduction of a jewel box with a peep hole was placed in the lobby. On a cushion inside were three large emeralds supplied by a local jeweler. The box was illuminated by a small light. A fake policeman guarded the display. The jeweler supplying the emeralds also put in a cooperative window with nothing but green stones on display.

The box office was covered with fake greenbacks, and money bags in the lobby were filled with “The Green Temptation.”

Two Girl Scouts, dressed as Red Cross nurses, acted as ushers.

Mr. Snell went to the Country Club and drove stakes around the golf course with cards attached telling of “The Green Temptation.”

Baltimore Exploiter Invents New One for “Foolish Wives”

Probably the most important of a number of exploitation stunts which Thomas D. Goldberg and Harry N. Price of the Wizard and Strand theatre, Baltimore, originated for the showing of “Foolish Wives” is explained by the illustration appearing above.

Any building that gained such wide attention that local newspapers ran stories about it was a man who strolled about the streets near the theatres garbed to represent a woman walking on her hands, with feet swaying above the passing crowd. This effigy bore a sign stating that she had been “turned upside down by seeing ‘Foolish Wives’ at the Wizard and Strand.”

In the way of personal advertising the theatres distributed several thousand cards. On each was pasted an “honest to goodness” penny, and the printed legend ran: “Von Stroheim spent 100,000,000 of these to make ‘Foolish Wives.’ For 33 of them you can see this picture at the Wizard and the Strand.”

Atmospheric prologue number presented for “Ten Nights in a Barroom” by Manager Lloyd F. Murphy of the Farragut theatre, Brooklyn. The famous poem was recited by a talented actor from the legitimate stage.
Cobe's "Wild Honey" Stunt Imitated at St. Petersburg, Fla.

As exploitation for "Wild Honey" H. G. Griffin, manager of the Phiel theatre, St. Petersburg, Fla., got a glass bee hive for his lobby, with the bees inside working industriously at their trade of honey making. He doesn't say whether the finished product was wild or tame, but anyway it got the desired results.

The glass hive was placed on a small stand just in front of the box office. This stand, the box office, and all the lobby frames were draped with red and white oleanders and vines. Thus the bees felt perfectly at home and didn't go on strike.

For a street ballyhoo Mr. Griffin used an automobile with banners on each side.

Stock Market Blackboard Effective Ballyhoo Stunt

The Terminal theatre, of Newark, N. J., when it played "Shackles of Gold," with William Farnum, took a blackboard, such as any stock market uses, and placed it in the lobby with stock designated as in the attached table. A ballyhooer erased and marked up the quotations. The stunt attracted a large crowd and brought business.

Fake Electric Chair Used for "Mother O' Mine"

A very "live" electric chair was used by Manager Parks, of the Rialto theatre, El Dorado, Ark., to exploit "Mother O'Mine." He built a fine model of lumber and board, with all fixings, painted black. This was placed in the center of the lobby, with 100-volt connection to give the curious a mild shock. But high on the side wall, he placed a big switchboard, and connections with a stop-gap arrangement through which he sent 10,000 volts and kept up a constant fire and cracking explosion which drew crowds all during show hours.

Title of Picture Used in Unique Tie-up

Youngstown, Ohio, had been bemoaning the hard times, until the Chambers of Commerce informed the town that "Prosperity Lies Just Around the Corner."

You could have supplemented it with, "If You Believe It, It's So."

But the C. of C. didn't get the inspiration, until Manager Diebel of the Liberty theatre, sold them the idea in conjunction with his program which was "Just Around the Corner." The campaign ran every day for a week before the picture opened.

The Chamber of Commerce, like the theatre owner, wasn't keen on spending money so the C. of C. simply made the merchants pay for it. Each day one of the prominent stores took a full page and worked the title in conspicuously. The best ad of the bunch came from Mr. Kelvey's department store, which reproduced clippings from newspaper clippings which pointed to better business conditions.

Mr. Diebel had "Just Around the Corner" on everybody's tongue when he began to post his paper. Outside of selling his picture he rendered the town a distinct service.
Noble's "Penrod" Exploitation

Liberty Theatre, Portland, Organizes Campaign to Which Mary Garden and the Mayor Contribute

PRIMA DONNAS, mayors and leading citizens fell before the thoroughly organized campaign conducted by Paul Noble, manager of the Liberty Theatre, Portland, Ore., on "Penrod." The answer may be made that Noble used exploitation means not available to every exhibitor; but the more significant fact is that he seized every opportunity that presented itself unannounced.

The campaign started with a special showing for the school board, the Parent-Teachers' Association, the Ministerial Association and the teachers, principals and superintendents of practically every educational institution that could be reached. More than twelve hundred prominent citizens attended the performance, which reaped a golden harvest of rare testimonials.

On Monday Mary Garden and her opera troupe reached Portland. Noble junior, son of the manager, was one of the cadets from the Hill Military Academy designated to receive the star and win the official Mary Garden kiss in recognition of the freedom of the city. The occasion was used by Manager Noble, who arranged with Col. Hill of the Academy to drive one load of the youngsters, in a car placarded with "Penrod" banners to the station. After meeting Miss Garden the boys paraded through the streets, winding up before the Liberty Theatre when they went through their military drill. The sight accumulated a crowd of about five thousand and the conclusion of the drill marked the opening of the Liberty Theatre for the first performance of the day. The cadets were guests of honor at the show.

Coincidentally Mr. Noble organized a "Penrod" drawing contest through the Portland newspapers as the result of which more than 500 crayon, water color and black and white drawings of Freckles Barry were turned in. Inasmuch as each drawing had to be certified by a teacher or parent that the artist was a student at one of the primary schools, it evoked additional interest.

The winners were promised, in addition to passes, autographed photographs of Freckles.

Texas Policeman Helps on Roger's Exploitation Stunt

Manager Ross D. Rogers of the Olympic Theatre, Amarillo, Texas, believes in using his friends when he wants to put over something new in exploitation.

"Why Girls Leave Home" was booked for the Olympic and Mr. Rogers picked out the chief of police as the particular friend who could help him exploit the picture.

Rogers got an old suit case and filled it full of some of his wife's discarded clothes, shoes, hats, etc. Placed within was a letter addressed to the police station. The suit case was placed in an alley with arrangements made for the chief to "find" it. On the basis of his friendship for Manager Rogers the chief not only "found" the case but read the letter, which requested him to call one of the local newspapers—the Amarillo Daily News. As a matter of fact, this friendly police authority called both newspapers. The News reporter was so enthusiastic about the chance for a big story about why girls leave home that he refused to let the other paper have it. He gave it front page representation on the Sunday issue. The other newspaper's representative encouraged the chief with a few cigars and got him to let him in confidentially on the story, to which they gave representation on the inside page. However, the competitive daily scented a "rat," investigated and published a lot of dope, kidding the other paper and the chief. In this instance both papers set up prominently the title—WHY GIRLS LEAVE HOME, to the satisfaction of Rogers.

Local gossip took up the story, enhancing the scandal by their imaginations as the question "Why Girls Leave Home" gained momentum. Local preachers caught the spirit of the gossip and for Sunday preached on the girl question in Amarillo. Two ministers made direct reference to the newspaper articles and the reason why the girl in question was leaving her home.
Here is shown the attractive lobby display which Manager Meiser of the White House theatre, Milwaukee, constructed for the opening of “Robinson Crusoe.”

Little Rock Exhibitor Does Big Things on “Queen of Sheba”

“The Queen of Sheba” engagement at the Capitol theatre, Little Rock, Ark., was noteworthy for the exploitation campaign which Manager Watters originated.

An attractive lobby display was constructed. The material was lumber and the decorations used were rich and varied. The general scheme of the grill work and panels was royal purple with gold stenciled borders on which was a heavy brocade tracery. The letters were in green.

Ballyhoo was used, same being a float, as shown by the accompanying cut.

The side representing the Coliseum and chariot race was in light colors and the reverse side showed a luxurious throne and a scenic background.

The colorings used were red, gold and black.

Ten thousand heralds on the production were distributed through the department store bundles and other orthodox forms of publicity put over on a big scale.

Cut showing the “Queen of Sheba” ballyhoo used by George D. Watters of the Capitol theatre, Little Rock, Ark.

Carroll Lands Double Truck on “Find the Woman”

“Find the Woman” fitted in perfectly for the double-truck featured by Manager N. C. Carroll, of the Imperial theatre, Asheville, N. C.

Eight merchants were tied up and the title was worked into and the text in the following fashion:

Find the Woman” who doesn’t recommend the patterns, sun-proof sport, etc., etc.

“Connecticut Yankee” Exploitation Goes Big in Memphis

An original exploitation stunt for “A Connecticut Yankee” was put over recently by A. B. Morrison, of the Palace theatre, Memphis, Tenn.

A stock dummy horse was borrowed from a local firm and placed in front of the theatre entrance. On this “nag” a young man sat absolutely motionless, the idea being to impersonate a wax figure. Hundreds of people walked up to the “dummy,” pinching his flesh to see if he was alive or what he purported to be.

Another stunt was the placing of a Ford car in the lobby. Appropriate signs were placed on the car tying it up with the picture. Under the car and about it a lot of old tin cans, a wash boiler and other bits of junk were spread about.

A card informed the spectator that this stuff was “raw material” for a Ford. The motorcycle knight stunt was used to good advantage. The whole campaign was inexpensive and put over the humorous angles of the picture splendidly.

Decorations on “Grand Larceny” used recently by Manager Saxen of the Queen theatre, Galveston, Texas.
Builds Novel "Theodora" Float

Golden Boat of Ancient Design Parades Principal Streets of Birmingham, Ala.

For the showing of "Theodora," at the Alcazar Theatre, Birmingham, Ala., a novel float was prepared by Goldwyn exploiter, W. R. Ferguson, and Manager R. I. Robinson. It was a golden boat of ancient design such as is seen in "Theodora," itself.

The boat was about twenty feet long and was placed on a theatrical transfer flat truck. The body of the boat was painted in gold, with golden oars and figurehead, the latter being the head of a horse. The lattice work on each side of the boat was pink while the awning that stretched from the stern to the red-topped gold post in the bow was a royal purple. The boat was decorated with flowers. A bugler, clad in ancient costume, stood at the bow, while a young woman attached to the theatre, dressed to represent the Empress Theodora, sat under the boat's awning.

The truck was covered with white cloth which hung down the sides and rear till it nearly touched the ground. The title of the picture was painted in large letters on this white cloth on both sides and in the rear, with the name of the theatre in smaller letters underneath.

The front of the theatre was draped with royal purple cloth, tied with orange bows, with title of the picture cut out in white, silvered over. A big oil painting of the canopied boat used on the float was mounted in the lobby, repeating the exploitation value of the float. Soft lights played upon the painting, giving it a moonlight effect. The background of the picture was in silver, with the title of the photoplay in red letters at the bottom. A big square art rug was placed in the lobby, with flowers, frames and bunting.

Red extras of the big newspapers with three-column scare heads were used and found very effective. Greek and Italian heralds were distributed in addition to those in English. The Italian newspapers gave up their entire first pages to "Theodora" and the English press gave it an unusual amount of space.

Hazza Exploits "Disraeli" to the Classes

When John Hazza, managing director of the Capitol theatre, Calgary, Alberta, Canada, presented "Disraeli," he started out to get the best people in the city interested in this high class production.

He gave a private screening of the picture at which were present a large number of the most prominent educational leaders and newspaper men. Then he prepared a letter covering the principal points in the picture, giving an idea of the views of those present at the private showing, and sent this to every business man in Calgary, to all the educationalists, club members, and leading women.

Schoolroom Prologue Used For "School Days"

THE Palace theatre, Dallas, lays special emphasis on prologues, and when the "School Days" picture came along Manager Raymond Willie through the musical director, Don Albert, arranged for a neat schoolroom act with talented dancers and singers.

Eight people were used in the cast. An old fashioned school house in a rural district was used as a background. Songs and dances were given by the performers. In order to emphasize the high standard of prologue presentation, the Palace regularly sends special letters to the lovers of art and music in the city.

Statistical Cartoons Make a Hit with Kansas City Fans

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

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

The caption was:

3,085 couples were married in Kansas City last year—"Is Matrimony a Failure?"

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

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

The third showed the long-legged stork alighting with a diaper through his beak suspending a baby.

The caption was:

6,921 babies were born in Kansas City last year—"Is Matrimony a Failure?"

This local appeal got the attention of the readers right away and sold the title. The simplicity stunts it within the means of the average house artist, so it was of no extra expense to the theatre.
Harrison Makes Exploitation of Safe Robbery

One Sunday night recently yeggs blew open the safe of the Howard theatre, Atlanta and got away with $2,800.

After the sensation of the discovery of this catastrophe had somewhat abated, Manager DeSales Harrison suddenly had an idea. He had been cracked safe hauled out in the lobby in a prominent place and tackled the following sign on it.

WHO KNOWS BUT WHAT
'THE GREEN TEMPTATION'
WAS RESPONSIBLE FOR THIS.

"The Green Temptation" is to be shown at the Howard this week and Mr. Harrison had remembered that the story was woven around a theme that a desperate band of criminals were after a valuable stone called the green emerald.

It was a good little piece of exploitation and caused a good deal of comment, of course, the Howard robbery had been reported in local papers.

"It's an ill wind" quoth Mr. Harrison, "that blows no patrons past the box office."

Mccord Puts "Queen of Sheba" Over in Big Town Style

Manager Mccord, of the Rex theatre, El Dorado, Ark., put over the "Queen of Sheba" in big town style, as shown in the accompanying picture of his lobby display. The stately columns were of galvanized iron painted white, with bases of wood. The broad arch at the top was painted oil-cloth, painted and blocked to give a marble effect. Rich, heavy draperies were hung around the walls.

Film Cut-in Idea for Prologue Used by Wright

A DECIDED innovation in the way of short novels was introduced to Seattle, Wash., motion picture audiences a few weeks ago by Manager H. B. Wright of the Strand Theatre, in conjunction with S. K. Wineland, conductor of the Strand orchestra. Dr. Wright chose the short subjects used to round out his "Bought and Paid For" program, Manager Wright presented Miss Margarete Little in a scenic novelty entitled "Wonderland of Dreams." The presentation was effected as follows:

Across the whole stage, in front of the grand draperies, a curtain made of plain white cheesecloth was drawn. The stage remained dark and a short, specially arranged scenic of ocean views was shown under the cheesecloth curtain, with the regular screen offering a background to bring out the film more clearly.

In the extreme corner of the stage, between the cheesecloth curtain and the regular screen, stood Miss Little, playing "Wonderland of Dreams" on the violin. No lighting was used upon her, but the film showing on her white dress gave the appearance that she was standing in the waves, and sufficiently brought her out in contrast against the film.

She was announced on the screen as "the water sprite" and the illusion produced was actually that of seeing her among the swirling waters. The scenes were run just long enough for the violinist to finish her rendition, and the cheesecloth curtain was drawn to one side of the stage as the grand draperies were lowered and the house and stage lights were switched on. The novelty was one that took very well with the Strand audience.

Beaver-Board Lobby Front Used on "Is Matrimony a Failure?"

As lobby exploitation for "Is Matrimony a Failure?" Manager DeSales Harrison arranged a very effective front. Three huge question marks were made of beaver board and hung in front of the theatre. Around the edge of the question marks he had electric bulbs connected and when lighted they made three glowing question marks which could be seen blocks in any direction. In the space between the bulbs there was enough room to print "Is Matrimony a Failure?" in large red letters. To properly illustrate their size, the dot at the end of the question marks was large enough in which to hand paint in large letters the names of the four principal players.

Stars Featured in "Anatol" Lobby Display

For a return engagement of "The Affairs of Anatol," at the Rialto Theatre, Augusta, Ga., Manager Frank Miller used an excellent bit of exploitation which cost nothing except additional electric current on his monthly bill, and brought excellent box office results.

A huge lobby board of beaver-board, painted a rather bright blue stood in the center of the lobby, with just space on either side for a narrow entrance and exit. The center of this stand held a one-sheet advertising the picture, without photographs—just "Cecil B. DeMille's greatest picture, 'The Affairs of Anatol,'" and giving the name of the original author, the screen-adapted, etc.

In the center of the border, at the top, was a white painted star of red electric globes. All around the frame, concealed beneath its edge, was a row of small white electric globes. In each corner of the frame were large, five-pointed stars, painted white against the bright blue background. In each of these stars, were cut-outs from black and white straight photographs, of the four greatest stars in the picture—Wallace Reid, Gloria Swanson, Bebe Daniels, and Elliot Dexter. Around the edge, and across the bottom were smaller stars, cut-outs of the other stars of the picture—three stars on either side, and two at the bottom. Underneath the big red star at the top of the border, was a cut-out from a one-sheet, of Director DeMille.

Other than the lights, there was little or no expense attached to this stunt, for the same stand had been used as a back-ground for another "stunt" last week. But when all the lights were on, it made a stunning effect and attracted a great deal of attention.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Beyond the Rocks—
A good picture which drew capacity houses for a two weeks' run. (Middle West.)

Good business on second week of run. (West.)

Went very well second week. (East.)

Find the Woman—
Medocre picture. Business fair. (East.)

The Bachelors Daddy—
Went over big. Attendance most satisfactory. (Middle West.)

The Good Provider—
Here is one that will make money if properly advertised. Good crowds all week. (Middle West.)

The Truthful Love—
Had good business on this picture, which seemed to please my patrons. (West.)

FIRST NATIONAL

Smiling Through—
Great. Played three consecutive weeks to filled houses. Picture liked by all. Norma Talmadge at her best with excellent support, beautiful photography and splendid direction. (Middle West.)

Despite the fact that this was a return engagement, this one held up well for a week's run, playing to good houses. (Middle West.)

The Primitive Lover—
Satisfactory. Well filled evening performances with nothing doing during matinées. In every way up to standard of other Constance Talmadge features. (Middle West.)

Good farce, which drew well. (Middle West.)

The Woman's Side—
Katherine MacDonald handles this role more satisfactorily than in any of her recent pictures. Average box-office attraction. (Middle West.)

 Fool's First—
Good picture with business above average. (West.)

Sunny—
Very well liked. Very good business. (Middle West.)

The Seventh Day—
Not up to standard set by "To Tellable David," and therefore disappointing to fans who expected more. Business only fair. (East.)

Gay, Oil and Water—
Uninteresting subject. Business off. (East.)

The Beautiful Love—
Fair vehicle for the beautiful Katherine MacDonald, who is a favorite with our patrons. Business average. (Middle West.)

Universal

Wild Honey—
We played this during the racing season and did fairly well. Cannot say how it would go without stimulation. (Middle West.)

Second Hand Rose—
Pretty good picture that went over pretty well, but no knockout by any means. Fairly good entertainment and box office value. (West.)

Adventures of Robinson Crusoe—
Drew lockouts on first and has been running strong. Drawing people who did not attend this theatre before. (Middle West.)

GOLDWYN

Yellow Men and Gold—
Wry, well acted photodramas in conjunction with the showing of Will Rogers' "A Ropin' Fool," and his appearance in person did best business in many weeks. (Middle West.)

Everybody satisfied including the manager. People liked it because it was different. Richard Dix is local boy and Miss Chadwick popular. (Middle West.)

Pardon My French—
An average attendance for a week's run, although the picture justified larger crowds. (Middle West.)

The Ace of Hearts—
The best picture seen here this year. Acting remarkable. Only average box office attraction. (Middle West.)

Head Over Heels—
One of the worst pictures Mabel Normand has had. Drew very few laughs. (Middle West.)

His Back Against the Wall—
Picture and its box office value good. (Middle West.)

The Wall Flower—
An excellent bit of screen entertainment recording fair business despite the coming of the first warm weather. (East.)

SELZNICK

The Man from Home—
Patrons liked it very much. (Middle West.)

A fine picture which attracted good business. (West.)

The Safety Curtain—
Revival of old picture. Seemed to please our patrons but business was only fair. (Middle West.)

The Prophet's Paradise—
O'Brien's work in this picture was highly approved. Receipts very good. (Middle West.)

Reported Missing—
A picture better than the average. We did very well with it. Most of our patrons praised the picture. (Middle West.)

Footfalls—
Patrons liked this picture, although the weekly attendance was only slightly above the average. (Middle West.)

Fine mystery drama, well acted. Good box office value. (Middle West.)

Broadway Peacock—
Picture and business both fair. (East.)

Monte Cristo—
This one went over with a bang. Capacity houses. (Middle West.)

Over the Hill—
On second run the picture did little business. A great many saw it on its first showing and few cared to see it again. (Middle West.)

Perjury—
Fair. Little business. Not enough money as yet to go around, especlon of theatre men. (Middle West.)

UNITED ARTISTS

Orphans of the Storm—
Satisfactory though not rushing business on second week, with much greater appeal to older people than young couples. Greater than "Birth of a Nation." (Middle West.)

Sylvia Breamer

The Superba, Los Angeles, used effective advertising when presenting "The Man Who Married His Own Wife."
NEW YORK CITY

Capitol Theatre—
Overture—"Les Preludes"—Listz.
Novelty—Silent Saby's " entre deux maitres."
Baldwick and Julia Glass on pianos of separate make.
Current Events—Capitol News.
Prologue—Musical introduction of feature—Capitol Orchestra.
Feature—The Crossroads of New York—Mark Sennett.
Organ—Recessional.
Rivoli Theatre—
Overture—"Ramond"—Ambrose Thomas.
Novelty—"Ancient Rome in Africa."—Urban.
Vocal—"Chanson Indone," Nicholas Rimsky-Korsakov.
Current Events—Rivoli Pictorial.
Music Film—"Valse Ballet."—Marjorie Peterson.
Added Attraction—The Night Alarm—Theme set to orchestral composition.
Feature—Find the Woman.
Comedy—Angel Food.
Additional Attraction—"March of the Priests."—Felix Mendelssohn.
Rialto Theatre—
Overture—"Il Guarany."—Antonio Gomez.
Current Events—Rialto Magazine.
Solo—"Duna," Josephine McGill, sung by Harry Kravitz, basso.
Feature—"Beyond the Rocks," with Gloria Swanson and Rudolph Valentino.

LIBERTY

A Critic wrote our Ad This Week, and Here It Is—

Fannie Hurst's
THE GOOD PROVIDER

Vera Gordon
Dore Davidson

In Kansas City, the Liberty Theatre included all the advantages of the attraction when making up their ad copy for "The Good Provider."

CHICAGO

Chicago Theatre—
Overture—"Madame Butterfly." Current Events—Topics of the Day; New Weekly.
Noteworthy—Leo Beers, pianist.
Musical—"Organ solo," "In the Alamo." Novelty—"Storm Dance." Feature—"Sonny, Richard Barthelmes.
Comedy—"A Pair of Kings," Larry Semon.
Next Week—"Trouble, Jackie Coogan.
Tivoli Theatre—
Vocal—"Blow That Smoke Away."
Scenic:—French Feature—Beyond the Rocks, Paramount.
Comedy—Spooks.
Next Week—"The Bachelor Daddy.
Randolph Theatre—
Orchestral Feature—Your Best Friend, Vera Gordon.
Comedy—"Penny Reward.
Novelty—"Saving a Lady in Half, Coming Feature—Fair Lady, Betty Blythe.
Ziegfeld Theatre—
Novelty—"Vud-a-Will Movies." Added Attractions—Stars and Snapshots.
Feature—"The Way of a Woman." Comedy Feature—"Lara Kindahl Young in The Marinettes.
Roosevelt Theatre—
Overture—Selection of famous melodies, arranged by Walter Blaufuss.
Current Events—News and Views of the World.
Vocal—"A concert duo. Louise Winters, soprano, and George Smith, baritone.
Novelty—Goldwyn Graphic Review, Help Wanted.
Musical—"Tulip Time," from "Ziegfeld Follies.
Feature—Is Marriage a Failure? Organ Solo—"On the Gin Gin Giny Shore.

Addtional Attractions—The Leather Pushers, Round 5.
Next Week—The Trap, Lon Chaney.
Barbee's Theatre—
Overture—Organ solo, "Time After Time.
Feature—Other Women's Clothes, Mabel Bollin.
Added Feature—The Beggar Maid.
Next Week—Young America.
Woodlawn Theatre—
Overture—Organ solo.
Current Events—Brighter Side of Life and Pictorial Review.
Comedy—"Torchy's Ghost.
Musical—"William Tell.
Feature—The Ordeal.
Next Week—Mr. Barnes of New York, Tom Moore.

LOS ANGELES

Mission Theatre—
Overture—"The Beautiful Gala-theca."
Scenic—The Story of Ice, Fox, Organ—"Dear Old Girl." and "Children of the Violeas."
Feature—Monte Cristo.
Next Week—A Fool There Was.
California Theatre—
Overture—Symphony Concert, "Massammed Humoreske." medley of old time songs.
Scenic—"Miss America, " Yellow Men and Gold.
Novelty—"Fagin's Fable. Love at First Sight, Pathe.
Chune's Theatre—
Current Events—Kinograms.
Comedy—"Lloyd Re-issue, Pipe the Whiskers.
Vocal—"The Isle of View.
Feature—"The Truthful liar.

Los Angeles State in "Across the Continent"

A National American Song Singer which starred the great Thedore Roberts as "The Old Man" and featured the new star, "Mike, the Man of the Hour."

STATE "FOLLIES"

The Show that roses, and "Cleopatra's Son," in the Palace Theatre, Los Angeles.

Los Angeles State of Cleveland runs this smashing ad for Wallace Reid's "Across the Continent."
Superba Theatre—
Current Events—International News.
Novelty—Never Let Go.
Comedy—Red Hot Rivals.
Musical—Orchestra Novelty—"Second Hand Rose.
Feature—Second Hand Rose, Universal.

San Francisco Theatre—
Novelty—Prima Specialty "The Deer Hunter.
Musical-Special orchestra number. Feature—Foods First.
Comedy—Mark Sennett.

Motion—Piano

Novelty—Review.
Feature—The Bachelor Daddy.
Musical—Selections from Samson and Dalila.
Feature—Coming Across the Continent.

Granada Theatre—
Overture—"Raymond" and "Old Fashioned Girl." Current Events—Pathé Review.

Strand Theatre—
Second Week—Beyond the Rocks, Paramount.
Next Week—The Ordeal, Blue Mouse Theatre—
Next Week—Same.

Liberty Theatre—
Specialty—Arthur Lennar and Margaret Small singing "If She Comes From Dixie." Feature—His Back Against the Wall.
Next Week—The Primitive Lover, Constance Talmadge, First National.

ST. LOUIS

Missouri Theatre—
Added Attraction—Edna Wallace Hopper in person.

New Grand Central Theatre—
Current Events—News and Views; Topics of the Day.

BUFFALO

Shea's Hippodrome—
Current Events—Hippodrome Review.
New Week—The Good Provider—Vera Gordon.

LOW'S STATE—
Overture—Popular Airs. Feature—The World Champion—Wallace Reid.

DALLAS

Palace Theatre—

Seventeen Theatre—
Comedy—Schoolboy Love. Feature—Foods First, premier. Next Week—The Bachelor Daddy, Paramount.

Coliseum Theatre—

Grosvenor Theatre—
Comedy—Schoolboy Love. Feature—Foods First, premier. Next Week—The Bachelor Daddy, Paramount.

Grosvenor Theatre—

North and Rio Grande

Jack Holt and Bebe Daniels

Juliette Hulka

Tailors and Tuxedos

Jacket Coat

Tails Coat

Sweater

Process and Prosperity Week

Howard

The Howard Theatre, Atlanta, Ga., announces the coming of "North and Rio Grande" in large color.


Comedy—Cold Feet—Christie. Same program at West End, Lyric and Skyline, except for musical acts.

William Fox Liberty Theatre—
Added Attraction—"The Leather Pushers—Round 2." Feature—A Doll's House—Naisanova.

Delmar, Criterion and Congress Theatres—

Empress Theatre—
Current Events—News reel. Feature—Foolish Wives. Added Attraction—"Miss Dupont in person, also three acts of vaudeville.

New Capitol Theatre—

St. Paul—

The Stillman Theatre, Cleveland, advertised "Beyond the Rocks" as shown here.
June 3, 1922

Comedy—Nobody's Baby—Hallroom Boys.
Next Week—Chasing the Moon—Tom Mix.

Lafayette Square—

Mark-Strand—
Next Week—The Man He Married—Anita Stewart—First National.

Palace—
Feature—The Way of a Woman—Norma Talmadge reissue. Sheena's North Park—
Feature—Penrod—Wesley Barry.

THE BAND BOX

Metropolitan—

Rialto—

Columbia—

Attractive display copies offerig patrons of the Strand, Buffalo, "A Man's Home" in decorative style.

CINNACITI

Walnut—

Arcadia—
Current Events—Pathé News.

KANSAS CITY

Liberty Theatre—

Doric Theatre—

Newman Theatre—

Royal Theatre—
The Des Moines theatre run this ad, offering “Sonny.”


Cleveland


Specialty — An Afternoon at the Country Club, arranged and produced by Managing Director George H. Dunom. Beautiful country club set, done by Arnold Englehard, with songs and dances by the Sherwood and company, and orchestra features by the Shrewsbury Band. All sport costumes.

Next Week—Primitive Love, Constance Talmadge.

Allen—Overture—“Fourth Symphony,” by Tchaikovsky; “Harcarole” from "Tales of Hoffman," with special stage presentation, arranged by Musical Director Philip Spieth.


Indiana

Circle Theatre—Overture—“Home Sweet Home,” as played in different nations. Scenic—My Country, with violin solo accompaniment, “Meditation” from “Thais.” Stage Specialty—Ogden and Benjamin.

Current Events—Kino-Rama. Novelty—Topics of the Day. Stage Specialty—“Harcarole” from "Tales of Hoffman,” sung by Miss Kinnard and Miss Hueslein.


Solist—Art White, tenor, singing popular selections.


Ohio Theatre—Feature—Orphans of the Storm—Third Week.

Next Week—On the Rocks.

Loew’s State Theatre—Overture—“Dixie.”


Baltimore

Rivoli Theatre—Overture—“Barber of Seville”


Century Theatre—Overture—"Rienzi"—Farson’s Century Orchestra.


Parkway Theatre—Overture—“La Caprice,” orchestrated and played by Charles W. Kaufman, pianist. Comedy—Baby Peggy in "The Little Rascal.”

Feature—The Hole in the Wall—Lake. Saturday Recital—Harp, violin and cello.

Minneapolis

State Theatre—Overture—“Mignon” by Thomas. Played by Palma and his Band Supreme, Frank Palma, director.


Strand—Current Events. Feature—The Last Card—May Allison.

Added Attraction—Final Round of The Leather Pushers. Comedy—Baby Peggy in "The Little Rascal.”

Pittsburgh


Positively the most remarkable and unusual picture that has ever been produced.
You have said that big pictures were scarce; that you could get the business if you could get the pictures.

Here is a really big picture, better than the best.
Will you take just a little time to get the picture you’ve been wanting?
See “Nanook of the North” at the nearest Pathe exchange.
Did you know that there were warm hearts and brave in a land where zero is warm most of the year?

Did you know that way up North hundreds of miles from the screech of a locomotive, life is just one thrill after another? That life there is a constant battle with wild beasts, starvation and cold? That despite the sternness of Nature men like Nanook live there, heroic, kind, generous, human and lovable?

*You never saw such a human, gripping picture as "Nanook of the North."*
Nanook of the North

Bigger than the biggest; better than the best!
That's the kind of picture you are offered in "Nanook of the North."
Big in exploitation value; big in audience value; big in money-making value.
Better in everything that makes a picture great.
It belongs in your theatre!
New Series Under Way for R-C Release

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

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

Blackton to Star Lady Diana Manners Again

J. Stuart Blackton is preparing for second elaborate production in Prizma colors, of a screen drama based on the story of Dorothy Vernon's romantic elopement with John Maitland, in Haddon Hall, a subject which has formed the basis for many picturesque plays and stories. Lady Diana Manners will be starred in this production. As the story is laid in the sixteenth century, a staff of experts is assisting Mr. Blackton in planning the sets and costumes proper to that period. The Duke of Rutland, the present holder of the Haddon Hall estate, has granted permission to the Blackton company to use the historic castle and grounds for "location" purposes. Sir Charles Oman, the noted historical authority of Oxford, is assisting in the preliminary research.

"The Flirt" Under Way at Universal City

With an all-star cast of carefully selected players, Robert Henley is directing Booth Tarkington's story, "The Flirt," the story of a middle-class American family, the familiar home circle in which the burden of providing rests heavily upon the father's bent shoulders, and in which the mother has faded before her time. The picture, which is under way at Universal City, will be on the Universal-Jewel list.


Paramount's List for June

Five Pictures Including Specials by Melford and Stanlaws Scheduled

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

Heading the list for release June 4 is Wallace Reid in "Across the River." This is an automobile story by Byron Moran. Philip E. Rosen directed. Mary MacLaren plays opposite the star, and the supporting cast includes Theodosia Robarts, Betty Francisco, Walter Long, Lucien Littlefield, Jack Herbert, Guy Oliver and Sidney D'Albrook.

Also scheduled for the 4th is the Penrhyn Stanlaws production, "Over the Border," with Betty Compson and Tom Moore. This is an adaptation by Albert Shelby Levine of Sir Gilbert Parker's story, "She of the Triple Chevrons." June 11 is the date set for George Melford's production, "The Woman Who Walked Alone," with Dorothy Dalton. Milton Sills and Wanda Hawley are seen in leading roles. The picture is from a story by John Colton, with scenario by Will M. Ritchey.

Orman Author of "The Glorious Adventure"

In the review of J. Stuart Blackton's production, "The Glorious Adventure," published in the May 6 issue of Motion Picture News, the name of the author, Felix Orman, was inadvertently omitted.

Marr Wins Promotion in Kane Pictures

JOHN C. RAGLAND, general manager of Arthur S. Kane Pictures Corporation, announced this week the appointment of Alan D. Marr as assistant general manager of that organization.

Marr entered the picture industry November 1, 1920, when he accepted an invitation to become assistant to John S. Woody, general manager of Realart Pictures Corporation. He remained with Realart until its absorption, last winter, by Famous Players-Lasky, where he received an offer from John C. Ragland, of Kane Pictures, whose assistant he now becomes.

William Farnum Begins New Fox Production

William Farnum started work at the Fox New York studio last week on a powerful dramatic picture written by Harry Muritillo under the title of "The Miracle Child," although this is only a working title. In this picture Farnum will be seen in a vigorous outdoor part and gets away from dress suit and store clothes for the time being. A number of the scenes will be taken in the mountains, in the neighborhood of Lake Saranac, New York.
Experts Aided Pickford
Kentucky Derby

When Jack Pickford left Hollywood for Louisville, Ky., to film the running of the Kentucky Derby, from by Morvich—two experts specializing in entirely different lines were in the party that went to get the genuine article for Pickford's forthcoming feature, "Garson's Finish" which is to be ready for release this fall through Allied Corporation.

Expert No. 1 was Jockey Wil- son, twice "in the money" in the Kentucky Derby. Expert No. 2 was Donald C. Thompson, formerly a newspaper man and now a specialist on camera equipment. Others in the party were Art Rosson, director, J. D. Jennings, cinematographer and Edward Brophy, assistant director.

From Louisville the party came to New York for scenes in the big city and also at the Belmont race track where the Metropolitan Handicap will be photographed.

"The Bachelor Daddy"
May 28 Release

Paramount announces as its release for May 28, Thomas Meighan in "The Bachelor Daddy." This is a story by Edward Peple, author of "The Prince Chap," which Mr. Meighan starred in some time ago for Paramount. Olga Printzlau wrote the scenario and Alfred E. Green directed.

The picture has a genuine heart interest theme—a man’s love for five motherless children who have been entrusted to his care by a dying friend. Little Charlotte Jackson, who was with Meighan in "The Prince Chap," is the oldest of the flock. Then come the DeBrie twins, Barbara Mailer and tiny Bruce Guerin who, although he hasn’t cut all his baby teeth, reveals a remarkable aptitude for acting before the camera. Mr. Meighan’s leading woman is Leatrice Joy.

Educational Series Ready
First of "Sherlock Holmes" Two-Reelers Released Early in June

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

The first two releases of the series will be "The Devil’s Foot" and "The Dying Detective." "The Devil’s Foot" is a poison mystery story. Holmes is at the seashore for a rest when he finds two brothers and a sister sitting upright about a table in their home, dead. The next morning their brother, from whom they have been separated and who lived at the rector’s home, is found dead under the same conditions. The solving of this mystery by the famous detective makes two reels of keenest interest and suspense, as it made one of Conan Doyle’s best short stories. "The Dying Detective" shows Sherlock Holmes staging a come-on little drama as a ruse to catch one of the most heartless murderers he ever found in his long career as an enemy of crime.

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

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

Lloyd’s Latest Is Popular
First Run Exhibitors Are Booking
"Grandma’s Boy" for Long Runs

INSPIRED by the smashing success of "Grandma’s Boy" at the opening of its world’s premier run in the Symphony Theatre, Los Angeles, first run exhibitors in New York and throughout the country are booking this Harold Lloyd-Associated Exhibitors feature, according to Arthur S. Kane, Associated’s president.

Regarding a record-breaking triumph for Lloyd’s first five-part comedy as more than assured, exhibitors are said to be reversing the usual process by besieging the home office with attractive booking offers, instead of waiting for the organization’s representatives to call on them with alluring propositions.

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

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

Another point which has been definitely determined upon, says Kane, is the decision to play only straight picture houses. Mr. Lloyd himself was insistent upon this.

Goldwyn Editors Given New Assignments

GOLDWYN’S editorial staff at its Culver City studios is speeding up its work in preparation for many important pictures soon to go into production. Abraham Lehr, vice president in charge of production, has made the following editorial assignments:

Paul Bern, editor, has been placed in charge of "The Christian," which Maurice Tourneur is producing in England with Richard Dix and Mary Beach in the featured roles. Bern will also supervise "Captain Blackbird," Carey Wilson’s romance of the South Sea Islands.

Carey Wilson, now an associate editor, has been assigned to "Brooked Chains," with Fred Kimball’s $10,000 prize scenario. He is also preparing the continuity for it.

Ralph Block, associate editor, is in charge of "Bones," B. Kyne’s story, "Brothers Under Their Skins," photography on which is now in progress.

Clayton Hamilton, associate editor, is editing "A Daughter of the Gods," the picture purchased by Goldwyn, formerly known as "The Son of Madame Sans-Gene."

Work Begun on "East Is West"

Actual shooting on the next Constance Talmadge feature, "East Is West," which will be a First National release, got under way this week with Sidney Franklin directing and with Millard Webb assisting. The picture is expected to be the most pretentious made by that vivacious comedienne and Joseph M. Schenck, the producer, is spending more on it than any other film that may be superior to anything yet done by Miss Talmadge.

Constance plays the role of Ming Toy, while Edward Burns will play opposite the star in the part of Billy Benson. Frank Langella has been chosen for the portrayal of the Hop Toy role, and E. A. Warren is cast for Lo Sang Kee. Warner Ohlman is a member of the cast, playing the part of Charlie Young.

"Timber Queen" Wins High Commendation

Since the novel quality of Ruth Roland’s thrillers in the early episodes of "Timber Queen" first made themselves known through branch-exchange projections, Pathe reports an increasing volume of on-loan requests, the purpose of which appears to promise an unparalleled "walk-over" for this latest series presented by the serial. In their reports to the home-office, the branch-managers include a large number of exhibitor comments made by theatre-owners who have viewed the first episodes of "The Timber Queen." All these opinions are of a highly laudatory character.

Scenes from the William Fox production "Nero," which was filmed in Italy.
Laemmle Sees Derby
Filmed for Jewel

WITH 45,000 sport-loving Americans at the Kentucky Derby, as the star thrill, a Universal production company headed by King Baggot and working at Churchill Downs, Louisville, Ky., under the personal supervision of Carl Laemmle, president of the big film company, last week completed the final shots of "The Kentucky Derby," starring the screen's greatest racehorse picture.

A battery of cameramen planted at various places around the famous racetrack got remarkable "shots" of the great race run by Morton, the Broadmoor theatre, and which will be used as the climax for the Baggot picture, an adaptation of the play "A Day and a Daze." Frank Capra's celebrated stage melodrama, "The Surburban.

Those who came East to play in the picture were Reginald Denny, former star of "The Leather Pushers," now being featured in Universal productions, William Rich, Kingsley Benedict, Gertrude Hatter, Lionel Belmore, Walter Bannister, Emmet King and others.

Hatton's Work in Western Praised

The motion picture critic of the New York Evening Mail chanced into the Illustrious theater, when the Goldwyn's new style of Western play opener, "His Back Against the Wall," by John Frederick, featuring Raymond Hatton, was being shown, and waxed so enthusiastic that he gave it a half column review in the Mail, while the journal does not, as a rule, review feature films shown at vaudeville houses.

His review read, in part, as follows:

"At last—a Western film that is different. For the leading role Raymond Hatton has been chosen, and it could not have been entrusted in lesser hands. Hatton has long been one of the most capable of our motion picture players, but has unfortunately been deprived hitherto of the opportunity to display his real ability in a real part. As the diminutive Jerry Dice, in "His Back Against the Wall," he fairly outside of himself. It will not require many such films to hoist him to stardom."

Metro Signs McGregor for Long Term

Metro announces the signing of Malcolm McGregor on a long-term contract. He will be seen in a number of forthcoming Metro releases, including "The Prisoner of Zenda," in which he plays the role of Fritz von Tarlenheim.

"What Does Public Want?"

Distinctive Productions Receives Numerous Opinions on Question

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

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

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

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

J. M. Darum of the Dreamland Theatre, Waverly, Ohio, is an advocate of the simple plot to win public favor, and claims the ideal story to be "a good comedy drama with action rather than too long drawn out stationary scenes."

George D. Hazeltin, Rialto Theatre, Missoula, Montana, says:

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

Betty Compson Star of Fitzmaurice Picture

Betty Compson has completed "The Bonded Woman," under the direction of Philip E. Rosen and is now playing the role of Jocelyn Leigh in "To Have and to Hold," which George Fitzmaurice is making for Paramount from Ouida Berger's scarified version of Mrs. Johnston's novel.

The "To Have and to Hold" company are busy on the big "Jamestown" set built on the Lasky Ranch. The staging of the attack on Jamestown involved hundreds of extras as well as an elaborate array of technical equipment.

The cast besides Miss Compson includes Bert Lytell in the part of Captain Ralph Percy and Theodore Kosloff in the role of Lord Carnal, the villainous favorite of King James.

Crosland Will Direct "Face in the Fog"

Alan Crosland has been engaged by Cosmopolitan Productions to direct "The Face in the Fog." The scenario has been adapted by John Lynch. "The Face in the Fog," written by Jack Boyle, created a sensation when it appeared as a short story in Cosmopolitan magazine.

Pathe Names Releases for June 4th

PATHE announces the debut of "Screen Snapshots" on its release schedule for the week of June 4th. "Under the Cauldron" will be the ninth episode of "Go-Get 'Em Hutch," the Charles Hutchinson serial. "Kidder & Ko" is the Pathe Playlet, starring Bryant Washburn, scheduled for the week of June 4th. "Nothing but Trouble" is the title of the re-issued one-reel comedy starring Harold Lloyd. "The Dog and the Wolves" is the animated cartoon of the Aesop's Film Fables series set for June 4th. "Punch the Clock" is the title of the Hal Roach comedy featuring "Snub" Pollard. Pathe Review No. 158 includes, among other subjects, "The Latest in London," showing fads and fancies over-seas; "Summertime in Greenland," an intimate glimpse into the lives of the Greenlanders; and "The Glories of Oporto," showing Portugal's second largest city.

Lloyd Hamilton Back on West Coast

Lloyd Hamilton, who is starred in six out of thirteen of Educational's current series of Mermaid Comedies, is back in Los Angeles after his trip to New York, where he made plans with E. W. Hammons, president of Educational, to produce six special Hamilton Comedies during the coming year. The story for the first picture is about ready and actual camera work will be started very shortly.
Doris May Production Meets with Favor

“Gay and Devilish,” the Doris May light comedy was released by R-C Pictures on May 14th, was greeted by the trade-press critics as the type of picture now in popular favor. The reviewer of Moving Picture World said, “The manner in which “Gay and Devilish” was received at its first New York showing indicated that this light, frivolous subject is a welcome sort of amusement. It is a paean of youth, buoyant and effervescent.”

The Motion Picture News spoke of the picture as “something like a cooling drink on a warm summer evening.” “The action is lightened up,” continues the reviewer, “with plenty of good people titles which are, in themselves, able to win laughs.”

The picture is decidedly worth while and the advised variety, which described the picture as “a comic comedy drama of the flipper type, sure to please any audience. It is a comedy drama that borders on farce at times, and the laughs come fast throughout the entire film.”

The R-C publicity and advertising department has issued some attractive posters all of which emphasize the “flipper” appeal of the picture. An interesting little booklet entitled “Confessions of a Flapper” is an unusual novelty which has been prepared.

Dance Steps Shown in Selznick News

Selznick News, following up the innovation of having famous artists select the prettiest girls of their choice for the screen, begins another novelty forthwith. Well-known terpsichorean artists will contribute a series of new dance steps. The dancers, instead of being placed on the waxed arena are clearly pictured by the slow motion camera. G. Hepburn Wilson has danced for the Selznick News cameraman.

Jack London Story Set for June 11 Release

June 11th has been set by R-C Pictures as the release date of the Norman Dawn production, “The Son of the Wolf,” a screen adaptation of the novel of the same name by Jack London which is interpreted by an all-star cast. Edith Barksdale and Fleder Oakman have the leading roles.

Exteriors All Made Indoors

Cosmopolitan Using Three Studios for New Marion Davies Production

COSMOPOLITAN Productions have adopted a slogan for Marion Davies’ ten-reel super feature, “When Knighthood Was In Flower.” The production will be called “The Most Beautiful Picture Ever Made,” and those who have seen it in the making say it more than lives up to the descriptive phrase.

Robert G. Vignola, who is directing, and Joseph Urban, who designed the sets, are trying out a new idea. They are making all exteriors indoors, utilizing three studios—Cosmopolitan’s big plant at 127th Street and 2nd Avenue, the Jackson Studio in the Bronx and the Famous Players Studio in Long Island City.

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

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

Marion Davies plays Princess Mary Tudor; Lyn Harding was brought from London specially to play the role of King Henry VIII; Forrest Stanley has the role of Charles Brandon. Others in the cast are Theresa Maxwell-Over, Pedro de Cordoba, Ruth Shepley, Ernest Glendinning, Arthur Forrest, Johnny Dooley, Charles Gerrard, William Norris, Macey Harlam, George Nash, William H. Powell, Ann Warwick, Gustave von Seyffertitz, Paul Panzer and Guy Coombs.

Pathé Special for Capitol

“Nanook of the North” Will Open in Big Broadway House June 11th

A ANNOUNCEMENT is made by E. A. Eschmann, Pathé general sales-manager, that the premiere public showing of "Nanook of the North" will be held on Wednesday, June 11th, at the Capitol Theatre, on June 11th. Mr. Eschmann closed the Capitol booking arrangement last week for the big Pathé special feature of native life, love and struggle in the arctic, Samuel Rothafel frankly stated that the picture was unique and gladly accepted as a surprise for Capitol patrons. He added: "I consider 'Nanook of the North' so out of the ordinary, so distinctive and original, and so rich in other elements entering into an unusually fine picture, that I feel no doubt of its welcome by Capitol patrons."

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

"Nanook of the North" is celebrated as the only motion-picture feature ever photographed wholly from life conditions and dealing from beginning to end with the fascinating life-drama of native Eskimo-character — men, women and children — whose existence has remained entirely independent and ignorant of the forces of civilization. It was made during two winters and summers by Robert J. Flaherty, leader of five Sir William Mackenzie expeditions into the peculiarly inaccessible Northeast Hudson Bay regions known as the Ungava Peninsula. The only human inhabitants of this vast region are the families of a small tribe of Eskimos.

Stanley Chain Books Universal Jewels

Unusual success is reported from the Stanley chain of theatres in and around Philadelphia in their presentation of "Man of Money" and "Man to Man," two recent Universal-Jewel productions.

Jules Levy, district manager for Universal in the Philadelphia metro-\nal home office that the Stanley theatre managers are highly pleased with the two features, the first of William Dean and the other Harry Carey.

Among the other Stanley theatres listed for presentation of one or the other of the Jewel products were the Orpheum, the Auditorium, the Lehighe, the Darby, the Princess, the Plaza, the Empire, the Harragare, the Lafayette, the Star, the Great Northern and the Washington theatre, Chester, Pa.

Christie Planning an International Trio

Word comes from At Christie, supervising director of the Educational-Christie comedies, who has just arrived in Europe, that he is planning a select group of Educational comedies for each of the three countries of -" international comedy trio." Natalnie Johnson, formerly of Ziegfield Follies, will be the American representative in the trio.

At the Christie Studios on the Coast work has been started on "The Son of a Sheik," which will be a travesty on the "desert banquet of picture" so prevalent recently on the screens, "Cold Feet," already made, takes a fling at the "snow melodramas."

School Head Asks Postponement of Showing

Sig Samuels, managing director of the O. P. W. P. A., Atlanta, Ga., was requested by the head of the local department of education to postpone the showing of "Trouble in the Mountains," filming this week, for the week of May 29 to that of June 5 because of the holding of examinations and graduation exercises in the various public schools of the city during the week of May 29 and the consequent inability of the children and their parents to view with convenience Jackie Coogan’s new picture during that week. The request was granted by the Metropolitan management.

Air Views of Victoria Falls In Pathes News

South Africa and its natural wonders only recently made accessible to tourists are not too remote to be covered by the Pathes News cameraman. Current issue No. 39 contains a generous succession of rare thrills through the daring of the photographer in "shooting close-ups" of Victoria Falls, South Africa, from the wings of an airplane. This feat had never been attempted before and was accomplished only at the greatest risk.
Big Bookings Reported on "Isle of Zorda"

Big bookings with several long runs in representative theatres in the larger cities are reported today by the Pathe Exchange office in New York. "Isle of Zorda." The feature itself is based on Jules Verne's celebrated novel of adventure, "Mathias Sandorff."

Clune's Broadway theatre in Los Angeles is booked for "The Isle of Zorda" for a two-weeks' run, opening there after an advance advertising campaign for the play by the Thompson theatre in Tacoma, Wash., benefiting by exploitation aids and played the feature to capacity houses, according to word from the Pathe office.

Among other representative houses that have played the feature are the Liberty in Kansas City, the Lyric in Casper, Wyo., and the Winter Garden in Seattle. In addition, the feature has been booked heavily for the months of May and June, the Pathe office reports.

Building Work Begun on Florida Studio

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

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

Goldwyn's New Season List


A s an indication of the quality photoplays which will re-release early in the approaching season, Goldwyn lists the following productions photographed at Culver City:

"Hungry Hearts," a powerful heart interest story of New York's East Side immigrants taken from Anzia Yezierska's book of notable stories. It was directed by E. Mason Hopper and has a cast that includes Rose Rosanova, E. A. Warren, Bryant Washburn, Helen Ferguson, George Siegmann, A. Budin, Kate Lester and others.

"Broken Chains," Winifred Kimball's $10,000 prize winning scenario, directed by Allen Holubar with Colleen Moore, Beryl Mercer, Claire Windsor, Ernest Torrance, James Marcus and William Orla-mond.


"Captain Blackbird," by Carey Wilson, which will be R. A. Walsh's first production for Goldwyn.

"The Sin Flood," a screen adaptation of Henry Bemis's world famous story, "Syndaloden," directed by Frank Lloyd and with a cast including Helene Costello, Richard Dix, James Kirkwood, Ralph Lewis and many others.

"Remembrance," a novel story written and directed by Rupert Hughes, an epic of Father, doing for the male head of the family what "The Old Nest" did for mother. In the cast are Claude Gillingwater, Kate Lester, Cullen Land and Patsy Ruth Miller.

Powerful Cast Chosen for "Old Homestead"

The powerful cast for the paramount picture, "The Old Homestead," is rapidly being assembled by Director James Cruze.

Theodore Roberts will play Uncle Joshua Whitcomb, the original Dena-Donaldson role; T. Roy Barren-nes is to be "Happy Jack" the tramp; Fritz Ridgeway is Ann; Reuben, the wandering boy, will be portrayed by Harrison Ford; Eph Holbrook, the old skinflint, will be interpreted by the veteran character actor, George Fawcett; Ike Godsell, the constable, is to be played by Ed-ward Brady, and Aunt Matilda will be portrayed by Ethel Welsh.

Walsh Production for Goldwyn Selected

Production chiefs of Goldwyn Pictures Corporation and R. A. Walsh have decided upon Mr. Walsh's first photoplay. It will be "Captain Blackbird," an original screen story written by Carey Willson, now Goldwyn associate editor. "Captain Blackbird" is a story of the South Sea Islands, dealing with the adventures of an American who exploits and enslaves the native islanders, and the love story of his daughter. J. G. Hawks has adapted the story to the screen.

The only member of the cast so far engaged is George Siegman, who has been cast for the heavy role in "Captain Blackbird."

Louis B. Mayer Signs Lewis Stone

Lewis Stone, noted screen star and former stage celebrity, was this week engaged by Louis B. Mayer for the leading role in the next John M. Stahl production for First National release, preparations for which are now under way. This will be Mr. Stone's second picture under Mr. Stahl's direction, having scored a big hit in his "The Child Thou Gavest Me" some months ago.

Selznick to Re-Issue "Forbidden City"

Close to the end of the series of revivals which Lewis J. Selznick is distributing through Select comes "The Forbidden City," in which Norma Talmadge is the star. Thomas Meighan is Norma Tal-madge's leading man in "The For-bidden City," Sidney A. Franklin directed the picture.

New Directors with Century Comedies

Jimmy Adams, who has recently played important parts in several Century Comedies, is now turning his attention to the directorial end of the game and is making a picture for New York’s Johnny Fox in the featured role.

Al Herman, Century Comedy director, is directing Queenie, the wonder horse, with a supporting cast consisting in part of "Cannie" the dog, Jack the parrot, a goat and her kid, a ram, an ostrich, a pelican, cats and kittens galore, several rabbits and a monkey.

Women Enact Principal Roles in Picture

"When the Devil Drives," Leah Baird's newest Associated Exhibitors feature, promises to be one which is almost unique among photoplays. Both of the principal roles are enacted by women, the stern figure being relegated to lesser positions.

June 4th has been set as the release date for "When the Devil Drives." The story and the scenario are Miss Baird's.
NIBLO Finishes "Blood and Sand"

FRED NIBLO has practically completed his big special production for Paramount, "Blood and Sand." Last week, at his studio on Santa Monica Boulevard, the final shooting of scenes and the picture is now in the cutting-room being prepared for the public.

Rodolph Valentino makes his debut as a Paramount star in this picture; Vicente Blasco Ibáñez's novel of a bullfighter's life. June Mathis wrote the scenario and Valentino the dialogue. Gallardo, has the most picturesque role of his career, declares Paramount.

It is seldom that a story presents such wide contrast in feminine characters as Carmen: a strong, superhearted, picturesquely beautiful Nita Naldi carries out the tremendously exotic character of Dona Sol.

Chicago Writer Boosts Leah Baird Picture

The Associated Exhibitors feature "Don't Doubt Your Wife," with Leah Baird, is listed among the ten best plays of March by Mae Time, of the Chicago Tribune. She writes:

"Don't Doubt Your Wife" proves one of the most realistic films of the month. It avoids all the domestic situations that has been released for a long time. Without blith or pretense it tells a story that strikes at the very heart of people who know how to act. Miss Baird gives an intelligent portrayal of a nice woman placed in an unfortunate situation. "Don't Doubt Your Wife" suggests the slogan, "Real Folks in Real Pictures."*

First Nat'l Unit with Traveling Circus

The Ince feature to be released by First National will embrace some realistic circus settings for the reason that the scenes were taken while the company, was actually traveling with the Winter's circus for an entire week. The story, written by C. Gardner Sullivan, concerns an "elephant girl," with a small traveling circus. The cast, which has returned to the Ince studios includes Madge Bellamy, Cullen Landis, Noah Beery and Vernon Dent. John Griffith Wray is directing the production.

Viola Dana to Start New Metro Series

Viola Dana has returned to Hollywood and is preparing to start work on a new series of productions for release by Metro. Miss Dana's arrival in Hollywood followed immediately upon the completion of her personal appearance engagement at San Francisco. It is expected that dramatic comedy will be the type of vehicle selected for the young star.

Mary Carr in "Silver Wings," a Fox picture

"Silver Wings" Premiere

New York Critics Praise New Fox Picture Which Features Mary Carr

NEW YORK newspaper critics were generous in their published appreciation of the Fox picture "Silver Wings." This production, which features Mary Carr, opened at the Apollo Theatre, New York, Wednesday night, May 17. The world premiere was attended by an exclusive audience composed mainly of newspaper critics, magazine editors, well-known clergy men, educators, and a large group of prominent actors and authors.

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

"Morning World (Quinn Martin):" "'Silver Wings' is the kind of motion picture you want to write home about. After seeing it you feel as though you ought to drop a line to mother and tell her what a no-account rascal you used to be. This new drama is as true a life as anything yet pictured. It even seems more effective than 'Over the Hill,' since it is less tragic in its serious moments—content to reflect human nature, not bent upon emphasizing its sad extremes. Evening Mail:" "It was distinctly Mary Carr's night at the Apollo Theatre last night. Not only did she score a distinctive personal success as the star of the motion picture which had its premiere—'Silver Wings'—but when she appeared in person at the close of the picture the reception she received amounted to a genuine ovation and left no doubt as to the esteem in which she is held by the public as one of the screen's great mothers and a splendid, capable actress."

"Evening World (Don Allen):" "Mother love in great big portions is served in 'Silver Wing,' starring Mary Carr, which started an extended run at the Apollo Theatre last night. The story is well told, well directed, and for those who like to sob a bit should prove attractive. It has some wonderful photography and the acting is all that could be desired, especially that of the dainty little star. The story is welcome relief from the superhearted sex stuff that has cluttered up so many films recently and is well worth seeing."

Good Cast to Support Hoot Gibson

Hoot Gibson has started work on "The Cherub of Seven Bar", for release by Universal. Harry Pollard is directing the star in this production. The picture is based on a story by Ralph Conmingus which appeared in the Short Story magazine. The cast, which presents a strong line-up of talent, includes Gertrude Ostrowski, Noble Johnson, Vee Potel, Joseph Harris, Charles Newton, Eddie Sutherland and C. L. Sherwood.

John Gilbert Starts New Fox Release

Jerome Storm has started work at the Fox Hollywood studio on "A California Romance," the story and scenario by Charles Funks. John Gilbert will enact the star role. It is a story with a Spanish flavor and engaged for the cast is George Siegmann and Jack McDonald.
“Smilin’ Thru” in Demand
Extended Engagements for Norma Talmadge Picture in Many Houses

SMILIN’ THROUGH,” the current Norma Talmadge–First National attraction, appears destined to be a record-breaker, according to the First National home-office. In scores of houses it has set up new figures for box-office receipts and attendance, it is declared, and reports of extension of engagements are being received daily at the offices of Associated First National. The picture was the first ever held over for a second week at the Metropolitan theatre in Atlanta, according to the following telegram from the management:

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

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

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

At the Kinema theatre, Los Angeles, where ‘Smilin’ Through’ opened on April 29, the run of the production was extended from the original two weeks to three weeks, on account of the favorable results of the showing.

Dozens of other theatres have reported extensions of runs of “Smilin’ Through.”

Vitagraph Director in Mexico for Location
Robert Ensinger, of Vitagraph, who will direct the next Earle Williams picture, is in Mexico with his head cameraman, Steven Smith, Jr., looking over locations. The new production will be an adaptation of the O. Henry story, “Cabbage and Kings,” the scene of which is laid in South America. It is said Mr. Ensinger has discovered a section admirably suited to his purpose. During Mr. Emsinger’s absence Mr. Williams is preparing his costumes. The picture will be rich in detail.

Mortague Glass Will Title Picture
Goldwyn has engaged Mortague Glass, famous as the creator of the celebrated Jewish characters, Abe Potash and Morris Perlmuter, who have delighted readers and playwrights for half a dozen years or more, to write the titles for its picturization of Anzia Yezierska’s story of Jewish life, “Hungry Hearts.” “Hungry Hearts” Miss Yezierska went through much of the experience she put into her short stories gathered together in “Hungry Hearts.”

52 Films a Year Plan of Atlanta Company
Announcement was made Saturday by U. M. Dalley, general manager of the newly formed Southern Motion Picture Finance Corporation, that plans were being made for the production of fifty-two pictures a year, many of which are to be produced in Atlanta.

Last year, Atlanta ranked second in the United States in the number of hours of sunshine and this climatic condition is largely responsible for the Atlanta plans. Local designers, costumers, decorators, furnishes homes and etc., have announced their readiness to meet the needs.

Hope Hampton at First Nat’l Dinner Dance
Hope Hampton, First National star, is to be one of the merrymakers at a dinner-dance of the First National Club Friday evening. The affair, which is to be held on the fourth floor of the First National offices, is in honor of the engagement of Steve McGrath, assistant to Auditor George R. Grant, and Miss Mee Sullivan, secretary to Cashier Charles L. Becker.

Fox Soon to Release Episode Picture
Another episode picture produced by William Fox under Charles J. Brabin’s direction is soon to be released. It is called “The Lights of New York” and is in two parts. Different companies of players interpret the episodes. Marc MacDermott plays the lead in the first episode and Charles Gerard in the second.

Baby Peggy in Picture of Immigrant Life
Max Asher, whom old timers will remember as one of the foremost comedians of the lusty decade, has returned to the screen and is now playing at the Century Studio with Director Alf Goulding in his latest Peggy picture “Peggy Immigrates.”

Goulding has finally cut and titled “Little Red Riding Hood” in which Baby Peggy had the stellar role. He will direct the little girl through her pictures, and in “Peggy Immigrates” he has plenty of opportunity to build an interesting story with plenty of humor. Louise Lorraine, who has come back to the Century lot, has an important part in Baby Peggy’s new picture.

Charles Kenyon Joins Universal Staff
Charles Kenyon, author of some of the most successful plays ever produced on the American stage and of the successful screen writers for the screen, has joined the group of celebrated authors at Universal City. Kenyon is Universal’s latest literary acquisition following the engagement of George Raft, stage star and creator of the famous “Get-Rich-Quick” Wallingford, “Kindling,” “Husband and Wife” and “The Claim,” all among the stage plays through which Kenyon won fame as a playwright.

Inglis Declares Picture Miss Vidor’s Best
“The Real Adventure,” set for release by Associated Exhibitors, May 28th, is Florence Vidor’s greatest picture, according to Gua Inglis, Miss Vidor’s general manager, who is now in New York.

“From the day I read the script I knew ‘The Real Adventure’ would make a deep appeal to women, but I was inclined to fear that men wouldn’t be interested in it,” said Mr. Inglis. “I have been glad to find that I was mistaken.”

W.C.T.U. Gives Support to Arliss Picture
Making good their promise to assist every exhibitor who plays George Arliss in “The Ruling Passion,” the motion picture service bureau of the W. C. T. U., under the directorship of Miss Elizabeth Newman of Evanston, Ill., has written to the Federated Women’s clubs giving reasons for the support tendered this Distinctive Productions feature being released through United Artists.

Bennett Finishes New R-C Production
Chester Bennett has completed “The Snow Shoe Trail,” his first production for R-C. This is the first of the series which Mr. Bennett will make for R-C under his recent contract with that company. Jane Novak is the star in “The Snow Shoe Trail,” which is a screen version of the novel by Edison Marshall. Roy Stuart is leading man.

Hope Hampton at First Nat’l Dinner Dance
Hope Hampton, First National star, is to be one of the merrymakers at a dinner-dance of the First National Club Friday evening. The affair, which is to be held on the fourth floor of the First National offices, is in honor of the engagement of Steve McGrath, assistant to Auditor George R. Grant, and Miss Mee Sullivan, secretary to Cashier Charles L. Becker.

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From San Francisco
Will Show Jungle Pictures

Eustace, African Explorer, Disposes of Rights to Big Game Films

HARRY K. EUSTACE, the African sportsman, explorer and big game hunter, who is visiting New York for the first time, has signed contracts with Robert W. Priest, theatrical and motion picture manager, covering the world rights to the motion picture films which he took of his explorations and adventures in the jungles of the Dark Continent.

The first of two major story pictures on this material is being scheduled for late next year. Eustace states that he expects to spend another two years in Africa, which will bring his African experience close to 10 years.

Rapf Picture Sets Record

Vera Gordon Booked in Many Houses to Make Personal Appearances

WARNER BROTHERS' latest release, "Your Best Friend," a Harry Rapf production starring Vera Gordon, is creating an unusual number of precedents since its release, according to exhibitor and newspaper reports.

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

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

During its engagement at the Kismet Theatre, Brooklyn, N. Y., the house, according to the management, was so crowded that the ticket seller was unable to keep up with demand.

Clark-Cornelius Will Have New Series

According to announcement from the Clark-Cornelius Corporation, they will have another popular series immediately after the completion of the George Chesebro-starring "The Fantastic 7.

Production Costs Jump in Torchy Pictures

Production costs on the "Torchy" comedies, featuring Johnny Hines, are climbing higher and higher. Production costs on the Burr are soaring to unprecedented heights and better than its predecessors.

Torchy Steps Out," completed three weeks ago, established a new Warner production record, but even that has been eclipsed by the latest Hines vehicle, "Torchy's Daughter," which is in its final stages of completion at the Burr studio.
New Territorial Sales on "Cap'n Kidd"

TERRITORIAL sales were closed this week on two more important "Cap'n Kidd," which Eddie Polo is starring in, and making as his first Independent serial. The first of these was to F. W. Abriss, Chicago Films of Omaha, which took over rights to the entire Iowa and Nebraska territory. The second was to Fontenelle wiring Star Serial Corporation, which controls world rights to the serial, asking for details, and when these were furnished closed negotiations the following day.

Another important sale was that made to Fine Art Picture Corporation of St. Louis, whereby that company will release the serial in the Eastern Illinois territory. With Western Missouri being handled by Richards and Flynn of Kansas City, and Nebraska-Illinois by Celebrated Players of Chicago, these states are entirely protected.

Such men as Sam Zieler, President of Commonwealth Film Corporation of New York, and J. L. Friedman, President of Celebrated Players Film Corp., of Chicago, have written this week to Eddie Polo regarding the screening of the first episodes of the serial for first run exhibitors and consider it Polo's greatest serial.

New Polo Serial Chapters Ready for Release

Final editing and titling was completed this week on two more episodes of the serial "Cap'n Kidd" in which Eddie Polo is starring as his first Independent serial. These episodes, the second and third in the screen pictures, controls world rights to "Cap'n Kidd" annouces, are ready for release.

Number five has been titled "Mississippi" and in this chapter the mystery of the missing parchment which contains the secret of the buried treasure continues. "Trapped" is the title of Chapter number six, in which the chase continues with both Polo and the girl finally trapped in two secret passages of the bandits.

"Brenda's Heritage" for June Release

Charm is said to be the outstanding quality of "Brenda's Heritage," a playbok scheduled as an early June release by Second National Pictures. The picture is said to provide many unusual and interesting situations.

Among the pictures to be shown by Earl are two features: "Daddy's Love" and "The Bear Hunt." "Daddy's Love" is the Klumb production co-starring Ted Edwards and Billie Rhodes which met with such marked approval when the preview was given at the Ambassador theatre. "Bear Hunt on the Roosevelt Trail," which proved a big drawing card at the Kinema theatre in Los Angeles recently, is a picture of an actual bear hunt on the rim of the Mogollons, mountains accessible only by the famous Roosevelt Trail.

Two other features, "Judge Her Not" and "Wolves of the Range," have been sold throughout the Eastern territory.

New Morrison Picture Is Completed

The first feature of the new series of eight-five reel pictures, featuring Pete Morrison, and produced by the Sanford Productions, is completed. The releasing title decided upon is "The Better Man."

The picture was directed by Marcel Perez, the French director, Miss Dorothy Woods, plays the lead opposite Morrison. The female heavy is Miss Gene Crosby, and the male heavy is Jack Walters.

Burr's Review Purchased for New England

Affiliated Distributors announced through its Short Subject Department, that the New England territory on Burr's Novel Review has been acquired by John E. Smith, distributor of Star Screen Art Pictures Co., Inc., Boston, Mass.

Sixteen Art Pictures intend pushing the Review in all the leading theatres throughout the New England territory.
**Novelty Exploitation For Jungle Serial**

A great number of accessories have been prepared by the Export & Import Film Company for exhibitors in exploiting Col. Selig's new wild animal serial, "The Jungle Goddess." All the standard material available on serials has been prepared for this chapter-picture with a view to having it as different as possible from the usual run of accessories.

Included in the list of novelties prepared are: a jigsaw puzzle cutout; a miniature cardboard airplane; photo-postcards: a three color-circus-herald; two color gummed-stickers; cutout wild animal masks; and sets of ten miniature photographs for throwaways.

**Foreign Market Shows New Activity**

Export & Import Film Company reports healthy activity in the foreign market. Among the deals consummated by this company during the past week were the sale of eleven two-reel westerns for United Kingdom; ten Alice Howell Comedies for United Kingdom; six of two-reel westerns for Argentina, Uruguay, Paraguay, and Chili; and the following features: "The Hate Trail," "Judge Her Not," "Wolves of the Range," "Heart of the North" and "Life's Greatest Questions" for Argentina, Uruguay, Paraguay and Chili.

**Newspaper Woman Joins Warner Staff**

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

Prior to joining the Warner organization, Mrs. Keating was on the staffs of the Wrigley and Cecil DeMille on the west coast.

**Western Feature Sold in South America**

"Dangerous Love," the five-reel Western feature which C. B. C. Film Sales Corporation is distributing, was sold by that company this week for South America.

The sale for the South-American countries was made to Export and Import, which will, by the terms of the contract with C. B. C., release "Dangerous Love" in Argentina, Paraguay, Uruguay and Chile.

**Watch for "More to Be Pitted Than Scornd"**

C. B. C. Film Sales Corporation has secured distributing rights to a series of melodramas. For the two years of them, on which work is already under way, is "More to Be Pitted Than Scornd." According to the announcement only a week ago that C. B. C. would handle a picturesqued version of this play, a contract was entered into with the company handling the serial rights, in Ceylon of inquiries as to when the picture would be ready.

"More to Be Pitted Than Scornd" is one of the most famous of the Charles E. Blaney melodramas. In its play form, it was known as one of the greatest melodramas of the age. Written originally by Blaney for the use of his own company—the old Blaney Stock Company—it immediately struck public favor and during the twenty years it was played in every country in the world and became the stand-by of stock dramatic companies in the various metropolitan cities. It is still being played with success in many localities and languages.

**Blaney Story Is in Making**

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**Cohen Screens Comedies Exhibitors Pre-View Hallroom Boys Picture and Submit Their Criticisms**

PRODUCERS of the Hallroom Boys Comedies are receiving through a new release test this week the first of the comedies that the original producer has received at the New York offices of the producers from the West Coast production centre. At the same time came two more features, a producer Harry Cohn to Jack Cohn, who is associated with him in the production of the two Western producers, that a screening be given for New York exhibitors who had run the previous Hallroom Boys Comedies, so that their viewpoint and criticism on them might be secured.

Accordingly, invitations were extended to ten exhibitors to see the comedy, and an entire program of pictures was run through for them—a whole program being run so that the comedy might not be viewed "cold" but as it would seem in a regular theatre performance.
Action Stills from Releases of the Week

Mr. and Mrs. Carter De Haven in "The Girl in the Taxi" (First National)

Scenes from "When the Devil Drives," with Leah Baird, Associated Exhibitors

Scenes from "Find the Woman" (Cosmopolitan-Paramount)

Mary Carr in "Silver Wings" (Fox picture)
“A Pasteboard Crown”  
Plaevgoes-Pathe—Five Reels

(Reviewed by Laurence Reid)

PICTURESQUE as it is sentimental as those featuring the Mounted, the latest to reach the screen being an adaptation of a novel by Clara Morris, who will be remembered in the pages of the average America’s foremost actresses. Being experienced in her subject matter it stands to reason that her story carries authority. “A Pasteboard Crown” is a satisfying drama of theatrical life—of its ups and downs, and because the glamour of the footlights there is no question that it will score with the majority of picturegoers. The early reels are inclined to be a little drably and it is not until the third chapter that the action brightens up and finishes with the strength anticipated.

The offering is really a depiction of society life mixed with that of the stage and through its scenes runs a pleasant photogenic by which counterbalances the heavy portions of the drama. The heroine forced into poverty along with her mother chooses the career of marrying a man of wealth. A chance comes along to join a western stock company and it is in these scenes that the trial and tribulations of theatrical life are emphasized. The heroine finds her new life a hard road, but she manages to discover a little romance in the person who had given her the chance for a career. She is helped to restore the manhood of a delinquent actor in the company.

The story comes when she is engaged to play a leading role in a Shakespearean drama. Her benefactor is unhappily married and the delinquent suspecting the man of evil designs, she marries. He recovers and learns from his wife that she has secured a divorce. And so to the happy ending. The conclusion leaves some doubt in the spectator's mind concerning the ultimate fate of the delinquent.

The story is a great deal more genuine than the majority of those depicting life back stage. For one thing it paints the hardships in their true colors. The production is a handsome one, being rich in settings, costumes, design, photography. The cast is entirely adequate with Evelyn Greetley and Robert Elliott in the important roles. It is not story-gal, and the continuity is occasionally faulty, but it will please because of its realities.

The Cast

Sybil Lawton—Evelyn Greetley
Stewart Thayer—Robert Elliott
Edna Thurl—Gladye Valerie
Cora Price—Eleanor Woodruff
Mrs. Lawton—Jane Jennings
Claire Moir—Dora Miles
William Buckley—Albert Roccardi
By Clara Morris. Scené by Thos. F. Fallon.

Dess: Jacques Bizet. Produced by Nathan and Semeral.

The Story—Story of girl whose sole ambition is to become a star in the glare of the footlights and drink in the crowning glory of stardom. She turns aside a rich marriage for a stage career. But the crown of success is out of pastiche. She runs into the arms of her true love. It is a hard life. The boy has been signed for a new world for nothing. He does not turn the other cheek when he receives a blow. He gives what he receives. He returns his mother’s kisses, but his lazy day when the latter is sleeping. It is a rich scene when the plungers and the kid have a scene through the streets and in a supermarket attempting to steal five dollars from him. Jackie clings like leech to the man’s leg. Perhaps the most humorous scene is when he tries to fix a leaking pipe in a steak house. He is almost about to knock him for a complete goal.

The climax presents another battle in which a cop intervenes and is floored by the husky plunger. Some fight? The latter is about to knock him for a complete goal.

“Trouble”  
Sol Lesser—Five Reels

(Reviewed by Laurence Reid)

They’ve given Jackie Coogan an orphan role which is so different from the usual gangster role that it will increase the popularity of the boy wonder but will further establish Sol Lesser as a shrewd business man when he comes to get hold of a winner. This is a picture with a sharp screenplay. There’s no doubt about that. He has the audience with him from the moment the cop discovers him hiding with his dog under a barrel. Because the mongrel is not accepted in the best circles of the orphanage, the boy runs away. The fun is introduced early, yet to show how real it is the pathos is kept on the background. A day when the juvenile asylum is forced to the wall and the youngsters are all adopted. Here is Jack Coogan, the young actor, costume and he is not forgotten. He is taken in by a brutal, lazy plumber and it begins to look like a hard life. But the boy has been signed for a new world for nothing. He does not turn the other cheek when he receives a blow. He gives what he receives. He returns his mother’s kisses, but his lazy day when the latter is sleeping. It is a rich scene when the plunger and the kid have a scene through the streets and in a supermarket attempting to steal five dollars from him. Jackie clings like leech to the man’s leg. Perhaps the most humorous scene is when he tries to fix a leaking pipe in a steak house. He is almost about to knock him for a complete goal.
The older son becomes a derelict and mother is compelled to earn a livelihood in a sweatshop. She brings home "Duffy" for the day. When she suffers an injury from a motor car, the story is played up in a Sunday magazine supplement. And this time, the sort of second-rate melodrama that has been tricking the public for so long is spread throughout the story. The children, after they have reached maturity, seem to forget the fine sacrifices that mother made. They are forgetful that they were not brought up in any sympathy. However, since the picture is made to exploit Mary Carr as the best delineator of mother roles, one can overlook the many scenes and many subtleties which indicates that the feature has been extensively edited. It has been sold to the trade as a financial venture. And this picture will no doubt prove a great disappointment to the average audience; it will score a decided hit. The plight in which mother finds herself will arouse sympathetic tears everywhere.

In general, the picture is a very attractive one. The acting of the star who gives a superb portrayal. She takes advantage of every scene and once again shows that she is in a class by herself. Percy Helton gives a good performance as the weakling, son, and Knox Kencaid, as this boy in early youth, tugs at the heart with a fine burst of emotional talent. The individual scenes are first rate, the softet充斥 introducing effective business with the fore- going. The picture is a joint effort by Joseph and Mary Johnson. Joseph Striker is adequate as the older son and Jane Thomas is well cast as the daughter.

**Silver Wings**

Fox—8271 Feet

(The Prologue)

**The Story**—Treats of mother love with brood of children. The father invents a sewing machine which makes the family rich. After his death, his wife assumes charge of his business, placing the boys in charge of the plant. The older son and the most favored involves the business in much debt which forces the mother to sell all her possessions. The children leave and the mother becomes poverty stricken. Eventually the family is reconciled and the children look after her in a class by herself. Percy Helton gives a good performance as the weakling son, and Knox Kencaid, as the boy in early youth, tugs at the heart with a fine burst of emotional talent. The individual scenes are first rate, the softet充斥 introducing effective business with the fore- going. The picture is a joint effort by Joseph and Mary Johnson. Joseph Striker is adequate as the older son and Jane Thomas is well cast as the daughter.

**Classification**—Mother love theme carrying all the sentiment and pathos which characterized the current trend of the type. The human interest touches of the home. The scene at Christmas time. The scene when the oldest boy forces the mother to sell the home. The scene when the youngest son marries and the mother gives up her property and becomes a wage slave. The scene when all are reunited. The work of Mary Carr and Joseph Striker—Should be exploited as successor to "Over the Hill," with Mary Carr as the star. Her name should be prominently featured in the exploitation of the right sort will bring returns. Drawing Power—Mother love theme is a sure box-office bet. So picture should draw in all localities.

**The Crossroads of New York**

Mack Sennett—Six Reels

(Reviewed by Laurence Reid)

Mack Sennett has not duplicated the success achieved in "Molly O," with his newest feature length picture. In the first place it isn't a slice of character but a series of comedy scenes which are interlaced with some melodramatic incident. The title is a misnomer. It is called a "road picture" and one expects to see a burlesque of such "mollers" as "The Bowery After Dark," or "The Old Homestead." The same is true of this is true. But the main argument for the picture's success is its typical Sennett hokum. Apparently there wasn't much of a continuity to the plot. But it is a "road" picture, the type most effective when it is fast and furious comedy and melodrama. Good for most any locality.
"The Girl in the Taxi"
First National—5500 Feet
(Reviewed by Laurence Reid)

This is an adaptation of a musical comedy which had its Broadway run, and carrying over to the screen a far amount of gags it was not be expected that it would reach the screen. Mr. and Mrs. Carter De Haven, who possess a flair for comic expression, added to and improved the winning qualities of the original offering which is similar to others in which they have appeared. It concerns a wild party and develops with farcical speed to an involving story of which is forced owing to the demands of the production that it should run to feature length.

A good deal of the entertainment is found in the captions, not a few of which have been lifted from the original play. However, it is bright, moderately breezy, full of snap and piquancy, and is the majority of its scenes and will interest most any good-natured spectator, particularly the male of the species. The plot strange adventure. In the first place it is all wildly improbable. Naturally this won't do it any harm because of its farcical pretensions. A lot of the material that has been developed, and has made the most of scant material because he has relied upon incident. He is careful enough not to stress his scenes with too much farcical hotchpotch, while the lingering shot upon one situation to keep you interested. Consequently one has time to notice that it's all much ado about nothing.

The Cast
Mignon Smith...MRS. CARTER DE HAVEN
Bette Stor...CARTER DE HAVEN
Major Frederick Smith...King Baggot
Mariana...Grace Cunard
Alex Aitken...Tom McGuire
John Stewart...Martha Sleeper
Percy Peters...Lincoln Plumer
Mary York...Mary York
Dr. Paul...John Gough

Adapted from play by Stanislaus Staur. Scen. by Dorothy Arzner. Dir. by Marshall Neilan and Ingraham. Produced by Carter De Haven.

The Story—Treats of scapageon solving to show his stern father that he is not a lad. There he finds a girl. A far-famed design, escapades before everything is settled satisfactorily. Finds romance in living through some strange adventures.

Classification—Farcical—comic based upon scapageon and his escapades. Carries some humorous scenes.

Production Highlights—Tempo of farce which keeps going with considerable speed. Good work of cast. Able direction Scene when hero hides in taxi occupied by young married woman. Exits of taxi after police has knocked on the door is a snap and a hillybush scheme in which a taxi figure will excite curiosity. Placing the director behind the means of the taxi with some mysterious stuff pulled off and "stunting" the vehicle through the streets will collect a crowd.

"The Trail of Hate"
Di Lorenzo, Inc.—State Rights—5 Reels
(Reviewed by Laurence Reid)

The cattle country is the background of this picture and a he-man cowboy hero who gives battle to the rustlers comprises the plot. He is desirous of winning the girl, but one carrying an adequate amount of western action to get by as an average program offering. Big Boy Williams is the star of this feature which resembles a previous story, Blaze Away. Since most of the incident is almost identical. If the story was obvious and the spectator knows for a certainty that virtue will triumph when the hero hunts down the rustlers. The production of a healthy sample of horsemanship, some crisp gunplay and characteristic action to score with the everyday patron.

This film offers no surprise. It gets off to a rather slow start, picking up momentum once the hero gets on the trail and finishing with the customary climax. The director was forced to proceed carefully else he might reach the conclusion too quickly. Perhaps this is the keynote of the scenery. Here is honest-to-goodness atmosphere. The sage-brush, the background of mountains, the trails and ranch-houses are typical of the country of the Southwest. However, westerns must vary the plot which features cattle rustling to offer enterprising pop values to their spectators we demand surprises in their outdoor stories.

This type of photoplay is here to stay, but the story must show some other incident besides a herd of cattle across some boundary line. Big Boy gives a good account of himself here. He rides well and shoots to kill and takes advantage of his opportunities. Difficulties are carried in the Mix style. Molly Malone makes an attractive heroine. The villains are colorful.

The Cast
Silent Kerry..."Big Boy" Guinn Williams
Mary Stockdale...Molly Malone
Gorik Rosse...Bill Maloney
Sunny" Kerry...Andree Tourneur
Spook Harris...Carmen Romero
Sheriff Mott...William A. Hackett
Ike...Ray Thompson


The Story—Foreman of ranch is desirous of marrying Eastern girl, but the latter really is married to dance-hall girl. This young woman jealous of hero's attention to fair Easterner plots with foreman to spoil the romance. Heroine is told that hero is married to dance-hall girl, but the latter eventually tells the truth. When hero's sister and sweetheart are kidnapped, the young man runs things.

Classification—Typical western picture featuring cattlerustling and romance between cowpuncher and girl who is beautiful as well as hero. Good horsemanship displayed by Big Boy Williams. Appealing work of Molly Malone. Some adequate action.

Exploitation Angles—This is a western feature utilizing Big Boy Williams. Doubtless if you have played his other attractions you have established his popularity in this new type of hero. Feature the locations.

Drawing Power—Will be enjoyed where they like westerns and crowd is not too discriminating. Best suited for neighborhood houses and small towns.

"Fools First"
First National—Six Reels
(Reviewed by Charles Larkin)

Marshall Neilan has scored again. He has given to screen literature another massive picture. At its finest points it carries him along as if gripped in a swiftly flowing tide, bounding from one dramatic situation to another. At its weakest it is a climax of overpowering power—the while playing with the heart strings and stirring the emotions into a veritable maelstrom. This is due to Big Boy Williams by himself. Because it is real, the director has put on the screen scenes as they really are in the underworld, which, while delicately handled in most instances, will and probably is at this moment causing our boards of censorship some anxious moments. Fortunately the picture can be edited in its early part, eliminating a few killings here and there, without spoiling its continuity. Once we get out of the gashouse district, "Fools First" is a thrilling bit, when the gang props a corpse, one of their number who has been killed, in a Hughestown manner. Another sits beside him and holds a deck of cards in front of him. When the police open the door, they see the man evidently unconscious. The robbery of the bank by three boys who are unsmirched. We have the bank robbers fighting for their lives. The gang carry their safe blowing tools to the job in musical instruments provides a series of scenes that start the heart beating faster.

Richard Dix as Tommy Fraser eclipses his former parts, we believe. The man becomes never more appealing than in the role of Ann Whittaker, the girl who reclains Tommy from the life of a crook.

To meet the censor laws of the various states, "Fools First" is undoubtedly going to be curtailed and in many cases utterly spoiled. In its entirety the production is 100 per cent entertainment.

The Cast
Tommy Fraser...Richard Dix
Sassy McNeil...Gail Storm
The Wop...George Droning
Honey...Blanche Sweet
Blondie Clarke...Helen Lynd
Denton Drew...Clarence Gillingwater
The Butler...Robert Browne


The Story—A youthful member of an underworld gang is fast being led into a life of crime. On his return from prison he meets an old acquaintance, a millionaire, who asks him to rob a bank. He makes good and is promoted. The girl puts a "big" job up to him—that of stealing a federal reserve shipment. The trust is worth a million. The bank president makes him reluctant to go through with it. The girl persuades him, however, and he robs the big vault. At the station where the two are to take the train, they must take the money, the man from a life of crime. He is met by the gang and is attacked and left unconscious. He finds his way to a detective's house. He rushes to the home of the girl. The two decide to confess all. They go to the home of the president. There they find the girl waiting who has planned every single thing is a plot to reform him. He learns that the girl was the tool of the president in the transaction.

Classification—Intensely dramatic crook story, filled with melodramatic situations, some good comedy and a plot that always interests. Some wonderful character types.

Production Highlights—The action of Raymond Griffith as the Wop and the fine characterizations contributed by all the members of the cast. Neilan's fine direction. The exquisite photographic work which makes this picture one of the best of the year. The robbery of the bank. The scenes between Gillingwater and Browner. The wonderful outdoor natural settings. The fine climax.

Exploitation Angles—Marshall Neilan's fame. The fine cast. Tie ups with banks. Put over
fashion and beauty store window display using Miss Windsor's photos from the play. Might arrange a jazz tie-up with the stores on Marshall Neilan's name. Richard Dix is also growing in popularity. You can use superlatives on this one.

A succinct paragraph should do the rest. Strong enough for week run anywhere. Suitable for first class downtown houses. Should be a box office cleanup.

"The Love Nest"  
Wid Gunning—5000 Feet  
(Reviewed by Eugene Carlton)

FEW productions have a more adaptable title, a greater power for creating interest than "The Love Nest." You're right—it's an isolated part of the world where love is made—and lost. An island off the coast of Maine, to be exact, where an unsophisticated little miss learns that "home town" lovers do not make such impossible husbands after all. As in stories of old, the good looking stranger comes to town (in this case it happens to be an island inhabited by fisherfolk) and the village belle, the daughter of a neighbor, becomes infatuated with him. Then it's up to the "home town" talent to make good.

Jean Scott and Richard Travers could not better portray the characters selected for them. As the entire theme hinges upon the actions of these stars, it was a case of "man or break" the picture. They "made" it. An element of mystery, which keeps the audience guessing as to the function of the picture, emphasizes the presence of the hero on the island. Then the only weak phase of the story is "explained." It was for no other reason than to provide the basis of the story that the "good looking stranger" sought the island, and incidentally purchased a rock ledge from the temporarily rejected suitor's uncle.

The situation is a very familiar one unless one believes in "good looking strangers" or "a gold mine" with much better effect. But that's neither here nor there; the suspense obtains the proper key and by the time the climax is reached two-thirds of the audience have forgotten that the stranger should have had a better reason for invading the island.

The Cast

Man ........................................ Jean Scott  
Gordon Trayler  
Sim Crown .................................. Bernard Siegel  
Vera ......................................... Barbara Kent  
Ned Weatherby ......................... Robert Kenyon  
Mary Cameron ......................... Anna May  
Tanya ........................................ William Cavanaugh

Produced and written by Wray Physick.

The Story—Daughter of boarding housekeeper on fisherfolk's island falls in love with handsome man who comes to the island. She rejects her former suitor, who departs for the city to obtain education on money obtained by his father in selling a rock ledge to the strange suitor. The girl becomes infatuated with the man and when he returns and in a battle with a smuggler proves to the girl that he really is a man. The stranger turns out to be a fighter, but the girl discovers that she can use his masculinity to her advantage and that she does not love him. He explains his presence by the fact that he was hiding until a certain legal affair "blew over."

Classification—A romance drama, carrying suspense throughout. Multicultural roles.

Production Highlights—Natural isolated settings, the fight in the cabin and the vindication of the rejected lover.

Exposition—A tie-up with beauty parlors and stores can be affected. Have cards on order placed in the window: "If you want to save your love nest isn't broken up, make and keep the Pick-me-Up, by coming by here. See what happened in "The Love Nest" now at the . . . theatre."

"Silas Marner"  
Associated Exhibitors—Six Reels  
(Reviewed by Lillian Gals

ADAPTED from the popular novel of more than a century ago, "Silas Marner," a treatment of a book may be described as an accurate and admirable screen dramatization of a book that has been and will continue to be read through the ages. Therefore, if your picture is a "costume play," "Silas Marner" will undoubtedly meet with much favor.

The fact that in making a picture from a famous book the director has seen fit to let well alone and permit the author's story to remain intact, says a great deal, and says a great deal of his keen perception and points out a worthy example of splendid direction.

As the title role the selection of Crawford Kent was indeed fortunate. His artistic performance holds interest and will demand much favorable comment and respect. The cast entire is adequate, the work of Ricca Allen, Anders Randolph, Bradley Barker and Marie Edith Wells particularly deserving of honorable mention.

If there is one thing a screen play of yes-to-year must have, it is good photography. "Silas Marner" has been beautifully photographed to reflect the true spirit of the story. So well re-produced and blended with the camera to make some of the "shots" appear more like paintings than pictures. If it were a film, the effect would be even more pronounced, and consequently a film capital, as is the case, the audience would be more fully con- 

trasted in having such good success as Tucker and Steele. Miss Pretty is adequate in a sort of ingenue role.

The picture has been given attractive settings. The scenes which stand out are those of Ye Dutche Mill, a cabaret where much of the action takes place; the apart- ment of both Blanche Manfield and her live-in maid Arline Pretty is the other woman and Vernon Steel, the man. Richard Tucker comes into the action soon after the stabbing and comes near turning the game in the case of an eternal quartet. These are the four principals and all do well with the material at hand. Miss Pretty is the other woman and has something to say if the stars hold the key. Miss Margaret Lockwood is an Egypt woman well. Miss Davis is the maid. Miss Davis is the maid. Miss Davis is the maid. Miss Davis is the maid. Miss Davis is the maid. Miss Davis is the maid. Miss Davis is the maid. Miss Davis is the maid.

The Cast

Silas Marner .............................. Crawford Kent  
Sarah ........................................ Marguerite Courtot  
Sally Oates ................................. Nona Marden  
Esmeralda ................................. Emma Cline  
Jim Rodney ................................ Tomar Sweet  
Frisco ...................................... Austin Huhn  
Edward Colfax ......................... Godfrey Gould  
Ripley ...................................... Bradley Barker  
Dumsey Cass ............................... Charles Coghlan  
Nancy ....................................... Bertha Barry  
Dolly Winthorp ......................... Alice Fleming  
Dr. Kimble ................................. Helen Rowland  
Mr. Tamm .................................. Paul Henreid  
Pretty ...................................... Helen Parke  
Sister ....................................... Helen Crease  
Aron ......................................... John Randall

Scenario by Frank Donovan. Directed by Frank Donovan.

The Story—Silas Marner, whose very being reflected love for his fellowmen, lived in a re- ligious community associated with a weaver, and was grateful for life, itself. Through cruel accusation of theft, of which he was not guilty, Silas found all whom he loved gone from him. While suffering, so long as his back scenes endured, he sought another home in a adjacent village. There Silas became a hermit and miser, love for gold became his god, until robbed of that too, he found a young child, and discovered her mother outside his dwelling, dead. Thereafter he de- 

voted his life to the child, who grew to sweet womanhood. Her legitimate father, then, came to claim her and it seemed Silas was about to lose all he had gained by grateful foundling, but chose to remain with the man who had been a father to her. The story is so well known that the best way to describe it is to assure that it is a very good story, with a good account of happenings included in the original.

Classification—Costume play, based upon story. An engaging family tragedy, mystery and deception, such as are found among classics.

Production Highlights—The very good cabaret scenes, the court and jail sets, the action of the principals, the good photography, the good acting by Miss Baird.

Exposition—The title. The plot. Tie-up with the cabaret theme. Miss Baird's gowns. The opening scene is wonderful. Miss Baird appears as a devil drive a flashy car through the streets. The car well covered with your audience.

Drawing Power—Must go in second class downtown theatres. High class neighborhood houses with a select clientele will take a chance on this one. Not strong enough for a week's run downtown. This is a good one for audiences who like their entertainment a bit snappy.
The Fine Performance of
THE NEW MOTIOGRAPH DE LUXE
Proves Its Higher Value

This is made perfectly plain in the reports coming in every day from users, from all parts of the country.

Ask the exhibitors who own them. You will find a partial list on this page.

Loew's Dayton Theatre, Dayton, Ohio
Turner & Dahnken Theatre, Oakland, Cal.
Commodore Theatre, Chicago, Ill.
BUFFALO'S newest and largest theatre is the Lafayette Square, erected by the Monument Theatre corporation at a cost of $2,500,000, which includes the business block adjoining. Leon H. Lempert & Son of Rochester were the architects, and Metz Brothers of Buffalo were the general contractors for the mammoth structure, which has a seating capacity of 3,182 seats on one floor and balcony. Architect Lempert also designed the Shea Hippodrome, Shea Court street theatre, Majestic, Allendale and Strand in Buffalo.

The Lafayette Square occupied the site of the old Lyric and Family theatres on Washington street. The entrance faces on Lafayette square, the center of the downtown section, one block off Main street. The box office is in the outer lobby, which is beautifully finished in marble paneling and the ceiling is beamed, ornamented and decorated in the Adams style, the decorative scheme followed throughout the house. There are two box offices which are built into the side of the outer lobby. Automatic ticket machines are used in the box offices. This outer lobby is beautifully lighted with crystal chandeliers. All the lighting fixtures were especially designed for the Lafayette Square by the Armor Bronze Company of Garden, N. J. H. I. Sackett Electric Company of Buffalo installed all the lighting fixtures.

The Auditorium
Passing through the large glass doors which separate the outer from the inner lobby, one enters the auditorium proper; a vast expanse of color, roominess, beautiful marble walls, crystal clusters of electric lights, mural paintings, ledged glass and decorated plaster work. The inner lobby walls have been carried up a height of 25 feet. Here also the walls are finished in marble, which is carried up to a line of handsome mural paintings which adorn the upper walls. The ceiling at the top of marble stairs leading to the mezzanine floor, is finished in a dome effect with rich ornamental work and decorations. From the dome is suspended five magnificent crystal chandeliers. The grand staircase to the mezzanine is a classic in marble. Under it is the commodious stairway leading down to the main smoking room, which occupies the entire space under the lobby and outer vestibule. The mezzanine is also reached by a broad stairway leading from the inner vestibule, and both these stairs are equipped with massive light standards placed at each landing in the center of the stairway and giving a beautiful effect.

The theatre auditorium proper is one of the largest in the country, being 110 feet wide and 120 feet long. The walls of the foyer are finished in marble wainscot and pilasters, with tapestry panels and at intervals there are artistic recesses in which are set bronze lighting standards, all the lights being covered with silk shades. The addition of indirect lights in the wall covels and in the ledged glass ceiling domes also lend to the soft and subdued effect.

At the rear of the foyer are the main floor rest room for women and the inner vestibule or lounging room, which is separated from the foyer by a curved partition and is finished in entire keeping with the balance of the theatre. It is artistically furnished and is a popular meeting place for patrons.

Passing down to the front of the orchestra floor, one turns and looks at the balcony and gets an idea of the magnitude of the auditorium, a magnitude that is relieved of all heaviness by the decorative treatment and lines that have been followed.

At the sides are two commodious tiers of private boxes and above the upper tiers is the delicate tracery of the grill work that opens from the organ chambers at these points. Extraordinary care has been taken to allow all the necessary openings for the Wurlitzer organ chambers so that the best possible results may be obtained.

On the arched sounding board and side wall panels are other beautiful mural paintings from the brush of Gustave A. Brand of Chicago, the senior member of the firm of G. A. Brand & Co., which had charge of the decorating. The general color scheme throughout is in soft grays, buffs and rose with polychrome color effects at various points for relief. The ornamental (Continued on next page)
Beautiful mezzanine floor of the Lafayette Square theatre, Buffalo, N. Y., showing marble fenced well, mammoth crystal chandelier and leaded glass dome lights

(Continued from preceding page)

plaster work in the building is from the works of William H. Malby & Sons of Corning.

**Mezzanine and Balcony**

The first mezzanine is reached either from the lobby or the inner vestibule; it contains, in addition to the vast lounging space, the manager's office, second floor smoking room and women's room, telephone rooms, check room, etc. This mezzanine is also lighted by indirect moulding lights and domes and over the elaborately carved ceiling center well hangs another crystal lighting fixture of the same beauty as those in the lobby.

Between the first mezzanine and the rear balcony lies the second mezzanine or the balcony. Here there is an additional lounge room for the use of the theatre patrons and also the directors room of the Monument Theatre corporation, a room beautifully paneled in mahogany and furnished elaborately. Here also is the screening room, which is Simplex equipped.

The balcony is reached by easy inclines at the sides, from the first mezzanine, and above the balcony is the great dome with its beautiful decorations and indirect lighting effects; these lights as well as all the other indirect lights on walls and ceilings, and the lights hidden behind the leaded glass domes and panels in the ceilings, are in four colors and are equipped with dimmers, so that the lights can be changed in colors during the performance and graduated in intensity to give the most pleasing results. A Major Pre-Selective System is used.

The novel lighting arrangement for the proscenium arch, sounding board and private box fronts is something entirely new to Buffalo. It consists of X-Ray reflectors set in ornate shells in the balcony front, from which point the entire front of the theatre can be flooded with various colors in lighting and with varying degrees of intensity, without the light sources being visible to the audience.

Provisions for the comfort of the audience have been amply provided for, both as to spacing and the comfort of the chairs themselves. In addition to the chairs in the private boxes, the entire front of the balcony is given over to loges, where those who prefer movable chairs to opera chairs can find their desires fulfilled.

**Ventilating System**

The heating and ventilating system is of the hot air blast type, the fresh air being drawn through an enormous duct from the outside, then thoroughly washed, heated and distributed at a low velocity throughout the theatre. The temperature of the distributed air is thermostatically controlled at all times so that there is no variation in temperature at any time; during the warm periods of the year the fresh air will be automatically cooled to the desired temperature. Joseph J. Bresnahan of Buffalo installed the heating and ventilating equipment, which consists of two 250-horsepower down shaft Harrisburg Star water tube boilers. The ventilating and air washer apparatus used consists of one duplex Cono. There is a Dal double width fan-vento-heating coil and carrier air washer equipped with automatic humidity control. This unit has a capacity of 74,000 cubic feet of fresh air per minute, allowing 25 cubic feet of fresh air per minute per person when the theatre is entirely filled.

**Protected by Sprinklers**

The stage of the Lafayette Square is one of the finest from every angle and possible conveniences have been provided for the "folks back stage." The entire building is equipped with automatic sprinkler system, standpipes and alarms, and while the structure is absolutely fireproof, with nothing inflammable in the building, this extra precaution has been provided to make doubly sure of safety at all times.

(Continued on page 3072)
POWER'S PROJECTORS

POWER'S IMPROVEMENTS

Power's 6B Type E Lamp and Lamp House

Power's Intermittent Roller Pin Movement

Power's Governor Type Mechanical Speed Control

POWER'S PRODUCTS AND IMPROVEMENTS ADOPTED

Power's Multiple Coil Rheostat

Power's Type E Spotlight

Power's G. E. High Intensity Arc Lamp and G. E. Unit for Mazda Lamps
Lafayette Square Theatre (Continued from page 3070)

The Lafayette Square is of brick, steel, tile and concrete throughout, the entire auditorium floor where marble is not used, being of fireproof composition. The exits are many and spacious and are to be found at every conceivable point where by any possibility an exit could be introduced.

The booth is equipped with two Simplex high intensity projection machines, 100 amperes; one Brehmert spotlight, one Brenopticen, which is the very latest dissolve stereopticon. There is also a film booth cabinet and every accessory is available for the operators. There is a throw of 142 feet. Al Becker of the Becker Theatre Supply company of Buffalo, installed the booth equipment.

The floors are of Novalith, a composition, beautifully inlaid. Approximately 3,000 square feet of this flooring was used in the theatre. It was laid by John A. Schneider, 128 Urban street, Buffalo.

John J. Wise & Co., Inc., of New York, installed the art marble or Scagliola wainscot throughout the auditorium, mezzanine pronenades, passages to balcony and other places.

Imported Marble

The Zero Vale & Brass corporation of Buffalo installed all the stair, box and division rails for the theatre. The architectural marble work was done by Alexander Pelli & Co., of New York. The four different kinds of imported marble, portoro, better known as black and gold, skyros 14, botticino and Belgian black, from the quarries of the old world and the finest grade of Tennessee rose gray and rose pink marble from quarries in this country are used in the Lafayette Square.

The Lackawanna Bridge Works corporation supplied the great steel beams and girders. The master girders weighs 85 tons. It supports the first and second balconies. This girders stretches across the entire width of the house and is in three sections, joined with 9,000 one-inch rivets. It supports an estimated weight of 1,800 tons, but the weight of the balconies with all the seats occupied is only 450 tons. The measure of safety is three to one.

The Machwirth Brothers company of Buffalo did the roofing work. The material used is Asamolite, which gives the roof an appearance of asphalt surfacing. It is rain, snow, storm and sunproof. This company also installed the Fisher ventilators and the Superior skylights.

The big feature of the Lafayette Square is its $50,000 Wurlitzer Hope-Jones organ, which in addition to the tones associated with the pipe organ, contains the following effects: harp, chimes, xylophone, glockenspiel, vibrating bells, sleighbells and drums. Two hundred miles of wire have been used to give the organist control of the various parts, and an electric motor of ten horsepower is required to drive the blower. C. Sharpe-Minor, said to be the most famous motion picture organist in the world, presides at the Lafayette Square instrument. The console is on an elevator. The soloist when playing is raised to the level of the stage. The organ has made a tremendous impression on Buffalo music lovers.

The general contract for the Lafayette Square was handled by Metz Brothers company, 1295 Fillmore avenue, Buffalo. Ground was broken January 2, 1921, and the building, including the ten-story office structure, was completed in a year and a quarter.

Mammoth Sign

The mammoth electric sign on the front of the house, erected by Thomas Cusack company of Buffalo has 675 Daylo lamps, each of 75 watts intensity. There is a changeable letter panel of 30 smaller panels, with a border that travels continuously. The electric scroll work runs steadily, with the words photo and play flashing alternately. There is also a program announcement sign.

The lobby and exterior frames were furnished by S. Markendorff, 159 West 23rd street, New York city. The Dwelle-Kaiser company of Buffalo, furnished the glass, mirrors and paints and the H. D. Haylor company, 99 Oak street, Buffalo, the Hartford-Saxony carpets, wall decorations and draperies.

The Buffalo Electric contracting company, J. J. O'Leary, president, were the designers and contractors for the installing of the electric equipment.

The Diaphone Products corporation of New York has connected all parts of the house with phones. The screen was prepared by the Lee Lash Studios of New York.

Fred M. Shafer is managing director of the Lafayette Square. When 19 years old he was appointed treasurer of the Empire in Indianapolis. Later he was named general manager of the Lenwood Amusement company of that city, the company operating the Gayety, Rialto and Broadway theatres; then he went to Detroit to manage the Washington and Adams theatres for John H. Kunsly. From Detroit he went to New York where he managed the Academy of Music and the Croton and Terminal theatres. William Dyne, formerly at the Capitol in South Park, Buffalo, is assistant to Mr. Shafer.

The policy of the theatre is first run motion pictures and vaudeville. The price scale is as follows: week day matinee, orchestra, 25c.; balcony, 30c.; boxes, 40c.; loges, 50c. Night and all day Saturday, Sunday and holidays, orchestra, 50c.; balcony, 30c.; boxes, 60c.; loges, 60c.—Taylor.

Hempstead’s Newest Theatre Simplex Equipped

With five acts of vaudeville and the feature picture, “The World Champion,” in which Wallace Reid appears as the star, Calderone’s Hempstead Theatre, Hempstead, Long Island, N. Y., opened to a representative audience on Saturday evening, April 29th.

Costing approximately $250,000 and seating 2,000 people, the Hempstead ranks as one of the foremost theatres of to-day. A large pipe organ has been installed for the music lovers and the playing of same will be a part of every performance.

The projection room is equipped with two of the latest model Simplex Projectors with the Simplex Sun-Light high intensity arc lamps which were installed by B. F. Porter, 729 Seventh Avenue, New York City, N. Y. A Westinghouse Generator Set is also part of the projection room equipment and should this fail to work at any time Bell & Howell Compensators have been installed to take its place until repairs on the generator can be made.

A parking space for 1,000 automobiles under the supervision of a special attendant is one of the many unique features of this new picture palace which is under the direction of Mr. S. Calderone. Mr. G. J. Piccione has been appointed manager.
For truthful reproductive quality use

EASTMAN POSITIVE FILM

You can't play real music on an instrument with two strings—neither can you reproduce the full quality of your negative with only highlights and shadows. You need the full range of Eastman Positive Film halftones that carry quality through to the screen.

Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in black letters in the transparent film margin.

EASTMAN KODAK COMPANY
Rochester, N.Y.
Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps

The Light Source

Since the film aperture and projection lens present openings of considerable area, there is no necessity for keeping the light source unduly small. The maximum size of source which can be employed effectively with a given optical system is dependent on the refracting powers of the condensing lens, the size of the aperture opening, the size of the projection lens, and the distance of the aperture from the condensing and projection lenses. A source of size $AB$, Fig. 6, projects a beam $A'B'$ at the aperture, all of which passes through; the larger source $CD$ will send a greater amount of light through the opening, but the source $EF$ produces a beam $E'F'$ at the aperture so large that but a small part passes through and the remainder of the light is wasted.

The curve of Fig. 7 shows the characteristic relation between source size and screen illumination of an optical system commonly used in motion picture projection. If the energy required for the source is in proportion to the source area, it is evident that each increment in screen illumination is obtained at an increasing cost for energy.

The light source in the Mazda lamp for motion picture projection consists of four parallel segments of coiled tungsten wire. The use of a heavy wire (high current, low voltage) permits more source surface to be placed within the useful source area than is possible when smaller wire sizes (lower current, higher voltage) are used. With the coils aligned in one plane at right angles to the optical axis (the line through the center of the optical units), the light can be most effectively controlled. The distribution curves of Fig. 9 show that the maximum candlepower and a large percentage of the total light can be directed toward the condenser and mirror, and the amount escaping at the sides kept small.

In order to prevent short-circuiting of the filament coils they must be separated, and it is this separation that breaks up the uniformity of the light source and makes necessary the filling in of these spaces by the use of a mirrored reflector.

Fig. 6—For a given condensing lens, the size of the beam at the aperture plate is proportional to the size of the light source.

Fig. 7—Characteristic relation between source size and screen illumination for an incondenser lamp motion picture projector.

We would be glad to discuss any of the above explanation that is not entirely clear to the readers. Let's hear from the fellows on this.—Editor.

Dear Sirs:

I am sending you a report which I would like for you to publish. I sent one in the box of film to the exchange and give one to the manager. And he knows how the films come and go. I am in on the bronze button. Write me as soon as I can get mine and I will send you the money.

Yours,

J. G. Butt,
Glasgow, Ky.

Gentlemen:

Attached please find my application for membership in the N. A. M. L. I wish to express my opinion that I feel that this league is just what is needed and trust that all members remember their pledge.

Attached you will find stamps to cover button, also mail me a supply of labels. Thanking you I am,

Sincerely,

H. Pease,
Centennial Theatre,
Lowell, Wis.

Dear Sir:

I saw your article in Motion Picture News announcing that the N. A. M. L. pins are ready for distribution. Please find the enclosed 25c. for one of these buttons. I will write an article for the Forum later.

Yours truly,

Fred D. Yoder, No. 1660,
301 E. High St.,
Salem, Ohio.

(Continued on page 3078)

Membership application blank on page 3076
Kino Hypar Lens
has the speed, brilliancy and crisp definition that give
results when light conditions are not favorable.

“Ignal” Condensers
resist heat and eliminate the annoyance and expense that
the old type of condenser has caused you.

Ask your supply dealer for particulars, or write us.

C. F. Goerz American Optical Co.
317J East 34th St., New York City

MARQUISE
FOR ALL STYLES
OF BUILDINGS
MADE FROM
GALVANIZED IRON
SHEET COPPER
CAST WHITE BRASS
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WHITE FOR CIRCULAR AND PRICES

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THE VALLEN AUTOMATIC CURTAIN MACHINE
Noiseless
Positive
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Guaranteed

E. J. Vallen Electrical Co.
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TransVerteR
The Series Arc M-G
Set that Produces
Perfect Arcs.

TransVerteR is the original series arc
motor generator and in actual service has
established itself as the standard M-G set of
the motion picture industry.

TransVerteR changes Alternating Current
to Constant Current D. C., furnishing light
of increased candlepower and unvarying in-
tensity, that can be easily directed and con-
trolled.

TransVerteR gives a perfect arc, perfect
light, and a perfect dissolve of the picture
which assures pleased and regular patrons
through improved projection.

The TransVerteR story is too long for any
single advertisement, so write today for lit-
erature containing complete information.

THE HERTNER ELECTRIC CO.
1900 W. 112th St.
CLEVELAND, O.
Josiah Partridge & Sons Co. Marketing New Patented Theatre Chair

Josiah Partridge & Sons Company, Inc., of 47 West 34th Street, New York City, one of the oldest furniture houses in the country, are now manufacturing and marketing a new type of chair for theatres and motion picture houses. This chair is called the Mov-Ezy and is described in a single phrase by their slogan "Mov-Ezy Means Ease at the Movies." Further remarks are:

"The Mov-Ezy comes in answer to a long felt need. It eliminates the annoyance, inconvenience, and interruptions occasioned by late arrivals endeavoring to get to their chairs by climbing and stumbling over persons already seated. A quarter turn of the chair, without the necessity of its occupant rising, provides ample passage space. Mov-Ezy chairs always maintain perfect alignment except when intentionally swung to one side. They are noiseless.

"Mov-Ezy chairs are individual chairs, each with two arm rests. They are roomy, comfortable and convenient, presenting a splendid and distinctive appearance, allowing each person a maximum of freedom of movement, yet taking up no more actual floor space than the old fashioned cramping and immovable type. It requires less time to fill and empty a theatre where they are installed, besides improving sanitation and cleaning facilities.

"The Mov-Ezy has been subjected to exhaustive tests under actual working conditions before being placed on the market. These tests have proved conclusively the popularity of Mov-Ezy chairs with motion picture patrons who appreciate the comfort that these luxurious chairs afford. Noise and obstructed view of the screen have been reduced to a minimum by this new type of chair, which is now on display in the company's show rooms at 47 West 34th Street, New York. Any theatre owner or manager who is equipping a new theatre or is dissatisfied with his present seating arrangements should look over carefully the Mov-Ezy display. It gives an excellent idea of what can be done with this latest theatre development.

"Mov-Ezy chairs come in a wide variety of desirable types designed to harmonize with any scheme of interior decoration, yet they cost no more than other chairs made from the same quality of materials. They are patented in the United States and foreign countries."

Color Lighting in Theatres

The magic of ever changing color harmonies is secured through a system of lighting from concealed sources with all lights operated through dimmers. The Pantheon Theatre, Chicago, has installed such a system of cove lighting; the cove is used to conceal the source of the color lighting so effectively employed to display the beauty of the interior decorations.

A series of powerful reflectors fitted with clear bulb electric lamps is built in the cove. Colored screens, red, blue and green are alternated over the reflectors to produce color lighting. Every fourth reflector in the series is without a color screen, this being used to give the clear white light.

It is important that all colored lighting circuits and desirable, at least, that the white light circuit be connected through a dimmer equipment. Only by the mixing of color as accomplished by dimmers-increasing one color, diminishing another, as an artist would mix his color pigments—can the utmost value be realized from this equipment—J. E. S. Transactions.

La Porte Theatre Company Building

A Sommerfield, president of the La Porte Theatre Company, La Porte, Ind., promises a new theatre to La Porte. Ground will be broken within thirty days for a $500,000 theatre.—Fowler.

New members, send in twenty-five cents for membership button.
About 12 Years Ago
GUNDLACH Projection Lenses

made a great sensation by the wonderful results they produced on the screen, but those earlier lenses were not quite as good as the perfect lenses we are now making.

The lenses we make today are made by an improved formula insuring an absolutely flat field with uniformity of definition and the greatest luminosity yet obtained in lenses of this type, with all the brilliancy of image and fidelity of tone graduation for which our lenses are famous.

You can always depend upon Gundlach Projection Lenses being unsurpassed, and they are sold at reasonable prices.

GUNDLACH-MANHATTAN OPTICAL COMPANY
853 CLINTON AVE., SOUTH ROCHESTER, N. Y.
N. A. M. L. FORUM

(Continued from page 3074)

Dear Editor:
Just a few lines to let you know I am still holding my promise. Have received the button all okay. I am going to tell you something about my operation room. I have two Power's machines, one 6x-5 old model. They are in very bad condition. Keep repairing them as you know how old machines are. We are figuring on buying two new Power's 6B machines. Then I will have a perfect cinch. Please send me some labels by return mail. If you do not have them in stock please let me know and please write me where I can get a slide.
Again thanking you for the button, I remain,

G. J. Thomas, No. 1674,
Bedford Theatre,
Bedford, Va.

Dear Ed.: Inclosed find application for membership in the N. A. M. L. I have neglected to join the league until now. I realize the good it will do the industry if every projectionist will join.

Very truly,

A. M. Brown,
Regent Theatre, Cedar Falls, Iowa.

Dear Editor:
Just a few lines to let you know I am a member of the N. A. M. L. and it is a pretty nice thing. It wouldnt be a bad idea if all the operators would join the league, for I think it is a good thing. Yours very truly,

PHILIP A. DAMORE, No. 1521.
Adelphia Theatre, Raynoldsville, Pa.

Dear Ed:
It's been a long time since I wrote, but will write today to let you know that I am still alive and on the job, and hope you are the same. I thought I would write now for a bronze button, before they are all gone. Please send me one and I will send you the money when I get it. Also send me a new supply of labels and membership card, as I lost the one I received from you.

Dear Ed:
I received my membership card and labels some time ago. I must say I am glad to be a member. I am sending 25c in coin for one of the new membership buttons.

Yours for better projection,

LEROY A. EDMONDS, No. 1692,
Kansas Censor Board,
Kansas City, Kansas.

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(1766) Clarence Baggett......... Jonesboro, Ark.
(1767) Wm. G. Elliott............. Balboa, Canal Zone
(1768) C. S. Hough............... Dungannon, Fla.
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CUT YOUR COSTS IN TWO
INSTALL CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
753 Jersey Avenue
Jersey City, N. J.

TYPHON Cooling System
356 W. 39 St
NEW YORK

The News Serves the Exhibitor

Marines Use Behlen Signals

UNITED STATES MARINES
OFFICE OF the Post Chaplain
MARINE BARRACKS
QUANTICO, VA.
March 12, 1922

C. C. Rush Enterprises
Greenville, South Carolina

Gentlemen: We have installed the two Behlen Signals purchased from you and find them entirely satisfactory. In fact, I would not be without them after watching the results. We are running a changed program every night in the week of first run pictures for the four thousand marines here, and it is not practical for me to go over each picture to learn the signal language and fade-outs. I have in the past found it necessary to use punch holes, but your signal makes that unnecessary and the changes are far better.

With sincere wishes for your success with this dairy little article, I am,

Very truly yours,
(Signed) Bernard M. Rowold,
C. C. Rush Enterprises
Chief Projectorist.

POWERS or SIMPLEX
EACH $7.50

C. C. Rush Enterprises
Greenville, S. C.

Tickets

Write for Samples

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MOTION PICTURE DIRECTORY CO.
244 West 42nd St.
New York

Theatre and Exchange Mailing List Service
We rent lists of or address contemplated of existing exhibitors, state and local owners, publicity mediums and producers, selected as to territory, etc. Thousands of names were added to our lists last year. Its used a sample of from 20 to 25,000 in past years, etc.

Theatre Mailing Directory Co.
244 West 42nd St.
Phone, Bryant 8138
New York
FEATURE RELEASE CHART

Productions are listed alphabetically and by month in which released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to the MOTION PICTURE NEWS BOOKING GUIDE for productions listed prior to March

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MAY

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<td>Franklin Farnum</td>
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<td>Arrow-S.R.</td>
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<td>Marion Davies</td>
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<td>G. B. Lewis</td>
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<td>The Houdinis</td>
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<td>Irving Lesser-S.R.</td>
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<td>Hattie Dunkin</td>
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<td>Anita Stewart</td>
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<td>Viola Dana</td>
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<td>Richard Talmaige</td>
<td>Goldstone-S.R.</td>
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<td>Goldwyn</td>
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<td>Franklyn Farnum</td>
<td>W.M. Selznick Prod.</td>
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<td>M. May</td>
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<td>Goldwyn</td>
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<td>Yellow Stain, The</td>
<td>John Gilbert</td>
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## Comedy Releases

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<th>Length Reviewed</th>
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<td>Soub Pollard</td>
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<td>1 reel, Apr. 15</td>
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<td>Any Old Port</td>
<td>Mabel Lee</td>
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<td>1 reel, April</td>
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<td>Back to the Bar</td>
<td>Jimmy Aubrey</td>
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<td>Barnstormer, The</td>
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<td>Blackbeard, The</td>
<td>Bud Long</td>
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<tr>
<td>Broken, The</td>
<td>Lupino Lane</td>
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<tr>
<td>Circus of Change</td>
<td>Wally West</td>
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<td>Cold Feet</td>
<td>Ben Cooper</td>
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<td>Coming Out</td>
<td>Edward Burns</td>
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<tr>
<td>Dapper Dan</td>
<td>Howard Langston</td>
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<tr>
<td>Dark Horse, A</td>
<td>Pat O'Malley</td>
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<td>1 reel</td>
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<td>Days of Old, The</td>
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<td>1 reel</td>
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<td>Don't Jump Outside</td>
<td>Pat O'Malley</td>
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<td>For Love of Money</td>
<td>Robert Emmett</td>
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<td>Eddy Eames</td>
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<td>Get the Hook</td>
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<td>Billy Bevan</td>
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<td>O. V. Bracken</td>
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<td>Clyde Cook</td>
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<td>In a Hot Breeze</td>
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<td>William H. Daniels</td>
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<td>My Wife's Relations</td>
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<td>On the Jump</td>
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<td>One Horse Town</td>
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<td>Doris Kenyon</td>
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<td>Our Gang</td>
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<td>Charles Chaplin</td>
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<td>Pauline Lord</td>
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<td>Two of a Kind, The</td>
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<td>Watch Your Wallet</td>
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<td>Will I Be?</td>
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<td>Wise Duck, The</td>
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## Short Subjects

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<td>Sherlock Brothers</td>
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<td>Trouble on Wheels</td>
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<td>Corinne Griffith</td>
<td>Vitagraph</td>
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<td>J. P. McGowan</td>
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<td>Woman Bride, The</td>
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<td>C. P. Pictures</td>
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<td>Woman Who Walked</td>
<td>The Dorothy Dalton</td>
<td>Paramount</td>
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**Comedy Releases**

- Anvil Chorus, The
- Any Old Port
- Back to the Bar
- Barnstormer, The
- Blackbeard, The
- Broken, The
- Circus of Change
- Cold Feet
- Coming Out
- Dapper Dan
- Dark Horse, A
- Days of Old
- Don't Jump Outside
- For Love of Money
- Gay Deceiver, The
- Get the Hook
- Gymnasium Gym
- Hands Up
- Hard Luck
- Kennedi of the Mounted
- Holding His Own, The
- Hot Dog
- Off the Riff
- ROUND OF TANKERVILLE
- In a Hot Breeze
- Ladies Man, A
- My Little Miss Misschief
- My Little Miss Misschief, The
- Mile a Minute Mary
- Movie Mix-Up, A
- My Valentine
- My Wife's Relations
- Mystery Stranger
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- Flying Bunnies
- Blossoms
- Trouble Hunter, The
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- Universal Soldier
- Watch Your Wallet
- Will I Be?
- Wise Duck, The

**Short Subjects**

- Lest and Found
- Love Nest, The
- Mrs. Barnes of New York
- Over the Border
- Primrose Lover, The
- Rouge, The
- Serving Two Masters
- Sherlock Brothers
- Skin Deep
- Son of the Wolf
- Smudge
- Spy
- Trap, The
- Virgin's Sacrifice, A
- White Ant, The
- White Faith
- White Hell
- Woman Bride, The
- Woman Who Walked

Additional information includes film titles such as "The Life on the Lawn," "Tom Santschi," and various Pathe releases, among others.
Fully National

"Hurricane's Gal" has been shipped.

Richard Walton Tully has returned from New York and is beginning production of "Omar, the Tentmaker," this week.

Director John Stahl has arranged for an auto train wreck near Los Angeles for his next subject, "The Dangerous Age."

The cast for "East Is West," starring Constance Talmadge, includes Edward Burns, in the lead; Frank Lanning, E. A. Warren and Warner Orland. It is under the direction of Syd Franklin.

The Katherine MacDonald Company is home from Monterey, where they made exteriors for "White Shoulders," under the direction of Tom Forman.

Buster Keaton has begun production on a new comedy, "The Vision."

LASKY

Paul Powell has completed "Borderland," by Beulah Marie Dix, starring Agnes Ayres.

Production has started on "The Old Homestead," with James Cruze directing.

"The Siren Call" Company is back from the Yosemite. The picture stars Dorothy Dalton and is under the direction of Irving Willat.

"The Man Unconquered" has been completed by Joseph Henaberry.

The complete cast for "The Ghost Breaker" includes Wallace Reid, star; Lila Lee, opposite; Walter Hiers, Arthur Carewe, J. F. MacDonald, Helen Dunbar and Snitz Edwards.

ROACH

C. H. Roach, secretary and treasurer, has returned from a business trip East, which included visits to New York, Chicago, New Orleans and San Francisco.

Motion Picture News

Jessen's Studio News by Wire

FIRST NATIONAL


Herman Raymaker is directing the Snub Pollard Company. Pollard is appearing as a chauffeur who marries the magnate's daughter.

Fifty children were used in the final scenes of the third Kiddle Animal Comedy, directed by Bob McGowan and still untitled.

VITAGRAPH

The William Duncan Canadian subject has been titled "The Fighting Guide." The picture stars Dorothy Gurney and is now being edited.

More than five hundred extras were used in bloodless revolution scenes for the O. Henry story, temporarily titled "Dicky," starring Earle Williams.

Ramsay Wallace has been engaged to play the lead opposite Alice Calhoun in "The Gamin Girl," under direction of Dave Smith.

The James Aubrey Company is finishing a comedy under the working title "Getting the Coin," and is starting a new subject immediately.

GOLDwyn

The cast for "Broken Chains" includes Claire Windsor, Colleen Moore, Ernest Torrence, James Marcus, Beryl Mercer and William Orlando. Allan Holubar is directing.

Phyllis Haver has been engaged for a role in "The Christian." Rupert Hughes recently induced Goldwyn to recall "The Wallflower" and two reels have been remade, giving an entirely new ending to the original cast appearing.

FOX

Jerome Storm is beginning production with Jack Gilbert "Across the Border," by Charles Banks. It is a California romance with Estelle Taylor playing opposite the star, Jack McDonald and George Siegman are in the cast.

Jofison Franz is directing Shirley Mason in "The Littlest Teacher." In the cast are Alan Forrest, Earl Metcalfe, Otto Hoffman, Matt Moore and Kate Price.

Tom Mix is not being starred in his current production, "Alcatraz." His horse plays the name role. The picture was adapted from the story by Max Brand. Claire Adams plays opposite Mix. Lynn Reynolds is directing.

On the left is an aeroplane view of the Norman Castle sets now under construction at the Fairbanks-Pickford Studio where Douglas Fairbanks' "Robin Hood" is being made. On the right is a scene from the production.

Dustin Farnum is beginning "Oath-Bound," by E. J. Le Saint. Ethel Grey Terry is playing the lead. Hershal Mayall and Norman Selby are in the cast. Bernard Durning is directing.

Frank McDonald has been selected to play the heavy in "Trapper O'Neill," the Buck Jones subject directed by Scott Dunlap and William Wallace.

UNIVERSAL

The Los Angeles speedway is being used for automobile racing scenes for Marie Prevost's subject, "They're Off." Kenneth Harlan is playing opposite the star.

King Baggott and troupe are home from Louisville after securing race scenes for "The Kentucky Derby." Charles Kenyon has been engaged as scenario writer.

Robert F. Hill has been assigned to direct the serial titled "The Radio King." Robert Dillon wrote the story.

Tod Browning has begun editing "Under Two Flags," while he makes the final scenes.

R. C. STUDIO

The next Doris May subject, originally titled "For Art's Sake," written and being directed by William Setler, has been retitled "Up and At 'Em." Hal Cooley is playing the lead and Otis Harlan has an important character role.

The Harry Carey Company is finishing "The Combat," which will be retitled.

The Robert Thorne company is back from San Francisco, where scenes were made about a lightship for "Rackwage," by H. H. Van Loan.

Carter De Haven is beginning a new subject temporarily titled "Vacation."

Doug Carefully Selects "Robin Hood" Cast

In the selection of the cast for his forthcoming production of "Robin Hood," now in the making for release early this fall, through United Artists Corporation, Douglas Fairbanks carefully searched the entire field for the best artistic talent.

Fairbanks, of course, takes the role of the Earl of Huntingdon and Robin Hood. Wallace Beery is King Richard I.; Sam de Grasse, Prince John; Miss Enda Bennett, Maid Marion; Paul Dickey, Sir Guy of Gisbourne; William Lowery, Sheriff of Nottingham; Alan Hale, Little John; Willard Louis, Friar Tuck; Dick Rosson, Alan-a-Dale and Roy Coulson.

Players Engaged for Chas. Jones Cast

Helen Ferguson and Irene Fenwood have been engaged for the supporting cast that will appear in Charles Jones's next stellar vehicle to be released by the William Fox organization.
**SPRINGFIELD, ILL.**

W. W. Watts and Lee A. Burnstine have completed the national convention of motion picture exhibitors here. On June 1 they will leave for New York city to confer and to be home for the first two days of the engagement. This is conceded to be the best of the Mae Murray productions.

George Koch is finding things pretty good at the Empire despite the coal miners' strike. The big majority of fans are from the families of miners in Empire territory.

The Chatterton and Majestic are closed for the season. The Majestic finished the season in a Red Winter for the past and the week before had "Ten Nights In A Bar Room." Both pictures did fairly well.

The Capitol, Amuse-U and Savoy theatres are doing pretty well, using second-run features, with an occasional first-run attraction.

"Over the Hill" is coming back to the Strand. On its first trip this play was something like 36,000 people in eleven days, which is the house record.

Mrs. Harry Thornton, wife of the manager of the Gaiety theatre, is recovering from a serious operation. She will be around in a few weeks.

This spring has been the rainiest on record. Almost every show played has had to change the condition and it will be seen that the exhibitors have had a hard time. The outside is already the proverbial beauty. The poorest is the house which has had the rain.

The carnival season opened here May 13. Last year there was some carnival in town all summer, making things doubly hard for the theatres. This year they have barred them from the city, so this year the exhibitors will have to try to make their own throngs, which is outside the city limits.

Roy Ray, assistant manager of the Gaiety, returned to his post after a month's sojourn in California. Roy didn't like the climate on the coast and got homesick for Springfield.

L. A. Burnstine, of Springfield, Ill., made the round trip to Washington in his Hudson touring car.

**SEATTLE**

James Q. Clemmer, veteran Seattle motion picture exhibitor, two weeks ago sold out his interest in the Winter Garden theatre, his new picture house to move to California. Clemmer had been manager of the Winter Garden for the past several years, having taken an interest in the house shortly after selecting the original Clemmer theatre, now the Columbine, which he built originally, and owned and managed for ten years.

M. J. Sass, manager of the Winter Garden, also sold his interest and left the theatre. The theatre was once owned by Frank Edwards and George Herpich, both Seattle thea- tre owners. Frank Edwards, manager of the Olympic theatre, now operated by Frank, Mr. and Mrs. C. V. Cutts, has been associated with John Danz at the Colonial theatre, Edwards having been identified with that house for about four years. The new owners, Mr. and Mrs. C. V. Cutts, are Orin, H. H. Edwards, secretary-treasurer and manager, will be to furnish the Seattle public with the first class photographs at moderate prices.

**PROVIDENCE, R. I.**

Frank W. Brown, better known as "Brownie," business agent for the Mov- ies, is in Providence. Brownie will, ac- cording to the Providence Statesman, report to the Governor of the Panama Canal zone some time in July to operate a moving picture ma- chine under the auspices of the U. S. Government Department for the amuse- ment of the employees in the Canal Zone.

W. June 3, 1922 0363

**MEN AND EVENTS IN THE FILM CENTRES**

**ITEMS OF THE EXCHANGES AND THEATRES**

**INDIANAPOLIS**

A meeting of the Motion Picture Theatre Owners of Indianapolis to hear reports of Gus Schmidt and E. H. Bing- ham of the national convention at Wash- ington, will be called in a few days.

Mr. Bingham motored to and from Washington with Mrs. Bingham, Mr. Schmidt and his family also motored.

Other Hoosiers who are back to spread word of the convention are Edmund Corwin of the Savoy, Terre Haute; Joseph C. Brown of the Cyclone, South Bend; Manager Wallerstein of the Greenbloom, Michigan City.

H. E. Cohen, partner of E. H. Bingham in the Colonial theatre, has been called on by a maroon roadster and calls it a barometer of the business. The films have been completely redecorated in a black, gold and white theme for schoolies and other changes have also been made. Mr. Cohen very confidently the Motion Picture Theatre Owners of America are going to keep on going forward notwithstanding the dissatisfaction of the New Picture Legion, and said Mr. Bingham the day he got back from Washington.

The Brazil Theatre Company has sold its lease on the Sauquoit theatre in Brooklyn. J. A. Quigley and D. D. Citron Citizens Theatre Company and announced the sale of the theatre. A right of se- duction of the house has been in progress for some weeks before the theatre was claimed the lease. Meanwhile the Citizens Theatre Company put up a $100,000 theatre of its own.

**CANADA**

H. L. Nathanson, formerly Western Canadian manager of Regal Films, Lim- ited, Toronto, Canadian distributors of many important pictures, has been appointed man- ager for all Canada of Pathe subjects with headquarters at the Regal head office in Toronto. H. L. Nathanson, who is a brother of N. L. Nathanson, managing director of Regal Films, Limited, has taken a tour of Regal branches in West- ern Canada before assuming his new work. Regal recently absorbed Specialty Film Import, Limited, for years the Canadian distributor of Pathe pictures. Harry Klaw, who has long been identified with the Regal organization for all but Pathe pictures.

The Famous Players Canadian Corpora- tion, Toronto, controlling the extensive chain of capital theatres in Canada, has announced the formation of a new company. This is the Colonial theatre of Fort Wilil- mington, which was recently closed by N. L. Nathanson of To- ronto, managing director of the corpora- tion.

H. M. Thomas, general supervisor of theatres of the Famous Players Canadian Corporation, has started out on a tour of inspection of theatres in Western Canada and has been associated with the company for many years. H. Thomas has been in personal charge of the Capitol theatre in Montreal, and the Scarab in the Capitale circuit. He returned to Montreal recently from his honeymoon.

"Reckless Youth," starring Elaine Hammerstein, has been condemned by the Ontario Board of Moving Picture Cen- tres, and according to the Maple Board, showing Picture Censors has passed the same film, however, it will not be shown at the New Grand theatre for the third week in May.

Garrett theatre, Winnipeg, Manitoba, connected with the Famous Players, has actually shown pictures by the presentation of the latest Hepworth feature to be released in Can- ada. "The Amazing Quest of Mr. Ernest Bliss," during the week of May 15.

W. Jennings, formerly a theatre manager in Toronto for the Allen's and more recently special Ontario representative for Coronet, who is now the manager of a Loew theatre in Indianapolis, Ind.

The Kittolean theatre, in Vancouver, B.C., has been required by R. E. Berry, who is the owner of a chain of moving picture theatres in the Okanagan Valley in British Columbia.

**WESTERN NEW YORK**

E. O. Weinberg, manager of the Buffalo Strand, has returned to Syracuse where he will take charge of the Strand in that city. Mr. Weinberg has been Edward Wellington by his side and he is not to retire from the management for sev- eral months. Mr. Weinberg has rented his Buffalo apartments. Eugene Phip is now in charge of the Strand. Formerly in charge of projection, he is now a local manager of the independent Movie Supply Company, which is part of the company at which Mr. Weinberg is assisting him.

Sparle Parmelee has been released as assistant manager of the Buffalo Loew State theatre, which is located on the Public Square, a neighborhood house in the Park district.

Buffalo folks who are interested in re- al estate or in a good time to the city may rent the Allen's, a General Thea- tre, Buffalo, for a three years' term. Dr. Peter C. Corin, manager of the Allen's and manager of the Allen, spoke in favor of the movement at a meeting of 150 men and women in the Hotel Lafayette. E. O. Weinberg, manager of the Buffalo Express, is president of the Buf- fao Players, Inc., the organization which is furthering the movement. The Allen- dale is on Allen Street near Elmwood Avenue. It has been operated by a pic- ture house for more than five years.

Lillian Walker, screen star, will appear in person as the headline at the Buffalo Shea Court street theatre the week of May 29. Lillian has many friends in this part of the state, and the public can make the show of the evening. Dickie and Bobby Albert of the Albert theatre in Lancaster, N. Y., are the new managers.

Jim Bailey, manager of King's theatre in Rochester, said to have made a front in the lost city in "The Mistress of the Inn," and to have played a good range one day last week. When he opened the show the other evening, in a short shot, Jim’s eyes turn towards his hair, made of his hair, shot off. However, he’ll soon look normal again.

A special showing of "The Heart of America," an important film, will be given at the Criterion, Buffalo, last Wednesday evening. The Criterion has donated the films and the house.

**THEME:**

With "News" correspondents

**With "News" correspondents**
Plain "John Smith" Title of Selznick Picture
Plain: "John Smith" is the title of the forthcoming Selznick release starring Eugene O'Brien.

Pretty little Mary Astor appears in "local color" for the first time in "John Smith." Others in the supporting cast are Vivia Oden, William J. Ferguson, Ester Banks, Franklin Mann, George Fawcett, and Warren Cook and Tammany Young.

New Carnival Comedy Is Given Title
"She Loved Him But—" is the title that has been given the eighth of the Carnival Comedies—one of the series of two-reel pictures which the C. B. C. Film Sales Corporation is distributing on the States Right market.

The title of this comedy, which features Earl Montgomery, opens unlimited comedy possibilities. The two reels are said to be speedy and fast-moving throughout.

Broadway Signs Herald New Picture
Two of the biggest painted signs on Broadway have been taken over by C. C. Burr, president of Affiliated Exhibitors, for the purpose of advertising the Edwin Carewe independent special, "I Am the Law." The signs are on both sides of the Strand Theatre building at Broadway and 47th Street.

Polo Is Well Supported in "Cap'n Kidd"
In "Cap'n Kidd," his first independently-produced chapter-play, the physical distribution of which will be handled through the leading state rights exchanges, Eddie Polo, who has already had two serials, has surrounded himself with an all-star cast of serial players.

Chief in support of Polo is his brother, Sam. He has supported some of the country's foremost screen and stage stars. Eddie Polo's leading lady is Kathleen Myers, who appeared opposite him in his last Universal chapter-play.

Others in the cast of players are Leslie Lee, Carline Polo, Eddie's younger sister.

Illinois, Indiana, Sold on "Lure of the Orient"
The Aviron Film Corporation announced the sale of "Lure of the Orient" to the Commonwealth Pictures Corp. of Chicago, for the territory of Illinois and Indiana.

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

Nathan Hirsch, president of the corporation, announces his purchase for the New York Exchange from the Anchor Film Corporation a series of four feature picture tracts. The first one, "They're Off," is now ready for distribution.

Carey Film of Wide Appeal Characterization and Action to Be Found in "Combat" Says R-C
Harry Carey's first picture for R-C released out of any of the all-points of appeal which have made this star such a popular and successful box-office favorite in the past, according to a recent announcement of R-C pictures. "Combat," as the picture is now titled, will give the new R-C star a role which will not only require finesse in characterization but which will also demand considerable rapid-fire action.

As a proof of its original statement that the Harry Carey pictures would be produced, the new R-C cites the excellent cast which has been chosen for "Combat." For the star's leading lady, Ethel Grey Terry has been selected. Miss Terry is one of the most popular leading ladies on the screen. She has had an extensive training on both stage and screen, having followed a career with Beulacso and the varied screen experience which time has played important roles in pictures for practically every leading company. "Combat" affords a unique and important male role which was as coveted by the most consistently popular screen favorites the industry has ever seen. Even since his first big success in "The Birth of a Nation," Mr. Walthall's name has been before the public either as the star or in important roles in all-star pictures.

It is the opinion of R-C pictures that Mr. Carey has the most diversified following of any of the leading stars. While he has consistently played in the "Western" type of picture, Mr. Carey's admirers include every class of people. This is accounted for by the fact that Mr. Carey's pictures contain a characterization which is usually absent in the conventional stories of the West.

"Combat" is now nearing completion at the R-C studios in Los Angeles, and a print is expected at the R-C home office within a short time. The picture will probably be released at the beginning of the Fall season. Val Paul is directing Carey in "Combat."

Universal Making Ivanhoe
Gigantic Production Is Promised Story from Sir Walter Scott's Pen
Universal is making a gigantic production of Sir Walter Scott's "Ivanhoe." Universal City, for the time being, has turned into a mediaeval castle and knights in armor are no longer a novelty along the Lankersham Boulevard. The production will be a Jewel, possibly a super-Jewel.

Ever since Carl Laemmle sent King Baggot to Europe to film this classic of English literature, he has anticipated making it over again with all of the improvements which modern sound and modern photography could add to it. The Baggot "Ivanhoe" was filmed eight years ago in four reels. It was a gigantic production at the time and made film history both in England and in the United States. Universal has met such tremendous success with its educational-historical series, such as "Winners of the West," "With Stanley in Africa," "Perils of the Yukon," "In the Days of Buffalo Bill," and "The Adventures of Robinson Crusoe," that it has established its own satisfaction a new field not only for the making of serial-type feature pictures as well as its own satisfaction a new field not only for the making of serial-type feature pictures as well as "Winners of the West." "With Stanley in Africa," and "In the Days of Buffalo Bill," Universal is promising to make "Ivanhoe" as a Jewel picture is expected to bear the same relation in its field as "Winners of the West." "In the Days of Buffalo Bill," and "With Stanley in Africa," have done in theirs.

Selznick Picture Finished
First Production Completed Since Occupancy of Studios on Coast
The Selznick Pictures Corporation has just finished its first production since its occupancy of the United Studios in Los Angeles, Cal., and the departure from the East where Selznick Pictures has been made possible by recent antitrust for three years.
Word to this effect was telephoned to the home studio by Selznick president Selznick a day or two ago. The Selznick staff in New York is eagerly awaiting the arrival of the first prints of the picture which will inject into the Selznick's rank new settings and atmosphere.

The first one, "Under Oath," starring Elaine Hammerstein, made from a story by Edward J. Monks, is under the direction of George Archainbaud. Besides being the first Pacific Coast Selznick picture in a long time, Under Oath is the first released by the company distinguished as being the last of the current year's Ethel Hammerstein star series productions.

Word that has been coming through from time to time indicates that this final release will wind the Hammerstein star series and prove a worthy successor to such productions as "Evidence," "Reckless Youth," "The Way of a Maid," "Remorseless Love," "Handcuffs or Kisses" and others.

Jungle Goddess' Strong in Foreign Market
That the new Selig Serial, "The Jungle Goddess" is threatening all serial sales records in the foreign market is evidenced this week in the announcement of further territorial disposals on it by the Export & Import Film Company, its world distributors. This week contracts were signed for the serial in Egypt and Australia. There are but four remaining unsold foreign territories and these are expected to be disposed of in short order.

Early Release for "The Real Adventure"
With "Woman, Wake Up," Florence Vidor's first Associated Exhibitors picture, and her first starring vehicle, still going strong in every part of the country, May 28th has been definitely fixed as the release date for "The Real Adventure," her second feature.

"The Real Adventure," is directed by King Vidor, and the star, the producer and everyone who has something to do with it are abiding by the promise in its best. It is five reels.

Canadian Organization Buys Picture
The Canadian rights on "The Parish Priest" were bought by the Special Attractions Co. of Toronto. This organization is a combination of several Canada's foremost film men and is headed by Dave Solomon.

The picture opened in Montreal the past week for an indefinite run and the reports received prove that the Special Attractions have secured a winner.

Manor Theatre Opened in Pittsburgh
The Manor theatre, a new link in the chain of Boulevard and Capitols theatres in Pittsburgh, was opened last week, the initial feature being "Hail the Woman," a First Nations attraction produced by Thomas H. Inc. Its 1,200 seating capacity was taxed to the limit at the opening, and fewer than normal houses in this motion picture industry were present at the festivities.

Vitagraph in Tie-Up with Music Firm
M. Whitmark & Sons, music publishers, are preparing an elaborate promotion for the new Vitagraph special, "My Wild Irish Rose." Vitagraph's plans at this time include a special souvenir edition of the song "My Wild Irish Rose," and handsome window displays, with special decorative material.

Assoc. Exhib. Films in Vogue at Chicago
The last week of April and the first of May were great weeks for Associated Exhibitors in Chicago. No other motion picture houses in various parts of the city, played attracted companies of this kind.

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MOTION PICTURE NEWS

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LET THE SIMPLEX AUTOMATIC SIGNAL REEL RELIEVE YOU OF YOUR WORRIES

The time at which all men in the front line trenches labored under the greatest nervous strain was in the early hour before dawn while awaiting the order to go "Over the Top." This same tension is felt by the projectionist who anxiously awaits the period when it is time to make a clean "pick-up" from one machine to the other.

THE SIMPLEX AUTOMATIC SIGNAL REEL

DOES AWAY WITH PUNCH-MARKS CUE SHEETS ANXIETY NERVOUSNESS AND GUESS WORK

Particularly recommended to those who require a perfect "pick-up" from one machine to another

SIGNALLING MECHANISM COMPRISSES SIMPLY A HAMMER ARM AND GONG

All contained in one single unit within the reel itself

NO Outside Attachments Rollers Magnets Complicated Mechanism

Just determine how near the end of the reel you wish the bell to signal and—

THE BELL RINGS EVERY TIME!! Nothing to get out of order—nothing to wear out. Declared by projection editors to be

THE MOST POSITIVE DEVICE YET INVENTED FOR REEL SIGNALLING

ASK YOUR NEAREST SIMPLEX DISTRIBUTOR FOR DEMONSTRATION

The Precision Machine Co., Inc.
317-29 East 34th St.—New York
Marshall Neilan presents
"Fools First," scenario by
Marion Fairfax based on the
Story by Hugh MacNair Kahler.
Titles by Hugh Wiley; edited
By Daniel Gray; photographed by
David Kesson and Karl Struss;
Thomas Held, assistant director.

A Marshall Neilan picture
Insures box-office prosperity.
"Fools First," as produced by
Mr. Neilan, is a direct aid
To the exhibitor—Book It!
Neilan fans are innumerable.
A First National Attraction.
Rothacker Prints, of course.
Largest trade circulation in the field!
Proven by the A.B.C. audit just out!
*Motion Picture News* reaches several thousand more exhibitors than any other trade paper!

See Page 3119
Export & Import Film Co., Inc.
presents

The Five Star Special to Prosperity

State Right Men—Hop Aboard!

Directed by Harry O. Hoy
Scenario by Chas. E. Blane
Produced by Jos. N. Shea
Big Names Are Essential to Box-Office Success!

All right—now look at these names!

Two stars of world-wide renown—Betty Compson and Tom Moore. Each with a host of followers, each a top-rank attraction.

An author with many screen successes and a score of popular novels to his credit—Sir Gilbert Parker, who wrote "Behold My Wife."

A director already famous as an artist, now established as one of the world’s finest producers—Penrhyn Stanlows.

And finally, the name Paramount, symbol of the best.

That’s enough to break records with, isn’t it?

P. S.—Another point—the snow stuff makes it the greatest hot-weather picture ever made.

A PENRHYN STANLAWS Production
By Sir Gilbert Parker
Scenario by
Albert Shelby LeVino

A Paramount Picture
Look at the posters illustrated on these two pages.

Even without the striking coloring of the originals, they’re knockouts, aren’t they?

They are just a few samples of the accessories for the forty-one great Paramount Pictures to be released from August to January.

The pictures are the greatest ever made. And the accessories are as good as the pictures!

Great pictures and great accessories—that’s what we’re giving you. And with that combination you’re bound to clean up!

It’ll pay you to get to know the Paramount accessories man in your exchange.

Paramount Pictures
Here's what one exhibitor thinks:

"Some one asked me why I used so much of Paramount accessories. BECAUSE—they make money for me!

"People shop for pictures these days. And if they don't like your lobby and posters and accessories they pass right on.

"With the accessories you furnish an exhibitor can sell the pictures.

"That's why I use so much of the accessories!"

G. A. REA, Manager,
Theatre, Cincinnati.

It'll pay you to get to know the Paramount accessories man in your exchange.

GILDED CAGE

FAMOUS PLAYERS LASKY CORPORATION
What the Exhibitors Say About

A few weeks ago Paramount made the most sensational announcement in history—the complete line-up of its product for six months in advance, 41 releases from August to January.

This is the first time that exhibitors have ever had the opportunity of knowing this far ahead just what they could rely on for the new season. The following letters testify to the value of this to exhibitors.

WOODLAWN THEATRE
CHICAGO

I want to at this time also say a word regarding your productions and policy for next season. It is my honest opinion that you have the greatest array of stars, directors and stories that has been my pleasure to watch.

Your policy of grouping the forty-one pictures and selling them in one unit and also setting a definite date on your productions is highly commendable, as it will enable the exhibitor to set his pictures far enough in advance and thus devote more time to the successful exploitation of his programs.

A. KIRAS.

PALM THEATRE
ROCKFORD, ILL.

I beg to acknowledge receipt of the beautiful booklet containing announcement of next season's program of Paramount pictures which I have carefully read with deep interest and much pleasure.

At the outset please permit me to congratulate you on the policy adopted by Paramount of placing before its exhibitor patrons this splendid advance review of what we are to expect and receive during the coming season.

The schedule certainly presents what ought to prove some very strong, beautiful and interesting productions.

Very sincerely,
CHAS. LAMB,
Manager Palm Theatre.

PRINCESS THEATRE
SPRINGFIELD, ILL.

I think your idea of announcing the 41 Paramount pictures at this time is good news for the exhibitor. Coming at a time when things are dull generally it gives him hope for another season, and certainly with a promise of good features.

It is my opinion that if the average theatre goer knew of the excellent photoplays in store for him that he would show much greater interest in the films. When the public announcements are made it should result in a revival of business.

Again thanking you for your thoughtfulness in sending the booklet and assuring you that we think Paramount pictures for next season are the best ever, I am

Very truly yours,
W. W. WATTS,

JAMES BUILDING COMPANY
COLUMBUS, OHIO

I am just in receipt of a booklet of fall releases. This booklet, which, by the way, is not only the finest and most comprehensive ever issued by a producer or distributor, will be of great assistance to us in selecting the productions to be played in the James Theatre during the coming months.

I should like to congratulate you on this splendid showing of pictures, and to express the fact that it has been a pleasure for us to have splendid attractions for our patrons during the year, and that we are looking forward to the coming season with great interest.

A. M. ROBBINS.

MOUNTAIN STATES THEATRE CORP., DENVER, COLO.

I want to congratulate you on the booklet for next year's product embodying the contract and play dates all under one cover. I think this is the clearest presentation of a case that I have ever seen. Everything that a man wants is before his eyes all the time. The proposition of play dates being specified in the booklet is the least step in the direction of getting this business down to a business like contrast that has happened in the long time. Nothing could be more desirable than this, especially when the quality of the product is to be uniform.

I am delighted with the whole layout of the booklet. It is ingenious, businesslike and cleverly gotten up. I enjoy a keen satisfaction in congratulating you on this splendid work.

With best wishes, I am

Yours very truly, H. E. ELLISON.

JONES, LINICK, A. SCHAEPER CO., CHICAGO, ILL.

Have just looked over the new booklet issued by Paramount and read with much interest the new list of 41 pictures for the fall season. I want to be among the first exhibitors to congratulate you and your company on your line-up.

At present business is bad in all theatres and everyone is looking for better times in the fall. Whoever gets these forty-one pictures, or even a fair portion of them, ought to make money. I hope your company makes as much, for you certainly deserve it.

Yours sincerely,
A. J. JONES.

KODERO REALTY CORP., INC.
STRAND THEATRE
BINGHAMTON, N. Y.

Yours of the 18th received and in regard to the booklet for your next season's coming attractions, I certainly cannot help but compliment you on the way it is put up and the kind and number of attractions you have coming this season. I looked over the booklet very thoroughly and analyzed every one of your pictures to the best of my ability, and I can see where you are going to have a consistent supply of high class pictures for the exhibitors.

Yours very truly,
TED KORNBELITE.

MITCHEL H. MARK REALTY CORPORATION, BUFFALO, N. Y.

I beg to acknowledge receipt of your fall release schedule of 41 pictures containing valuable information of each and every production. The completion in advance of one-half of your 1922-1923 supply, thus enabling Famous Players-Lasky Corporation to present to its customers an epitomized review of all their releases for a specified period is a decided step in advance of past practices. It will tend to obviate the haphazard and unscientific method of future bookings under which handicap the exhibitor has heretofore conducted his business.

Sincerely yours,
WALTER HAYES.

ROBBINS-WATERTOWN CO., INC.
UTICA, N. Y.

I believe that the booklet that you have sent out for the new 41 pictures of coming releases of Paramount is one of the greatest moves that any film company has ever made.

This booklet is honest, frank and straight from the shoulder, giving in detail the cost, story and everything pertaining to the picture, which allows every exhibitor an equal chance of knowing what he is buying. This knowledge also helps to put the exhibitor in a receptive mood when the salesman comes to sell these pictures.

Very truly yours,
ROBBINS AMUSEMENT CO., INC.
ROBBINS-SYRACUSE CO., INC.
ROBBINS-WATERTOWN CO., INC.

NATHAN ROBBINS, Pres.

Forty-One Without
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ROBBINS AMUSEMENT CO., INC.
ROBBINS-SYRACUSE CO., INC.
ROBBINS-WATERTOWN CO., INC.

NATHAN ROBBINS, Pres.
the 41 Great Paramount Pictures

The announcement of these 41 Pictures aroused greater expectations among exhibitors than any announcement ever made. But the great Paramount organization is prepared to live up to these expectations.

The slogan, "Forty-one without a Single Alibi," means that every one of these pictures will be delivered as per schedule, and every one will be up to Paramount standard.

SHEA AMUSEMENT COMPANY
BUFFALO, N. Y.

The method used by Famous Players-Lasky Corporation in announcing their forty-one pictures for next season is the most complete manner of announcing a program that has come to my notice in my many years of experience in motion pictures. It is the most through and complete book of its kind, and cannot help but inspire confidence in the organization that has such wonderful facilities that make it able to actually plan and complete forty-one productions of such high, exceptional merit. The book is truly a monument to efficiency and will probably revolutionize motion picture selling.

To be able at one sitting to contract for forty-one pictures is an accomplishment andundaumed of until I saw the Famous Players contract book.

Very truly yours,
SHEA AMUSEMENT COMPANY.

THE COLUMBIA
PORTSMOUTH, OHIO

I beg to acknowledge receipt of your Company's Booklet covering your releases for the first six months of the coming season. I have looked through this booklet very carefully, and it affords me great pleasure to assure you that it is without any doubt the most interesting and comprehensive piece of publicity I have ever seen, and should prove a source of great aid and genuine benefit to all Exhibitors.

So much for the booklet in general, and in addition I beg to state that the titles of the 41 pictures covered are most appealing, and such titles as these are wonderful assets to any production and go a long way in attracting the public; in closing, I desire to thank you and your Company for this booklet, and hope it will be my pleasure to make practical use of same from cover to cover.

Very truly yours,
F. N. TYNES, Manager
Columbia and Lyric Theatres.

LOEW'S INCORPORATED
NEW YORK

I received your booklet of next season's productions, I consider it the most complete thing of its kind I have ever seen. Its issue is a most valuable guide to the exhibitor, because it affords an opportunity at this time of giving the subjects from the descriptive matter.

You certainly deserve to be complimented for it.

Yours very truly,
N. M. SCHEINK, General Manager.

THE SPRAGG AMUSEMENT CO.
BELLAIRE, OHIO

I was very much interested in your announcements of the new output of your company, which appeared in the trade journals the past week.

I was struck with the most attractive manner in which each picture was presented—it appealed to me, an old time exhibitor who believes that most of that kind of stuff is pure bunk.

Very respectfully,
THE SPRAGG AMUSEMENT CO.,
J. E. MORRIS.

AMERICAN THEATRE CO.
OAKLAND, CAL.

The book is the most business-like method of presenting motion picture product by a producer to a buyer that has yet been devised, and, in our opinion, marks a distinct step forward in the business.

We hope to enjoy a very successful season with the productions outlined therein.

Very truly yours,
AMERICAN THEATRE CO.

By Rex W. Midgley, Vice Pres. and Gen. Mgr.

UNITED THEATRES ENTERPRISES
HUNTINGTON, W. VA.

I intended acknowledging receipt of the booklet before this. While ever at Washington I saw this book and admired it very much. It is certainly compact and should be of assistance to the exhibitor in the way of making it possible for him to prepare for his publicity work in advance.

With my very best wishes for your continued success, I am

Very truly yours,
A. B. HYMAN.

COLONIAL THEATRE
IDAHO FALLS, IDAHO

I think your forthcoming pictures with the wonderful casts are without doubt the best line-up Paramount has ever had and is easily to say that you still lead the field in production, stars and direction, as should be a pleasure to any exhibitor to announce to his patrons that he has bought Paramount 100 per cent.

O. E. SCHMIDT.

SMOOT AMUSEMENT COMPANY
PARKERSBURG, W. VA.

We are in receipt of your booklet covering forty-four releases, which releases cover the six months' output commencing with next year.

Your company is certainly to be congratulated upon having foresight to prepare such a splendid book. This should add greatly in helping the exhibitors prepare his program. It is a splendid achievement. Famous Players are to be congratulated upon having given this information so far in advance.

We would be pleased, indeed, to discuss the contracting of your output at any time best suited to your convenience.

With best wishes for your continued success, we are

Very truly yours,
SMOOT AMUSEMENT COMPANY.
F. C. SMOOT.

STRAND AND PALACE THEATRES
TRINIDAD, COLO.

The new releases look very promising. It is my firm belief that Paramount Pictures are the best in the world and I should hate to be without them. Had it not been for you six months organization the Strand Theatre would now be closed.

Yours very truly,
E. B. HUMMEL.

L. M. MILLER
WICHITA, KAN.

Have just had the pleasure of glancing over the booklet Paramount has issued announcing the Forty-One Productions for the coming fall season.

In all film history there has never been anything published like this book, which is not only compiled in the finest and most interesting manner—but, Oh Boy! the line up of attractions it announces.

Every exhibitor has a reason to be optimistic for the coming season, after reading the list of releases you intend to offer. The outlook for good pictures is certainly most promising, and, in my opinion, every one mentioned should prove a box office attraction.

I desire to take this opportunity to express my appreciation and interest in the unusual schedule of pictures Paramount is offering for the coming season.

Yours very sincerely,
L. M. MILLER THEATRICAL ENTERPRISES.
S. N. CHAMBERS.

A Single Alibi!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION.
Roger Ferri, writing in M.P. World says:—

"The Broken Silence" is artistically magnificent and directorially excellent. To Dell Henderson must go the bulk of credit for the splendor of the picture, its realism, its rapid-fire action and well-told story. Sounds good, doesn't it? Well it is!

Don't let them worry you with any talk of hard times.

Good pictures have always drawn the crowds, and always will!

And "The Broken Silence" is as fine a picture as it is possible to produce.

ARROW offers to the Independent Exchanges of America
THE BIG SUMMER PICTURE OF 1922
The Broken Silence
by James Oliver Curwood

STARRING—
ZENA KEEFE

With—
J.BARNEY SHERRY
ROBERT ELLIOTT
GYPSY O'BRIEN

Directed by—
DELL HENDERSON
Produced by—
PINE TREE PICTURES INC.
Screen Version by—
THOS. F. FALLON

AVAILABLE AT LEADING INDEPENDENT EXCHANGES
ARROW FILM CORPORATION—220 WEST 42nd STREET—NEW YORK

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London
YOUR STATE
Is in This List!

WE are reaching TWENTY-FOUR MILLIONS of readers through our national advertising in publications like The Saturday Evening Post and The Ladies' Home Journal.

For your information we present the number of families in each state and the number of readers in those states who are being constantly told that EDUCATIONAL PICTURES are worthy of the public's confidence, and that the thoughtful showmen who present them on their programs are honest exhibitors who are paying as much attention to the Short Subject part of their programs as to the features—and are giving a whole evening's entertainment, and the greatest value for the box-office admission.

EDUCATIONAL'S NATIONALLY ADVERTISED SHORT SUBJECTS

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TOONERVILLE COMEDIES
By Fontaine Fox

SHORT-REEL FEATURES
By Selig-Rork
The Adventures of
SHERLOCK HOLMES
By Conan Doyle

WILDERNESS TALES
By Robert C. Bruce

SKETCHOGRAPHS-CARTOONS
By Julian Ollendorff

FIRST NATIONAL KINOGRAMS
The Visual News of all the World and specials like

THE BATTLE OF JUTLAND and

HOW TO GROW THIN

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President
Get Ready for the Greatest of all Chapter Plays!

BUFFALO BILL

Wm. F. Cody
later known as
BUFFALO BILL

A FEW OF THE 100 GREAT FIGURES OF HISTORY PORTRAYED IN THIS WONDERFUL CONTINUED FEATURE

11 IN THE DAYS OF
BUFFALO BILL

to be presented by
CARL LAEMMLE Starring
An amazing whirlwind of Action, Romance, Super-thrills and Suspense
DIRECTED BY
EDW. LAEMMLE
Produced by
UNIVERSAL
Millions are Waiting to See it
Millions Saw it on the Stage—many more are Waiting to See it on the Screen!

Carl Laemmle will present THE GREAT UNIVERSAL-JEWEL SUPER PRODUCTION

From Hal Reid's Great Play

Dedicated to the MOTHERS of the World

"Human Hearts"

Starring HOUSE PETERS and a BIG SPECIAL CAST including

Russell Simpson Edith Hallor Mary Philbin Geo. Hackathorne Gertrude Claire Ramsey Wallace

Directed by KING BAGGOT
William Fox presents

SHIRLEY MASON
Always Winsome - Always Winning

in

Lights of the Desert

Light, Loving, Witty - Romance of Springtime and Youth - The daintiest little money-maker for Exhibitors ever screened

Story by Gladys E. Johnson
Directed by Harry Beaumont
Watch for the Greatest Sensation of the Year!

**The Storm**

To Be Presented by

**Carl Laemmle**

Made from George Broadhurst's Production of Langdon McCormick's Sensational New York Stage Success

Starring

**HOUSE PETERS**

**VIRGINIA VALLI** - **MATT MOORE**

and **JOSEF SWICKARD**

Directed by **REGINALD BARKER**

A **UNIVERSAL - JEWEL**
Announcing

ARTHUR HOUSMAN
in
"The Snitching Hour"

A comedy drama directed by Alan Crosland, Produced by Housman Comedies, Inc.

The Cast
Arthur Housman
Gladys Leslie
Mario Carillo

Nita Naldi
Frank Currier
George Lessey

This is the sort of picture for which the exhibitors throw the doors open so that the passing crowds can hear the roars of laughter.

A comedy drama built along big lines. The sort that is welcome in any theatre. The advertising accompanying it is in keeping with the bigness of the picture.

One of the best pictures offered the State Right Exchanges this season.

CLARK-CORNELIUS CORP.
117 W. 46th St. N. Y. C.
The Picture that will make Box Office History!

Carl Laemmle will present

PRISCILLA DEAN

as the Daughter of the Regiment in Ouida's world-famous thrilling Love Story—

"UNDER TWO FLAGS"

Known the world over as a novel and play

Directed by TOD BROWNING

The Greatest UNIVERSAL JEWEL ever made with this star
The kind of picture that grips audiences.
If all pictures were like this one there would never be a lull at the box-office!
ZANE GREY'S story of love, intrigue and out-door combat-Dreams

WHEN a handsome American engineer breaks into a lawless South American hot-bed of intrigue get ready for fun! And when a dreamy-eyed Senorita is the victim of a crafty Don—then watch things happen!

Here's a thrilling, breath-taking, love-making kind of romance that American audiences pay real money for. Zane Grey sells a million novels a year because he knows what his audiences like. Take a tip from Zane Grey and give them this record-breaking author's latest dramatic knock-out.

with Claire Adams and Carl Gantvoort distributed by GOLDWYN
Have You Returned Your Booking Guide Questionnaire?

The Booking Guide will be sent to exhibitors who fill in the information on the blanks mailed personally to every Motion Picture News subscriber.

Send for your copy today

MOTION PICTURE NEWS, Inc.
729 Seventh Avenue  New York City
Why Hesitate

These Men Know!?

Are You Going To Cash With Them?
Does the Judgement of these Big Showmen Mean Anything To You—All Have Booked—

Lewis J. Selznick's
"REPORTED MISSING"
Starring
Owen Moore
Directed by
HENRY LEHRMAN
A supreme combination!

HUGH B. EVANS JR.
presents

The SAGE BRUSH TRAIL

Written by
H.H. VAN LOAN
Author of
"Virgin of Stamboul"

Directed by
ROBERT T. THORNBY
Director of "The Fox"

STATE RIGHTED BY
WESTERN PICTURES
EXPLOITATION CO.

New York, 505 Fifth Avenue, Irving Lesser
Los Angeles, 5521 Santa Monica Blvd., Mike Rosenberg
Also 2 representatives in the Field. Central and South

WIRE NEW YORK FOR APPOINTMENTS
Sunshine Harbor

with Margaret Beecher

Directed by Edward Hemmer

A seasonable offering as refreshing as a June morning.

A delicious love story of a Southern girl who rebels against the restrictions of an old-fashioned father and runs away from home.

Her experiences, temptations and adventures provide the motif for the action of a surprising picture.

Portrayed in a winsome manner by a new screen beauty and a finely chosen cast.

Presented by PICTURES PRODUCTIONS

Physical Distributors

Foreign Representative SIMIRAN BEER
"A Pasteboard Crown"

The Motion Picture News
Hits the Keynote:

"The story is a great deal more genuine than the majority of those depicting life back stage. For one thing it paints the hardships in their true colors. The production is a handsome one, being rich in settings, costumes and pictorial appeal.

"Being experienced in her subject, the story by Clara Morris carries authority.

"The offering is really a depiction of society life mixed with that of the stage and through it runs a pleasant vein of humor."

Portrayed by
Evelyn Greeley
Robert Elliot
Gladys Valerie
Eleanor Woodruff
Jane Jennings
Dora Mills Adams
Albert Roccardi

A Travers Vale Production
by Nathan and Semerad

Playgoers Pictures
Foreign Representative
Sidney Garrett
This is the story of a mighty love and a strong man's bravery and final renunciation. The story of a man who fought like blue blazes to save a girl's life at the risk of his own; who whipped and ousted her father's enemy and then gave the girl to the other man.

MONROE SALISBURY at his strongest and best—an appealing player with a great following all over the country. WALTER LAW properly villainous and fear-inspiring. MARIA DRAGA AND LURA ANSON in two fine and convincing roles and JACCARD, the director, rushing his story forward to the climax of the greatest fight between men we have ever seen on the screen.

And the best production that has gone out to make the reputation of the Pacific Studios, at San Mateo.
The Skill and Ability of MARION FAIRFAX plus these stars
MARJORIE DAW - TULLY MARSHALL - PAT O'MALLEY
NOAH BEERY - CLAIRE McDOWELL

Notices Like These Would Sell Furs on the Equator!

EXHIBITORS HERALD:
"If you are in the market for a clean, strong and swiftly-moving story, with an element of sentiment and some good acting, don't overlook 'The Lying Truth.' The production was written and directed by Marion Fairfax, and has a well-suspended mystery, which moves rapidly to an exciting climax.

EXHIBITORS TRADE REVIEW:
"The plot of 'The Lying Truth' contains a good deal of melodrama sprinkled with love, pathos and humor. It represents in a forceful way the injustices of circumstantial evidence and the author has woven around the story situations that are compelling and realistic.

MOTION PICTURE NEWS:
"Well directed, compelling melodrama, good story, capable cast, pleasing photography. That is 'The Lying Truth,' a dramatic animation illustrating the injustice of condemnation on circumstantial evidence. The picture, with its thrills, suspense and exciting events, and its splendid cast is a mighty satisfactory entertainment."

MOVING PICTURE WORLD:
"'The Lying Truth' is an ambitious subject with fine entertainment values. The picture is at all times sincere. The theme offers good possibilities for drama and shows considerable originality. The cast includes Marjorie Daw, Pat O'Malley, Noah Beery and Tully Marshall. O'Malley plays with a directness that makes his work enjoyable."

As a box-office title that has the power to draw patronage into theatres "The Lying Truth" possesses an audience challenge not equalled by six other productions released since last September. In this one cast there are more big actor names than some distributors can offer you in a six months output of pictures. And the solid trade press critical battery says: 'It's good.'
QUALITY IN PRODUCTION is hardly more important to the exhibitor than QUALITY and ECONOMY in DISTRIBUTION.

In announcing our distributing plan we do so with the fixed determination to achieve, at all times, quality in both our production and distributing activities.

We are rapidly establishing Exchanges through the medium of “Territorial Partners,” and a complete list is soon to be announced.

Each Territorial Partner will be a man of the highest standing and integrity who has, through consistent past performance, earned the respect and confidence of the exhibitors in his particular territory, and who will be fully qualified to serve them with PREFERRED PICTURES.

Only pictures which will measure up to a high standard will appear on our schedule and the function of distributing these productions will be handled in an equitable and dignified manner.

There are still a few territories available to men who can offer us the high type of representation required of our “Territorial Partners.”

AL LICHTMAN CORPORATION
576 Fifth Avenue
New York, N. Y.

Al Lichtman
President

B. P. Schulberg
Vice-President

J. G. Bachmann
Treasurer
Our First Production

B. P. Schulberg

presents

“Rich Men’s Wives”

by

Agnes Christine Johnson and Frank Dazey

Directed by

GASNIER

with

A truly ALL-STAR Cast:

HOUSE PETERS
ROSEMARY THEBY
MYRTLE STEDMAN
BABY RICHARD HEADRICK
CAROL HALLOWAY

CLAIRE WINDSOR
GASTON GLASS
MILDRED JUNE
CHARLES CLARY
MARTHA MATTOX

All of which speaks for itself

Produced by

PREFERRED PICTURES, INC.

Distributed by

AL LICHTMAN CORPORATION

576 Fifth Avenue
New York, N. Y.

Al Lichtman
President

B. P. Schulberg
Vice-President

J. G. Bachmann
Treasurer
Scores Triumph at Premiere!

Let Balaban and Katz tell you what this picture did at their big Chicago theatre.

LOUIS B. MAYER presents

The John M. Stahl Production

One Clear Call
You Mustn’t Miss It, Papers Say!

The newspapers were unanimous in praising this picture. It will pay you to read every word of these reviews.

By Mae Tinee in the Chicago Tribune

If you’re able to stand considerable wear and tear on your emotions, “ONE CLEAR CALL” is a picture to not miss seeing. It has a moral—dear me, yes!—but a moral so exquisitely coated and presented that you’re grateful for it. And the acting is all so fine. Yes, afraid I’ll have to send you to see “ONE CLEAR CALL” whether you grudge a tear or not.

You’ve heard about there being “So much bad in the best of us and so much good in the worst of us that it doesn’t behoove any of us to talk about the rest of us” haven’t you? Well that’s the subject of our picture and a man supposed to be vurr’, vurr’ bad, and a physician known to be vurr’, vurr’ good; a lady of mystery and a beautiful and tender home woman; a tiny boy and an adorable old couple act the story for the screen.

Your appreciation of the film will depend so much upon NOT knowing what it’s all about before you visit the theatre that I wouldn’t be playing square with you to tell you of what transpires in the lives of the interesting characters who are featured in “ONE CLEAR CALL.” So, said she, nothing doing.

Just be assured that if you enjoy fine work it is there for your seeing at the Chicago, Mr. Walthall is immense and Mr. Sills, Miss Rich and Miss Windsor are especially called to your attention.

The picture is well produced.

By Observer in the Chicago Examiner

Now for “ONE CLEAR CALL.” It has a plot! We hope this statement sounds significant—weighty, because that’s the way we mean it. A plot alone puts it in a class by itself, but they didn’t stop there—they cast it perfectly.

Henry Walthall is excellent. We think he is the Charlie Chaplin of the drama. He knows what he is doing. He never overacts—flattens out. His craftsmanship is wonderful.

Claire Windsor is good, too—good to look at—capable, and Irene Rich as the sister does some of the finest playing we have seen this year.

The story is of a well-born Southern chap who has brought disgrace to his name and sorrow to his mother by running a disreputable gambling house, dance hall and doubtful hotel. He marries a glorious girl—then she finds who he is and leaves him. About this time a queer case is brought to the hospital—a lovely young woman—a stranger in town. Dr. Hamilton (adorably played by the thoroughly masculine Milton Sills) saves her life, and with no apparent effort falls in love with her. The notorious gambler comes to the young physician—he is ill—has just a short time to live. The young man promises to be his friend.

There are several complicating threads—we’ll not tell you about them—we want you to see “ONE CLEAR CALL” You’ll say it is the most realistic, absorbing film you’ve seen.

Taken from the book by Frances Nimmo Greene; Scenarioized by Bess Meredith and Directed by John M. Stahl
The Most Beautiful Woman in the World

So voted by the Chicago Tribune and the New York Daily News Syndicate after a search from coast to coast. She is now appearing in

A New Series of Finer Productions

Pictures that are the last word in artistry, lavishness of production and perfection of detail—pictures that are fascinating entertainment, patronage builders and money makers.

B. P. Schulberg presents

KATHERINE MacDONALD

The American Beauty in

"DOMESTIC RELATIONS"
By Violet Clarke;
Directed by Chet Withey

"THE WOMAN'S SIDE"
A thrilling tale of newspaper life; story and direction by J. A. Barry

"THE BEAUTIFUL LIAR"
A comedy-drama by George Marion, Jr.,
Directed by Wallace Worsley

"THE INFIDEL"
By Charles A. Logue
Directed by James Young

FIRST NATIONAL ATTRACTIONS

There'll be a Franchise everywhere
As previously announced, the Babson Statistical organization, Columbia University and MOTION PICTURE NEWS have begun a statistical survey of the motion picture industry.

A questionnaire goes out to exhibitors this week. It has been painstakingly arranged and can be easily and quickly answered.

There should be no objection, it seems to us, to the answering of any one of the thirty-five questions asked, and for the important ends of the survey, we urgently ask that each question be filled out.

Each questionnaire received will be averaged in with thousands of others, digested by the Babson experts, and only the group figures will ever be made public. But any exhibitor, if he desires, may safeguard his facts completely and finally by omitting the name of his theatre and also that of his city from the questionnaire.

Questionnaires also go out to producers and distributors. They have promised their utmost cooperation as have also many prominent exhibitors.

The importance of this survey—to the industry and to the individual members of it—cannot be overestimated.

For the first time we will have exact figures. Such figures have been promised by every organization thus far formed within the industry; but the work—a very large one—has never been attempted. Most figures we have are wrong; many necessary statistics are lacking. We have nothing today to present to the tax legislation committees and nothing definite when alterations arise between the branches of the business.

We ask the sincere help of everyone in this large and important effort.

Get Together

Joseph G. Rhode, President of the Motion Picture Theatre Owners of Wisconsin, makes a plea that the recent bitterness within exhibitor organization ranks be forgotten and that the Will Hays slogan of confidence and cooperation take the place of dissension and distrust.

Mr. Rhode is right. And we have a strong idea that this same liberality and saneness of vision is the ruling opinion of exhibitors today throughout the country.

This is no time for secession.

The question of when and why the trouble started; the ill-judged affront to Senator Walker; the conduct of the Washington Convention; the motives back of it—these matters can be dropped now without injury to anyone, and assuredly in the best interests of all when we put our minds upon the really big facts that face us—

That the motion picture and the industry stand today before the bar of public opinion;

That whatever measure of public sympathy and understanding we receive will depend exactly upon what we give the public; and

That we can give little, and have little dignity and speak with little force if we stand with many spokesmen and divided ranks.

We are also facing prosperity, but, by the same token, we will not get our full measure if we lack the economic unity every industry demands as a first consideration.

For the first time in this industry's history, there is a general appreciation of the fact that the big branches of the business are interrelated and interdependent, that their appointed representatives can and must sit across the table and adjust their differences.

"Confidence and cooperation," says Mr. Hays.

And Mr. Rhode and many another exhibitor answers: "Right!"

Let's go!

Big Pictures

Many exhibitors, especially those with long-run houses, are asking today the common question: What big pictures are forthcoming this year?

We cannot answer the question completely, nor definitely. "Unknown" will come to the fore this year, as always. But from the facts at hand we give a review of the situation in this issue, as seen from our office viewpoint. And the outlook is good.
In these dull days, when many a good director maintains his "office" at 43rd and Broadway, two men appear in connection with the megaphone end of pictures favorably reviewed in this issue. They are Henry King and Harry Beaumont. These men, still young in years, were both recruited from the "legit." in the early days of the industry.

Traveling pretty much the same sort of road—no spectacular, over night success for either—they progressed because they learned their business from the ground up—kept their hats the same size and worked for their various bosses as well as for themselves.

Beaumont first got his head above water and made his bid for a better salary than he ever hoped to draw in his "ham-fat" days when he made "Skinner's Dress Suit" for Essanay and incidentally a star out of Bryant Washburn. Ever since he has been making consistently good pictures—human—clean—entertaining—a credit to the industry—presumably money makers, for the most part, for his employers. He is still doing it, as his picture for Metro will testify.

Henry King has made his third good picture with Dick Barthelmess—"Tol'able David" and "Sonny" are big—which is something of an achievement. Three good ones in a row—with no flops—is a pretty fair record.

And something else in tribute to these two directors—singly out rather by chance, we admit, from a lot of other worth-while people who are of and in the picture business.

Messrs. King and Beaumont are still good fellows—good trouper—good citizens. And that means a lot.

Among those sailing for Europe on the Olympic Saturday are B. S. Moss and Joseph Dannenberg. Irving T. Bush, head of the Bush Terminal Company with properties in London similar to the Bush Building in New York, is registered. It is rumored that Mr. Bush is interested in theatres in connection with his merchandising centers.

And still the list of professional exploiters grows. The latest to join the ranks, after an apprenticeship with Fox, is Lee S. Ferguson, erstwhile assistant managing editor of MOTION PICTURE NEWS and lately annexed in the capacity mentioned above, to the Cleveland Universal exchange.

The appointment also may be taken as an indication that Universal has found its exploitation staff a valuable asset and a profitable investment, as the position which Mr. Ferguson assumes is a permanent one.

It is less than three years ago that the idea that Claude Saunders had sold Paramount was pretty much of a joke to a lot of people who were supposed to be wise birds in this industry. Now—well—the same people who used to scoff are enthusiastic boosters of the exploitation man and Mr. Saunders sitting in the same saddle and on the same hoss' over at 485, 5th Avenue, smiles the smile of the man who had a big idea and put it over.

Of ten photoplays, listed as "exceptional" or as having "exceptional points" in the March-April-May list issued by the Committee on Exceptional Photoplays of the National Board of Review, all are the product of American directors. That should dispel the "foreign invasion" bugaboo.

Sir Charles Higham, M.P., prominent member of the British advertising world, and vice-president of the "20 Club," well known film trade organization, left London May 24, en route to attend the American Advertising Convention.
Largest Trade Circulation Ever Given an Audit in this Field!!!

Circulation as analyzed by the Audit Bureau of Circulations

<table>
<thead>
<tr>
<th>Category</th>
<th>Copies</th>
<th>Per cent</th>
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<tbody>
<tr>
<td>Exhibitors (Theatre owners and managers)</td>
<td>8,374</td>
<td>82.80%</td>
</tr>
<tr>
<td>Exchanges (Independent and producer owned)</td>
<td>680</td>
<td>6.72%</td>
</tr>
<tr>
<td>Producers (Studios, laboratories, executives, stars, directors and scenario writers)</td>
<td>460</td>
<td>4.55%</td>
</tr>
<tr>
<td>Supply dealers</td>
<td>218</td>
<td>2.15%</td>
</tr>
<tr>
<td>Cameramen</td>
<td>23</td>
<td>0.23%</td>
</tr>
<tr>
<td>Projectionists</td>
<td>99</td>
<td>0.99%</td>
</tr>
<tr>
<td>Miscellaneous trades (Printers, newspapers, musicians, accessory manufacturers, etc.)</td>
<td>259</td>
<td>2.56%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>10,113</td>
<td>100.00%</td>
</tr>
</tbody>
</table>

Every Unit Counts!

100% TRADE CIRCULATION!
Ruling Defines Sales Tax in Canada

An important ruling defining the basis of assessment of the sales tax on film imports to Canada has just been secured by the National Association of the Motion Picture Industry.

It follows:

"Under the provision of The Amendment to The Special War Revenue Act, Sales Tax on imports must be computed upon the duty-paid value, which is defined as being the value of the article as it would be determined for the purpose of calculating an ad valorem duty upon the importation of same into Canada under the laws relating to the Customs and the Customs Tariff, whether such article be in fact subject to ad valorem or other duty or not, and, in addition, to the amount of the Custom duties, if any, payable thereon."

"The value for duty on films sold out-right to the Canadian importer is based on the home consumption value at time of shipment, but, in no case less than the invoice value, except on account of reduction in the fair market value of such films at the time of their purchase by the Canadian purchaser and their exportation into Canada. The value for duty of standard films shipped on consignment into Canada without sale is fixed by the Department at not less than an appraisal value of 8c. per linear foot." 

Morrissey Winner of Golf Tourney

The second annual Spring golf tournament under the auspices of The Film Daily was held last week on the course of the Oak Ridge Golf Club, Tuckahoe, and brought out 82 contestants.

R. A. Morrissey proved the winner of the handicap event with a net score of 95, and was awarded the handsome trophy given by Motion Picture News. In addition Morrissey was credited with a leg on the Film Daily trophy.

Tom Moore had the best gross score, 87, and received the Warner Brothers trophy. J. C. Flynn, with a score of 87, took the runner-up prize offered by Moving Picture World.

The winners of the principal special prizes were: Felix Feist, with a 72, runner-up on low gross, the Jules Mastbaum trophy, and George Brown, the "duffer" prize, with a gross of 214.

Following the tournament a dinner was held with over 100 in attendance, and the prizes were distributed. Felix Feist acted as toastmaster.

A feature of the evening was the showing of about one thousand feet of film of the players who participated in the tourney. This was made by Pathé News and was rushed by special messenger after the dinner. Robert Sherwood's two-reel picture "Through Darkest Hollywood" was also shown.

Among winners of special prizes, in addition to those named above, were the following: Eddie White, I. Abrahams, Major Tom Evans, Ralph Ferber, Tom Moore, John C. Flinn, J. I. Schnitzer, Courtland Smith, Boyce Smith, Arthur S. Kane, P. F. Alden, James Cron, Arthur Dillenbeck, R. A. Morrissey, S. B. Field, Arthur Helley, F. A. Beach, J. Ryan, F. M. Brockell, S. J. Rollo, and J. McGovern.

Conan Doyle Confers With Rothacker

Sir ARTHUR CONAN DOYLE, noted author and lecturer, held a conference in Chicago with Walterson R. Rothacker regarding the filming of one of his books, motion picture rights to The Hound of the Baskervilles, at which Sir Arthur, Lady Doyle and the three Doyle children viewed examples of the progress of the American photo-play art. Sir Arthur and Mr. Rothacker will confer further in London next summer regarding the filming of the book.

Lively Session Likely In Kansas Meeting

COMMENCED enough is the notice announcing a meeting of the M. P. T. O. Kansas at the Hotel Baltimore next week, but not one iota of the importance of this meeting is contained in the announcement that the President of the Kansas organization will be decided at this gathering.

Confidently persisted that the M. P. T. O. Kansas is contemplating a break with the national body. This, however, Mr. Van Praagh, president of the Kansas exhibitors and corresponding secretary of the national body, vigorously has denied.

The future operating policy, pertaining to the installation of educational and business manager, the announcement of a plan to raise funds for the national quota, the plan for the operation of charity work in the territory in the interest of "Movie Chats," and the submission of the name of R. G. Liggert of the Gauntier Theatre, Kansas City, Kan., as national delegate—these questions will be definitely settled before the executive committee of the Kansas organization adjourns.

Editorial Commended By Exhibitor

Motion Picture News is highly commended by H. Borisky, vice-president of the Independent Theatres, Inc., of Chattanooga, Tennessee, for the editorial in the issue of May 27 in which the M. P. T. O. A. urged a fight for its rights and to fight hard but constructively.

The letter from Borisky follows:

"Please permit me to thank you and congratulate you for your editorial of May 27th, headed "What of the M. P. T. O. A."

It is time for editorials and action of this kind.

Particularly apt and applicable right now is that part of your editorial wherein you say: "Fight for your rights, and fight hard. But fight constructively and stick to the high road."

I will admit that there was a lot of hard fighting but those fighters have forgotten to "Stick to the Ship," and I hope they will not let their zeal as fighters overshadow their fairness of mind, now that the fight is over and the time is right for some constructive work, if not the average small exhibitor will begin to wonder whether the fight against Cohen was really just against him or against the organization.

Personally the writer has the highest regards for Mr. Cohen as a man and as the president of our organization yet this wouldn't have prevented me from voting for another man if one was offered with a better record for things achieved, but none were offered and I am honestly of the opinion that we elected the best man, but he cannot lead where there are none to follow and the best general is helpless without a loyal army.

Let us all pitch in and do our bit toward making the M. P. T. O. the organization it really can be and fight now for President Cohen as some did against Candidate Cohen and STICK TO THE SHIP!"
Hays Tells Carnegie Students About Pictures

Recounts Plan to Place Film Industry Upon Stable and Helpful Basis

WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, addressing students at Carnegie Institute of Technology, Pittsburgh, during campus week, spoke of "two things with which every one is familiar and yet not acquainted."

The first part of his speech dealt with the Postal Service, the conduct of which he resigned to take his present post. The second dealt with his leadership of the movement to place the film industry upon a stable, more helpful basis "by attaining and maintaining the highest possible moral and artistic standards in motion picture production" and "by developing the educational as well as the entertainment value and the general usefulness of the motion picture."

Mr. Hays declared he was entirely convinced of the sincerity and earnestness of the large producers and distributors who took him from the President's Cabinet, and he pledged to his hearers the best efforts of his association.

"To carry out the purposes of the Association, 'to establish and maintain the highest possible moral and artistic standards of production,' is the duty of the Producers and to aid in their efforts is the duty of all," he said. "So certainly is it a matter of immediate concern of every one that I earnestly ask and hope to receive the advice and cooperation of the public. Too much must not be expected too soon. There can be no overnight miracle."

"The vital thing now is the certain good faith of those who have set about these major purposes and I do have a certainty of that good faith. Those in the motion picture industry do not underestimate the responsibility that is theirs, nor would they shirk it. The results can not be accomplished immediately. This can not be done, but the Association and those responsible for the production of the pictures are at work, moving certainly to the attainment of the objects of the Association, and the pictures that will soon appear will show the result of their efforts."

"While asking for your aid and cooperation I would like to ask, too, that you judge us by our actual performances rather than by any promises we may make. We are building this industry for years to come—for generations to come—and though our progress may seem perhaps slow at the beginning the results, we are confident, will be certain and permanent."

At the beginning of his remarks about the movies, Mr. Hays pointed out to his audience that nearly twenty millions of Americans seek screen entertainment daily, and added:

"They come in a mood of relaxation, of receipt, in precisely that state of mind and emotion in which a master psychologist would want them to come—in the most plastic state for receiving and holding impressions. Therefore, the potentialities of the motion picture for influence and education are absolutely limitless, and if this is so the integrity of the motion pictures should be protected just as we protect the integrity of our churches and the quality of the pictures developed just as we develop the quality of our schools."

"This movement to attain and maintain the highest possible moral and artistic standards and develop the educational as well as the entertainment value of the industry is a cause—with a capital C," Mr. Hays said. "I am going to give all I have to this cause."

Mr. Hays made this pledge on behalf of his organization: "I promise that this agency for the distribution of information and thought, for the amusement of millions and the incalculable standards of taste in art and conduct, shall endeavor honestly and earnestly to measure up to its great responsibility."

Rowland Becomes First National Executive

Former President of Metro Will Assist with Administration of Activities

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

Rowland's career as an exhibitor, producer and distributor, successively, makes his identification with First National a natural and logical outcome of his varied and successful business accomplishments. With James R. Clarke, vice-president of Associated First National, Rowland played a part in the founding of the First National Exhibitors' Circuit, and manifested at that time the same faith and confidence in the necessity and value of such an organization which has now brought him to an executive position in it.

This in itself indicates that there will be no change in or departure from those policies which have always characterized Associated First National Pictures, Inc., but simply adds to the executive strength of the organization one more able and experienced motion picture mind to assist in the complete realization of the ideals and aims for which First National was founded.

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

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

"It is difficult to imagine what the lot of the theatre owner would have been during the past five years, had no organization such as Associated First National Pictures existed. Certainly the history of the industry would have been a different one, and the burdens and sorrows of the exhibitor would have increased and multiplied."

North Carolina Shows Business Increase

Reports from over the state of North Carolina show that business is on a slow but steady increase in most sections, but the territory around Wilmington, N. C., is a little slow in picking-up, business there having hit a decided slump around Holy Week and has not yet regained its former pace.
Atlanta Elects Better Films Officers

At a meeting of the Better Films Committee of Atlanta at the Hotel Ansley last week, the plans of the organization were perfected and officers elected. Previously the committee had been functioning on a temporary basis but with completion of plans and the adoption of a constitution and by-laws, the organization is placed on a more substantial basis.

Election of officers—who will hold office on a year, beginning June 1st,—were made with Mrs. B. M. Boykin, President. Mrs. Boykin is locally regarded as a friend of the industry, and is welcomed as head of the organization.

Marvin L. Underwood was elected vice-president and Mrs. R. K. Rambo secretary and treasurer. Miss Anna E. Aiken was elected publicity representative of the industry.

Indian Society Making Series of Pictures

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

Upon the completion of these series of two-reelers the Keetoowahs will produce a ten-reel super production depicting the major events in the contemporary history of the red man and the white man since the colonization of America.

The continuity is now being arranged for this super picture, the working title of which will be, "The Passing of a Nation."

The direction will be under the supervision of John Paul Jones.

Pictures Keep Foreigners From U. S. Says Holp

THAT the American movie has the urning reputation of being the worst ambassador Uncle Sam ever permitted to go abroad, is the verdict of Colonel P. E. Holp, the well-known lecturer for the Society for Visual Education. "Sometimes this misrepresentation has been unintentional, but too often it has been deliberate and even willful," declared Colonel Holp in Chicago recently.

"These false representatives of America and Americans have decreased foreign travel to our shores, lessened the sale of honest goods made in the U. S. A., and in some cases complicated negotiations on international affairs."

An educated and wealthy woman of Java, who had been deeply impressed with the American republic from her reading, was planning to visit our shores according to Colonel Holp, but after seeing film after film filled with robberies, hold-ups, murders and similar "fast action" incidents, she gave up her visit. He said there are doubtless thousands of such cases.

Famous Players Sales Force Convenes

The sales force of the New York District of Famous Players-Lasky Corporation held a convention at the Ten Eyck Hotel, Albany, on May 23d, which was attended by S. R. Kent, John Clark, Harry Barravec, Hal Hodges and Henry Salsbury, from the Home Office, Harry Buxbaum, New York District Manager, as well as the three Branch Managers, Harry Danto, New York Exchange, Allan Moritz, Buffalo Exchange, and N. W. Kampaner, Albany Exchange, together with fifty salesmen from the New York, Albany and Buffalo Exchanges.

The convention was particularly successful and conditions in the territory of each salesman were gone over, showing that the coming year would undoubtedly be one of the biggest Paramount years ever experienced.

Two Judgments Against Allen Theatres

Two more judgments against Allen Theatres, Limited, Toronto, have been awarded by the civil courts in Toronto. One judgment was for $27,332 which was in favor of the General Building Corporation, Limited, and the other was for $3,356, the plaintiff for which was W. P. Ladd.

A court action for bankruptcy proceedings against Allen Theatres, Limited, Toronto, which was brought before Mr. Justice Fisher at Osgoode Hall, Toronto, by James W. Bain, K. C., representing a number of important creditors of the company, resulted in a ruling by his Lordship that an order of bankruptcy would not issue if the debtor company could produce an affidavit showing that the corporation was solvent and if the company would pay the amounts claimed in the joint action.

Allen Theatres, Limited, Toronto, through Vice-President J. J. Allen, and Secretary S. Sternberg, has submitted to Mr. Clarkson a proposal for the consideration of creditors of the company, it is announced, for an extension of time for the payment of debts.

The statement submitted by Allen-Theatres, Limited, Toronto, indicates that direct liabilities amount to $382,031.09; preferred claims, $65,799.79; secured claims, $250,380 to the bank, $105,700 in mortgages, and shares in subsidiary companies totaling $254,100. The total liabilities are $857,293 and there is a nominal surplus of $264,325.06, it is stated.

New Production Company Is Organized

The Rockett-Naylor Film Corporation organized under the laws of Delaware and capitalized for one million dollars has announced that David Naylor is president of the corporation, Ray R. Rockett, vice-president and general manager; Al Rockett, manager of production, and S. Y. Snyder, manager. Production work will be carried on the coast.

Pathe Production Head Dies On Coast

The death of Gilson Willets, Pathe Production Manager, in Los Angeles on May 25, is announced in a telegram received by General Manager Elmer Pearson at the Pathe Home Office. The news was not entirely unexpected, as Mr. Willets had been operated on five weeks ago for cancer of the stomach and during the last three weeks his condition had grown steadily more grave.

News Weekly Censorship Decision July 6

The Appellate Division of the Supreme Court, New York State, just adjourned, will reconvine in Albany, N. Y., on July 6, and on that date a decision will be rendered in connection with the pending action brought by Pathe Exchange, Inc., against the New York State Motion Picture Commission as the test case to determine the latter's right to call for the censoring of news weeklies.

Mayor Refuses To Close Theatres Sunday

MAYOR GEORGE F. FREITAS, of Sandusky, Ohio, has issued a statement that he would either resign his position than sanction the closing of motion picture theatres on Sunday.

I'll resign my position as mayor of Sandusky rather than take from the average citizen the Sunday movie," said Freitas when asked for his views on the question of the blue laws and a closed Sunday.

"Running a movie on Sunday is against the law, all right," he said; "however, we cannot a lot of other things that are against the law, and nothing is said of it."

"We can't afford automobiles and trips and golf, so we have to take what recreation we can afford on Sunday, and the moving picture is one of the few things that the average citizen can afford."
Levenson Talks Censorship to Rotarians
Reviews Activities of State Commission and Tells of Liberty with Pictures

JOSEPH LEVENSON, member of the New York state censorship commission, gave a talk on “Censorship” before the Rotary club in Buffalo on Thursday, May 25. In the nine and one-half months the commission has been in existence, it has eliminated but 17 pictures entirely, according to Mr. Levenson. Out of 2,680 pictures examined, it has, however, ordered 741 eliminations of titles, 1,673 eliminations of scenes, which changes had to be made before licenses were issued.

“From this it is easily understood that the commission has been most liberal in its treatment to producers, insisting, however, that the law be obeyed,” said the commissioner. “Those attacking the censorship legislation,” said Mr. Levenson, “have been trying to create the impression that this law is a tax burden on the people. The fact is that the legislature appropriated for the fiscal year ending June 30 the sum of $70,000 to pay the cost of conducting the new department. The income to date is about $225,000, showing a handsome profit to the state.

“Our opponents have sought to belittle the work of the commission and have tried to make capital of some of the eliminations ordered. For instance there was recently presented to the commission a weekly reel coming from a high class concern, which included in its so-called “scientific section” pictures of various methods of igniting fire, including some showing spontaneous combustion. Of about nine or ten illustrations, the commission eliminated three, one showing how the rays of the sun through a water bottle used as a reflector could ignite a lance curtain; another how the rays of the sun through a piece of ice could ignite some wool alongside the ice, and another showing how the use of certain chemicals purchased at any drug store could bring about spontaneous combustion.

“After very grave thought, we decided that if such pictures were used in a school or educational institution, they could be permitted, but for general exhibition in theatres, visited by all classes of people, such pictures would serve to encourage young children to experiment with these methods of fire-making and criminals to commit arson based on their newfound knowledge, would leave no trace showing how they did their work. These eliminations were used by the concern to whom the picture belonged to convince newspaper men that ‘censorship’ was a failure and a joke. The wisdom of our course was eventually clear to those who were approached because while some newspapers commented on the eliminations and found fault with ‘censorship’ in general, they had to admit that based on the law these particular eliminations were justified.

“It is to men like you,” said Mr. Levenson, addressing the Rotarians, “that the commission looks for support in the constructive work that it is now performing. Bodies like yours can be of great service in spreading the truth about motion picture regulation or ‘censorship.’

“Our government depends on an intelligent electorate. Kind Providence has safeguarded us in the past. We were able to meet past crises successfully, but in some future crisis, an unintelligent electorate may plunge us to disaster.”

“It is interesting to know,” said the commissioner, “that Governor Miller was opposed to motion picture censorship until pictures were shown him of the vilest kind and broad-gauged, courageous statesman that he is, felt it his duty, as Governor of all the people, to give up his own views for the benefit of the state.”

Cooperation Cuts Fee For Censorship

The effectiveness of organized cooperation in the motion picture industry has just been forcefully demonstrated in an action which has led to a material reduction in the censorship fees in the provinces of Alberta and Ontario, Canada.

On May lst the authorities of Alberta increased the censorship fees from $1.00 to $3.00 per reel. The National Association of the Motion Picture Industry was immediately notified by Col. John A. Cooper, Secretary of the Canadian Motion Picture Distributors’ Association, of the new rate and a protest was filed with the Prime Minister of Alberta at Edmonton. Secretary Frederick H. Elliott of the National Association, communicated immediately with the Film Boards of Trade in Buffalo, Seattle and with other organizations which would be affected by the proposed increase, requesting cooperation in opposing this increase. As a result of these joint projects, the censorship fees in Alberta have been reduced from $3.00 to $2.00 per reel. The new ruling makes the reduction retroactive to May 1st.

$300,000 New Capital In Picture Game

With the aggregate capitalization just passing the $300,000 mark, five companies incorporated in the motion picture industry in New York state during the past week, according to the papers filed with the secretary of state. These companies, all located in Greater New York, include the following as directors:

| Blackburn Photoplay Corporation | Capitalized at $250,000, Robert F. Blackburn, New York; Robert T. Mcgee, Newark, N. J.; | F. J. Petronio, Paterson, N. J.; | Buy Your Own Home Exposition, $10,000, G. S. Carpenter, Annie and Rena Goldsmith, Brooklyn; Belleville Import and Export Trading Corporation, $25,000, Robert deBarge, Robert L. Noah, Morris Ginet, New York; | The Theatre Foundation, Inc., $1,000, Frank Howe, Jr., Oscar J. Murray, J. J. Buckley, New York City; | Edwin Productions Corporation, $20,000, F. E. Whitbeck, Jack Wilson, Henrietta Schifman, New York City. |

Pettijohn Is Dined by St. Louis Club

C. PETTIJOHN, personal representative of Will Hays, was the guest of the F. J. L. M. Club of St. Louis at a noonday dinner at the F. J. L. Club last Friday. Joseph Mogler, president of the St. Louis Motion Picture Exhibitors’ League and third vice-president of the Motion Picture Theatre Owners of America, was among the invited guests.

In a brief address Pettijohn explained the purposes of the organization of which Hays is the head. He said that if the film industry is to go forward, all the elements that are necessary must be present. He pictured the dangers that Beset petty differences; how the fabric of the entire industry could be ruined if this co-operation is not obtained.

He also stated that business is on the up-grade; that he had found it so in his travels throughout the country, and predicted that within a very short time the country will be enjoying the most substantial prosperity of its history.
Prospectus of Coming Season

By J. S. DICKERSON

WHAT is so rare as a day in June was never written by anyone connected with the motion picture industry. The “perfect days” for the showman come in September, October and November and already exhibitors are planning for the next season. They are arriving—the big boys—in New York by the hundreds, all with a definite mission—to inquire about, screen and bargain for big pictures—box office attractions.

Every visitor is asking the same question. Not how many pictures are to be made—or what they are to cost to produce—even though cost sheets might well be of vital interest in these dull times—but: “What are the box office bets?”

Thus it is that Motion Picture News assumes that those exhibitors who can not or do not make the trip will be interested in a report of what the showmen who are coming, have learned.

There are some mighty big pictures ready and waiting for the “perfect days.” Others equally as attractive are in production or planned.

The first two reels of Douglas Fairbanks’ “Robin Hood” and the stills available for inspection, justify the prediction that the production will eclipse anything this star has ever done. “Robin Hood” has a story that the fans will okay from every angle. The sets are marvelous. Nothing that has come across from the other side can touch them. The cast can’t be beaten. All types and all artists. Doug is aiming at a production that will make “The Three Musketeers” look like a program picture, and what has come through so far indicates that he will accomplish it.

Another historical picture that will be hailed with acclaim is “Nero.” Its box office and audience appeal is now being gauged by Mr. Fox during a pre-release showing at the Lyric theatre, New York. Prognostications concerning motion pictures are usually valueless—but if this production doesn’t register as the biggest strictly historical drama of the year, we err in judgment. The story follows pretty much the same path as that of “Quo Vadis,” but there the comparison ends. As a spectacle it is magnificent. In tempo and dramatic incident it is marvelous. From an acting standpoint it is flawless.

Another picture which is completed and ready for the “perfect days” is Goldwyn’s “Remembrance.” This is a “father” picture written and directed by Rupert Hughes, with a great cast, among which is Claude Gillingwater, who jumped into international fame overnight, so far as pictures are concerned, by his work as the Earl in “Little Lord Fauntleroy.” “Remembrance” has everything that “The Old Nest” had except the difference of appeal to be expected in the themes of a “father” picture and a “mother” story. The production is splendid.

Exhibitors who have seen Jackie Coogan’s “Trouble” will realize the possibilities of his forthcoming “Oliver Twist.” ‘Oliver Twist’—from the stills—looks like a sure bet. Lyn Harding, the big Englishman who played in the all-star stage revival a few years ago, as “Bill Sykes,” has the same role in the picture. An unidentified “Fagan” promises even more than that which Nat Goodwin delivered when the better of the two other “Oliver Twist” productions made some years past, was released. As for Jackie, he can’t fail in the title role. Set “Oliver Twist” down as one of the sure fire attractions of 1922-23. While no distributing plans have been perfected it is assumed that the picture will go out through First National.

From Famous Players-Lasky, probably the most interesting picture on the Fall release schedule is “The Old Homestead.” Paramount made this seven or eight years ago with William H. Crane in Denman Thompson’s role. The production was an attempt to transfer the stage play to the screen with rather unsatisfactory results. The famous male quartette, the load of hay stuff and Uncle Josh’s philosophy didn’t register. Besides, in those days a crew of cowboys riding knock-kneed bronchos up and down a dusty road was what the fans wanted.

The coming “Old Homestead” is a different sort of production. Famous has taken a lesson from D. W. Griffith and “Way Down East” and built a picture according to screen technic rather than to adapt the stage play. There is a cyclone sequence—that provides the same sort of a thrill that the ice scene did in “Way Down East.” Theodore Roberts, as “Uncle Josh,” ought to appeal to the fans. Then there is George Fawcett and T. Roy Barnes, as part of the all-star cast.

Reminiscences of the first “Old Homestead” recall Mary Pickford’s epoch making “Tess of the Storm Country,” on which so much of the early days of Paramount depended, and leads to a comment on Mary’s forthcoming “Tess” under the United Artists’ banner. “Old Timers” may be found who will say that the new picture can not excell the first production except from a mechanical angle. Perhaps they are right. The “Tess” of a decade ago made Mary Pickford and what is perhaps of greater importance to the industry as a whole, started Paramount substantially along the road to success. But whether the new picture is better or worse than the first, it will be a sure fire box office production, and Mary’s “Tessibel” will be a classic. Next to “Peg o’ My Heart” no story of recent years has so strong a hold on the popular fancy.

And “Peg o’ My Heart” will be one of the 1922-23
pictures also. Laurette Taylor is to start production in it very soon, not later than July. What it is when completed or who produces or distributes it, is a matter of small concern compared to the facts given above. It is generally understood that J. Hartley Manners (Miss Taylor's husband and manager and author of the stage play), will back the production and be actively connected with the filming. This theory is accepted in spite of the fact that no announcements have been made, for the reason that Miss Taylor in a curtain speech during the first night of the recent revival of the play, inadvertently “let the cat out of the bag.” At any rate “Peg” will be on the silver sheet before snow flies, and Miss Taylor will appear in the name part. That's all it is necessary for the showman to know.

Universal is in on the big picture list with at least one production every exhibitor will be interested in. Von Stroheim is at work on a successor to “Foolish Wives.” The story has to do with the military caste in Vienna, before, during and after the war and concerns the life of Emperor Francis Josef, the assassinated Arch-duke and other of Europe's royalty. Some of the big sets contemplated are exteriors and interiors of the imperial palace in Vienna, two of the principal streets of Vienna and feudal castles by the dozen. No title has been decided upon as yet, but with or without title, Von Stroheim certainly will turn out something that can be “sold.” Watch for “Foolish Wives” successor and save a place for it.

Another picture on which production has not progressed far enough for actual information is “The Christian.” Maurice Tourneur is in England for Goldwyn with a scenario that has been pronounced flawless. The plan is to neglect nothing that will make this picture one of the outstanding features of the year, and certainly the material contained in the famous Hall Cain novel is ideal for screen purposes. “The Christian” was one of the first published works by a popular novelist to be adapted for the screen. What the picture did at the box office is still a pleasant memory with the veterans. People who had never seen a picture in their lives and no doubt had decided they never would, came to see “The Christian” and were converted into fans. That the new picture will appeal in a like manner is a foregone conclusion. With a carefully selected cast, Tourneur directing, scenic locations that will provide the correct atmosphere, “The Christian” of 1922 will find an audience from one end of the land to the other.

The big bet from Cecil De Mille in the six months' productions which Paramount has announced and which announcement, by the way, is causing more favorable comment among exhibitors than any producer event of the year, seems to be “Manslaughter.” This story from the “Saturday Evening Post” contains more picture material than is usually found in a half dozen pieces of popular fiction. Jeanne MacPherson prepared the continuity, which means that not a thing that the original contained will be overlooked, and in addition much new incident will be introduced. With Thomas Meighan as the district attorney who sends the rich and head strong girl to prison on the charge of manslaughter, and finally marries her after she has served her term, De Mille lavishness in production and a supporting cast that rivals that of "The Affairs of Anatol," "Manslaughter" promises to be a supreme achievement.

Marshall Neilan has a picture in the big list, too. It is "Her Man," to be distributed by First National and touted as one of the best productions this director has ever turned out. The picture is strongly dramatic, with the usual number of Neilan thrills, and the characteristic action that he always manages to work into a production.

A new production of "Under Two Flags" by Universal, with Priscilla Dean as the fiery "Cigarette," offers this actress her best role since "Outside the Law." From the production end nothing has been left undone, and the supporting cast rates as practically all star. The picture has color and action, with the star taking advantage of every opportunity. As a costume bill it ranks well among a number of this type of productions that will be ready for release during the coming season.

The stock bills from the "legit" are having their innings this year, it seems. Along with the other old timers that have been filmed is "Monte Cristo." The Fox penchant for big scenes is in evidence in this production, and because of this magnificence and the work of a fine cast "Monte Cristo" gets into the unusual class. The presentation of this famous story is one instance where the metamorphosis from the printed page adds to the lustre of an immortal tale.

Information from the D. W. Griffith studio is meagre. Mr. Griffith is at work on a production with a tentative title of "At the Grange," an original story from which he expects to make a feature that will rival "Orphans of the Storm" and "Way Down East." It is to be assumed that the completed picture will have a New York run and then go out under a United Artists' banner.

Goldwyn's $10,000 prize story is in production. Considering the fact that this story won in competition with 36,000 scripts, over 1,000 of which were found to be good enough to be purchased for future production, it seems probable that an unusually strong and well developed plot was contained therein. The story of the prize winner and her scenario reads like the plot of a "movie." The girl was at the end of her resources. The mortgage was about to be foreclosed. Her daddy was a sick, sick man, but just in the nick of time, Goldwyn's ten thousand bucks came along, and now life is one sweet song. Anyway, the prize story picture has had so much publicity that even if it never gets out of the rut it still preserves its right to be classed as one of the coming pictures that every exhibitor will want to play.

At least one of Norma Talmadge's forthcoming pictures ranks in the major league division. This production bears the title of "The Eternal Flame." (Continued on page 3127)
Buffalo

BUFFALO exchange managers gave a dinner in honor of Harold B. Franklin, in the Yrogue Hotel Saturday evening. Mr. Franklin has resigned, as managing director of Shea’s Hippodrome and is leaving for New York where he will be connected with one of the big producing companies. Mr. Franklin was present with a handsome gold fountain pen suitably engraved. Among those attending were: Allan S. Moritz, Paramount; M. A. Chase, Universal; Sydney Samson, Federation; Clayton P. Sheehan, Fox; Charlie Johnston, Fox; M. T. Markowitz, United Artists’ Bob Murphy, Pioneer; E. J. Hayes, First National, E. W. Kramer, Shea Association company; Vincent McFaul, Shea’s Hippodrome; Art Amm, Shea’s North Park; C. W. Anthony, Vitagraph; George A. Hickey, Goldwyn; G. O. Fox; Select; Fred M. Zimmerman and John Kimberly, Nu-Art and Henry W. Kahn, Metro.

T. C. Leonard has been appointed publicity manager at the Universal exchange. Mr. Leonard has been with the San Carlo Opera Company. He will aid exhibitors, plan their advertising campaigns, and just now is specializing in stimulating summer business.

George A. Hickey, manager of the Goldwyn office, has resigned his post of July Crackerjacks which he will feature during a special salesmen’s drive in July. H. Ross, formerly with United Artists in New York has been added to the local sales staff. While the branch has been given special permission by the company to remain in its present quarters until November, it is expected that the office will move about August 1 to the new Beyer building. Mr. Hickey is enthusiastic over the great showing of Goldwyn for the coming season, some of the finest productions in screenland being under the Goldwyn banner.

Jeff Lawson put over some fine publicity in Syracuse last week for “Penrod.” Jeff is publicity man at the local First National office.

Jack Thomson, formerly local representative for Associated Exhibitors is now a member of the W. W. Hodkinson corporation sales staff.

The local office of R-C Pictures corporation will move July 1 into the new Beyer Building in North Pearl Street, occupying part of the third floor. Ralph Myerson, formerly with Paramount, is now a salesman for R-C, covering the Southern Tier.

M. H. Markowitz, United Artists’ manager, is doing more business now than when he had a full staff. M. H. is doing some talking and trying to be honest. Betty Field will be in Buffalo in person next week, appearing at the Lafayette Square in connection with the showing of “Fair Lady.”

John Sitterly, Select salesman, is signing up a lot of business of the Talmadge sisters’ Selznick revivals. Manager J. H. Michael of the Regent put on a special Talmadge Sister show last Sunday. Select is also putting on a drive for the Selznick News. Mr. Sitterly signed up the new Family in Lackawanna for a number of Select features.

Atlanta

A. G. MUNROE of the Savannah Theatre, Savannah, Ga., visited Film row this week.

John Evans has returned to the Odeon Theatre, Savannah, Ga., after having spent several months in Atlanta and other key cities. Frank Strozier, who has been managing the Odeon during Mr. Evans’s absence will now manage the Ideal at Columbia. S. T. Evans acts as assistant to C. W. Irwin who is in charge of the Columbia theatres.

T. F. Ware of Sylacauga, Ala., has sold his opera house in that city to Randolph St. John who will reopen it after extensive improvements.

Raymond D. Pawley, Vice-Pres. and treasurer of W. W. Hodkinson Corp., and a director of the newly formed Southern Motion Picture Finance Corporation, was in Atlanta last week looking over the site of the Atlanta Studio Corp. and talking with local officials relative to certain plans. Mr. Pawley is said to have brought with him seven applications of well known independent producers who wish to become affiliated with the Southern Motion Picture Finance Corp.


Enrico Leide, leader of the Howard Theatre Orchestra is in New York for ten days on business.

Tom Lowman, an experienced salesman, but a new man in the movie game has joined Select.

J. J. Burke, former Metro salesman, has been made assistant manager of the Dallas, Texas, office of Metro.

S. S. Smith is selling his Quim- man, Ga. Opera House to George Stomario on June 1. Stomario was formerly an exhibitor in Plant City, Fla.

W. K. Jenkins of Enterprise Dis tributing Corp., has just returned from Georgia visiting many of the larger Studios.

Judge H. T. Titus is building a new theatre in Daytona, Fla., the cost being $100,000. It will be a completely modern theatre in every way and will have a seating capacity of 1,526. Mr. Titus will manage the theatre himself and he hopes to have completed by Thanksgiving. It will be named the Vivian in honor of his eldest daughter.

Kansas City

ENTHUSIASM is linked hand in hand with success in the Goldwyn office at Kansas City. Why not? Did not Charles E. Gregory, salesman, win first prize of $100 last week in Goldwyn’s contest for playdates and new business? And week before last did not this same enterprising “young man win second prize? And just prior to that W. C. Sullivan, a salesman of Branch Manager W. E. Truog’s hustlin’ gang, won second prize. There’s no mystery as to the origin of “Papa” Truog’s broad, optimistic smile.

Having “served his time” as shipping clerk for the Kansas City Hodkinson branch, Joe Rosenberg ventured forth into the wide world, unassisted, as a salesman for that company for five years. That “Josephus” is a diligent worker never has been disputed. That success soon will be his universally is anticipated among members of the Hodkinson office. George Lodge, formerly with Metro, will succeed Joe in the Hodkinson shipping room.

Here’s food for thought. The last episode of “The Winners of the West” was returned to the Universal Kansas City office too late to be shipped out to Brookfield, Mo., on Friday of last week, where it would have been shown in Sears and Jones De Graw theatre, managed by W. C. Senior. Brookfield was given a rare treat. The hour was growing late, a nervous manager paced the lobby. A mother with a baby in front of the theatre, out hopped “Curley” Calvert, manager of the Kansas City Universal office, with the film. Service! What?

Due to the fact that most of the small town exhibitors in the Kansas City territory are displaying unusual interest in serials as a hot house antidote, the sales force of the Kansas City office is discovering a splendid opportunity with the all-War pictures. A new production of the year, “Nanook of the North,” soon to be released in the Kansas City territory. Upon the request of some local exhibitionists for an opportunity of real life, acted by genuine Eskimos, the Kansas City office is offering the film for presentation by some local theatre, the engagement proved a success.

Boz. OLSON has been appointed manager of the Regent theatre, Cedar Falls, Iowa, by the firm Theaters of the Midwest. Mr. Olson has been a very successful manager in Iowa for several years. He opened the Regent when it was known as “Wild Honey,” the second night being larger than the first with the same weather conditions.

Ray Harding, Mgr., Casino the- atre, Des Moines, was awarded a $50 prize offered by Universal for the four best exploitation ideas in connection with “The Adventures of Robinson Crusoe,” the new Chap- play.

Mr. and Mrs. John Anderson of the Princess theatre, Boone, Iowa, were visitors at the Universal Des Moines exchange, Wednesday.
Frank Bacon, star of "Lightning," whose phenomenal runs in New York and Chicago have been a sensation of the legitimate stage, was a guest of Universal, Saturday, at a showing of the picture based on Hal Reid's old play of the same name. Mr. Bacon was a close friend of Mr. Reid's and is particularly pleased with the picturization of the melodrama. Mr. Bacon, preceding the showing of the picture, made a short address to Universal's sales staff.

President Frank Zambreno, of United Artists, is reporting bookings of bookings his staff has secured on "Ten Nights In A Barroom," and the fact that it is proving one of the real business getters of the present season. Mr. Zambreno expressed himself as convinced that the public want melodramas of this type and that the success of "Ten Nights In A Barroom" will lead to more productions along this line.

Manager Rozelle, of Metro, has received a handsome cigarette case and a substantial check from the home office as an acknowledgment of his success in putting over Rozelle Week, which was one of the biggest, the number of pictures shown and revenue, in Metro's showing history.

The Celebrated Theatres Realty Company have purchased the twelve hundred seat Strand Theatre at Okomo, Indiana, from the Strand Amusement Company and will put on a complete program of three vaudeville acts and four class pictures. Celebrated Theatres Realty Company is a strong growth, having organized controls seven theatres, one cafeteria and one hotel, the cafeteria and hotel being operated on properties where the site for the theatre was too large for an exclusive theatre building.

A. S. Friend, of Distinctive Productions, makers of the Arllis Pictures, made his headquarters at Unity Artists' Chicago exchange last week while in the city in the interests of "The Ruling Passion."

Charles Geigerich, well-known New York publicist man, is here doing the exploitation and publicity work on "Fair Lady," starring Betty Blythe, during its run at the Randolph.

Manager Cress Smith, of United Artists, reports, that "Orphans Of The Storm" has been booked into Salaman & Katz's Chicago for two weeks, starting August 7th. This is the first time in the history of his house that a feature has been booked for more than one week. "Orphans Of The Storm" has also been booked for all Asher Brothers' houses and is to start September 4th.

Harry Weiss, who just returned from a two week's motor trip through the territory, brings word that farm conditions in Illinois and Indiana are greatly improved. With wheat and corn bringing the highest prices since the war time increased prices for exhibitors have noted a decided betterment in the business and exhibitors generally are determined to buy cheap and is an asset rather than a liability, says Mr. Weiss. Superior Screen Service has added several new restorations to its inventory and has placed a deal with A-C Pictures Corporation of New York for "The Windin' Trail" with William V. Mong and Buck Manning in the lead, and with Buffalo Motion Picture Company for "Hidden Gold."

The Victory Theatre, at Peotone, Illinois, is now under the management of C. C. Stewart. J. J. Hoefler was formerly in charge of this house.

Manager Paul Bush, of Kempson Productions, has lost no time in putting in this new job and reports he has booked the first ten Kempson pictures for first run at the Ziegfeld and second week at the Regent. A fair run of first runs have also been contracted for by Milwaukee and Indianapolis theatres.

R. H. Fox is no longer connected with Universal Film Company as salesman, having become a member of the Superior Service staff, for which company he will cover Southern Illinois.

W. O. Stevens, of Princeton, Illinois, interested in the local bond issue and will complete the erection of a twelve hundred seat house, which was originally planned in 1920 but turned over the house to his own plan. He is Mr. Roderick's intention to move to his ranch near Princeton, South Dakota, taking the members of his family with him.

Jack Woody, general manager of Select, was a Chicago visitor last week and returned to New York accompanied by Manager Eddie Silverman, of Select's Chicago exchange. Mr. Silverman is expected to return to Chicago within a few days.

The George K. Spoor feature, "Young America," which is being released in this territory by Griev Production Company and has been booked into the Ascher Circuit for early showing, according to St. Grever.

One of the veterans of Illinois amusement circles, H. P. Rorig, who for the past twelve years has owned and operated the Orpheum Theatre, at Elgin, has retired and turned over the house to his son Paul. It is Mr. Rorig's intention to move to his ranch near Pierce, South Dakota, taking the members of his family with him.

Joe Rock, while in Chicago recently, sold Joe Friedman, of Chicago, his interest in the twenty-two reel high class comedies, which he plans to make. Celebrated has also taken over the distribution of the pictures of the St. Days, starting June 5th.

Auditor A. Platman, of Universal's Chicago exchange, will sail for Europe on June 24th to assume his new duties as European auditor for Universal. He will leave Chicago about June 7th and plans to make his headquarters in Berlin for a time but may ultimately be stationed in London.

Salesman G. Oldfield, of Goldwyn, Chicago exchange, took second place in Goldwyn's national salesmen's contest last week. The Chicago office has made a record in this contest, being inside the money in five out of the seven weeks the contest has been running.
EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Beyond the Rocks—
Good box office attraction. Drew large attendance for week's run. (Middle West.)

BIG BUSINESS

Good picture, strengthened by two of our most popular stars. Going strong almost over second week. (Middle West.)

Very good picture. Good business. (Middle West.)

The Good Provider—
Now on its second week and drawing good crowds. A real moneymaker for any exhibition. (Middle West.)

Well liked and had good business during run. (West.)

A fine picture and a big box office attraction. (Middle West.)

The Ordeal—
Fairly good entertainment and fair box office value. (Middle West.)

Fair picture and fair business. (Middle West.)

Over the Border—
Seemed to overplay pretty well. Good box office value. (West.)

A Bachelor Daddy—
Went over fine. Patrons out spending and good business results. (West.)

What was a Failure—
Going strong after played to good business. (Middle West.)

North of the Rio Grande—
Went over for a week's run, playing to large crowds despite unusually warm weather. (Middle West.)

Three Live Ghosts—
Proved one of the most pleasing pictures of the year, drew nice crowds throughout the week. (Middle West.)

Across the Continent—
Wallace Reid in a charming picture of slight plot, much action, and a satisfactory love interest. We did very well with it. (Middle West.)

The World's Champion—
Business did stop because of warm weather and the arrival of a big circus. Picture well liked by those who did see it. Business fair. (East.)

The Great Moment—
On second week it did fairly well. Woman especially attracted. Played at moderate prices. (Middle West.)

FIRST NATIONAL

The Primitive Lover—
Entertaining picture which attracted good houses. (West.)

Nothing extraordinary, did good business week for week. (Middle West.)

The Sea Lion—
Did a good week's business and pleased the majority of patrons. (Middle West.)

The Woman He Married—
Picture Katherine MacDonald has a following which was pleased with this show. Business average. (Middle West.)

Penrod—
Attracted such good business that it was held for the week. Great children's entertainment. (East.)

Stardust—
Very good box office results considering the fine outdoor weather. Held over for the week. (East.)

Sonny—
Role affected business on this picture which it is expected would do well in fine weather. Well liked generally. Fair business. (Middle West.)

My Lady Friends—
Think title did not attract. Fair business with lots of rainy weather. (Middle West.)

Trouble—
Went over very nicely. Business was good. (Middle West.)

Wild Honey—
Fine for our house, which caters to patrons who want thrills. Big bee hive in lobby attracted attention of passersby, many of whom stopped to look at posters and then came in. Fairly good week. (Middle West.)

The Trap—
Fairly good entertainment. Usual business. (Middle West.)

METRO

Fascination—
Probably did not please 100 per cent, but is an excellent entertainment. Mac Murray won new friends. Receipts satisfactory. (Middle West.)

Missing Husbands—
Pretty good film. Business nothing extra. (Middle West.)

Turn to the Right—
Better than average picture, and a good box office value. (Middle West.)

SELZNICK

Reported Missing—
Very good picture which brought fine business. (West.)

Punk. Added attraction pulled it through one week. (Middle West.)

The Way of a Woman—
Only an average picture, although Norma Shearer's popularity at this house helped to pull it over. (Middle West.)

FOX

The Last Trail—
A typical Western picture. Fairly good business. (Middle West.)

Shame—
Fair outdoor picture. Held up six days. (Middle West.)

Queen of Sheba—
Went over for a good week's run. Played to large crowds despite unusually warm weather. (Middle West.)

Perjury—
William Farnum's local popularity helped put this one over for a week run to good business. (East.)

COLDFYN

Yellow Men and Gold—
Fair entertainment for summer. Average business. (Middle West.)

Don't Neglect Your Wife—
Fair picture. Business poor. (Middle West.)

VITAGRAPH

Island Wives—
A good program picture, with love, adventure and dramatic tension, at times. Fair attendance. (Middle West.)

The Sheikh's Wife—
Better picture than 'The Sheikh.' Average box office attraction. (Middle West.)

Too Much Business—
Poor picture. Nothing to recommend it. (Middle West.)

UNITED ARTISTS

A Doll's House—
Nazimova's artistic work lifts this to a position among the screen's greatest productions. My patrons so expressed themselves. Good receipts. (Middle West.)

Did not come up to expectations as a box office attraction. Only fair attendance. (Middle West.)

The Ruling Passion—
Good business on second run. Patrons seemed to like it. (Middle West.)

HODKINSON

Other Women's Clothes—
Only an average picture and business was very poor for the entire week. (Middle West.)

Keeping Up With Lizzie—
People who saw it seemed to like it. Business fair with bad weather to contend with. (Middle West.)

R.C. PICTURES

Gay and Devilish—
Snappily directed picture. People laughed a lot. Type that seems to be generally liked. Good business. (Middle West.)

AMERICAN RELEASING

Jungle Adventures—
Fine educational stuff. With added attraction it did big business for five days. (Middle West.)

STATE RIGHTS

Out of the Dust—
Good production and fine business. (West.)

Display employed by Clunie's Broadway, Los Angeles, for "The Isle of Zorda."
Capitol Theatre—
Overture—“Sakuntala,” Goldmark.
Novelty—Fifth episode of Bible pictures.

Vocal—Czech and Slovak Folk Songs (a) “Vy Hvezdicky” (b) Dievca Dievca.

Current Events—Capitol News.


Feature—Yellow Men and Gold.

Vocal—"Toreador Song" from "Carmen," Bizet.

Comedy—Supply and Demand, Johnny Jones.

Organ—Rheumatic.

Rivoli Theatre—
Overture—Selection from "Aida," Giuseppe Verdi.

Scene—The Euphrates, Nile.

Specialty—Egyptian Temple Dance, by Lillian Powell and Grace McCrea.

Feature—The Loves of Pharaoh.


Novelty—The Sparring Partner, an Out-of-the-Inkwell Comedy.

Rialto Theatre—
Overture—Second Hungarian Rhapsody, Franz Liszt.

Current Events—Rialto Magazine.

Novelty—The First Earful, a Tony Sarno Specialty.

Scenic—South Sea Savage Dance, Martha Graham.


Feature—The Ordeal, Agnes Ayres.

Vocal—"Eri Tu" from "The Masked Ball," Giuseppe Verdi, Millo Picco, Metropolitan Grand Opera Baritone.

Comedy—The Count, a Chaplin Revival.

Criterion Theatre—
Missing Husbands, continued.

Cameo Theatre—

Current Events—Cameo News.

Novelty—Home Sweet Home, screen version of immortal song.


Added Film—The Devil's Foot, first of Adventures of Sherlock Holmes.

Musical—Violin solo, Edward Kilmy.

Feature—The Crude Hustler, Glenn Hunter.

Organ—Rheumatic.

Strand Theatre—

Current Events—ODES and Ends, Strand Topical Review.

Prologue—Special for Sonny Mother, I Miss You, H. P. Eames.

Feature—Sonny, with Richard Barthelemy, Comedy—Polly in Love, animated cartoon.

Organ—Solo Recessional.

Central Theatre—

Once to Every Woman, Dorothy Phillips and Rodolph Valention.

Comedy—Apartment Wanted.

Organ—Rheumatic.

Lyric Theatre—
Nero, Fox spectacle, continued.

BROOKLYN

Strand—

Vocal—Solo, Frederick Jagel, tenor, "Rigoletto," "La Donna E Mobile.

Current Events—Mark Strand Topical Review.

Musical—Violin Solo Numbers, Jeno Sevey (concert master), Mark Strand Symphony Orchestra, (a) "Nocturne," Chopin, (b) "Souvenir," Ddria.

Novelty—Robert Bruce Scenic Drama, Missing Men, second of Wilderness Tales series.


Featured Film—Trouble, Jackie Coogan.

Comedy—Lloyd Hamilton in the Rain Makers.

Organ Solo—"Cradle Song" (Silent). 

Next Week—Sonny, Richard Barthelemy and Original Piano Trio.

LOUIS ANGLES

California Theatre—
Overture—Symphony Orchestrata Con-cert, Irish Fantasia.


Vocal—Quartette from Rigoletto and "Say It With Music.

Feature—Out of the Dust.

Next Week—The Trap.

Broadway Theatre—
Overture—William Tell

Current Events—Kinograms.

Musical—Violin Solo.

Scene—Vocal—"Carrissima," Soprano.

Comedy—On Patrol, Sennett.

Feature—His Wife's Husband.

Clune's Theatre—
Overture.

Current Events—International News.

Comedy—Off His Best.

Feature—Step on It.

Vocal—"Will You Love Me in December?" Soprano.

Added Attraction—Mary Pickford and George Bix in Twelve-Year-Old Reissue.

Miller's Theatre—
Overture.

Current Events—Starland Review.

Specialty—Great Daily Propaganda, "Your Boy and My Boy.

Feature—The Ruling Passion, Second Run.

Next Week—The Innocent Cheat—Ben Wilson.

Trauman's Theatre—
Overture—Medley Selections from Ode and "Are You Playing Fair?"

Current Events—Pathé News.

Orchestra—"A Little Home Away From Home," written by S. Grauman.

Comedy—The Little Rascal, Century.

Prologue—Across the Border—Interior Canadian Border Hotel Lobby.

Double—Betty Compton, Vocal Trio, accompanied by stringed quartette.

Added Attraction—Dance Number.

Feature—Over the Border.

Trauman's Rialto Theatre—
Overture—Medley.

Current Events—Pathé News.


Feature—The Good Provider—Vera Gordon.

Hillstreet Theatre—
Overture.

Current Events—Kinograms.

Comedy—Look Before You Leap—Polly Moran.

Scene—Virginia's Industry.

Novelty—Kinetoscope—Great Authors—Washington Irving.
In San Francisco, the Granada combines advertising the coming of "The Criterion Challenge," with reminiscing patrons of the last day for "Come On Over."

Feature—The Man of Stone—Selznick.
Six acts vaudeville.

Kinema Theatre—
Second Week Keaton—Coogan program.

Symphony Theatre—
Third Week—Grandma's Boy.
Mission Theatre—
Second Week—Monte Cristo.
Loew's State Theatre—
Six acts vaudeville.
Current Events—International News.
Feature—Glass Houses.

SEATTLE

Coliseum Theatre—
Overture—"The Skaters."
Current Events—Pathe and Kino-grams.
Novelty—Topics of the Day.
Comedy—"Yolits-Pokus."
Vocal—"Song of Songs"—Abel Howard.
Feature—"The Bachelor Daddy."
Next week—"The Sign of the Rose," with George Belgin in person.

Columbia Theatre—
Overture—Second Hungarian Rhapsody.
Current Events—International Comedy—"Someday Up." Feature—The Trolls.
Next week—"Kissed."

Strand Theatre—
Overture—Second Hungarian Rhapsody and Grand Camenz.
Current Events—Kinosgrams.

SCENIC—My Country—Bruce.
Comedy—"Torchy and Orange Blossoms."
Novelty—Harry Reed and George Carroll Playing and Singing Bamboo Bay.
Feature—"The Ordeal."
Next week—"Back Bay."

Blue Mouse Theatre—
Second week "Fascination"—Mae Murray.
Next week—"Reported Missing."

Liberty Theatre—
Overture—Popular Medley.
Comedy—"By Hook."
Musical—"Kitten on Keys"—Orson Novely.
Feature—"The Primitive Lover."
Next week—"North of the Rio Grande."

Winter Garden Theatre—
Current Events—International Cartoon—Aesop Fable—Pathé.
Comedy—"Do Me a Favor."

BEGINNING AT NOON. TODAY

The Mark Strand, Brooklyn, N. Y., took the trouble to arrange an attractive ad for "Trouble" and incorporated other attractions for their coming in the same copy.

Feature—"Her Lord and Master."
Next week—"White Hands."

CHICAGO

Tivoli Theatre—
Overture—"Poet and Peasant."
Scene.
Specialty—Trino singing "Lombard."
Current Events—News Weekly; Topics of the Day.
Organ Solo—"Just a Little Love Song." Milton Charles, organist.
Specialty—Fashion Review.
Feature—Walter Thomas in "The Bachelor Daddy."
Coming Feature—Fascination—Mac Murray.

Roosevelt Theatre—
Overture—"Stradella."
Current Events.
Specialty—Erminia Lewis, soprano, singing "Waltz On."
Prizma Color Picture—The Glorious Dead.
Specialty—Violin solo by George Bass.

Barbee's Theatre—
Comedy—Brownie in "Some Class."
Movie Chats.
Feature—Young America.
Special Radio Program.
Coming Feature—Reported Missing.

Randolph Theatre—
Organ Selections.
Feature—Fair Lady—Betty Bythe.
Comedy—On Patrol.

Ziegfeld Theatre—
Feature—Clara Kimball Young in "The Millionaire."
Comedy—Norma Talmadge in "Janet of the Chorists."
2d Feature—The Burglar Case.

ST. LOUIS

Missouri Theatre—
Current Events—Missouri News.
Novelty—"Battle Hymn of the Republic." a tribute to Memorial Day.
Added Attraction—Personal appearance of Edna Wallace Hopfer.

Musical—Royal Garden Jazz Orchestra in jazz melodies.
Special—Going Straight—Mary Pickford reissue.
Novelty—Sawing a Lady in Half Film.
Feature—The Ordeal—Ages Ayres and Conrad Nagel.

New Grand Central, West End

Lyric and Lyric Skydome—
Current Events—News and Views.
Novelty—Aesop Fable—Pathé.
Vocal—Bendix Male Quartette in "Bosom Friend."
Special—The Glorious Dead—A Memorial Day tribute.
Comedy—Papa's Club Day pictures.
Feature—Smillin Through—Norma Talmadge.
Next week—Reported Missing.

Fox Liberty—
Current Events—Fox News.
Novelty—Mutt and Jeff cartoon.
Musical—David Pesetzki in short program.
Novelty—The Leather Pushers—Round Three.
Comedy—The Landlord—Sunshine Feature—Fair Lady—Betty Blyth.

Empress Theatre—
Current Events—News and Views.
Two acts vaudeville.
Feature—Four Horsemen of the Apocalypse.

New Capitol—
Current Events—News and Views.
Novelty—Aesop Fable—Pathé.
Comedy—"Tis the Bull—Bobby Vernon.
Feature—School Days—Wesley Barry.

Columbia Theatre—
Current Events—Fox News.
Novelty—Mutt and Jeff cartoon.
Special—Loaded Dice—Frank Keenan.
Feature—Restless Souls—Earle Williams.
Also five acts vaudeville.

How the Colonial, Tacoma, Washington, advertised "Burn 'em Up Barnes."
SAN FRANCISCO

California Theatre—
Overture—Three O’clock in the Morning.
Feature—Across the Continent.
Granada Theatre—
Overture—Selections from "Irene" and "Some Sunny Day.
Current Events—Pathe.
Organ.
Comedy—Tis the Bull.
Feature—Trouble—Jackie Coogan.
Next Week—The Man From Home.
Imperial Theatre—
Overture—"Hungarian Fantasie."
Current Events—Imperial Screen News.
Comedy—The Carpenter.
Feature—Where Is My Wandering Boy Tonight?
Organ—Exit March "Are You Playing Fair?"
Next Week—I Am the Law.

DALLAS

Palace Theatre—
Current Events—Palace News.
Prizma—Dawning, Epilogue "At Dawning."

KANSAS CITY

Liberty Theatre—
Selections—Current Events—Pathe.
Comedy—Aesop’s Fables—Pathe.
Short Subject—"The Leather Pushers"—Serial.
Organ Selections.

Cleveland

State—
Overture—"Morning, Noon and Night"—Suppe.
Special Attraction—The Four Sea-
Prologue—State Theatre Follies, with the Sherwood Band, arranged and produced by Managing Director George H. Du-
Feature—The Primitive Lover—Constance Talmadge.
Next Week—The Ruling Passion—George Arliss.

Allen—
Overture—"Wagnerian," compilation of most famous Wag-
Current Events—Allenette—selected news reels.
Novelty—Pictures of the inauguration of President McKinley, taken 25 years ago.
Memorial Day Special—Do you remember? Scenes of Cleve-
National—Receive—"The Rosary"—Special
Next Week—"Gas, Oil, Water."

Doric Theatre—
Current Events—International News.
Comedy—Ten Seconds—Lee Moran.
Organ Selections.
Feature—"Beauty’s Worth"—Marion Davies.

INDEPENDENCE

Sisters

Attractive design used by the Kioos. Los Angeles, to advertise "Sisters."

OMAHA

Rialto Theatre—
Overture—"Lady Moon.,"
Special—Barney O’Mara, soloist.
Current Events—Kinosgrams.
Added Attraction—Going Straight.

INDIANAPOLIS

Circle Theatre—
Overture—"Il Guarany."
Current Events—Kinosgrams.
Serio—Bruce.
Novelty—Topics of the Day.
Stage Specialty—The Little Tin Doll—The Little Rag Doll, with Ogden and Benson.
Comedy—Fair Enough—Christie.
Song with special lighting effects—The Best House of Summer.
Feature—Trouble.
Next Week—I Am the Law.

Colony Theatre—
Current Events—Pathe News.
Novelty—Easy Chair.
Comedy—Pollard.
Feature—Don’t Neglect Your Wife.
Next Week—The Referee.

PALAIS

Rocks the Go Man—Granada California Feature Overture Current Organ.
Novelty Organ Current Current Next Week—Rialto Feature Overture Special Added Organ.

SAN FRANCISCO

Rocks the Go Man—Granada California Feature Overture Current Organ.
Novelty Organ Current Current Next Week—Rialto Feature Overture Special Added Organ.

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Harrison’s “Green Temptation” Display Attractive

Lobby decorations on “The Green Temptation” designed by Manager De Sales Harrison of the Howard theatre, Atlanta

Advisory Board and Contributing Editors, Exhibitors’ Service Bureau

Thomas D. Sorero, Strand theatres, Lowell.
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George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Ernest H. Roth, California theatre, San Fran-

THE BOOKING GUIDE
Will Only Be Sent to Exhibitors Who Fill In and Return the Questionnaire Supplied

HAVE YOU SENT IN YOUR BLANK?

Sidney Grauman, Grauman’s theatre, Los Angeles.
Louis B. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Rotak, Managing Director, Allen theatre, Montreal, Canada.
L. W. Barclay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Samuel Silvitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Kay Grombach, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVey, Manager, Temple theatre, Geneva, N. Y.
George Tucker, Manager, Regent theatre, Elmira, N. Y.
Ernest G. Stelling, Manager, Grand theatre, Wau-
mington, N. C.
Phil Gerzdorf, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Fort Huron, Mich.
A. J. Cobe, Managing Director, Central Theatre,
Snell Invites Sunday School Convention to See "Way Down East"

A L. SNELL, manager of the Imperial theatre, Gadsden, Ala., is putting on personal appearances to get publicity for his house. As there was a state Sunday School convention in town with about 65 delegates, he went before the convention and invited them all to be the guests of the theatre at the showing of "Way Down East." They accepted and spread the news about it. Many of them brought others who paid.

Next Mr. Snell invited the inmates of the county farm to see the picture and got the local paper to round up the cars in which to bring them. Automobiles for this purpose were loaned by the most prominent people in town. For a ballyhoo he had two boys in a dilapidated buggy riding all over town. The boys were dressed as "rubes." A sign on the buggy said "Way Down East is at the Imperial Today—See It Sure!

Memphis Theatre Puts Over Big Campaign with "School Days"

Through song plugging and repetition of the title, "School Days," Manager Coleman, of the Strand, Memphis, put over an effective and successful campaign with this Wesley Barry feature.

Manager Coleman secured the co-operation of every merchant he approached. The campaign was carefully planned in advance and featured one week before the opening date. From one of the windows over the Strand a loud-toned Victrola played the "School Days" song for hours at a time, and every prominent dance hall in the city carried on a waltz contest, the judges giving passes to the best dancers.

The "School Days" record was also furnished to two shoe-shining parlors with Victrolas, window and counter displays were secured with copies of the song, the Strand orchestra played the song every day in advance while the trailer was featured after each performance. In addition to the newspaper advertising, a word contest was carried on with the local daily, resulting in much profitable publicity.

For the lobby, Manager Coleman used the school room idea. Desks, books, chalk-box, dunce cap and stool with a live teacher behind the desk and a lively student nearby helped to create the proper atmosphere. As a ballyhoo a real musician was used. The musician was dressed as a dunce with dunce-cap and freckled face, accompanied by a dog with a blanket covering on which was lettered the star's name and the title of the picture. Frequently this man would sit down on the curb or lean against the side of the building and play the song on a harp.

Drumbar Handles "Yankee" Cleverly
Notable Exploitation Campaign Staged at Riviera, Knoxville

MANAGER W. E. DRUMBAR of the Riviera theatre, Knoxville, Tenn., planned and executed one of the notable campaigns of the season in connection with "A Connecticut Yankee in King Arthur's Court." The publicity and advertising devoted to the feature included everything from lobby display to street parade and special billings.

To start with, the mirrors of the lobby were draped as to give an outside balcony effect while the marble was draped to give an inside court effect. The draperies and curtains were rich in color and draped in the fashion of the time. Otherwise the lobby was set in keeping with the atmosphere of "King Arthur's Court." In the lobby was also a special display of "the first motorcycle ever built." This was supplied by a local motorcycle company co-operating with Drumbar.

A large flaring banner, fifty feet wide and eight feet high, was stretched across the principal street from the top of the Riviera theatre to the top of the Queen theatre, across the street. A powerful searchlight played on this at night, making it visible from blocks away.

The city was billed as for a circus. Idle windows, fences, telephone poles and similar places were put to work. No available space was left uncovered. Drumbar even got from the City Commissioners permission to use the city trash cans located on all principal corners.

Then came the ballyhoo. This was the biggest stunt ever pulled for the advertisement of a picture in Knoxville. A tie-up was made with the Ford Motor Company, and they furnished twenty cars of all descriptions. On these cars were placed banners of different sizes.

A tie-up was made with the Indian Motorcycle Co., who furnished twenty-six motorcycles for the parade.

Having completed all other arrangements for his parade, Drumbar began to look around for music—and he found it. There was opposition in town in the way of a minstrel show and he decided to utilize this opposition for his own gain. Promptly as the minstrel parade moved from the theatre his grand procession fell in immediately behind. He thus secured a big hand for his parade, absolutely free of cost. His part of the parade alone covered three blocks. Needless to say the sidewalks were jammed to see it pass and the impression was general that he had hired the minstrel show's band to help advertise the picture.

Lobby display on "The Iron Trail" used at the Rialto theatre, Atlanta, Ga.

Showing the "Connecticut Yankee" motorcycle knights parade which the Rialto theatre, Clinton, Ind., recently put over.
Live Peacock Proves Effective in Exploiting “Peacock Alley”

“Peacock Alley” has been exploited in numbers of ways but so far as we know this is the first instance of a real live peacock being used as a lobby attractor.

Frank C. Strozier, manager of the Odeon theatre, Savannah, Ga., built a neat wire cage about seven feet square for the center of his lobby. Then he located a fine bird in full plumage and with all the vanity for which peacocks are famous. Mr. Strozier reports that “his nibs” strutted and displayed his fine colors a considerable part of the time.

Just in front of the cage two white uprights about 12” wide supported a cross piece with the title lettered on. Each upright carried a cut-out of the star in the peacock dancing costume. Immediately over the cage was hung a large basket of ferns.

A canopy top for the lobby was made with green and white bunting put in fan shape. The box office was inclosed with compo-board and was decorated with the title, name of star, and peacock designs. In the back of the lobby were four hand painted peafowl panels. These panels were about 3’ x 10’ and were made from compo-board.

A display of stills and photos in specially designed frames completed the lobby decorations.

Ballyhoo Camel Eats Patron’s Green Bonnet

MANAGER R. J. DEUSERN, of the Terminal theatre, Newark, broke into the front page of a local newspaper with a story telling how his camel ate a green hat which was on the head of a young lady who was standing on front of the theatre.

The Terminal was screening “Arabian Love” which has many scenes with camels, so Mr. Deusern hired a camel and started him around town. The animal was standing in front of the theatre when two young ladies stopped to talk. One wore a vivid green hat. When the camel saw it, he took one bite of that hat, which was enough.

Teaser Ads. and Lobby Display Exploits “Lessons in Love”

Good teaser ads and a fine lobby display were not the least of the exploitation mediums which I. C. Holloway of the Rialto theatre, Columbus, Ga., used to sell “Lessons in Love.”

About a week in advance Mr. Holloway started advertising in the classified columns that lessons in love would be given by an expert on certain dates. He stated that these “lessons” would be a little more than an hour in length but that they would be very effective and guaranteed to please.

He also distributed small cards which read, “Monday; Tuesday, and Wednesday, Lessons in Love will be given by an Expert.... For further Information call 1736.”

For a lobby display he used cut-outs of a star and leading man framed in white trellis work. Artificial flowers were worked into the trellis and a small banner across the top gave name of star and title.

Window display on “The Great Moment” arranged by Manager R. C. Davis of the Kozy theatre, Padacuh, Ky.

Novelty Tack Card Devised for “Beyond the Rocks”

The suggestion of distance contained in the title “Beyond the Rocks” was enough for Phil Gleichman of the Broadway-Strand, Detroit, to score another inexpensive knock-out.

He got Johnny Howard, the Paramount Exploiter, to design a tack card containing the title and the arrow. It read:

“Beyond the Rocks” Straight Ahead

Lobby display on “The Silent Call” by Manager Cowles of the Rex theatre, Spartanburg, S. C.

Explain by illustration the prologue number for “Moran of the Lady Letty” presented by Pine Fisher of the Majestic theatre, St. Louis.
“Green Temptation” Accessories Borrowed from Howard Theatre, Atlanta

Manager S. H. Cobb, Jr. of the Alamo theatre, Griffin, Ga., used some of the Howard theatre, Atlanta, exploitation specialties on “The Green Temptation” to good advantage recently.

The Howard had a number of special accessories made up for their lobby display on “The Green Temptation.” After the Howard finished with these they were shipped to other Southern Enterprises theatres in Georgia.

Mr. Cobb received two emerald shaped still frames and a special mounted cut-out of the star. This special cut-out was hung in the front of the lobby and so placed that the star was looking at a cut-out of the large hand from the 24-sheet. This hand cut-out was suspended by invisible wires. The center of the pendant was removed and a green lamp put in to give the appearance of a large emerald.

All lobby lights were green for the picture and the top of the lobby was decorated with strips of green crepe paper.

In addition to putting in this effective lobby display, Mr. Cobb distributed 1,000 heralds and ran a special trailer one week in advance.

Jackie Coogan Imitators Compete at Green Bay, Wis.

PROSPECTS of inclement weather and paying an orchestra to play to “empties” faced Manager Frank Cook, Saxes’ Strand Theatre, Green Bay, Wis., for the week of March 27, with “Jackie” Coogan booked in “My Boy.”

Feared but not beaten, Mr. Cook resorted to the sure-fire prize offers for the first, second and third “best” Jackie Coogan. Ten dollars, $5 and $2.50, respective prizes, brought forth sixty contestants, with the interest aroused among parents serving to pack the house and swell box office receipts.

Posters, enlistment of the Boy Scouts’ band at a trifling cost and a newspaper tie-up backed by display advertising put the contest over.

Picturesque Lobby Display Arranged by Cowles

ONE of the most picturesque lobby displays seen in Spartanburg, S. C., in years was arranged by Manager A. C. Cowles of the Rex theatre for “The Silent Call.”

Pine trees clustered on either side of the lobby formed a veritable forest path for patrons. On each side of the lobby entrance was a cutout remarkably life-like. In the center of the lobby was suspended a cutout representing “Flash.” Directly beneath this cutout was posted a large German police dog, borrowed for the occasion. This dog was so strikingly like the cutout of “Flash” that many patrons made the pardonable mistake of presuming that the live animal really was the original of the picture. The lobby pulled a full house.

Rogers Turns Lobby into Flower Bed

FOR the opening of the Spring and Summer season the Mission Theatre, Amarillo, Tex., is treating the people of the city to a flower display so pleasing to the eye that the pass-a-by is helped to forget his hurry and worry when he is forced to stop and gaze at the beauties of the blossoms and arrangement in general.

In the center of the lobby is a bed of geraniums bordered with green foliage of the vine plant, centered with a low plant of the palm variety and with a background of lilies topped by an immense bunch of scarlet tulips. Many hanging baskets can be seen all around the lobby and the advertisements of coming attractions are hung in draperies of a bird design.

The general idea of the flower display was worked out by Manager Ross Rogers of the Mission.

Makes Play for Schools’ Aid in Exploiting “Little Lord Fauntleroy”

Manager James Freeman, of the Casino theatre, Kissimmee, Fla., in looking over the exploitation possibilities of “Little Lord Fauntleroy” decided that his best bet was the schools.

So he went to the superintendent of schools and sold him on the picture. The superintendent took a personal interest in seeing that every child was notified and advised to see it. In some of the classes the teachers told the story of “Little Lord Fauntleroy” and worked up the children’s interest to a high pitch.

Naturally the children spread the news at home with the result that all Kissimmee knew about the picture before it got there.

Having sold the picture through the school children Mr. Freeman didn’t take any chances on having people overlook the play date. He secured a truck, put tree, and placed a large, attractive banner on either side. Each banner had a cut-out of star mounted in the center. This truck paraded the streets during the two-day engagement. It also visited adjoining small towns.

A large banner in the lobby also called attention to the fact that “Little Lord Fauntleroy” was “now showing.”
Atmospheric Lobby Sells “Seventh Day” to Portland Fans

Portland’s (Oregon) sea location and the interest in things with a connection to the sea gave Paul Noble, of the Liberty theatre, his cue when he played “The Seventh Day.” A lobby display that was of real interest to the theatre-going public was built for the showing. A simple sea cardboard painting, covering the front of the theatre below the marquee was attractive and at the same time reasonable. The name of Richard Barthelmes was prominently featured in the skylines, while the letters of the title were dropped to hang from the bottom of the scene over the boxoffice window.

In the electric lights above the theatre the title was featured as “The 7th Day.” The numeral was considerably larger than the letters in the display, attracting attention from sheer difference from the usual arrangement.

Hanging Gardens of Near East Produced for Theatre Front

Trying to find a new idea for a theatre front is a job thankless and often as fruitless as looking for the owner of a found collar button; but the manager of the Empress Theatre, Dalles, Ore., succeeded in evolving something new. He did over the theatre front to represent a Persian garden with the atmosphere of the Near East in conjunction with his showing of “One Arabian Night.” Ferns and foliage adorned the top of the front below the marquee, while streamers running down from the greens completed the effect.

“Pay Day” Advertised by Pay Office

When they called it the “Pay Office” they didn’t specify who paid. The foregoing statement can be taken as a good indication of why Manager Burns found solace in his box office at the Beacham Theatre, Orlando, Fla., when he played “Pay Day.” This lobby decoration is such a natural one it’s surprising it hasn’t been used before. It was inexpensive, being made of beaverboard, and bore a striking resemblance to the pay office shown in the picture and is easily capable of reproduction elsewhere. To carry out the effect Manager Burns had signs on the pay office reading: “No Smoking”; “No Loafing,” and “If We’re Filled Up Call Again.”

Cut-out Lions in Cage Part of “Theodora” Campaign

R. L. Daly, manager of the Liberty theatre, Wenatchee, Wash., did himself proud in exploiting “Theodora.” The town is small and Manager Daly had to watch expenses, but he put across a fine newspaper and billing campaign and made his lobby attractive with posters, paintings and framed stills.

He put special emphasis on a street stunt. It attracted all kinds of attention in Wenatchee and brought the film to the attention of nearly every person in the town.

On a wagon truck he built an imitation animal cage, such as are used in circuses. In the cage he placed four mounted cut-out lions taken from the “Theodora” posters, all of them with mouths open and snarling. Covering the back of the cage was a specially drawn poster of Theodora and her lover, with the lions seen at the top.

Cut-outs of Theodora holding three roaring lions in leash were used in front of the theatre.

Cut-outs and Lighting Effects Basis of “Quo Vadis” Display

With the aid of a three-sheet and special lighting effects, Manager E. J. Barnette of the Victory Theatre, Waco, Texas, built a display for his lobby in connection with the showing of “Quo Vadis” that increased his business considerably.

The idea followed out was to portray in his display the scene of the picture showing the Christian slaves in the lion den. By ingenious use of cut-outs and back lighting excellent and realistic results were obtained.
Cooperative Window Display on “School Days” Arranged at Baltimore

Ray Levy, manager of the McHenry Theatre, Baltimore, Md., arranged for this neat tie-up with Mayer Brothers’ department store, about a block from the theatre, when Wesley Barry played there in “School Days” last week. An entire show-window was given to the display.

Posters of Wesley Barry were liberally displayed, together with small cut-outs of the star and posters calling attention to the attraction at the theatre. The store got in some advertising at the same time with a display of children’s clothing, especially school suits and dresses.

As a means of catching quick attention, a group of toy balloons of various hues were attached to the floor and the currents of air from an electric fan kept them bobbing about continuously.

Oakland Orphans See “Orphans of the Storm”

When “Orphans of the Storm” played the Century theatre, Oakland, Cal., an effective tie-up with the Oakland Post-Inquirer, in the form of a theatre party for orphans, was put over.

The owners of the Century, Charles Brown and Herbert Harris had the house decorated in a suitable manner, served ice cream, candy and gave other presents to the guests. The program besides the feature picture included special music.

In addition to this entertainment feature of the orphans party by the house management the Post-Inquirer came along with offers of three prizes for the best, second and third best short essays telling how the children liked “Orphans of the Storm.” The prizes consisted of bank accounts, the winner of first prize having $15 as an initial deposit, the second a first deposit of $10, and the third a deposit of $5.

The various orphanages and institutions cooperated with the Century management and the Post-Inquirer, and ice cream and candy dealers helped with the entertainment. The local street car company provided special cars for the youngsters, while many automobile owners gave the use of their machines for the day.

Elaborate Stage Settings Used in Prologue for “My Boy”

Elaborate stage settings of a Dutch windmill background, the dainty costumes of a Cinderella story, the sweet tuned voices of an augmented company and the comedy elements of animal freaks delighted the thousands who visited the Allen Theatre, Cleveland, during the run of “My Boy.” The prologue idea was something out of the usual for this feature. The presentation was conceived by Manager McCormick under the conviction that this was a picture especially for children and that the program should accord. It was executed in the spirit that, artistically rendered, it would have an equal appeal for grown people.

The comedy elements, especially the cat playing the banjo and another animal doing a hornpipe, were unfailing elements of success.

Old Friend Quija Helps Sell “One Glorious Day”

The Quija was trotted out as an exploitation medium when Manager J. B. Robertson of the Palace Theatre, Fort Smith, Ark., played “One Glorious Day.” Manager Robertson placed a Quija board in his lobby and with the aid of a wooden hand and a piece of metal he made the hand move over the board. Of course this hand was attracted by an electric current which was controlled by the cashier in her box office. Whenever the cashier turned on the switch the hand would tip down and rap on the table. All wires were concealed so that it seemed that some mysterious power moved the hand. . . . and this power, so Manager Robertson had advertised, was the character “EK.”

Another stunt was to send a man out on the street dressed as Will Rogers. The man would attract a crowd and then tell them about the mysterious spirit that moved the hand and also the “mysterious spirit” of the picture.
Ingenious Road Map Fine 
“Dangerous Curve” Novelty

An ingenious method of exploiting “Dangerous Curve Ahead,” was devised by Manager McNeil of the Breezy Point Library, Charlotte, Vt., when he showed that film recently.

He drew an elaborate road map called “Road map for ‘Dangerous Curve Ahead,’” typed underneath it a paragraph about the photo play and another devoted to the music, admission charge, etc., and had the whole thing run off on a mimeograph. These mimeographed heralds or dodgers were distributed in various stores, in the library, at the box office and other points of vantage. The device won much attention for the film and did a remarkably good business. On the road map, which crossed a branch of Happy River, were marked the various stages in the early section of the matrimonial road, such as Daily Divorce, Expense, Loneliness, First Baby, Bills, Old Lover and Lure of Society. Mr. McNeil reaped an excellent harvest in coin of the realm from using this mimeographed herald.

Shamrock Lobby Display for “Come On Over”

The “Come On Over” campaign of Mr. Halloway, manager of the Grand theatre, Columbus, Ga., recently put over was responsible for much increase in business.

Part of Mr. Halloway’s exploitation was a novelty lobby display. He built a large “shamrock” of beaver board with “come on over” painted across the front, one word to each leaf of the “shamrock.”

The display stood out plainly from across the street and was the means of attracting a great deal of attention to the showing.

Robins Wig-wags His Exploitation on “Hail the Woman”

An unique exploitation stunt was arranged by Nathan Robins, president and general manager of the Robins Amusement Co., prior to the engagement of “Hail the Woman” at the Avon Theatre, Utica.

Two ex-service men, a soldier and sailor, were engaged for this stunt. The soldier was placed on the sidewalk in front of the Utica National Bank on the busy corner and the sailor was placed diagonally across the car line on the roof of a building.

These men started wig-wagging signals at each other at about one o’clock in the afternoon. After continuing for possibly 15 minutes, the man on the street walked back to a sign painted on a regular window shade which had been rolled up. The sign read:

“I am signalling the man up there to ‘Hail the Woman’ Avon Theatre ............”

The sailor on the roof at the same time displayed a large banner reading:

“‘Hail the Woman’—Avon Theatre .....

This stunt attracted enormous crowds and was continued until nearly four o’clock in the afternoon, being stopped after blocking traffic on numerous occasions.

Lobby decorations used for “Come On Over” by L. C. Halloway, manager of the Rialto theatre, Columbus, Ga.

“Where Is My Wandering Boy?” Display Fine Exploitation

W. W. Hays, manager of the Grand theatre, Corsicana, Texas, is sponsor for the “Where Is My Wandering Boy?” lobby display shown by the accompanying cut.

Mr. Hays built the miniature stage, placed a cut-out of the mother of the picture in back of his proscenium opening. An old-fashioned oil lamp was placed in the “window,” the wick having been replaced by a small electric bulb. White carnations were used to tie the display up with Mothers’ Day. The cost of the display was $4.00. Mr. Hays did the whole job himself including the hand lettering.

This is the way W. W. Hays of the Grand theatre, Corsicana, Texas, advertised “Where Is My Wandering Boy.”

Here is an attractive “Smilin’ Through” window secured for the showing of this picture at the State theatre, Memphis, Tenn.
Cut-in Scenic Adds to Prologue

Leroy V. Johnson, Liberty Theatre Manager,
Stages Novelty Number on "Belle of Alaska"

The accompanying photograph illustrates the manner in which Manager Leroy V. Johnson of the Liberty theatre, Seattle, Wash., put over his prologue on "Belle of Alaska." According to Mr. Johnson, the mechanical idea of the prologue has seldom been utilized before; it was by far one of the most original presentations seen in a Seattle house.

The actual presentation of the prologue was as follows:

As the curtain rises, the audience looks upon the Alaskan scene illustrated. It is early morning. Down the white space in the middle of the photograph a river flows. The character standing in the foreground is reciting "The Spell of the Yukon" to the two other miners, as in the photoplay itself. Gradually the lights are raised to full strength and the sun appears over the hills in the background, casting its reddish rays upon the river and banks.

In the same manner the lights are dimmed, the sun sets, and as the miner finishes his recitation it is night, with lights almost extinguished.

To get the effect of the rushing river, a special scenic of river views was booked. During the presentation of the prologue, this scenic was screened from the operator's booth upon the white space shown in the photograph. A special mat was made to cover the aperture plate on the machine, so that all of the film that was projected upon the screen was a strip that covered the white space on the curtain.

In order to get this white space in exactly the correct place, the canvas drop was hung in the theatre, the scenic was screened through the mat, and the scenic artist outlined the position and space covered by the projected film, before he painted the scene on curtain.

In a similar manner, mats were made to cover the large spotlights that illuminated the scenic part of the drop, so that the light did not shine upon the space upon which the film was projected, and detract from the effect. Raising and dimming of these lights produced the effect of daybreak, noon and evening. The huge rock upon which the miner leans was hauled onto the stage, and made the scene even more realistic.

As presented, the prologue in reality gave the impression of a river flowing down through the hills, from a far distant valley, so carefully and cleverly was the presentation arranged and executed. The projected film covered only the white space shown in the photograph; the rest of the scene was left for the employment of lighting and scenic effects. The two combined actually gave the impression that the spectator was watching the rushing torrent from dawn until eve.

"Hail the Woman" Lobby Finds Favor with Augusta Fans

For "Hail the Woman" Manager Frank Miller of the Modjeska theatre, Augusta, Ga., built a pretty and artistic lobby display as part of his exploitation campaign.

A high white fence, a little above shoulder-height, was built of beaver-board, painted white, across the front of the theatre. A heavy, arched gateway was made in the center, the two gate-posts giving a fine appearance of stone, and each one bearing a huge white-painted electric globe on its top. An archway across this gate carried the name of the picture, in deep blue letters, effective against the white background.

Beneath this arch-way, and backed up against the ticket box, was a cut-out—an allegorical figure representing Womanhood, with hands up-raised as if pleading for the scores of bowed and humble feminine figures at its base.

On either side of the gateway, against the white walls, were cards—on the left, a card lettered in blue against a white background, and reading "What Has God Got Against Women? See 'Hail the Woman,'" the last in small script-letters. On the other side, a similar card, also lettered in blue, read "If Your Daughter Came in At Ten O'Clock, Would You Drive Her From Your Home in Disgrace? See 'Hail the Woman.'"

No advertising paper save one-sheets in frames at either side of the lobby was used, only a stand of photographs inside the wall, and some stills from the picture surrounding the two cards. At night, the only illumination of the lobby was by way of the huge white globes on the gate-posts, and some lights concealed, around the box-office.

Manager Miller stimulated interest among the women, by calling attention to the fact that the picture had been endorsed by various Woman's Clubs, and by the Better Films Committee of the Atlanta Woman's Club, The Parent-Teachers' Association, etc.
Atmospheric Lobby Front Sells "Girl from God's Country"

Manager Charles H. Amos, of the Strand Theatre, Spartansburg, S. C., obtained striking effects in his lobby for "The Girl From God's Country" by erecting a small log cabin around the ticket office. Cotton batting, covered with tinsel, was placed on the chimney, the roof and in the cracks of the walls. A very lifelike cut-out of a bear, apparently about to crawl into the window of the cabin, added to the attractiveness of the scene. Leaves and twigs on the floor, with small pins artistically arranged beside the cabin and along the walls, completed a business-getting display.

Advertised Trade-Marks Used to Exploit "Her Husband's Trademark"

An effective lobby display on "Her Husband's Trademark" was arranged by Manager Swain of the Saenger theatre, Shreveport, La. Various and sundry popular and local trade-marks, cards and banners were scattered over the walls, and hung from an overhead trellis. Big wooden pillars added a touch of dignity, carrying at the top a cardboard banner with a scroll trademark effect. As borrowing cards and trademark is the easiest thing to do, the total expense was about one dollar.

Prologue Suggestion From Far Off Tasmania

The appropriate use of "Ballads of the Frozen North" is the timely suggestion that comes from far off Tasmania as a prologue on "The Golden Snare." George W. Hislop, manager of the Strand Theatre, Hobart, Tasmania, who designs, paints and erects his own displays and writes his own orchestra parts as well as manages the theatre, gave a presentation in connection with the picture which while an apparent revelation of Tasmania production, is only typical of the Strand.

Two local characters of theatrical fame appeared in a snow-bedecked scene and sang their ballads and then enacted a dramatic episode from the picture just before the curtains closed.

Teaser Signs Sell "Peacock Alley" to Gadsden

In exploiting "Peacock Alley" Manager A. L. Snell of the Imperial theatre, Gadsden, Ala., had a sign painter put the phase "It's a Bird" on the mirrors of soda fountains, drug stores, restaurants, etc., and left them to guess what it was all about. Two days later he added the word "Peacock" and then after two more days the word "Alley."

Mr. Snell also had his house employees, when discussing this picture, to say "It's a bird." So the phrase was established long before the last word on the mirrors made the meaning clear.

A week before showing he made a peepshow from a large millinery box suspended in the lobby. Inside was a small cut-out of the star and a card reading, "See me at the Imperial in PEACOCK ALLEY next Monday and Tuesday." An electric light illuminated the inside of the box.

Two department stores and the leading millinery shop co-operated with Mr. Snell, by putting in window displays of the latest fashions with stills from the picture.

"Way Down East" float used by Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla.

"Blind Man" Ballyhoo Sells "Peacock Alley" for Parks

The well used ballyhoo of the "blind man" carrying a sign reading "I'd give $1,000 to see Mae Murray in Peacock Alley" was selected by Manager Parks of the Rialto theatre, El Dorado, Ark., as his principal exploitation medium for putting over the above named production, playing recently at the Rialto.

The ballyhoo was made up in orthodox style — old clothes, slouch hat, colored glasses, tin cup and cane.

An attractively decorated lobby, gay with peacock and Mae Murray cut-outs and lavender hangings was another bit of Mr. Park's campaign.

Prologue on "The Golden Snare" put over by the Strand theatre, Hobart, Tasmania.
## Exhibitor Reports in Percentages

### Individual Opinions on Features Averaged by Key Rating

<table>
<thead>
<tr>
<th>Associated Exhibitors</th>
<th>Number Entered</th>
<th>Box of&lt;br&gt;tainment Office Reports</th>
<th>Value Value</th>
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<tbody>
<tr>
<td>Sailor Made Man</td>
<td>36</td>
<td>62 57</td>
<td></td>
</tr>
<tr>
<td>What Won't Will Do</td>
<td>31</td>
<td>62 57</td>
<td></td>
</tr>
<tr>
<td>Woman Wake Up</td>
<td>11</td>
<td>56 55</td>
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</tbody>
</table>

### Ratings on Features Explained

Exhibitor Reports in Percentages is the result of giving figure ratings to word box-office and entertainment value reports from exhibitors, and by arithmetic reducing the total number of reports to percentages.

The key ratings accepted for use are:

- Poor Fair Average Good Big
- 20% 40% 50% 70% 100%

To arrive at the rating of a picture, the number of reports at each individual rating are multiplied by the key rating percentage, the whole is totaled and the sum obtained divided by the total number of reports received.

The rating is applied separately to the box-office and entertainment value reported by each report.

No picture will be included in the list which does not receive at least ten reports.

### GOLDWYN

#### Are of Hearts

<table>
<thead>
<tr>
<th>Number Entered</th>
<th>Box of&lt;br&gt;tainment Office Reports</th>
<th>Value Value</th>
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<tbody>
<tr>
<td>Little Miss Smiles</td>
<td>10 70 70</td>
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<tr>
<td>Peaceful Valley</td>
<td>10 70 70</td>
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<tr>
<td>Queenie</td>
<td>19 62 56</td>
<td></td>
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<tr>
<td>Queenie</td>
<td>19 62 56</td>
<td></td>
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<tr>
<td>Riding With Death</td>
<td>20 65 65</td>
<td></td>
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<tr>
<td>Rough Diamond, Th</td>
<td>29 77 77</td>
<td></td>
</tr>
<tr>
<td>Root Tree, Th</td>
<td>11 65 65</td>
<td></td>
</tr>
<tr>
<td>Sky High</td>
<td>35 68 67</td>
<td></td>
</tr>
<tr>
<td>Stage Romance</td>
<td>18 58 58</td>
<td></td>
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<tr>
<td>Trailing</td>
<td>28 71 71</td>
<td></td>
</tr>
<tr>
<td>Up and Going</td>
<td>7 59 54</td>
<td></td>
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<tr>
<td>What Ever She Wants</td>
<td>5 58 58</td>
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### SELZNICK

#### Chivalrous Charley

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<tbody>
<tr>
<td>False Kisses</td>
<td>13 55 55</td>
<td></td>
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<tr>
<td>Fire Eater, Th</td>
<td>18 68 70</td>
<td></td>
</tr>
<tr>
<td>Foolish Wives, Th</td>
<td>46 66 66</td>
<td></td>
</tr>
<tr>
<td>Fox, Th</td>
<td>102 73 73</td>
<td></td>
</tr>
<tr>
<td>Go Straight</td>
<td>26 65 65</td>
<td></td>
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<tr>
<td>Gutsier than Th</td>
<td>13 63 63</td>
<td></td>
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<tr>
<td>Headin', West</td>
<td>19 70 70</td>
<td></td>
</tr>
<tr>
<td>Larceny</td>
<td>17 65 65</td>
<td></td>
</tr>
<tr>
<td>Man to Man</td>
<td>16 74 74</td>
<td></td>
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<tr>
<td>Millionaire, Th</td>
<td>27 61 61</td>
<td></td>
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<tr>
<td>Money Orders</td>
<td>16 66 66</td>
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<td>Parish Scandal, Th</td>
<td>16 65 65</td>
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<tr>
<td>Playing Without Fire</td>
<td>34 67 67</td>
<td></td>
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<tr>
<td>Rage of Paris, Th</td>
<td>26 65 65</td>
<td></td>
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<tr>
<td>Red Courage</td>
<td>58 70 70</td>
<td></td>
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<tr>
<td>Shripper, Th</td>
<td>14 65 65</td>
<td></td>
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<tr>
<td>Shattered Dreams</td>
<td>12 66 66</td>
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</tr>
<tr>
<td>Stallion</td>
<td>10 63 63</td>
<td></td>
</tr>
<tr>
<td>Traced to Earth</td>
<td>10 63 63</td>
<td></td>
</tr>
<tr>
<td>Wear My Glasses, Th</td>
<td>26 65 65</td>
<td></td>
</tr>
<tr>
<td>Wise Kid, Th</td>
<td>12 65 65</td>
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### STAFF RIGHTS

#### School Days

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<tbody>
<tr>
<td>Ten Nights in a Bar Room</td>
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### UNITED ARTISTS

#### Doll's House

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<thead>
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<tr>
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<td></td>
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<tr>
<td>Little Lotta, Pastry Shop</td>
<td>33 80 80</td>
<td></td>
</tr>
<tr>
<td>Orphans of the Storm</td>
<td>30 75 75</td>
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### VITAGRAPH

#### Bring Him In

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Bring Him In</td>
<td>10 65 65</td>
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### PATHE

#### Isle of Zorba, The

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<tr>
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### REALART

#### Dawn of the East

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<td>Game Chicken, Th</td>
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<td>Her Face Value, Th</td>
<td>28 66 66</td>
<td></td>
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<tr>
<td>Her Winning Way</td>
<td>31 61 61</td>
<td></td>
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<td>Hush, My Heart</td>
<td>14 54 54</td>
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<td>Morals</td>
<td>20 68 68</td>
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<tr>
<td>的身体 速度</td>
<td>19 70 70</td>
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<tr>
<td>Speed Girl, Th</td>
<td>48 63 63</td>
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<tr>
<td>Title</td>
<td>14 64 64</td>
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<tr>
<td>Too Much Wife</td>
<td>14 64 64</td>
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<tr>
<td>Virginia Courage</td>
<td>11 63 63</td>
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</tbody>
</table>
D.W. GRIFFITH'S
BRILLIANT PICTURIZATION

The FATAL MARRIAGE
BASED ON TENNYSON'S EPIC POEM "ENOCH ARDEN" WITH
LILLIAN GISH
AND
WALLACE REID

Grab it now!!!

REQUESTS for playing dates have literally been pouring into our 22 Exchanges since we first announced the handling of "THE FATAL MARRIAGE." And why not? With Wallace Reid and Lillian Gish in this great revival of ENOCH ARDEN, directed by Christy Cabanne under the personal supervision of D. W. Griffith—with marvellous brand new paper, remarkable exploitation and all new accessories—"THE FATAL MARRIAGE" is destined to be a summer clean-up for exhibitors. Extraordinary line of special stunts, ballyhoos, and material that positively guarantees you a crash at the box office. Handled right, every expectation you have for this winner will be entirely surpassed. Don't miss the money on "THE FATAL MARRIAGE." It's absolutely sure fire.

Book it Now thru your nearest R-C Exchange
Underwood Buys Rights to "Jungle Goddess"

A NOTHER block of territory in "The Jungle Goddess" was discussed this week when W. B. Underwood of the Specialty Films, Inc., of Dallas, purchased the Texas, Oklahoma and Arkansas rights for the fifteen chapter Selig serial from the Export and Import Film Company, Inc., world distributors.

Underwood has handled the two "The Villain" contacts, "The Lost City" and "Miracles of the Jungle" and is planning a big exploitation campaign to back up the latest product when he releases it sometime in the early fall.

Archer Lining Up Pictures

Dr. Shallenberger Promises Three Special Productions For The Fall

W. E. SHALLENBERGER, President of the Arrow Film Corporation, distributor of independent productions in the State Rights market, is busily at work lining up productions for the Fall season, which he confidently predicts will be a tremendously prosperous one.

Through the consistent high quality of the productions released beneath the Arrow banner Dr. Shallenberger has definitely established his company in the State Rights field and every indication points to an even stronger line-up of pictures for the forthcoming season.

"In 'Ten Nights in a Barroom' we gave the State Rights market what was undoubtedly the greatest money-making picture of the year," said Dr. Shallenberger in a recent interview, "and I hope that I will be in a position to offer not one but three specials of similar calibre in the Fall.

"It is impossible at the moment to give full details concerning these productions, but I want to say that at least one of them will do for the exhibitors everything that 'Ten Nights in a Barroom' did and more. It is a production which is based on a world-known story and play and no expense, nor time will be spared to make it a smashing success. My knowledge of showmanship permits me to make this statement at this time.

"Fall will see the release of the fourth James Oliver Curwood picture on our programme. Dell Henderson, who wielded the megaphone for a number of powerful screen triumphs, will begin work on this within the next few days, and I have every reason to believe that it will compare more than favorably with anything which this gifted director has done in the past.

Sanford Sales Manager on Way East

Hal C. Norfleet, sales-manager of Sanford Productions, Hollywood, California, is on his way to New York to visit all of the exchange centers throughout the United States, making several stops on his way East.

He has with him a print of their first two-reel Teedy comedy, "Fire! Fire!" and also a print of their first five-reel Semi-Western production, "The Better Man," starring Pete Norton.

Both of these productions have been pronounced first-class, and production is well under way on both of their two releases of these two series.

Drama Nears Completion

"More To Be Pitted Than Scorned" Ready For Editing Coming Week

Actual production work on "More To Be Pitted Than Scorned," first of the series of melodramatic features which C. B. C. Film Sales Corporation is to distribute, has been very nearly completed, according to word from the West Coast. The production center of the interiors have been "shot," and the production schedule is carried through the coming week will see all the actual photography completed and the picture well on the way toward final editing.

It is expected that it will be in the New York offices of C. B. C. within a couple of weeks at the latest.

Charles E. Blaney, author, has been kept in close daily touch with the progress of production by wire and telephone, talking daily with Edward Le Saint, director of the production, lending his personal supervision to the production, and this week wired congratulations to Le Saint and to each member of the cast on the wonderful progress that had been made in the work. He expressed himself as deeply gratified by the caliber of cast and production staff that had been given the film version of his story, and personally congratulated the C. B. C. officials on their work.

The strength of the cast has been the subject of much comment, Alice Lake, Rosemary Theby, J. Frank Glendon, Philo McCullough, all having been the featured players in many big productions.

Announcement of the final cast that is to portray for the screen, Ivan Abramson's conception of the American flapper," was announced from the offices of the Graphic Film Corporation this week. "Wild Youth" is the caption under which the feature will be released.

Auerbach on Coast for Selig Conference

Louis Auerbach, vice-president of the Export & Import Film Company is at present in Los Angeles. He is in consultation with Col. Wm. N. Selig and is arranging for a series of new productions for fall release.

Col. Selig is under a three year contract to produce exclusively for Export & Import Film Company. Auerbach, it is understood, is also arranging to take over world rights of other independent productions for his company.

Backer Changes Title On Western Special

Franklyn E. Backer has changed the title of J. B. Warner's first starring vehicle to "Big Stakes." This Western special was previously announced as "High Stakes," as that was the original title of the story when it was printed in the American Magazine.

It was learned last week that a previous film had been called "High Stakes," the title chosen as being of equal value and also as fitting the story.

N. Y. Strand Will Show Carewe Picture

"I Am The Law," the Edwin Carewe independent special, will be shown at the Strand Theatre on Broadway, New York, next week. The picture is one of the very few in the independent market that have been selected for a showing at the Strand this season.
Shipman Acquires Interest Closes With Riccardo Pizzi For Half Ownership In Productions By Ultra

Riccardo Pizzi represented the "Ultra" Producing Company of Rome and other Italian film interests in contracts recently executed in New York City under the terms of which Ernest Shipman acquires a half interest in all productions to be made by "Ultra" for a five-year period.

This includes the picture of "Santa' Ilario" recently completed in Rome under the direction of Henry Kolker with Charles Rosher behind the camera and which will be released to the American market in September.

The contract with "Ultra" specifies an average of four pictures per year all to be made by the co-operation of the American director and technicians which has proven so satisfactory in connection with "Santa' Ilario."

The second production will be F. Marion Crawford's celebrated story "The Diva's Ruby." In order to acquire a half interest in this contract it was necessary for Ernest Shipman to purchase the rights held by Luporini Brothers and a considerable amount of money was involved in the transaction.

Negotiations were also concluded for the "carrying on" of the greatest Italian Biblical spectacle entitled "After Six Days," Ernest Shipman, foreseeing the big success of this undertaking, has retained his interest in this attraction in conjunction with Luporini Brothers, Riccardo Pizzi and other Italian personages.

"The Curse of Drink" Sold

Webber And North Acquire Picture For Distribution Throughout America


“The Curse of Drink” was learned this week that "The Curse of Drink" produced by the Export and Import Film Co. was sold to L. Lawrence Weber and Bobbie North of 1600 Broadway, for American distribution. Export-Import will retain the foreign rights to the picture.

The feature is a romantic melodrama, but does not, however, depend entirely on melodrama for its interest. It is said to have a story that combines the picturesque setting and sentiment of the "folks back home" the comedy of the rural regions, and the romance of wealth and poverty.

Six stars of the first rank were assembled to make "The Curse of Drink." Harry Moe, Vitagraph star, who featured in "The Sea Rider," "The Gauntlet," "A Man's Home" and "Beyond the Rainbow," among others, is the father in the picture. Edmund Breese, who acts the part of the opposition father took leading roles in "Burn 'Em Up Barnes," "A Man's Home," "Beyond the Rainbow," etc. George Fawcett, veteran character actor of the stage and screen, takes the role of one of the heavies.


Neva Gerber Picture Is Due on the Market

The fourth Neva Gerber to be released by Arrow will soon reach the market. The title of the production is "Impulse." Already backed up by the popularity of the first three pictures of the series many big bookings have been received on this winsome little star's newest effort.

“White Hell”; Aywon Buy Picture of Northwest and Untitled Maciste Production Head Program

That Nathan Hirsch, President of Aywon Film Corporation, is convinced through observations, based on years of experience as producer, distributor and exchange-man, that the coming season will be the most promising in the history of the motion picture industry is evidenced by the announcement he made this week of his 1922-23 releases.

The Aywon releases for 1922-23 are led by a stupendous production starring Maciste, the international star who did such meritorious work in "Cabiria" and "The Warrior." This production, as yet untitled, is being produced in Italy by the Societa Italia.

"White Hell," the Northwest melodramatic success, starring Richard Travers, is another special slated for early Fall release on the Aywon slate. This is the production that has been highly praised by the trade press critics. It has an all-star cast of capable players and is a Charles Bartlett Production. Bartlett will release another picture on which he is now working, "Hard Trails," Inc., studios in Glensville, N. Y., on the Aywon slate.

"White Hell" has been characterized by fastidious critics as one of the best Northwest productions ever turned out. Roger Ferri in the Moving Picture World, said: "White Hell" will be welcomed by the showmen because it offers no ends of exploitation possibilities. This picture bubbles over with human interest from start to finish. There is plenty of sentiment. You won't regret booking "White Hell."

Lillian Gale in the Motion Picture News, said: "For followers of rapid action, realistic portrayal of stories laid in the great Northwestern country, "White Hell" is in line for favor."

Hirsch announced also the release of a series of twelve two-reeler Western pictures starring Cheeroke Gill, the Indian star. These pictures are said to be among the most novel and exciting ever released on any program. In addition to this, there will be another feature entitled "With Wings Outspread."

This production was made in Cuba with an all-star cast. Those who have seen this feature characterize it as one of the best outdoor pictures ever offered on the independent market.

Hirsch will also release in 1922-23 a series of "Diamond Dot" five-reelers. In addition to these pictures, Hirsch is also negotiating with a number of well-known independent productions. These will be announced later.

“Cap’n Kid” Exploitation

New System Inaugurated By The Star Company Offers Full Cooperation

A "FOLLOW-UP" system where-by the Star Serial Corporation, Producers and distributors of "Cap'n Kid," the serial in which Eddie Polo is starring as his first Independent, will be in complete touch with all territorial buyers and through them with exhibitors playing the serial, and so give them and secure from them in return fullest co-operation and best results, is the innovation in the field that Star Serial has instituted.

The plan has been under way since before actual production work began on "Cap'n Kid," and is now working smoothly, enabling the greatest amount of detail work with a special staff to carry it through.

Briefly, the plan calls for a checking up of every one of the fifteen episodes of "Cap'n Kid" through every detail of their booking, the real work not being over, but just beginning when the serial is sold for a given territory.

As soon as a territory is sold a letter goes to the buyer asking that Star Serial be kept advised of every smallest detail of the handling of the serial—pre-release showings, special exploitation, and especially a list of all bookings secured.

Cartoons Dress Titles In Comedy

Believing that the titles of a comedy are of almost equal importance to the action itself in getting laughs, and that good titles can make or break a comedy, Harry Cohan, producer of the popular two-reeler Hall-room Boys Comedies, announces this week that the closest attention will be given not only to the content of the titles on the new releases of the coming series but also to their "dressing up" as well.

With this end in view, the titles on the new series are all to be specially illustrated with cartoons, each cartooneer having been carefully thought out to get the greatest comedy value out of the action preceding and following the title, and upholding the comedy meaning of the title itself.
Three Exhibitors Win Universal Prizes

Universal recently distributed $300 in prizes among three exhibitors in the $7,000 prize contest for the best exploitation put over with "The Adventures of Robinson Crusoe," the Universal chapter-play adapted from Daniel Defoe's celebrated book.


The contest was judged by J. C. Peterson of the Motion Picture News, James Beecroft of the Exhibitors Herald, and Charles Simpkins of the Exhibitors Trade Review.

The Robinson Crusoe contest consisted of a healing of four prizes of $50 each week during April, May, June and July. The first five prizes are awarded each month to the three campaigns of that month.

O'Reilly's New Theatre Gives Kids Treat

Another picture theatre underground called "The American Dream," between Second and Third Avenues in Sixty-seventh Street has been launched. It will be known as "The Children's Dream." Out of a dilapidated structure Charles O'Reilly has erected a first class, safe and elegantly appointed theatre, one that even the President of the Exhibitor's League of New York State and of Theatre Owners' Chamber of Commerce may well be proud.

Opening with "The Four Horsemen of the Apocalypse," the event was preceded by a frolic for children, forming at 9 a.m. and under full sway at 10. It was called a "May Day," and the young folks were invited to partake of ice cream and lemonade, to come dressed as any screen hero they preferred to impersonate. The hundred bricks of ice cream ordered was not enough. S. O. S. was sent nearly ice cream stations before noon.

A youthful "Sheik" representing Rodolph Valentino, played by a local street urchin in movie star style, thereby stepping the parade temporarily. Other stars would have had no difficulty in making their impersonations of themselves.

Manager O'Reilly was so busy entertaining that he took only time to wave his hat to adults or shake hands hurriedly with friends offering deserved congratulations.

Charles Ray in "Alias Julius Caesar," First National

Burr Announces Many Sales
Wide Distribution Assured Carewe Independent Special "I Am the Law"

Because of the addition of the Major Film Co. of Boston and Bobby North of the Apollo Exchange, Inc., of New York, to the list of state right buyers of the Edwin Carewe independent special, "I Am The Law," C. C. Burr, president of Affiliated Distributors, Inc., has announced the following distributors who are handling the picture in the territories already sold:

Joe Skirball, of Associated First National Pictures, Pittsburgh, in Western Pennsylvania and West Virginia; J. F. Cubberly, of Associated First National Pictures, Minneapolis, in Minnesota, North and South Dakota; Floyd Brown of H. Leiber Co. Associated First National Pictures, Indiana; William Skirball of Skirball Gold Seal Productions, Cleveland, in the State of Ohio; M. A. Klauser, of the Mountain States Film Attractions, of Denver, through the whole northwest, including Denver and Seattle territories; Louis Hyman, of the All Star Features Co., San Francisco, in the entire states of California and Nevada; Louis Bacher, of Associated First National Pictures, Washington, D. C., in the District of Columbia, Maryland and Virginia; Robert Lynch, of Metro Pictures, Philadelphia, in Eastern Pennsylvania and Southern New Jersey; William Achteler and E. J. Farrell, of the Major Film Co., Boston, through the New England states; Bobby North of the Apollo Exchange, Inc., 1600 Broadway, New York. The state of New York south of and including Westchester County and Northern New Jersey, including Trenton.

In the foreign market the picture is being distributed by Warner Brothers, with Gus Schlessinger, of the foreign department, in charge.

Burr Promises Real Comedy
"Torchy's Nut Sunday" Is Said To Be Replete With Funny Incidents

In "Torchy's Nut Sunday," featuring Johnny Hines, C. C. Burr promises one of the best two-reel comedies released this year. Mr. Burr is making good his promise to furnish Hines with the very best that can be had in story, plot and direction, as has been evidenced in every succeeding "Torchy" made under his production. The picturization of "Torchy's Nut Sunday" has called forth Hine's best efforts and the efforts of the capable staff supporting him, which means that this comedy will be replete with comedy elements of high quality.

One of the feature scenes presented will be that of a cyclone, which took the mechanical staff seven days to perfect and which was finally "shot" with excellent realism in Elmhurst, Long Island. In addition, an elaborate gymnasium scene containing all possible athletic paraphernalia will be presented, in which Johnny Hines as the athletic director is said to cause no end of laughs in his efforts to give his rival-in-love a thorough course in physical instruction.

Another scene that will undoubtedly cause many hilarious moments is shown in the exteriors of a sanitarium in which Torchy directs the traffic of the wheel-chair invalids according to true city cop fashion.

"One-Eighth Apache" Is Received by Arrow

From the home office of the Arrow Film Corporation it is announced to the effect that many of the new productions on which various of their units have been at work are now completed and in the vaults, having arrived from the West Coast two or three times during the past week.

The most important picture to be received on what may be termed the new program was the Peter B. Kyne production, third of the series made by Wilson from Kyne's famous story, "One-eighth Apache." This is a picture which may be classified as Western. It has an all-artist cast, headed by Roy Stewart and Kathleen Kirkham.

A new Eddie Lyons comedy, "Follow Me," has also been received and will soon reach the screen.

Neal Hart Productions Are Sold Abroad

The Export & Import Film Company announces the acquisition of all the available Neal Hart productions for the entire foreign market. The contract covering six pictures was closed with the Pinacle Productions, Inc., of Chicago late this week.

Included in the deal are five features, namely, "Black Sheep," "King Fisher's Roost," "God's Gold," "Danger Valley" and "Hell's Oasis" and one two-reeler entitled "Go Get 'Em Gallagher!"

Houdini Appoints Leahy Sales Manager

William H. Leahy has been appointed sales manager for Houdini Pictures Corp., which is producing special feature productions for the state right market. Leahy took up his present duties last week and is concentrating his efforts on the first Houdini picture, "The Man From Baghdad," which was shown at the Times Square Theatre, New York, at two dollar prices. It is this picture which has for its climax the rescue by Houdini of the girl at the brink of Niagara Falls.

Hines Has Strong Cast in "Torchy" Picture

"Torchy's Nut Sunday," with the inimitable Johnny Hines, contains probably the largest cast assembled in the production of these popular two-reelers. Included in the support of Hines are Winifred du Barry as Vee Ellins, who enacts the part of Torchy's sweetheart; Mrs. Ida Pardee, Richard Thorpe, Dave Hill, and Sidney Dean.

In addition to this excellent cast there are a large number of extras in the form of nurses, doctors and patients round out the ensemble of players.
Pathé Playlets

"ACUTE SHORTAGE OF FEATURES HITS THE TRADE. SHORT RUN HOUSES SUFFER"

VARIETY

"THE shortage of feature film is becoming most acute," says Variety of April 21. "For the greater part the daily change houses are up against it in their endeavors to secure sufficient material to keep their schedules. Those houses playing double features are particularly hard hit. The Picture Exhibitor is up against one of the worst combinations of conditions that have faced him in practically his entire existence. There is insufficient regular program to keep daily change houses going."

There IS a Feature shortage. There is also a remedy. Play Pathe Short Subject Programs, built around a Three Reel Pathe Playlet, proven successes re-edited to three reels. They are business-getting programs at let-live prices.

The Second Series of Pathe Playlets

FRANK KEENAN in
"The Ruler of the Road"
"The Silver Girl"
"Todd of the Times"

FANNIE WARD in
"The Cry of the Weak"
"A Japanese Nightingale"
"Our Better Selves"

BRYANT WASHBURN in
"The Ghost of the Rancho"
"Kidder & Ko."
"Twenty-One"

IRENE CASTLE in
"The Hillcrest Mystery"

BABY MARIE OSBORNE in
"A Daughter of the West"
"The Little Diplomat"
"Cupid by Proxy"

BESSIE LOVE in
"Carolyn of the Corners"
"The Great Adventure"
"You have hit exactly the angle the public wants."  

**WILLIAM BRANDT**

**SCREEN SNAPSHOTs**

*edited by*  
**JACK COHN and LOUIS LEWYN**

**GREAT STARS AT WORK AND AT PLAY**

Do you get the meaning of that?

Do you realize the pull, the attraction of a one-reel release that puts your audiences behind the scenes, so to speak?

A dozen stars instead of one; twelve times the drawing power of the average picture!

Of course you want it!

[Pathé Distributors]
New Producing Company Headed by Caldwell

RED CALDWELL, who is just completing "Night Life in Hollywood," the propaganda picture sponsored by Mrs. A. B. Maescher, will head a film producing company.

It will be known as the De Luxe Film Company and will produce high-class rural comedy drama features. For the present the company will produce pictures at the Hollywood Studios, Inc., but very shortly the De Luxe Film Company purposes to build a studio of its own.

Mrs. A. B. Maescher, president of the De Luxe Building Company, will be president, Bruce Caldwell secretary and treasurer, while the stories, direction, etc., will be under jurisdiction of Director Caldwell.

"The public at the present time, with Director Caldwell's file, "want big, clean pictures and I purpose to turn out twelve big pictures in the next year.

"Recent changes in the production and theater field give tremendous possibilities to the independent producers. I believe that the time is not far distant when the majority of the theaters will be doing business with the independent producers, and when this happens the theaters will demand the best in picture production and the producers and theaters will cooperate."

Metro Picture Approved by Women's Clubs

Under the auspices of the "Turn to the Right Club" of Los Angeles, which has for its object an elaborate program for civic and social betterment, a special showing of the Metro program production for Metro of "Turn to the Right" was recently given for the presidents of the various Women's Clubs and Women's Civic organizations.

Several of these organizations had recently passed resolutions condemning all plays which showed tendencies toward sex, dirty and immoral in theme or treatment. This showing of the pictures John Goldiel stage hit, a play by Winchell Smith and John E. Hazzard, impressed the guests most favorably as the type of picture which can always enlist the patronage and support of women patrons.

R-C Companies At Work

Three Units Speed Up Production
Under New Plan at Coast Studio

PRODUCTION at the R-C Studios in Los Angeles continues at a fast pace under the newly cooperative policy recently inaugurated by P. A. Powers, new managing director of R-C Pictures.

Mr. and Mrs. Carter De Haven have started on the third of their two new domestic comedy series, which has been temporarily titled "Their First Vacation." Mal St. Clair is directing them. Their intensive production program will assure a supply of pictures well in advance of the release dates which will be accorded them by R-C Pictures.

Robert Thoburny, who was recently signed to make a series of specials for R-C release, has started work on his first picture, "Wreckage." This all-star feature will have a cast which will include Noah and Wallace Berry, Arline Pretty, Virginia Fair, Jack Hall and Jack Carlyle. "Wreckage" will be one of the few pictures in which the screen favorites Noah and Wallace Berry have appeared together.

Both Virginia Fair and Arline Pretty are well known leading ladies of the screen and have played important roles in many big productions. The Robert Thoburny unit will produce a series of six specials for R-C release of which "Wreckage" is the first. Mr. Thoburny was selected as a director worthy to produce some of the big stories on which R-C controls the screen rights.

The third producing unit at work at the R-C lot is the Doris May company, which is making, under the direction of William A. Seiter, a new comedy series, titled, "Up and At 'Em." This will succeed the "Understudy" on the R-C releasing program. "The Understudy" will be issued in the latter part of June. Playing opposite the star will be her husband, Wallace McDonald. Others in the cast are Ois Harlan, Arthur Hoyt and Christine Mayos.

Baby Peggy Completes Two Pictures

BABY PEGGY, the three-year-old star of Century Comedies, has just completed two pictures which gave her unusual opportunities to show her powers of mimicry. The first is called "Tips," and in this she is the little boy of the elevator man in a big hotel. Her father has her to work as a bellboy and she acts suitably, takes the pes of the women guests out for an airing and works the vacuum cleaner with disastrous results to the shoes of the guests which are left in front of their doors to be polished and to the hotel cat which is stalking a mouse through the halls. The cast comprises Fred Spencer, Jack Henderson, Inez McDonnell, and also B., the bulldog, who is Brownie's understudy.

In "The Messenger Boy," a similar part has been written for Peggy. She wears a rakish uniform and carries messages from lovers and other folk with more or less mischief but always with her ever ready dimple and smile. The cast of "The Messenger Boy" is composed of Blanch Payson, Harry Asher and Inez McDonnell.

Louize Faenza Signed by Jack White

Just before departing for Los Angeles a few days ago after a long visit to New York, Jack White, head of the organization producing Mermaid Comedies for Educational, revealed through the home office of Educational Film Exchanges, Inc., some of his preliminary plans for work on the twelve Mermaid Comedies which his company is to make in the coming year.

With Lloyd Hamilton, Louise Faenza, famous comedy actress of the kinkies curls, will be one of the bright lights. Miss Faenza was signed up by Mr. White shortly after his arrival in New York and she is now on the coast and will work in the first picture of the new Mermaid Comedy series.

Henabery Is Here to Reopen Studio

Joseph Henabery with his Paramount producing unit including Albert Shelby LeVino, scenario writer; Colbert Warrenton, cameraman and Richard Johnson, assistant director, has arrived from the Coast and will start work Monday, June 5, at the Long Island City studio of the famous Players-Lasky Corporation, on the production of a Paramount picture starring Alice Brady. E. C. King has been placed temporarily in charge of the studio. The picture in which Miss Brady will be starred is "Missing Millions," an adaptation of a story by Jack Boyle which ran serially in Red Book. It is a detective story and introduces the famous characters, Boston Blackie and Mary, so well known to readers of Boyle's stories.
Reviews Praise "Nero"
New York Critics Acclaim Splendid Fox Production At World Premiere

The world premiere of "Nero," the Fox super-photoplay, was held at the Lyric Theatre, New York City, May 22, and brought unanimous satisfaction that the critics drew from the New York critics. Seldom has a picture received such unanimous acclaim. The production was supervised by D. W. Griffith, and directed by J. Gordon Edwards, an American director at the present time in Rome.

Among the criticisms were the following:

N. Y. Evening World (Don Alkin)—"It's a last-super-photoplay worthy of its name. Even a Griffith would have been proud to have sponsored 'Nero.' If you have never seen a motion picture, go and see 'Nero.' And, if you are the most blasé movie fan in the world, I think you'll find there is everything they can offer you—be sure to see 'Nero.'"

Tribune (Harriette Underhill)—"'Nero' is as great a picture as William Fox thinks it is! Can a critic say more? It holds you spellbound.

Evening Telegram—"It was a spectacle such as has not been previously seen on the silver screen. It marks an abrupt but welcome turn from the problem-plots to those which combine history with romantic interest.

Evening Mail—"It contains some of the finest photography extant, of a multiple magnitude. If you want to see a detail which is particularly notable in the long shots and scenes in which remarkable cloud effects were achieved.

Globe—"Another super-photoplay is with us—one of those dazzling productions that will be used over and over again. Then, too, they were photographed by an artist. Scene after scene shows a taste of almost breath-taking beauty.

Evening Post—"William Fox realized the possibilities of combining the most cinematic traits with countries and the result is "Nero." No historical photodrama has ever been as smoothly told as this one.

Evening Journal—"The outstanding features of the photoplay is its lavish scenes. Thrillers pile up as Nero's enemies summon him to the throne.

Morning Telegraph (Suzanne Sexton)—"William Fox has attained the superlative in spectacles. Few scenes can match the one in which he has left the expense account behind. No one has heard of how much Nero's cost. The price is definitely less than the finer interpretation of the licentious, unscrupulous tyrant can be imagined.

Herald—"The screen seems to have been widened. When Rome catches fire one is surprised that the film doesn't flame into spontaneous combustion. When the Christians are thrown to the lions, the picture goes 'Quo Vadis' one better."

Universal's Big Campaign
Will Nationally Advertise Jewel Pictures Now Ready in Exchanges

Universal has decided upon launching today Evening Post campaign. Elaborate plans have been made to provide a campaign which will be novel as well as informative. In this respect it will be a novum to the public.

For more than a year, Mr. Laemmle has been planning this campaign. It was all decided upon once before, because he felt that the time had arrived when it was of right to create a campaign.

The ads will be one column in size and will be run in the form of personal talks by Carl Laemmle. In the course of these talks he will take occasion to "expose" a great many so-called secrets of the movies and will take his readers to the scenes of "Fall of the Roman Empire." The pictures are distributed by Universal studios and the ads will be used as copy.

London Representative Due for Conference
After being retained by cable to represent the Pacific Film Co., Inc., throughout the entire European territory, Harry R. Smith, head of Smith's Film Sales, Ltd., of London, England, is due to arrive in America aboard the White Star liner "Hercules." The ads will be one column in size and will be run in the form of personal talks by Carl Laemmle. In the course of these talks he will take occasion to "expose" a great many so-called secrets of the movies and will take his readers to the scenes of "Fall of the Roman Empire." The pictures are distributed by Universal studios and the ads will be used as copy.

Educators' Cooperation Helps Picture
Exhibitors all over the country have been enlisting the cooperation of educators in their communities. "The Four Seasons" is one of the Urban Popular Classics, produced by Raymond L. Ditmars for the Kineto Company of America, and is being released by the W. W. Hodkinson Corporation.

In every case where exhibitors have worked with the school authorities, their matinee business has gone up tremendously.

Indiana Exhibitor Books
Features in Pairs
A. F. Brentlinger, the Indiana picture theatre magnate, has just released Volume I of So Much Associated Exhibitors features that he is booking them in pairs.

Brentlinger has just closed contracts for first runs of "Silas Marion," and "Don't Doubt Your Wife," with Leah Baird.
Victor M. Shapiro, manager of exploitation for Pathe Exchanges, Inc.

**Shapiro Wins Promotion in "Pathe Office**

**V**ICTOR M. SHAPIRO’S activities in the Pathe Home Office organization have been broadened by the combination, under his management, of the publicity and exploitation departments, heretofore conducted separately. It is announced that Shapiro’s title while discharging his increased duties and responsibilities will continue to be that of Exploitation Manager.

This arrangement was effected on the retirement of Randolph Lewis, long Chief of the Pathe Publicity Department, who sailed for England to engage in production for the stage and the screen abroad.

In the light of Shapiro’s achievements as a consistent specialist in "salesmanship in print," Pathe expects this combination of departments under his management to give his proved abilities and energy the widest, most useful development.

Shapiro’s background of merchandising from the writing and selling end had its start even before he graduated from the New York University in the class of 1914, as business manager of the college weekly, The New Yorker. This experience influenced him, upon graduating, to continue along the same line of business activity. He became Assistant Promotion Manager of Hearst’s Magazine, and later was Promotion Manager of "Leslie’s" and Judge, where he remained until a special department was created for him by the Cheltenham Advertising Agency.

**Lichtman, Schulberg Join Forces**

A N ambition of many years standing was realized when Al Lichtman and Ben Schulberg announced the formation of a new producing and distributing organization. Away back in the days when the "infant" industry had very much an infant these two men, then comparatively unknown, expressed the hope that some day they would be partners in their own company and headed for big things. The Al Lichtman Corporation and Preferred Pictures, Inc., spell the fruition of their hopes.

Mr. Lichtman is to be at the head of the distributing operation which bears his name while Mr. Schulberg will direct all matters having to do with production and the activities of Preferred Pictures, Inc. No two men in the industry are better qualified to handle these individual problems.

J. G. Bachmann, a lifelong friend of both Mr. Lichtman and Mr. Schulberg, is treasurer of both companies. Before coming to the States Mr. Schulberg was the partner of Mr. Schulberg in the production of the Katherine Mansfield Picture Corporation, an association he was a Certified Public Accountant devoting most of his time to motion picture interests. Before coming to the States his experience was gained in the Louis B. Mayer Studios and Mr. Schulberg has personally lived with him in Los Angeles in order to maintain his personal supervision over all production activities.

Lichtman and Schulberg recently came to Pathe to dwell on plans for activities of the new organization, "Rich Men’s Wives," an original story by Frank D. Pomeroy, and a series of sketches by Mr. Lichtman, will be produced. This is the first of a series of Gaston Special Box-Office Attractions which are to be filmed by the producer of "Kismet" and other great picture producers. It is similar in format which has been selected, and which is soon to be announced, live with the欲言又止 and much abused description "all-star." Widespread Known Pictures Men to Both Produce and Distribute

Some of the subsequent releases already arranged for are "Chung King," by Daniel Steele; this was the prize short story of 1917; "Are You a Failure?" written especially for the Picture Makers of America by Charles Evans, and also to be produced as a stage play in the near future; "A Bird in a Gilded Cage" based on the famous old song of that name, adapted by Arthur J. Lamb; "Poor Men’s Wives," which is a sequel to "Rich Men’s Wives" and combines in admirable proportions humor and pathos; "When a Woman Marries," a melodrama, and "The Great Vandal," a present-day life and its manifold problems.

The Al Lichtman Corporation will produce all of its activities on a new or market product of Preferred Pictures alone will also market productions of all other pictures which the corporation will distribute any pictures that will merit a place on its schedule. Further details are promised in the near future.

After weeks of consideration as to the most effective method of distribution and after a thorough canvass of the market, it was decided that the plan of establishing Al Lichtman exchanges with territorial partners to whom they have sold their product is the most economical and desirable, both from the viewpoint of the company and the exhibitors.

The Territorial Partners are in every instance men of integrity, high standing and extensive experience, and possessed of intimate knowledge of the pictures and the operation of every theatre owner in their respective districts.

"We base our work on many years experience," says Mr. Lichtman, "that promises do not pay rent and that without good pictures the exhibitors, and in fact the whole industry, no enterprise can succeed. In plain unadulterated English, the success of any film is entirely in the hands of our patrons upon our ability to deliver the goods."

Al Lichtman and Ben Schulberg are in the business about fifteen years. Lichtman was sales manager for the Famous Players-Lasky Company at the time that company was organized, and later organized the Alco Company, of which Metro became its successor.

In January, 1921, he resigned intending to engage in business for himself, but instead accepted a position with the distribution of Associated Producers. He remained with that organization until in the spring of this year was engaged in the formation of that company with Associated First National.

Mr. Schulberg, coming from the journalistic field, began his connection with a trade paper and shortly thereafter became associated with the Rex Company, of which Edwin S. Porter remained the "father of the photoplay," was the producing head. Schulberg wrote many of the screenplays for the Rex Company, and all of the advertising and publicity.

When the Famous Players Film Corporation was acquired by Adolph Zukor, Edwin S. Porter and Daniel Frohman, Schulberg transferred his activities to that company, in which he held a capacity that he occupied with the Rex.

When Hiram Abrams was elected president of Paramount, Schulberg was appointed to manage the distribution, resigning in 1918 and with Mr. Abrams planned the formation of the Managers, and was named a company known as the Preferred Pictures Corporation, to produce the Katherine MacDonald pictures, which is still the head of this successful venture.

m.Fox Plans for Coming Season

**W**ILLIAM FOX sailed last week on the steamship Aquitania for a three-months’ stay in Europe. The trip will be a combination of pleasure and business. Shortly after his arrival in England he will sit in a series of conferences with Harry Millarde, and A. S. M. Hutchinson, author of "If Winter Comes." Under Mr. Fox’s supervision, synopsis conferencing will be staged by Mr. Millarde.

England, France, Belgium, Germany, Switzerland, Italy, Hungary and Austria will be visited. Fox has appointments with dramatic authors and writers throughout Europe and expects to bring back to America much new material to be produced here during the winter. Mr. Fox will meet at designated points various of his European production units and arrange plans for distribution of the work. Since over a year ago, of European production made under American distribution and executive command.

Before sailing Fox announced that in addition to having leased the Apollo and "Pantaloons" to the New York city, where two of his pictures are now playing, he had secured the 44th Street theatre, where he plans to stage "The Farmer" or "The Vampire," directed by Emmett J. Flynn in California and presents a new type of picture. Married to Charles R. Granger, producer, "The Vampire," a screen novel by Charles J. Brabin; "My Friend the Farmer," written by Emmett J. Flynn, directed by Harry Millarde, "Dr. Rameau;" "A Little Child Shall Lead Them," directed by J. Searle Dawley; and "The Town That Forgot God," directed by Harry Millarde.
You Made Us Do It

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PITTSBURGH OFFICE
IS OPEN AT

339 FIFTH AVENUE

NEW

FAST CAMERA CARS
EXPERT DIRECTORS AND CAMERAMEN
10 EXPLOITATION EXPERTS
SPECIAL CAMERAS AND MILES OF CABLE

All Ready to Come to Your Town and Serve You in Making a

TISDALE

LOCAL FEATURE PRODUCTION

WRITE FOR SPECIAL SUMMER RATES

THEY GET YOU THE BUSINESS

TISDALE INDUSTRIAL FILM CORPORATION
804 So. Wabash Ave., Chicago

Originators and Largest Producers of Local Feature Productions in the World
New York Capitol Books

“The Storm”

“The Storm,” Universal’s super-Jewel production of Langdon McCormick’s popular stage melodrama, has been booked for presentation at the Capitol theatre, Broadway, during the week of June 18. S. A. Rothafel, manager of the Capitol, is making arrangements for an unusual presentation of “The Storm” with new music and lighting effects. The central thrill in “The Storm” is a gigantic forest fire, and it is understood that the Capitol theatre is at work which will go far to duplicate the thrills in the picture and those which made it successful as a stage melodrama.

The Capitol showing of “The Storm” will be a prerelease showing, inasmuch as Universal does not contemplate general distribution of the picture for several months. Although there may be scattered presentations of the film drama during the summer, it will not be placed on the market until late summer.

Music Great Factor in

“My Wild Irish Rose”

The Columbia Phonograph Company, through its branch service division, has completed plans for the energetic work it expects to do in the forthcoming Vitagraph release, “My Wild Irish Rose.” As previously announced, Witmark & Sons, the music publishers are also planning extensive work along the same line.

The plans of both companies anticipate the co-operation of their branches with that of Vitagraph, attractive window dressing, special souvenir editions of the music and records.

Disabled Soldiers Are

Guests at “Penrod”

“Penrod,” Marshall Neilan’s pictorial for First National release of the famous Booth Tarkington story, with “Freckles” Barry in the starring role, was screened last week in the Knights of Columbus National Sanatorium at Johnson City. The showing was a part of the entertainments of the disabled soldiers confined in the institution.

Manager H. E. Krieger of the Associated First National exchange at Louisville contributed the picture without charge to the hospital.

Bromberger to Handle

Feature Series

A. C. Bromberger of Atlanta, Ga., will handle the entire feature series released by the Pacific Film Co., Inc., consisting of “The Able Minded Lady,” with Henry Wallach; “What’s God Got to Do with It?” with Ore Carew; “The Forest King,” with Reed Chapman and Lilian Hall and another feature to be produced later, for the Atlanta territory.

Johnny Walker Now

Star with R-C Forces

JOHNNY WALKER, known to thousands since his work in “Over the Hill,” the latest star to be added to the rapidly-growing R-C production forces, according to a contract signed on May 9th at the R-C Office of R-C Pictures in New York. Walker will produce a series of six features at the R-C Studios in Los Angeles. The new R-C star is leaving New York for the West Coast within the next few days and production will be started in a short time.

Walker’s director will be announced in a short time. The stories for the new series will be selected jointly by the R-C scenario staff and Walker himself, who is one of the few stars with a practical knowledge of exploitation and showmanship. He has been active in closing many important deals in the past few months and has been described as a business man as he is an actor.

It is the intention of R-C to provide Walker with the best stories obtainable.

Walker won immediate fame after his performance as “Tommy” in “From the Beach to Over the Hill.” Before his success in “Over the Hill” Walker was a director of note, being responsible for “Bachelor Apartments” and “The Land of Desire.” He has also been a well-known stock and musical comedy favorite.

“Rags to Riches” Well

Under Way

Considerable significance is attached to the Warner Brothers announcement that the forthcoming Warner production, “Rags to Riches,” a Harry Rapf production which is being produced at the Warner Bros. lot, will duplicate and surpass the popularity that is following in the wake of the current Barry attraction, Gus Edwards’ “Brother, Dear Brother.”

Production of “Rags to Riches” is said to be well under way. Wallace Worsley, credited with directing some of the biggest attractions of the past season, is handling the megaphone for the Barry feature.

“Enoch Arden” Revival

Draws Attention

A reception such as is seldom accorded to a revival is being offered by the New York Exchange of R-C Pictures Corporation on the “Enoch Arden” revival of “Enoch Arden,” supervised by D. W. Griffith and starring Wallace Reid and Lilian Gish, which will be shown at 5:15 each afternoon.

The advance bookings include the entire Keith, Moss and Proctor’s circuits.

Talmadge Success Revived

Select Exchanges Receive Prints

of Norma’s “The Forbidden City”

SELECT exchanges have all received their prints on “The Forbidden City,” the revival of an early success Norma Talmadge achieved when she was brought to stardom by Lewis J. Selznick. The feature was created from a story by George Scarcroft and was directed by Sidney A. Franklin at a time when Franklin was making his reputation.

“The Forbidden City” reaches the screen contemporaneous with “Smilin’ Through,” the newest feature created by Norma Talmadge with the same Sidney A. Franklin in the director’s role. This item will be of importance to showmen who play the Selznick revivals because of the advertising value of the coincidence.

Florence Vidor Picture Due

“The Real Adventure” Is Offered by Associated Exhibitors for May 28

“THE Real Adventure,” Florence Vidor’s second starring feature, is the current offering of Associated Exhibitors, May 28th, having been the official release date. Since the first showing of the picture in which Florence Vidor made her debut as a star, reviewers have been in entire agreement that here is a distinctive and unique personality.

“The Real Adventure” is declared by the Associated officials to be an attraction far superior to anything in which this fascinating artiste has ever before appeared. A King Vidor production in five reels, adapted from the well known and popular novel by Henry Mitchell Webster—which means a story that is bright and whimsical, with situations that are liable to life, it is said to offer Miss Vidor a rare opportunity for an effective display of her histrionic abilities.

Marriage is the real adventure, according to this author. The story concerns a bride who was not content to be a mere toy for her husband, but whose conception of the matrimonial state pictured a partnership of brains as well as of hearts.

Educational Release Is

Selected by Capitol

“My Country,” one of the Wilderness Tales by Robert C. Bruce released by Educational, has been selected for the special program at the Capitol theatre, New York, the week of June 4 marking the second anniversary of the Rothafel regime at the Capitol.

S. L. Rothafel, manager of presentation at the Capitol, declared “My Country” was one of the most beautiful pictures he has ever seen. He caused a symphony to be written around it which required several weeks of work by his musical staff.
**Motion Picture News**

**Johnny Fox's Latest Is "Short Weight"**

The latest release of Johnny Fox is "Short Weight," and it is the story of a boy who seeks a job in a grocery store. Johnny secures this job with the help of Bronson, who tries to cover up his young master's many mistakes.

Johnny is at present working on a black and white comedy called "Vanilla and Chocolate" in which he is supported by Snowball, the little colored boy who has appeared with Marshall Neilan and other well known producers.

**Griffith Starts Work on New Photoplay**

D. W. Griffith has begun rehearsals for his next photoplay for release through United Artists Corporation. The new production is described as a comedy drama now being outlined under the working title of "Romance of France." The story is by a Kentucky humorist, Irene Sinclair. The cast has not yet been selected.

Marshall French of the British Army was a guest of Mr. Griffith recently at this Orienta Point studio. Earl French was in command of this unit at the time Mr. Griffith was taking scenes on the Western front battle for "Hearts of the World."

**Versatile Artists Make Up Picture Cast**

The fact that motion picture players have careers in which they have won recognition before entering upon photoplay work is revealed by the cast of Rex Ingram's production for Metro of "The Prisoner of Zenda." Several of the leading players in this production have had other vocations in which they have been successful.

Alice Terry has been highly praised for her work as a painter. Walter Lachman was perhaps the most prominent American painter of the day.

**Universal Scenario Head Purchases Picture**

John C. Brownell, Universal Scenario Chief, has just bought the screen rights to "The Absentee Frute," one of Jack London's popular stories. It will be prepared for production within a few weeks, and probably will be released early in the fall.
Proper Department
Told in “Movie Chats”

The forthcoming issue of the Official Theatre Journal gives a few more authoritative ideas of how to deport one’s self in public. The author is Mr. John R. Wals and in this week’s reel she takes up table manners as the topic of discussion.

The association takes place at a choice cafe situated on the banks of the Hudson, the girl reporter for Movie Chats illustrating incorrect deportment at the table.

Other features in the new issue of the Movie Chats include an interview with Charles M. Schwab, sections devoted to the plate glass making industry and to fishing in the Sandy River in Oregon.

Strong Support Assured
Miss Hammerstein

The requirements of Edward Montague’s story, “Under Oath,” will bring Elaine Hammerstein to the screen. Miss Hammerstein and Mahlon Hamilton supporting her in roles of equal importance. This procedure departs from the usual routine of a younger man playing the lead and most of the remaining roles being minor players in the story. Niles Welch will play the role that ordinarily would be the lead. Mahlon Hamilton was engaged by producer Selznick especially to play the role that is of equal importance to the lead in “Under Oath” because he was particularly suited to the part.

Educational Represented at Newark Opening

Educational pictures were well represented at the opening of the Rialto theatre in Newark under the auspices of the Fabian Educational Pictures, which also controls the Stamford and Paramount theatres in that city. A large portion of the program were provided by Educational. They were Kenograms, Educational’s real “mercad’ comedy,” The Rainmaker,” featuring Lloyd Hamilton, and “My Country,” one of the Wilderness Tales by Robert C. Bruce.

“Reported Missing” Back on Broadway

On April 23 Lewis J. Selznick introduced his special feature, starring Owen Moore, in “Reported Missing.” This is the sequel to the public success of the feature film where Moore played the role of a missing man.

The production’s atmosphere is true to the period and the acting is well done. The story is well written and the direction is excellent. It is a good picture for any theatre.

Critics Laud Lloyd Picture

“Grandma’s Boy” Has Premiere In Los Angeles And Is Highly Praised

The picture critics of the Los Angeles newspapers were unanimous in declaring the Harold Lloyd—Associated Exhibitors comedy, “Grandma’s Boy,” a world-beater, following its world’s premiere in the Theatre at that city, May 14th. Much more than the amount of space devoted to it in the super-production by the most successful of the Universal film comedies. The success of the picture is due to its excellent direction and acting by the players. The comedy is well written and the acting is excellent. It is a good picture for any theatre.

Christie Production Hums

Directors Working on First Two of Pictures for Educational Contract

PRODUCTION is humming along at the Christie Studio while Al Christie is away in Europe. Directors William Beaudine and Scott Sidney are on the busy list, working on the first two pictures under Christie’s new contract with Educational Film Exchanges, calling for twenty Christie comedies during the next year instead of twenty-four, as in the season now drawing to an end.

Beaudine has already started a comedy which will feature Bobby Vernon in a college and prize fight story called “Pardon My Glove,” which was written by W. Scott Darlington. He is taking fight arena scenes every day.

In addition to Vernon there are in this picture such well known comedy actors as Vera Steadman, George W. Vail and Tommy O’Brien, Harry Burns and Zack Williams, a colored layman who does a good bit of the “heavy lifting” in the picture.

Scott Sidney, having completed casting for “The Son of a Sheik,” is starting work on this travesty, with Neil Burns and Vera Daniel playing the leading roles. “The Son of a Sheik” is said to be the fourteenth Arabian desert picture to go into production in Los Angeles this spring, but it will be far different from any of the others, since it is a two reel comedy and will find the funny side of romantic Sahara love.

Dorothy Devore is taking riding lessons for the first Christie Comedy in which she will appear after Christie’s return early in July. George Stewart, one of the most successful directors in the Christie company, will play opposite her.

New Picture Begun for Katherine MacDonald

Katherine MacDonald, who recently was acclaimed by the New York Daily News and the Chicago Tribune as the most beautiful woman in film, is now at work on her next production, “White Shoulders,” which will be released in the fall as a First National attraction.

The story of “White Shoulders” is by George Kibbe Turner and was published as a serial in the Saturday Evening Post. The screen version was written by Lois Zeller. Tom Ferguson, who directed the preceding MacDonald vehicle, “The Woman Conquers,” was re-engaged for “White Shoulders” and also plays a role in it.

The remainder of the cast includes Bryant Washburn, Nigel Barrie, Lilian Lawrence, Richard French, James Barrows, Fred Malatesta, Lincoln Stedman and little Richard Heedrick.

Pathé Claims, Features Out of Ordinary

Pathé emphasizes the fact that it must be exempted from responsibility for the complaints emanating from the fact that the feature picture output is marred by an irritating dead level of sameness in subject and treatment.

Elmer Pearson, general manager, points out that Pathé’s two most recent acquisitions in the feature category are in subject and in their production effects “as wide apart as the poles.” The production referred to are the European success pictured from Jules Verne’s novel, “Mathias Sandorf,” renamed “The Isle of Zorda” for American distribution, and Robert Flaherty’s epic of native life and adventure in the ice-bound arctic regions, called, “Nanook of the North.”

Big Deal Consummated on Arrow Pictures

One of the largest sales in the Independent field: American Pictures has just been consummated between the Arrow Film Corporation and the De Luxe Film Company of Philadelphia.

W. Ray Johnston, Vice-President of Arrow, and Tony Luchese and Oscar Luebke, of De Luxe, went into executive session last week.


Federated Exchange

Move N. Y. Office

Federated Film Exchanges of America, Inc., have moved their New York office to 220-228 West 49th Street.

One of the thrills of Pathé’s serial, “The Timber Queen,” in which Ruth Roland is featured.
Cy, Josh, Eph and Ike All in “Old Homestead”

T he typical nomenclature of New England is embodied in the characters搭乘 that inhabit Documentary Thompson’s classic play, “The Old Homestead,” which is now being made into a talking picture under the direction of James Cruze.

Uncle Josh, Cy Prime, Eph Henshaw, Seth Goodall, Gabe Waters, Seth Perkins—one has only to read these names to feel the atmosphere of the country, with its wholesome if somewhat rigid quality. The very pulbriu of the nation, the district and the people have found an abiding place in the hearts of most men and women of America and even the amalgamation of foreign blood, sectional dissection and the like can never obliterate the memory of what the forebears of the Yankee settlers did to establish our country.

Production by Metro is Speeding Up

Quickening of the pace of motion picture production is seen in the crowded schedule of the Metro Pictures Corporation of a second story for conversion into a photoplay, the fiction being in this case “Edge of Wildness,” by Crosby George.

Only a few days before came the news of Metro’s buying “A Noise in Newboro,” an Argosy-All Story serial by Edgar Franklin. In neither case was it mentioned by the company which star it had in mind for the principal part in these stories to be screened.

Production Started on “Omar the Tentmaker”

Production work on “Omar, the Tentmaker” was begun last week at the United Studios, with Guy Bats as the star and Richard Walton as the film’s producer. The picture will be released as a first National attraction.

This will be the second production made for First National by Post and Tully. The first, “The Masquerader,” based on the famous stage success, has been completed and will be released in the early fall. Post plays the dual roles of Chikore and Loder, in which he has been seen on the stage for many seasons and in all parts of the country.

Life of Lincoln Now In Preparation

Dr. Gilbert Ellis Bailey of the University of California faculty in charge of research work will produce the life of Abraham Lincoln in length necessary, using known scenes from Chillicothe, Illinois, Washington, D. C., and interiors at the studio. The research work is being done and it is expected the subject will be in production for six months. It is planned to send a road show with it when completed.

Miss Kennedy Comes Back

Kenna Corporation to Star Screen Favorite in Six Super-Productions

On May 29th, Madge Kennedy, noted stage and screen actress, will face the camera in the scenes of the first of six super-productions in which she is being starred by Kenna Corporation. The new company is composed of prominent business and professional men, most of whom have been previously connected with the motion picture industry.

Some of the best-known playwrights and screen writers have been engaged to support Miss Kennedy. One of the stories purchased by Kenna which will be produced this summer is the much-discussed “Dorothy Vernon of Haddon Hall,” the work of Charles Major.

The Kenna Corporation also owns the rights to several plays, including the John Golden successes, “DearRemember,” in which Jessie Royce, Reed and Hale Hamilton. The screen adaptation of this play has already been made by Rufus Steele, the well-known scenario writer. Its title will be changed for the screen.

Madge Kennedy is known as one of Broadway’s famous stars, having appeared on Broadway in productions of “Fair and Warmer,” “Twin Beds” and “Cornered.” She is also a favorite throughout the country due to her stage and screen appearances in the theatres of practically every American city of any size.

Her first starring picture, “Establishment,” is presented with the national distribution.

“ScreenSnapShots” Are Proving Popular

A MILLION DOLLARS worth of popular screen stars at work and at play and in domestic life flashed on the screens of the Broadway Rivoli and Rialto theatres last week introduced to metropolitan audiences the new series of “ScreenSnap Shots” made for Pathe distribution and which are released one reel each week.

These scenes included such well known people as: Wallace Reid, expert at the “funny traps”; Thalberg and Roberts indulging his love for “Jazz”; Gus Edwards making the screen debut of his new dancer, Cecil de Mille listens; Betty Compton, Colleen Moore, Thomas Meighan and Tom Forman, and several pictures more intimately than they ever are in the productions which they adorn.

Laemmle Assistant Is on Vacation

E. H. Goldstein, assistant to the president of the Universal Film Manufacturing Company, has finally secured his vacation. It is a short one, and comprises only the period between Friday, May 29th and Monday, May 31st.

Goldstein has not had a vacation in almost six years, two of which were spent in his present position as assistant to the president. Prior to that he occupied every position in the exchange system.

He is spending his vacation at the Ambassador Hotel in Atlantic City.

“Lady Godiva” Demand Is Increasing

Since its week’s run at the Central Theatre, on Broadway, New York City, the demand for bookings for the Associated Exhibitors Network’s “Lady Godiva” have been greater than ever, according to the Associated officials. Notable among the late bookings were those by Frank Hall for his two houses in Jersey City. “Lady Godiva” was shown at the State Theatre for three days, beginning May 22nd and at the Ritz for three days starting May 29th.

C. Morrison also has signed a contract for a run of this spectacle in his Majestic Theatre, Hartford, Conn., during the week of June 18th.

First of Harry Carey Specials Completed

Announcement is made this week by R-C Pictures of the completion of its first Harry Carey special “Companion of the Family,” directed by Val Paul. This is described by R-C as the equal of any picture which this actor has ever made in his long and successful career.

Included in Carey’s supporting cast are Edward Grey Terry and Henry B. Walthall.
The Maried Flapper.
King Bagot secured thirty thousand feet of negative at Louisville for "The Kentucky Derby," the principals of which are Reginald Denny, Lillian Rich, Gertrude Astor and Lionel Belmore.

Hobart Henley is casting for "The Fight," by Booth Tarkington. Gladys Walton's next vehicle will be "Melissa."
PITTSBURGH

Rowland & Clare's Manor theatre opened on Monday, May 15. Mayor Magee and a number of prominent notables were on hand at the opening. John Donovan of the Regent theatre will have charge of the house for the first two weeks.

Maud George is appearing in person at the Grand theatre during the second week of "Foolish Wives."

Al Weiland visited Washington and New York during convention week. Al is sending Weiland theatres and the Standard Film Exchange of Pittsburgh.

The Circle Film Exchange at 212 Ferry street has taken over the studio of Simile Film Co. from the receivers.

B. Gaffdi of the Kenyon theatre, Brady Camp, Pa., has bought the Thatorium theatre, Brockwaysville, and will take charge personally.

George Wenzl, who is owner and manager of the "Litan Irene" road show, has opened up his airshow in Kittanning.

The ElK Amusement Co. of Charleston, W. Va., will build a two-story fireproof building on the triangle point of Virginia, Central and Delaware streets, in the above-mentioned town. The house will have a seating capacity of 2,000 and will be erected at a cost of $50,000.

Work has been started for a new theatre at Sandy Ridge, which will be built at a cost of $17,000 on a plot of ground 35 x 85.

ST. LOUIS

A new theatre is under construction at Poplar Bluff, Mo., and may be ready for its grand opening about September 1.

Henry Turner, a leading banker of Poplar Bluff, is behind the project.

The new Pastime theatre, Palmyra, Ill., opened on Saturday, May 27. It will play two nights a week, Tuesdays and Saturdays. J. Bearden is owner and manager.

Radio concerts have replaced the musicians on the program at the Strand theatre and the New Grand Central, the two leading moving picture houses of St. Louis.

Miss Du Pont, star of "Foolish Wives," was the guest of St. Louis the past week. She made a personal appearance at the theatre and the New Grand Central, the Empress and the Imperial theatres, all liberalism. Many affairs were arranged.

The Grand theatre, Centralia, Ill., has been closed for the season. The house was recently purchased by C. W. Hall, who also controls the Illinois theatre in that city.

R. H. Fox of Chicago will represent the film exchange in the territory. He has offices in the Hodkinson exchange.

J. D. Haven now has entire control of Imperial theatre, Forest City, Ark. Several days ago he purchased the half interest of his partner, J. Williams, who has not announced his future plans.

The Eureka Film Company has opened offices at 3465 Olive street. Barney Fegan has been appointed manager. He formerly was president and manager of the Independent Film Company of Missouri.

Skozars Brothers opened their Lyric Skydome Sunday, May 21, with an address by Mayor Kel and a radio concert as the leading features of the program.

Eugene A and Harry Freund have purchased Frederick theatre in this city and will erect a new theatre.

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138 CONGRESS STREET

BOSTON, MASS.
Action Stills from Releases of the Week

First views of Pauline Frederick's "The Glory of Clementina"—R-C

Viola Dana in Metro's "They Like 'Em Rough"

Bert Lytell as he appears in his latest starring vehicle for Metro, "Sherlock Brown"

Scenes from Richard Barthelmess' "Sonny," First National
Reviews of the Latest Features

Conducted by LAURENCE REID

“Blind Circumstances” (Clark-Cornellus—1900 Feet) (Reviewed by Laurence Reid)

THIS production from a technical angle bears all the earmarks of the earlier photoplays in that its photography is astros- cically bad while direction is so slapshod in manner that details are lost in harmon- mony. The story is a hectic one which is badly constructed even though it carries a sustained interest in a few of its scenes. The locale takes in many backgrounds—from the coast retreat on the Pacific ocean to some inland mountain camp. And the cutting of the picture reveals winter and summer at odds and ends as to whether the snow or the summer flowers will be dominant. No lapse of time is included in the action.

The plot carries many angles and treats of a shanghaied character who can not remember his identity. There are so many figures planted that one has a difficult time keeping track of them. You learn a brutal skipper is vengeful toward the hero who has found a haven on the ocean coast. He has escapees from the man from the shore and later this individual is compelled to show his gratitude when the hero is stricken blind from an explosion. The story runs in topsy-turvy fashion, there being nothing definite in its action. The heroine lives in the coast town and the skipper is desirous of winning her affection. He employs a French Canadian trapper to run down his fiancée, but the villain sees the light through the girl aiding his brute husband escape. The skipper finally recovers the heroine, recovering his eyesight through the power of faith in prayer on the part of his swooning wife.

There are several scenes which tax credul- ity—as for instance the blind man walking a goodly distance on hands and knees. He even crosses a log in this fashion—a log which is used to bridge a stream. The story is far-fetched and cannot convince, the acting too poor, the camera angle and the artistic license to make it ring genuine. As a result the work of the cast seems stilted.

The Cast

Silent Morse: George Chesebro
        E. L. Morse: Frank Crayf
        John: Harry Atrig
        Harry: Pierre
        Ben: Frank Crayf
        By J. Iman Kau: Scenario by Victor Gibson

The Story—Treats of youth who hides him- self from law because of circumstantial evidence which links him as murderer. Escapes man who later finds him even though the latter is forced to arrest him because he is a Mountie in disguise. The hero’s sweetheart is instrumental in saving his life. Finally his life is trapped. The youth goes blind but his sight is restored through the faith in prayer of the girl.

Classification—Melodrama dealing with youth hiding from law and his ultimate vindication. Shows plenty of incident and situations.

Production Highlights—Capable work by cast. The cast does its best to hero to lose his sight. His attempt to reach his friend.

Did You Help Hire the Producers’ Boss? (1918)

Exploitation Angles—Perhaps you can stimulate interest in this picture by showing the way fate interplayed in how circumstances arise which alter destiny. Chesebro is fairly well known. Also Vivian Rich. Use the name of director.

Directing Power—Don’t boost this too highly. Know your crowd and show it when nothing else is available. Some emotional scenes will please. Best suited for small-town localities.

“Evidence” (Selznick Pictures—Five Reels) (Reviewed by Charles Larkin)

W ITHOUT doubt this is the best screen vehicle Elaine Hammerstein has had in a long while. The story is a good one, having a refreshingly original twist at its end. The plot gets away rather slowly, but gathers speed as it gets into the third reel and the finish is intensely interesting. Jack Raymond is the lone star, with Miss Hammerstein as his shrewd but sympathetic wife. The picture sets forth in an entertaining way the evils of circumstantial evidence and how innocent folks are often convicted by it. The plot leads up logically to a melodramatic incident in which the wife shows her husband’s uncle just how this kind of evidence works. The scenes in this picture which part of the audience will delight in the gowns and gorgeous fur coats worn by the star in “Evidence.” Especially in this director’s scenes does Miss Hammerstein show some scintil- lating styles.

A splendid cast is seen in support. It includes Niles Welch as the husband, Holmes Herbert as the uncle and Constance Bennett, all of whom do good work. These, with the picture’s story and acting, make for a class act real life. The heroine in her fight for happiness has one’s sympathy throughout.

The theatre interior scenes are well staged. The interiors of the aristocratic home are lavishly furnished and have unusual depth. The shots of a theatrical folks’ benefit concert given by the “400,” by the women of the theatre, who mislabeled, is seen in support. Elaine Hammerstein has a scene for her divorce, and is very gripping. “Evidence” is a good program picture and should prove a good box office attraction. You have some good exploitation opportunities here.

The Cast

Florette: Elaine Hammerstein
        Phillip Rowland: Holmes Herbert
        Judge Rowland: Constance Bennett
        Mrs. Bascomb: Marie Burke
        Mr. Bascomb: Madison McRae
        Paul Stanley: Ernest Hildard
        By Edward J. Montague, Directed by George Archainbaud.

The Story—Married into an aristocratic fam- ily, Florette, an actress, soon finds her life be- ing made unbearable by snobs who try to make her see her position. A famous stage actor who has been jilted enters the plot and aids by a jealous actress seeks to ruin the girl. When this actor traps the bride in a compromising position, the girl’s husband claims his marriage comes upon the scene. He demands that the bride consent to a divorce and offers her a sum of money if she will go about the thing in a quiet manner. The bride calls in her acting ability and de-

clars that if there is to be a divorce she will choose her own “co-responder” and decides to take her case to the courts. She remarkably sees the folly of circumstantial evidence en which he had a few moments before been so eager to convict the girl.

Classification—Drama and stage drama dealing in entertaining manner with the subject of circumstantial evidence.

Production Highlights—Good performance of Miss Hammerstein and Holmes Herbert. The scenes in the theatre. The climax of the picture in which the star and Herbert put off some real dramatic work. The finish is strong, and will do here. You can use superlatives. The picture will stand up under them.

Drawing Power—A good attraction for second class downtown first run houses. A fine fea-
ture for neighborhood theatres.

“The Eyes of the Mummy” (Paramount—3800 Feet) (Reviewed by Charles Larkin)

AFTER due thought and consideration we have come to the conclusion that this one is much below par. One would think that the characters were on string—like Marionettes—being lowered into the scene and pulled around. The direction is mediocre. The story is impossible. The fact that there is a plot which will go to exhibitors this production is only 3800 feet long shows that someone has tried to save some of it. Pola Negri is the star and Emil Jannings has an important role. That sounds good, but it is not the Pola and Emil of “Passion,” and “One Arabian Night.” There is probably one of the pictures in which each appeared. And the actress stands for a lot of punishment.

Most of the action takes place in London. The efforts of the director to simulate Eng- lish life is intensely amusing. It’s nothing short of burlesque. When we take folks from Ireland and expect them to imitate folks from “Old Lunnin Town” we get into incongruous things. There is one scene supposed to represent London society life. They are playing some classical musical. The heroine, an Egyptian maiden, is bored to death and rushes forth to her room. There she claps her native garments to her breast and as if donning them would transport her back home. She comes forth radiant in very so-called upper-class. Her husband seeks to join her, thus finds her and carries her to the drawing room when upon persuasion Pola puts on a dance. We can’t understand how this chance got by our efficient censorship board.

As in former German productions dealing with English life, the sets are overcrowded. It seems they like the bizarre rather than the real stuff. One does not like to distin- guish the back of one house in place of real sky. This is done in some of the Egyptian scenes, which are far from convincing. The photography is simi- lar to that of the Biograph period of Yankee film production.

The Cast

Marah, high priestess of Up-Balax: Pola Negri
        Radu: Emil Jannings
        By Randolph Bartlett and Benjamin De Cossers. UFA production presented by Ham-
       ilton Theatre corporation distributed by Para-

mount.
The Story—Tourists in Egypt are told that the mysterious shrine of Ug-Bakal is a good place to stay away from. Albert Vernon, an English engineer, buys a ticket from a man who visited the shrine. The man is a physical wreck, Vernon, undismayed, dashes to the shrine and is met by Radu Farley, who is the mysterious relic of the past. Vernon and Radu enter. There in one side of the wall is the form of a dummy. Behind the door is a room in which is the “high priestess of the shrine.” She is “The Eyes of the Mummy.” She tells Vernon how she was kidnapped by Radu, held for ransom, and then abandoned behind the dummy. Vernon takes the girl to England.

Classification—Highly dramatic, but improbable story. Melodramatic over and over. Production Highlights—The conflict between Vernon and Radu in the shrine. Pola’s attempt to slay the girl. Emil Jannings and Pola have some moments. Exploitation Angles—Your best bet here is Pola Negri and her fans.

Drawing Power—Might go over where they like ‘em wild. Not suitable for first class houses.

Strange Idols

(Fox—Five Reels)

(Reviewed by Laurence Reid)

A

Ordoxy story which has served the film industry well, and acclaim the "Strange Idols," starring Dustin Farnum. The author has shown little invention or ingenuity in fashioning this plot which has to do with the escape of some scientific printed couple who are changed through the little child shall lead them." There is nothing of that in "My Wild Irish Rose." Fourth, this picture is not a surprise in "My Wild Irish Rose." Perhaps the producer is notable for several things. First of all it has a good story, one which holds the interest at all times. Second, the screen play is written and produced which give some fine character portrayals. Third, it introduces us to Richard (Mickey) Daniels, described as "the most loved in the world." We predict for him a brilliant future in screen as if he is given more roles like that of Barry in "My Wild Irish Rose." Fourth, this picture informs itself admirably to present a world. It has been produced with the most beautiful pictures the veriest possibilities in view. Mickey Daniels' famous song used can be said to advantage, there being one spot where a vocal soloist can be introduced furnishing a distinct note in the picture. Furthermore, we believe this film to be a thing of beauty. Pat O’Malley is cast as Conn, the Shaughraun, and Edward Cecil is Robert Flouliott, theinness and atmosphere. The reader whether they do work their parts. Pauline Starke is attractive as Moya, the hero's first love; she will have much opportunity to display her real ability.

Helen Howard as Arte O’Neale, the sweetheart of Flouliott; Frank Clark as Farley; James MacArthur as Captain Molieneaux are all good.

My Wild Irish Rose" abounds in dramatic situations. There are so many of them that space will not permit of their enumeration. The arrest of the hero, his trial, banishment, and his return to his native land, the child being discovered dancing in a New York cabaret and the ultimate reconciliation.

Edward Cecil plays the role of the lumberman with his customary poise. He puts no great vigor into the impersonation. In fact, he is just Dustin Farnum. This actor needs better pictures than this story filled with stereotyped characters. The technical side of the picture is taken care of in an adequate manner. There are no misses. Neither the audience who patronize anything and everything—those folks who are dyed-in-the-wool movie fans.

The Cast

Angus MacDonald........ Dustin Farnum
Ruth Mayo ................. Doris Pawn
Malcolm Sinclair.......... Richard Tucker

Story and scenario by Jules Furthman. Directed by Jules Furthman. Produced by Don Short. Produced by Fox.

The Story—Treats of marital unhappiness due to husband preferring to remain in the New York, the home of his actress wife. To keep peace he consents to the city. When he is in New York, the far off places the wife runs off to Europe. Years later the lumberman discovers his child dancing in a cabaret and a reconciliation is effected.

Classification—Domestic theme treating of marital unhappiness and eventual reconciliation through the employment of the "little child shall lead them." Production Highlights—Good atmosphere of North country. Scene when the father discovers child dancing in cabaret. The reconciliation.

Exploitation Angles—Dustin Farnum, who is popular this picture will be liked. It offers nothing new and any exploitation angle detailing the plot should be carefully avoided. Place it in the variegated story department.

Drawing Power—Will draw fairly well in neighborhood houses. Plot too antiquated for a run longer than a day.

“My Wild Irish Rose"

(Vitagraph—Seven Reels)

(Reviewed by Charles Larkin)

No picture has ever been placed in celluloid form which is more true of the atmosphere of the thing. It has the almost smell "the old sod" and the spot bogs. Scenically "My Wild Irish Rose" is a thing of a beauty.

Exploitation Angles—The tie on the title which is a famous song and which has been sung by McCormack for the Vitagraph corporation. This tie will pull the picture. You can put over any number of display on Irish goods. Dress a man up in Irish costume and let him wave the flag of the streets. Turn your lobby into an Irish village. Go to it! Clean up! Now, next fall, next winter and next St. Patrick's Day—Oh, Boy!

“Sonny"

(Inspiration—First National—Six Reels)

(Reviewed by Laurence Reid)

This is not another "Tol’llable David." But it is so close to it in its power to tug at the emotions that there is no denying it will leave a definite appeal everywhere. Richard Barthelmess sees to that emphatically. This star is placed at a disadvantage since his "Tol’llable David," because everyone expects to see the same of him. It will not be good. Consequently, comparisons are made. "Sonny," however, so far eclipses "The Seven" because that title should not be mentioned in the same breath.

The star enacts a dual role and this portrayal is about the only faultly touch in the story. First of all we see the screen that two people can resemble each other so strongly that their immediate relatives are unable to tell them apart. Therefore, when the rough and ready soldier returns from the war, assuming the identity of his dead buddy so as to take his place in a blind mother's home we can guess that much license has been taken over the marked resemblance. The star is finely directed by Henry MacRae. His casting also squeezed all the heart interest, the incident, the sentiment and pathos and romance from the plot. There is a dash of spirit added for good measure which has to do with the host of the dead youth returning to set things straight and seeing to it that nothing occurs which will reveal his identity. If one can excuse the glibness of the screen people who accept these strange resemblances, is a fine thing through the different style of speaking and other characteristics, then one can accept it as all truthful. The youth finally informs the old lady of his identity and Sally they "knew it all the time."

The picture is well balanced with its heart touches. The impressionable spectators are going to smile and become tearful alternately. The ghostly touch is well han-
MOTION PICTURE NEWS

**The Cast**

Hugh Hemingway | William Russell
Gracemary Sage | William Bell
Wilbur Harris | Harvey Clark
Frank Peel | Harry Bartell
Sir George Firth | Michael Dark
Ladie Kaye | Russ Renick
Polly Adair | Richard Dix

By Richard Harding Davis. Scenario by Edward Lewis, Lewis R. Foster 
and Ronald V. Lec. Photographed by David Abel. Produced by Fox.

**The Story**—Treats of the mystery developed from a Boston bank cashier who abandons his wife, and tries to compensate by acquiring the mystery. The hero, is suspected of the crime. And the plot involves several characters. Classification—A mystery melodrama, adapted from story by famous author. Plenty of action and adventure.

**Production Highlights**—The well sustained audience that is which keeps one guessing throughout. The appropriate backgrounds. The work of a good cast.

**Drawing Power**—Here you have a famous author to exploit. Almost every reader of fiction is acquainted with the name of Richard Harding Davis. So play it up. Mention that mystery stories are always popular with picture audiences.

**"Mrs. Dane's Confession"**

**Wild Gunning—5000 Feet**

(Reviewed by Eugene Carlton)

It takes no second guess to reveal that "Mrs. Dane's Confession" is a docu-
mentary story told in such a manner as to cap-
ture the most hardened movie fan. The mystery element, the plight of a man who has been driven by a Philadelphia detective to commit a crime, a faithful husband—all combine to make a production that would attract an audience that is which keeps one guessing counting the hubsands who pass out the tickets at the box office.

As might be erroneously supposed, the "Mrs. Dane's Confession" case is the production does involve the usual violation of the moral code, but that of committing murder—murder by a man who swears to a woman that he will marry her forever, and that he will never have another woman. This happened after the woman had married a true lover and believed her former husband who has deserted her, dead.

Of course, no judge would allow a woman to be convicted under such circumstances, but before she happily is restored to her faithful husband again, there are many incidents which create action among the "handkerchief brigade" and play heavily upon the sentiment of the stronger species of fans. "Murder mystery" hardly would classify the picture. It is much above the average production of that type. The case is big enough, small is well balanced and the work of Lucy Doraine deserves commendation.

**The Cast**

Mrs. Dane | Lucy Doraine
William Fulligh | Alphonse Fryland
Harry Deskins | Albert Santora
Harry Dane | Harry de Looze

Produced by Sascha Productions. Directed by Michael Kertesz.


**The Story**—Katherine Trowbridge, a living example of "spare the rod and spoil the child," is determined to have a son in spite of her husband, or else he will commit suicide. The widow then wed a former admirer, a true lover, but the first husband returns and demands money. She meets him and learns he killed her father. Husband No. 2 enters the scene and casts aside his wife, who shoots the man who betrayed her. After all is cleared away, she happily returns to her second husband.

**Classification**—A typical tragedy drama containing mystery and suspense that carries strong appeal and contains an abundance of human interest.

**Production Highlights**—Scene where husband No. 2 enters the room and finds wife with husband No. 1; the murder and the recon-

**Exploitation Angles**—A special women's matinee, well advertised, or catch lines in newspaper columns. They're all saying about Mrs. Dane? "Who is it? How? You'd better be ready, pardy!' should aid in bringing them out.

**Drawing Power**—Strictly a picture for the determined. Not the first run, but a theatre in the shadowy corners easily accessible for women. Should be liberally advertised in store windows if possible.

"THEY LIKE 'EM ROUGH"

**Metro—Six Reels**

Reviewed by Lillian Gale

If this Metro offering is an example of how to cash in on a comedy title, by sub-
stance, then "They Like 'Em Rough" wins. Granting that it is a bit rough and tumble, it is refreshingly divorced from the "slap-stick" variety and stands to prove that laughable situations as properly surrounded by beautiful exteriors, developed to a fine point, as the embarrassing situations long identified with parlor and bedroom face.

While there is scarcely a serious moment, one is not looking for a sermon if attracted by the main-title, although there is a moral element involved, but spread among a young ladies who believe hearts of men were meant for playthings.

Miss Dana gives a consistently good per-
formance, particularly in her comedy moments and such a satisfactory production proves that even with an able director and clever star, a good cast is worth the money and effort.

This picture is unique in that it tells a very interesting, if light story, takes firm grip of the audience, beginning and holds on to the end. Miss Dana first introduces the story and thoroughly acquaints her audience with the disposition of a spoiled and over-in-
ducent maiden, who for the space of seven years, we find her grown up, her long curls disappeared with her teens, and a thoroughly modern, bobbed haired debutante in step with the times. She has changed a lot.

But in the end she is willing to forego all so-called attractions of the past, such as breaking men's hearts, leaving them at the altar, etc., recognizing in her sweetheart of years before, a regular he-man, under his rough lumberjack apparel and heavy beard. This picture will appeal to a mixed audience and ought to gratify anyone seeking screen entertainment as diversion.

**Cast**

Katherine Trowbridge | Viola Dana
Richard Wells, Jr. | Danny Williams
Richard Wells, Sr. | Harry Kirkland
Mrs. Trowbridge | Grace Arthur
Waddle | Colin Kelly
Steve Murphy | Walter Rogers
Kelly | ...\
Mr. Trowbridge | W. Bradley Warn
Burton | Knute Erickson
Mrs. Murray | Nina Loring
Pete | Ken McElreath

Photographed by John Arnold.

The Story—Katherine Trowbridge, a living example of "spare the rod and spoil the child," is determined to have a son in spite of her husband, or else he will commit suicide. The widow then wed a former admirer, a true lover, but the first husband returns and demands money. She meets him and learns he killed her father. Husband No. 2 enters the scene and casts aside his wife, who shoots the man who betrayed her. After all is cleared away, she happily returns to her second husband.

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**Drawing Power**—Strictly a picture for the determined. Not the first run, but a theatre in the shadowy corners easily accessible for women. Should be liberally advertised in store windows if possible.
The Glory of Clementina

(R-C Pictures—5700 Feet)
(Reviewed by Lillian Gale)

A agreeably entertaining picture, directed picture, delivered by a competent cast of actors while players. There is a story. It is well told. The kind of story to which Pauline Frederick is entitled has been employed, resulting in evidence of substantial investment and turning out a production of distinction. An adaptation of a widely read story has been adequately moulded into the kind of screen material needed to encourage picture followers. It should be added, also, that the photography is excellent in places, above the average throughout.

There is a light drama regarding a maiden lady by the name of Clementina, who, when robbed of romance in her early youth, has devoted her life to perfecting the art of painting portraits. Her success has not compensated for her loneliness, and gradually she has withdrawn from social diversion, surrounding herself with the shell of reserve manner and blunt speech. After a time, her well love for the fineness of character recognized as concealed beneath the assumed personality.

Young folk with whom she is in close contact awake her interest in romance in time to recognize that her feminine affections are only lying dormant. The best that could happen finally comes her way through her devotion to a motherless child, daughter of the lost sweetheart of her youth. Then an old friend, whose portrait she employed to paint, prompts her desire to appear again in becoming clothes and take general interest in...
in life, resulting in union of two lonely beings to the good of all concerned.

The Cast

Clementina Wing .................................. Pauline Frederick
Quintus .............................................. Edward Marrinder
Huckaby .............................................. George Cowi
Billiter .............................................. Lincoln Hummel
Tommy Burgrave .................................. Edward Hearn
Ella Concannon ................................... Jean Cathorn
Vandemeer ......................................... Wilson Hummel
Lena Fontaine ..................................... Louise Dresser
Little Sheila ......................................... Helen Stone
Sheila's maid ...................................... Lydia Yeaman Titus
Lady Louisa Mailing .................................. Trudy Shattuck


The Story—Clementina Wing, successful artist, painted portraits of wealthy patrons, among them a girl whose father had bargained for her marriage. A young landscape painter and friend of Clementina's discovered the model as one he would have for a wife. Next subject for Clementina's brush was an old friend, Uncle Aforesaid young man, a widower five years. During the assignation, Clementina suffered a decline in health and went to the seaside. Tommy accompanying her. Fate brings the girl of his dreams into the scene and old acquaintances of Clementina's. They make her feel her unattractiveness and when matters have developed into a state where her old friend is about to be "vamped" by the woman who was responsible for Clementina's unhappiness, she decides to save him by making herself more attractive than the woman. And it results in "The Glory of Clementina," with years of regret in the discard and happiness in the offing.

Classification—Society drama. Involves successful feminine artist, a rich man, romance of a young couple and final recognition of affection between the more mature couple.

Production Highlights—Whenever Miss Frederick is called upon to dominate a scene, her delivery may be called a highlight, so splendid is her interpretation of a difficult role. A scene in the drawing room of a rich man, about to be tricked into an engagement to an unworthy woman, when interrupted by Clementina appearing in the glory for which she was noted in her youth.

Exploitation Angles—Offer Pauline Frederick in a role where her ability to act offsets any artificial attraction, since up, until the last she appears as careless, aging and unattractive. Recommend, however, that in the end Miss Frederick appears in gowns most becoming her style and beauty. The director is one of prominence and the cast worthy of exploiting.

Drawing Power—Will please thoroughly where Pauline Frederick is a favorite as an actress who is not obliged to depend upon beautiful clothes to command her audience. A little above the ordinary class of people. Will find welcome among readers and those interested in artistic endeavors.

Reviews of coming pictures will be found in

The News FIRST

Constructive and Fair to Producer and Exhibitor

"Toonerville Blues"

(Educational—Two Reels)

THEATRE comedy can be accentuated by sub-titles is plainly illustrated in the two reel "Toonerville," which tells a little story of human interest, along with laughable situations.

The town bad man tries to secure control of property used as a ball park. He fails, and during the ball game, one of the funniest incidents in the footage, the hero discovers oil by rescuing the ball, which was batted into the field, and landed in a puddle.

This is one that burlesques natural situations with considerable finesse and will hold its own as the comedy offering on any program.

—LILLIAN GALE.

Standard Revue

(R-C Pictures—One Reel)

A NEW departure in showing stage and screen stars in their homes, at work, or enacting some novelty for the purpose of offering the public a glimpse of famous personages that they are not privileged to see otherwise. This reel begins with showing one of New York's new and most novel theatre, equipped with a rising and leveling platform so that the audience may see as well as hear the musicians.

Follow views of different stars which give one an idea of their individual personalities. Very entertaining—LILLIAN GALE.

"Such Is Life in Monte Carlo"

(R-C Pictures—One Reel)

ONE of a series known as Hy Nayer's Travelaugh. Laughs while you travel over interesting places via camera route, is the idea. And it works out entertainingly. This one includes many interesting views of places near and about Monte Carlo, as well as the Casino itself and something of the "going on" of which everybody is informed. It has a trick finish that is unique and is very good material for any program. It might fit especially well with a picture with a French locale.

—LILLIAN GALE.

"A False Alarm"

(Hammons—Educational—Two Reels)

COMEDY built on old theme of newly rich man desiring to step into society by marrying his daughter to member of foreign royalty. Daughter, in love with fireman, stages false alarm fire in order to bring sweetheart to her rescue. All ends well, when it is discovered Baron only a make believe. Full of action, supported by the clever children dog, monkey and cat which always play important parts in Campbell comedies. Will appeal to children, especially. Funny enough for grown ups.

—LILLIAN GALE.

"Torchy Steps Out"

(Burr—Educational—Two Reels)

THIS is one of the Torches that is equipped with action in place of the low comedy, while it has both, but there is greater comedy element than some of the Torchy series fore-runners. Torchy is requested by his boss in the office to break in a pair of shoes. Torchy goes for a walk and gets stuck in cement. He goes to a shoe store and works as a clerk long enough to earn duplicate pair. But on way back gets into comical predicament by hiding in moving van in which are stored all the requisites of home, including a parrot. Several good types employed to accentuate comedy situations.

—LILLIAN GALE.
Precautions Necessary to Safeguard Against Fire Hazards

Average Cost $11,000; Owner Suffers Loss Though Covered by Insurance

THE following description is taken from a report issued by the National Fire Protection Association on the Rialto Theatre fire, New Haven, Conn.

"The building was an old wooden structure, formerly a church, but in recent years taken over as a moving picture theatre. There had been no change in the construction of the building when occupied for this purpose. It consisted of a basement and one high story, 60 ft. x 100 ft., with joisted floor and roof, supported by heavy wood trusses. The balcony was of frame construction supported by wooden posts. The building formed one single fire area, as the stage was not cut off, even by an asbestos curtain. The heating boiler was in the low basement directly under the open joist orchestra floor and not cut off. Window openings were protected on one side only. The tin-clad shutters on these windows failed under the intense heat of the fire. The building was unsprinklered and the only inside protection was a few chemical extinguishers. It is believed that one of these used by a stage hand at the first sign of fire failed to operate.

"The above combination was certainly sufficient in itself to cause trouble, but the last straw came on the evening of Sunday, November 27, 1921. To provide atmosphere for an oriental production, the stage was draped with flimsy inflammable gauze and burning incense provided. The theatre was packed to the doors and several hundred persons were waiting outside in the lobby for a second performance. At a few minutes past seven the incense and draperies came in contact and in an incredibly short time the flames had gained rapid headway, spreading out over the heads of the audience. Panic and a jam at the exits ensued. There were exits on three sides of the building. Everyone, however, rushed to the rear. One of the balcony fire escapes passed a window on the first floor and when flames broke out this window no one could pass down. Two people were found dead on a fire escape and two more died before they reached the hospital. Three died later from burns and injuries inflicted by the mob. Hundreds of others received burns and bruises.

"The building was completely destroyed in about two hours. The fire spread to a three-story brick building adjoining. This was also badly gutted, but a fire wall prevented further spreading of the fire.

%Conclusions.

"This fire is a striking example of criminal negligence. That such a firetrap should be permitted is a discredit to the city of New Haven. It is remarkable that there was not greater loss of life. That a fire will occur under such conditions of construction and protection is almost inevitable. As usual, city officials are investigating the matter and inspecting conditions in other local theatres as to provisions made for safeguarding and preventing fires. It is always so—after the fire!"

When conditions such as are described above are permitted by theatre owners and city authorities it is not surprising that such terrible disasters occur. When a motion picture theatre burns the owner is bound to face loss and inconvenience, even if amply covered by insurance. His is also a grave moral and legal responsibility for the safety of his patrons against fire and panic.

That the fire loss in theatres is substantial is illustrated by statistics recently published on theatre fires for the year 1919. The total for the year was $1,331,616, and there is no doubt that a large part of this loss was due to partial or complete destruction of moving picture theatres. It is also safe to assume that the majority of these fires were due to carelessness. The fire hazards of motion picture theatres have been thoroughly investigated and are well recognized. Compliance with the rules and safeguards established by state and city authorities and fire protection and insurance organizations will make for reasonable safety against fire.

An examination of fifty fires in motion picture theatres which have occurred during the past five years gives the following data: Twenty were due to inflammable films, twelve were due to smoking, nine were of incendiary origin, four were due to the heating system, three involved electric wiring and two were due to rubbish. This is probably an average distribution of fire causes, although the number due to incendiarianism may be unduly high. Fires due to exposure, or, in other words, fires originating in neighboring premises, were not included. It is interesting to note that the average loss incurred in these fires amounted to $11,000, a high figure. With the exception of the incendiary fires all of these were probably preventable.

Inflammable Film.

The most important source of trouble is obviously the film. Careless projectionists, substandard projectors or poorly constructed projection rooms are a constant menace to the motion picture theatre. Much depends on the projectionist. The question is not merely one of skill but of higher qualities of character. Smoking in the projection room at all—to say nothing (Continued on following page)
of extremes of foolhardiness, like he who turns the crank of the machine with one hand, rewinds a film with the other, and cheerfully puffs a cigarette meanwhile—is an offence the gravity of which is increased in proportion to the skill and intelligence of the projectionist. However rigid requirements may be in regard to the protection of the machine and its equipment, many accidents resulting in fires and panics may occur if competent projectionists are not employed. The patrons of the theatre know little or nothing of the dangers that are involved and must rely on the competence and good judgment of the projectionist for their safety. A projectionist should have a knowledge of electricity sufficient not only to enable him to operate his machine intelligently, but also to make necessary repairs in case of emergency.

Much could be said about the various types of projecting equipment. Only approved machines bearing the label of the Underwriters' Laboratories should be used. The standard requirements for professional machines for use only in fire-proof booths are given in the National Electrical Code recommended by the National Fire Protection Association. These requirements read as follows:

1. Arc Lamps.—Arc lamps must be constructed entirely of metal of a thickness not less than No. 24 U. S. Sheet Metal gage, except where use of approved insulating materials is necessary, and incandescent lamps must be suitably enclosed. Outlets for motion picture projectors must be wired with wire not smaller than No. 4 B. & S. gage.

2. Rheostats.—Rheostats, transforming devices or any substitute therefor, must be of types expressly designed and approved for the purpose. Their installation and location must be subject to approval as parts of the moving picture machines.

3. Top and Bottom Reels.—Must be enclosed in steel boxes or magazines, each with an opening of approved construction at bottom or top, so arranged as not to permit entrance of flame to magazine. No solder is to be used in the construction of these magazines. The front side of each magazine must consist of a door swinging horizontally, and be provided with a substantial latch.

4. Automatic Shutter.—Must be provided and must be so constructed as to shield the film from the beam of light whenever the film is not running at operating speed. Shutter must be permanently attached to the gate frame.

5. Extra Films.—Must be kept in individual metal boxes equipped with tight-fitting covers.

6. Machine Operation.—Must be of an approved type. If driven by a motor, must be of a type expressly designed and approved for such operation, and when so approved, motor driven machines, when in charge of a skilled projectionist, may be authorized under special permission in writing given in advance.

(Continued on page 3174)
From Sunrise to "Lights Out"

EVERY day in the year, from sunrise to "lights out," the handsome front of the Cook Theatre is on the job—a permanent, never-ceasing advertisement. To every passer-by—resident or transient—it delivers its message: "In a theatre as good-looking as this you can be sure of high class entertainment. Come in."

Cream glazed Terra Cotta is the material that gives this theatre its distinctive appearance—gives it an exterior that is a profitable advertisement. The whole expanse of the street front, including the decorative detail which adds so much to the charm and beauty of this building, is carried out in this facile facing material.

And in the lobby is found pleasing ornamentation in polychrome Terra Cotta—artistic color touches which add much to the beauty of the entrance. Unlimited in color as well as form, Terra Cotta finds one of its most effective uses in the theatre lobby.

Terra Cotta is uniquely adapted to motion picture theatres. In no other facing material can equal artistic effects and ornamentation be realized at such moderate cost. And its upkeep expense is practically negligible. Whenever your theatre front becomes soiled, it can be easily washed down with soap and water to look like new. In addition Terra Cotta is fire-resistant to the utmost, and weatherproof.

If you are planning a new theatre building write and tell us about it. We can furnish you with information which may save you time and money when you decide to build. Address National Terra Cotta Society, 19 West 44th Street, New York, N. Y.

TERRA COTTA
Permanent Beautiful Profitable
Tisdale Industrial Film Corp. Opens Branches in Large Cities

There is no branch of the industry which is flourishing more strongly and gathering more momentum daily with the rapid improvement of conditions in general than the constant development of "Business Film" according to F. M. Tisdale, President of the Tisdale Industrial Film Corporation of Chicago.

He further states that the industry field has advanced by leaps and bounds and the constant development of the "Business Film" is taxing the resources of this corporation which is claimed to be the largest industrial organization of its kind. This new boom has necessitated the establishment of new branches in many of the important centers.

The newest of these is the Pittsburgh branch opened in the "smoky city." The new offices located at 339 Fifth Avenue occupy the entire suite and are fully equipped, giving assurance of the particular brand of service which has made the Tisdale concern the leader in this field. The new branch is under the management of E. J. Baumer, long identified with the organization.

The entire new fleet of camera cars has been placed in operation in this sector. Three new high powered trucks have been fully equipped with the latest model of cameras and also with batteries of Pancroma twin arc lights with miles of cables to insure immediate action any place at any time. This equipment also has special lights, lenses, etc., to meet all the difficult and exacting suggestions as they may arise. Each camera car is manned by a crew of directors, cameramen and assistants and each man of this division has been selected only after a long and careful schooling which has qualified him as an expert in his line.

In the past ten years the Tisdale Company has developed the civic exploitation film to its present state of perfection which makes of it not only the strongest possible instrument for municipal advertising but provides a box office attraction for the exhibitor that has seldom failed to get the money. Representative theatres throughout the country are using Tisdale productions and the largest cities in the land have been filmed and exploited by the Tisdale plan with complete satisfaction. The latter fact is verified by the hundreds of letters received by the company from city officials and theatre managers throughout the country.

Among the leading theatres using the Tisdale service in the newly developed Pittsburgh field are the Olympic, Altoona, Pa., the Lyric, McKeesport, Pa., the Cambria, Johnstown, Pa., the Globe, Washington, Pa., the Jackson, York, Pa., the Liberty, Cumberland, Md., and the Palace, Hagerstown, Md.

Of interest to note, is the production recently filmed of Washington, Pa., which was first run at the Globe Theatre there and later rebooked as the main attraction of the premier of the new Capitol. This is perhaps the first time an industrial film has been accorded such prominence in the leading cities throughout the country.

According to Mr. Tisdale, other branches in the key centers will be established as rapidly as efficient organizations can be schooled and the home office at Chicago is working at full speed to this end.

Great Game, Says Kurrle

Robert E. Kurrle, after seven years at the camera, still thinks it is the greatest game in the world. He finds more genuine pleasure in shooting a scene than John D. gets out of a game of golf or Chauncey Depew out of an after-dinner speech.

He owes his adoption into the picture business to Director Edwin Carewe. Kurrle was a racing driver of skill and considerable fame when he met Carewe in San Francisco and piloted him about the surrounding country in search of locations for the picture Carewe was then making. Noticing his keen interest in picture-making, the director told him that he could get him located in a studio if he ever decided to give up the racing game.

Six months later Kurrle wired Carewe, then in New York, that he was on his way East and had cast his lot in favor of motion pictures. He started as assistant cameraman, and in less than a year was promoted to cameraman.

He has been chief of photography for practically every picture Edwin Carewe has made since. Among this number are the Louis B. Mayer-First National attractions, "Playings of Destiny," "The Invisible Fear," "Her Mad Heart," "Gain" and "The Question of Honor," starring Anna Steward.

Mr. Kurrle is a deep student of his profession and knows both the camera and laboratory work thoroughly. He is a member of the American Society of Cinematographers, and like all good cameramen must, he feels the photography is one great essential to good picture making.

A New Theatre for Welland, Ontario

Under a picture and vaudeville policy, the Lambton has been opened in Welland, Ontario. The house called for an expenditure of $250,000 and seats 1,500.—Taylor.

The Motion Picture News Serves the Exhibitor
The Flash on the Screen
Odor of Burning Film
Operator Badly Burned

It happened in five seconds

House Crowded
Panic, Rush for Exit
Then the “EXTRA” tells the story

Automatic Dowser intercepts light beam and switch stops motor when contact is made by any of the attachments in the projector.

Upper Loop Attachment makes contact when the loop above the aperture is lost, due to torn out sprocket holes or any other reason that would cause film to stop.

Lower Loop Lever makes contact when loop below aperture is lost, allowing film to stop.

Roller falls and makes contact when film breaks or runs out.

Governor Attachment makes contact when belt breaks, slips or is thrown off. When motor stops or driving mechanism drops below safe speed.

ACT NOW
Experience will be expensive

The “Protectall” Co.
752 South Wabash Ave., Chicago
Mail at once full particulars and detailed description.
Name ...................................................
Address .............................................
Properties of the Component Elements for Projection

Continued from Motion Picture Projection with Mazda Lamps


The Mirrored Reflector

The mirrored-glass spherical reflector, Fig. 10, is placed behind the lamp so that the filament is at the center of curvature. It turns back about 80 to 85 per cent. of the light striking it. The greater part of this light is brought to a focus in the plane of the filament as an inverted and reversed image of the filament. The mirror is moved just sufficiently to one side to permit the image of the filament to dovetail with the segments of the filament itself, as is shown in Fig. 11. With the mirror adjusted in this way, most of the reflected light flux travels to the condenser in directions that permit the condensing lens to refract it with the beam from the filament itself.

Two important advantages result: (1) the screen illumination is increased from 65 to 75 per cent., and (2) the source becomes in effect a solid luminous rectangle, and evenness of screen illumination is thereby obtained.

In order that a maximum percentage of the light may be utilized, the plane angle subtended by the mirror should be from 15 to 20 per cent. greater than that subtended by the condenser. The diameter required to intercept this angle is relatively small if the mirror is placed close to the source, but the mirror is then subjected to considerable heating from the lamp with consequent danger of rapid deterioration. With mirrors of less curvature and correspondingly increased diameter, not only is the surface farther from the hot lamp, but there is greater area provided for dissipating the radiant heat which it absorbs.

We would be glad to discuss any of the above explanation that is not entirely clear to the readers.—Editor.

Dear Sir: I see by the N. A. M. L. Forum that the buttons are ready. Here is my quarter and do the button up so it won't get lost as it means so much to me that I don't want to have it go amiss.

The worst evil I have to contend with is that of punch marks and I sincerely wish that something might be done whereby this evil might be done away with.

I have been trying to get the other projectionist to join the League but he doesn't seem interested. A little later on perhaps I shall send in some pictures of our projection room. Yours for better projection.

W. Charles Wade,
40 State St., Canton, N. Y.

Gentlemen: Attached please find my application for membership in the N. A. M. L.

I wish to express my opinion that I feel that this league is just what is needed and trust that all members remember their pledge.

Attached you will find stamps to cover button, also mail me a supply of labels. Thanking you I am, Sincerely.

H. Pfeil,
Centennial Theatre,
Lowell, Wis.

Dear Editor:

have just been sitting back and reading the good things that the other boys have been writing.

I like the looks of the diagram that Brother Hunter sent in but I should think it would be a little difficult to drill through holes. Why not make that extension shutter shaft in one solid piece. That is the way I did it and it works better than the shaft that comes on the projector, especially the Powers 6B.

I am sending you a sample of what I found at the end of six reels, each reel has just such work did to it. I think it is a dirty shame. Guess that some punk mark kings will never wake up unless the same thing happens to them that did me a year or so ago. I was fined $5 for just such a trick. This happened to me by the Southern Enterprise Co. Oh, yes, almost forgot, I want one of the new but tons. You will find the 25c. enclosed. Please send it as soon as possible and don't forget to send some labels.

Very truly yours,

C. A. Frickel, No. 1662,
Majestic Theatre,
Cherokee, Okla.

Dear Editor:

Enclosed find my membership blank also price of N. A. M. L. button. I always read the News but turn first to the Forum. But from some cause or other I didn't understand all I wanted to about the League so I wrote for information.

As for punching holes, making bad patches, misframes, etc., in films, I am not quitting. I always try to put every film I get into first class condition as I realize it will be shown again. But some fellows think that they are the last ones to show pictures. I am sure have received some bad ones that made me wonder who showed it before it came to me.

Not so long ago I got a film from the Pathé Exchange and honest I worked four hours trying to get the misframes on of two reels. There were three or four for every two feet at the worst and little better at the best. But I can honestly say that every film I use leaves in first class condition minus the misframes and any other bad places.

Some time I will send in my idea of signal for a change over.

Here's hoping that every fellow sees the need of co-operation with the moving picture industry and points the league.

Truly,

E. H. McGee
Palestine Theatre,
Belton, S. C.

Dear Editor:

I have rather neglected to write to you for quite some time so will now give you a brief description of our activities.

We are located in the post gymnasium, building that will nicely seat about 3,000 marines.

(Continued on page 3172)
In America's Foremost Theatres

CHAIR INSTALLED IN BALABAN & KATZ CHICAGO THEATRE BY AMERICAN SEATING COMPANY

American Seating Company

NEW YORK
113 W. Fortieth St.

CHICAGO
10 E. Jackson Blvd.

PHILADELPHIA
Room 705, 250 South Broad St.
N. A. M. L. FORUM

(Continued from page 3170)

the building being approximately 200 feet in length.

We are equipped with two Simplex machines, one with regular type lamp house and one with type S lamp house. The machines are equipped with the Behlen Signal which most any good operator would not try to get along without. If certainly solves the problem of warning for perfect change overs. We are now using a Mercury Arc Rectifier to change from A.C. to D.C. but our only trouble is that we cannot light the second lamp before the time for change over because when lighting the second lamp, it steals the light from the first. Therefore our change overs are not yet perfect because when first lighting the carbons, they do not give a good light until they are heated up, but anyone in the audience, who knows nothing about operating, never notices the change overs, even though they look bad to the operator, but in the very near future we are going to overcome this defect, and in fact a lot of other defects by installing a motor generator which will give us 120 amperes, D.C. at the arc.

We now have a throw of only 71 feet with 30 amperes D.C. at the arc, but in the very near future we will have a throw of approximately 200 feet with 120 amperes.

Our present screen is 13 feet by 11 feet but will install a larger one as soon as the new booth is finished.

The entire camp is going on a hike the 19th of June to Gettysburg, Pa., and we are taking a motion-picture outfit with us and show pictures every night. On a hike we use a Powers 6A machine. We will have a motor generator to furnish the current.

Another thing I wish to say is that I received my N. A. M. L. labels yesterday and I was glad I had one to put on the feature can. I have always been wanting to obtain all the ways possible to report the condition of films to the Exchange lamp before hand. On telephone for I sure had a bad mess of films yesterday.

I would like to suggest that some of the inspectors and inspectresses at the various exchanges have an opportunity of joining the N. A. M. L. I also have another suggestion to offer that I think would help the inspectors and inspectresses and that is for every operator to pound out a few misframe slips on a type-writer and tack them in a convenient place in the booth, say between the machines to drop into the reel when a misframe appears, as it seems that a lot of inspectors and inspectresses do not know what an ordinary piece of paper in the reel means.

Here very few misframes are left in the film when sent back to the exchange. In fact, no misframes at all for we run two shows a night while running the first show we mark the misframes with the little misframe slip and while rewinding the films for the second show we cut out the misframes.

Hoping this letter will be of some interest and benefit to my brother readers, I will close and will write an account of our new booth and equipment when completed.

Very truly yours,

PRIVATE THOMAS H. CRAVEN,
Assistant Projectionist,
Office of Post Chaplain,
Quantico, Va.

Dear Editor:

Please find enclosed stamps for my membership button. Have been keeping up with the League for some time and I think it is doing a lot of good. I do feel that the projectionists would quit punching the films. The way I get my signals for change over is to write it down. I take the last title on the end of the film and the last scene. And after the film gets down in the hub I light the other arc and watch for my cue. I think it is the best way and eliminates the punch holes and tape.

Yours for better projection,
D. F. GLANCY, No. 1709,
Colonial Theatre,
Jasper, Ala.

DEAR SIR:

Please rush along a bundle of N. A. M. L. labels. I have been out of these. I will give the Forum a general description of my equipment soon as I have not read anything from Alabama lately in the Forum. Wishing the N. A. M. L. great success,

W. M. HALL, No. 869,
Box 493,
Lanett, Ala.

GENTLEMEN:

Enclosed find my application for membership in the N. A. M. L and 25c for a membership button. Am sure glad to become a member of the league. I wish you would send me some.
THE NAVY DEMANDS THE BEST
ONE OF THE MANY SHIPS OF THE
UNITED STATES NAVY
EQUIPPED WITH
POWER’S PROJECTORS

U.S. SUPERDREADNAUGHT MARYLAND
FLAGSHIP OF THE ATLANTIC FLEET—
NEWEST AND LARGEST SHIP OF THE U.S. NAVY

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST., NEW YORK, N.Y.
Fire Hazards
(Continued from page 3166)

7. Machine Enclosure.—Machine must be placed in an enclosure or house made of suitable fireproof material; must be properly lighted and large enough for projectionist to walk freely on either side of or back of machine.

Ventilation for permanent projection rooms must be provided by means of a vent pipe having a cross section of not less than 78 square inches; said pipe leading to the outside of the building or to a special non-combustible vent flue. All parts of vent pipe to be at least one inch from any combustible material or separated therefrom by means of approved non-combustible heat insulating material not less than one-half inch in thickness. A fan capable of exhausting fifty cubic feet of air per minute shall be installed and arranged in such a way that gas and smoke passing through the vent flue shall not come in contact with the motor. The motor must be connected to the emergency service and must not be controlled from the booth.

All openings into this booth must be arranged so as to be entirely closed by doors or shutters constructed of the same or equally good fire-resisting material as the booth itself. Doors or covers must be arranged so as to be held normally closed by spring hinges or equivalent devices.

8. Reels Containing Films Under Examination or in Process of Rewinding.—Must be enclosed in magazines or approved metal boxes similar to those required for films in operation, and not more than two feet of film shall be exposed in booth.

Rewinding of films must be done in the projection room if feasible, and if not, in a separate fireproof compartment provided for the purpose.

9. Motor Generator Sets.—When motor-generator sets are installed within the projection room, the commutator end or ends of the machine must be suitably protected against mechanical injury by wire screen or other suitable means.

The projection room shall be not less than 6 x 8 feet in size and 7 feet high. The frame of the booth shall be of angle iron, properly braced to secure rigidity and securely riveted or bolted at the joints. The floor and sides should be sheathed with fire-resisting material. Sheet iron of not less than No. 20 U. S. Metal gage or 1/4-inch hard asbestos board or 2 inches of solid metal lath and Portland cement plaster would be suitable. The floor should be the only combustible matter whatsoever allowed in the booth.

General Construction and Arrangement.

From a fire prevention standpoint the exterior walls of a motion picture theater should be of masonry or of structural steel and masonry. Concrete with stucco ornamentation also provides a satisfactory fire-resisting construction. Concrete or other non-combustible material should be used for the floor surface. There should be no combustible doors or trim in the auditorium. Interior walls and partitions should be of fire-resisting material throughout.

The number of exits depends, of course, on the capacity of the theatre. In every case, however, there should be at least two exits leading from the main floor into open streets or avenues through each of the side walls. The general details of arrangement are as a rule prescribed by state and city building laws and do not need further mention here.

The panic hazard should be kept in mind at all times and spacing of seats and exits should be arranged accordingly.

Heating and Lighting.

If heat is by steam, the boilers should be located outside of the building in a fire-resistant room. The boilers should never be under or in the theatre. Radiators should be placed in recesses in the walls so as not to obstruct aisles. If a blower system is used for heating or ventilating purposes, it is desirable to provide a device to stop the blower automatically in case of fire.

Electric lights only should be used. It is highly desirable to install two separate and distinct services, if current from two street mains is available. All wiring should conform to the rules as laid down in the National Electrical Code. Practically all lighting fires are due to defective wiring.

Housekeeping.

Good housekeeping is essential to the safety of a motion picture theatre. No rubbish should be allowed to accumulate. Smoking should be absolutely prohibited. It seems hardly necessary to mention these obvious precautions, but fires occur frequently from untidy conditions.

It is important that all employees of the theatre be instructed in the proper action to take in case of fire. They should know the location of the nearest fire alarm box and how to handle fire extinguishers and hose. Instructions should also be given them as to the best methods of dismissing audiences in case of fire, so that the theatre may be emptied quickly and in an orderly manner.

These in brief form are the main sources of fire hazard. The theatre owner should appraise his property and see how it stacks up from the standpoint of fire safety. To check up and eliminate unnecessary hazards is small trouble compared to the effects of a fire. City inspectors, insurance inspectors, and fire department inspectors are available and can give excellent advice.
Puts an End to Rope Pulling

It's a needless expense to keep a man behind the screen to pull the curtains to and fro. With the R-W Electric Operator for Theater Curtains they may be instantly controlled from the projecting room. A mere push of a button opens, closes or stops the curtains as desired.

R-W Electric Operator for Theatre Curtains
removes the uncertainty of one man obeying another's signals and keeps the program moving on schedule time. In fact, the necessity for having a second man is eliminated, and the saving in his wages will quickly pay the cost of installation.

Would you have a splendid Motion Picture Setting at a fraction of the usual cost?

Write

LEE LASH STUDIOS
MOUNT VERNON, N. Y.

Draperies Determine It
No matter how fine or expensive a theatre is, the final touch that determines the quality is the curtain and the draperies.

Distinction and appropriateness need not cost more than mediocrity and jarring effects—but they bring in more business.

Our work FITS. We take every factor into consideration, and in color, design and mechanics we solve drapery problems to your satisfaction, taking over the entire job.

Architects and theatre owners are invited to write.

Haller & Haller
Interurban Building
Columbus, Ohio

You need not worry about your releases, if you get

Empire
PRINTS

EMPIRE LABORATORIES, Inc.

Ph. 3437
BRYANT 9726
723 7th Ave., N Y. City
Ferney Reports Better Business

Traveling representative, E. J. Ferney, of the Enterprise Optical Manufacturing Company, is visiting the important towns in Oklahoma at this time and reports the projector business in this district very much improved.

Among the latest Motograph De Luxe orders he took was one from the Dreamland Theatre, Muskogee, Okla., where two Motograph De Luxe projectors, including the enclosed mechanism Automatic shutter device, mechanism pilot light and beltless motor drive will be installed. The Dreamland also purchased, with this equipment, the new de luxe arc lamp with arc striker and arc control.

Gem Theatre Opens

The Gem Theatre, 16 South Sixth Street, once one of the city's leading picture houses but which was dark for several years, was re-opened Saturday, January 21, and will be operated as a popular priced house under the management of John L. Sweeney. A. H. Major and his son, A. H. Major, Jr., spent $15,000 to put the Gem in shape. Robertson-Colc's "Possession," a Harold Lloyd and a Jeff Pollard comedy, completed the opening programme. The admission price has been fixed at ten cents top.

"I have traveled all over the country and am convinced that the 10 cent theatres are the ones that pay," Sweeney said in explaining his decision to operate as a popular priced house. —Barrett.

Orpheum Completely Remodeled

J. F. MacDonald has reopened the Orpheum theatre, Niagara Falls, N. Y., and continues running the house under a picture policy. The theatre has been thoroughly improved through redecoration and various alterations, new equipment having been installed throughout the entire house.—TAYLOR.

Niagara Falls Soon to Have New Theatre

Niagara Falls is scheduled for the opening of a new theatre shortly, the new Amendola theatre being built by Frank Amendola, prominent tobacco merchant.—TAYLOR.
Co-operation of Architects and Engineers Needed for Proper Illumination

Apparently the need for specialized engineering to secure the proper illumination which will bring forth most effectively the beauty and originality of architectural design is coming to common recognition. Efforts along these lines are of especial interest to the motion picture theatre owner in that the theatre of today lays great stress on the general structural design and detail. The following is an interesting editorial that appeared in the Electrical World:

"Many building interiors and exteriors which might have been architecturally beautiful have been spoiled either because an architect who was not an illuminating engineer tried to design the lighting or because the requirements of the illuminating engineer were not taken into consideration in laying out the architectural scheme. Such unfortunate situations could be prevented if architects and illuminating engineers would come to a mutual understanding that they have a common purpose and that neither one can produce effective results without full co-operation from the beginning. Attempts have been made by the Illuminating Engineering Society through its reciprocal relations committee to bring about such co-operation, but it is felt that these efforts have been futile. Sometimes where individuals have attempted the solution the architect has learned that the engineer was trying to tell him how he should design the structure; at other times the engineer has felt that the architect was specifying things beyond his sphere of knowledge. No doubt both sides have been at fault in the past, but

that should not prevent their putting petty jealousies aside and attacking the problem anew. Both are experts in their respective fields and each should respect the other's knowledge. Co-operation can be expected only where the engineer looks to the architect for advice regarding the application of illumination fundamentals in an artistic way, and the architect must tell the engineer what effects he wishes to accomplish and then, if necessary, must so modify his design that illuminating equipment may be selected and laid out with the least possible hindrance.

"It is hoped that any further attempts of the Illuminating Engineering Society to bring about co-operation between architects and engineers will meet with more success. However, the results to be desired will be gained only if engineers prove to architects that the efforts are being made for mutual benefit."

Crown Supplies Moves to Larger Quarters

Larger quarters have been taken by the Crown Motion Picture Supplies of New York. The company formerly located at 130 West 46th Street, recently moved to 138 West 46th Street, just a few doors from their previous location. In addition to handling new and used equipment of all makes, they specialize in repairing motion picture equipment. The repair department is said to have been enlarged and equipment now in use for making repairs is of the latest type.

For Better Projection — Better Definition — Flatter Field — Greater Contrasts — Brilliant Illumination.

BAUSCH & LOMB
CINEPHOR
The New Projection Lens
Write for interesting literature.
BAUSCH & LOMB OPTICAL CO.
St. Paul Street, Rochester, N. Y.

Hannibal, Mo., Has New Theatre

The handsome new Orpheum Theatre, Hannibal, Mo., opened on Saturday, January 28. It is operated by the Price Theatre, Inc., and is located on Fifth street, the heart of the downtown district. The Orpheum was designed by Barnett, Haynes & Barnett, architects, St. Louis, and cost upwards of $160,000. It has accommodations for 1,600 in its parquet and balcony. Price Theatre, Inc., also controls the Star and Broadway Star Theatres in Hannibal. J. B. Price is president of the company. C. E. Lilly will manage the Orpheum. He formerly had charge of the Star.—BARRETT.

Leases Property for Twenty Years

The Mitchell H. Mark Realty Company, of New York, has just leased property in Troy for twenty years, on which a Strand theatre, costing $406,000, and seating 2,002 persons, will be erected at once. The contract for building the house has been let to Shapiro and Sea of New York, who are now building the Strand house in Schenectady. The new Troy house will be quite similar to the Albany Strand, although more elaborate. It will have a marble lobby 110 feet in length.—GRANT.

Theatre to Re-Open

The Princess Theatre, Athens, Texas, which has been closed for some time, has been purchased by J. W. Caldwell of this city, and after having it remodeled will resume operations.

THE Marr & Colton Co., Inc.
WARSAW, N.Y.

The Marr & Colton Concert Organ, represents the highest achievement in the art of Modern Organ Building for the correct musical interpretation of the motion picture.
FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages (S. R. indicates State Right release).

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

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Note: The list continues with similar entries for each feature, distributed by different studios with varying lengths of release.
### Comedy Releases

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<td>Trouble Hunter, The</td>
<td>S. 5 reels</td>
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<td>Two of a Kind</td>
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<td>Watch Your Wallet, The</td>
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<td>Well I'll Be</td>
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<td>Wise Duck, The</td>
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<tr>
<td>Lost and Found</td>
<td>Jackie Coogan</td>
<td>First National</td>
<td>5 reels</td>
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<tr>
<td>Mont Cristo, The</td>
<td>Betty Compson</td>
<td>Goldwyn</td>
<td>5 reels</td>
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<tr>
<td>Mr. Barnes of New York</td>
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<td>Goldwyn</td>
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<tr>
<td>Mrs. Dave's Confession</td>
<td>S. 5 reels</td>
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<tr>
<td>Our Leading Citizen, The</td>
<td>S. 5 reels</td>
<td>Paramount</td>
<td>5 reels</td>
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<td>Price of Youth, The</td>
<td>S. 5 reels</td>
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<td>Queen of the Moulin</td>
<td>Special Cast</td>
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<td>Serving Two Masters</td>
<td>Josephine Earle</td>
<td>Lee-Bradford-S RTS.</td>
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<tr>
<td>Sherlock Brown</td>
<td>Bert Lyell</td>
<td>Metro</td>
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<tr>
<td>Son of the Wolf</td>
<td>S. 5 reels</td>
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<td>Trouble</td>
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<td>Way of a Man, The</td>
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<tr>
<td>White Hell</td>
<td>Special Cast</td>
<td>Bartlett and De</td>
<td>5 reels</td>
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<tr>
<td>Wolf's Fang, The</td>
<td>Wilfred Lyell</td>
<td>Producers Security</td>
<td>5 reels</td>
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<tr>
<td>Woman Conquers, The</td>
<td>Katharine M'Donald</td>
<td>First National</td>
<td>5 reels</td>
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<tr>
<td>Woman's Husband</td>
<td>S. 5 reels</td>
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<td>Alone, The</td>
<td>S. 5 reels</td>
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### Short Subjects

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<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributed By</th>
<th>Length Reviewed</th>
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<tr>
<td>An Arctic Hike on the Great Aleutian Glacier</td>
<td></td>
<td>Traut</td>
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<tr>
<td>Ballad of Fisher's Boarding House (Drama)</td>
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<td>Pathe</td>
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<tr>
<td>Borno Venice, A ( SERIAL)</td>
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<td>Traut</td>
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<tr>
<td>Crowning King Blissard (SCENIC)</td>
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<td>Educational</td>
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<tr>
<td>Dragnet, The (Drama)</td>
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<td>Eddie, Pathe</td>
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<tr>
<td>Felix Saves the Day (Cartoon)</td>
<td></td>
<td>Winkler and R-C</td>
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<tr>
<td>Grit (West. Drama), Shorty Hamilton</td>
<td></td>
<td>McGovern and Byler</td>
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<tr>
<td>Guilty Couples, A (Drama), Tom Santschi</td>
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<tr>
<td>Hunting the Sea Wolf (Educational)</td>
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<tr>
<td>Island of Surprises (SCENIC)</td>
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<tr>
<td>It Is the Law (Drama), Tom Santschi</td>
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<td>Pathe</td>
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<tr>
<td>The Jenny Wren (SCENTICAL)</td>
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<tr>
<td>John, the Garden of the East (SCENIC)</td>
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<td>Juggernauts of the Jungle (Educational)</td>
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<td>Pathe</td>
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<tr>
<td>Jungle Goddess, The (Serial)</td>
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<td>Exp. and Imp.</td>
<td>1.15 1915 Feb 4</td>
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<tr>
<td>Jumbo, The Life of the Line (Drama), Edgar Jones</td>
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<td>Pathe</td>
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<tr>
<td>Lorraine of the Timberlands (West. Dr.)</td>
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<td>Tom Corson</td>
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<td>Magic Gems (Study)</td>
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<td>Matching Wits (Drama), Art Acord</td>
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<td>Musselshell Sheik, The (Novelty)</td>
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<td>Educational</td>
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<td>Night Attack, The (Drama)</td>
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<td>Universal</td>
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<tr>
<td>Old Moose Trails (SCENIC)</td>
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<td>Pagentry in India (SCENIC)</td>
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<td>Universal</td>
<td>1 reel</td>
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<tr>
<td>Pelican Island (SCENIC)</td>
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<td>Universal</td>
<td>1 reel</td>
</tr>
<tr>
<td>Pony Boy (Drama), Shorty Hamilton</td>
<td></td>
<td>McGovern and Byler</td>
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<tr>
<td>Puppies and Wooden Legs (SCENIC)</td>
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<tr>
<td>Quaint Denizens of the Zoo (Novelty)</td>
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<tr>
<td>Quaint Holland (SCENIC)</td>
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</tr>
<tr>
<td>Ride 'em Cowboy (Drama), Shirley Hamilton</td>
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<td>McGovern and Byler</td>
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<tr>
<td>Roof Poo, A (Will Rogers, W. Dr.)</td>
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<td>Universal</td>
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<tr>
<td>Seven League Booters (SCENIC)</td>
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<td>Educational</td>
<td>1 reel</td>
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<tr>
<td>Squatin' It (Drama), Neal Hart</td>
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<td>Universal</td>
<td>1 reel</td>
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<tr>
<td>Stamboul (SCENIC)</td>
<td></td>
<td>Paramount</td>
<td>1 reel</td>
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<tr>
<td>Such is Life, the (Novelty)</td>
<td></td>
<td>Universal</td>
<td>1 reel</td>
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<tr>
<td>Such is Life in London's West End (Cartoon)</td>
<td></td>
<td>Universal</td>
<td>1 reel</td>
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<tr>
<td>Terror Trail (Serial), Eileen Bodgwick</td>
<td></td>
<td>Universal</td>
<td>18 episodes</td>
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<td>Too Much Overboard (Educational)</td>
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<td>1 reel</td>
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<tr>
<td>White Eagle (Serial)</td>
<td></td>
<td>Universal</td>
<td>15 episodes</td>
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Adaptation by Frances Marion And Henry King; editing by Duncan Mansfield; art director, Charles Osborne Seessel; Henry Cronjager at the camera.

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A Real Box-Office Tonic for Every Exhibitor

THE first two of this remarkable series of pictures, “The Devil's Foot” and “The Dying Detective,” are released.

Others in the series will be released right through the summer months—the months when exhibitors need the very best the producer knows how to offer, in order to hold up the box-office receipts.

This is the kind of real service that Educational gives.

In addition Educational is increasing the box-office value of these pictures by putting out an unprecedented number of exploitation helps. Available for your use in helping to pack your theatre are 16 distinct and powerful aids:

1. National advertising to 24,000,000 readers through such publications as The Saturday Evening Post and The Ladies' Home Journal.

2. 37 stories, “The Adventures of Sherlock Holmes,” are being syndicated through newspapers having a circulation of almost 13,000,000.

3. Sir Arthur Conan Doyle's visit to America has developed a tremendous volume of publicity for the creator of Sherlock Holmes.

4. Announcement one-sheets for entire series.

5. Unique press sheets chock-full of information for exhibitors. Strong on results.

6. Sherlock Holmes detective badge for distribution to boys everywhere. Exhibitors can afford to distribute them generously because the price is low.

7. Cut-out Sherlock Holmes disguise. Boys will “eat this up” and advertise your theatre in doing it.

8. Snipes—60 to a package, for use on barns, fences, etc., in your neighborhood.

9. Vest-pocket edition of two Sherlock Holmes stories at a very low price, with the inside covers and outside back cover blank for exhibitors' advertising.

10. Press sheets carry part of film story written so you can offer prizes to school children for best completion of story.
11. A chance to tie up with booksellers. Get them to put in window display of Conan Doyle books, giving a place to the announcements of The Adventures of Sherlock Holmes in your theatre.


13. Exhibitors can offer prizes to high school pupils for best compositions on Sherlock Holmes, prizes to consist of Sherlock Holmes books. Get the teachers to act as judges. Parents will become interested in pictures at your theatre.


15. 4-color one-and three-sheet posters for each release.

16. Duo-tint lobby cards, 11 x 14; 8 cards to set.

Get aboard this opportunity to fill your theatre this summer. Don't forget that men and women, boys and girls, are all interested in stories of adventure and especially in The Adventures of Sherlock Holmes. It will cost you only eight or ten dollars to exploit the entire series for your theatre. Less than a dollar a picture. Write our branches for their simple, inexpensive and effective exploitation aids.

REMEMBER: Advertisements in

THE SATURDAY EVENING POST

and

THE LADIES’ HOME JOURNAL

will tell 24 Millions of People that Progressive Exhibitors everywhere who are striving to give the greatest value for the box-office admission will present

THE ADVENTURES OF

SHERLOCK HOLMES

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President
Marshall Neilan will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

Allen Holubar is now filming the $10,000 prize winning story, "Broken Chains," his first work for Goldwyn.

R. A. Walsh has begun production on "Captain Blackbird," his first big picture at the Culver City Studios.

**20 Big Pictures**

No program pictures— but all Smashing Specials, Dollars and Cents Attractions

Each of these twenty pictures is being produced as carefully as if it were intended to be the one big picture of the industry. No expense is spared in making it.

**GOLDWYN**

will not include in this twenty any picture that is not a powerful, towering special. These will be BIG PICTURES— remember that!
WAIT FOR GOLDWYN’S ANNOUNCEMENT! IT WILL BE READY SOON!

AS FOR SELLING:
whenGoldwyn offers you the 20 BIG PICTURES

You will see each picture before you are asked to BOOK IT!

BECAUSE WE WILL NOT PRODUCE A SINGLE ORDINARY PICTURE YOU WILL NOT BE OBLIGED TO SIGN UP for a great many films that are not strong in order to get the BIG ONE you really want.

In addition to the individual merit of the 20, each will have an actual tangible Box-Office asset!

GOLDWYN

Offers you not only Great Names — but pictures Bigger than those which made these names Great — remember that!

little One in the 20
This Ad Is Intended for the Exhibitor Who Appreciates an Opportunity to Boost His Summer Business

WE CAN HELP YOU

We have something that will not only help you get business during the hot spell, but will make lasting friends for your theatre.

WE HAVE SOMETHING THAT WILL CROWD YOUR THEATRE

It is an admitted fact that women control the family purse strings, and if you want to get the men folks coming to your theatre, do it through the women.

If you can get the women coming to your theatre, don’t worry about the men folks. They will follow along, too.

Now, here is our plan—a plan that will pack your theatre with women as never before.

Pick out a day that you would like to boost—matinee or evening or both—and announce that every woman attending that day will receive absolutely free an invisible

MOVIE STAR HAIR NET

These hair nets come in very attractive envelopes and are packed in boxes very plainly marked with the color of the hair nets. Colors come assorted. On the bottom is an inscription reading: “Compliments of” (Your theatre name appears here).
On the day that you give away MOVIE STAR HAIR NETS, prepare for hold-outs such as you never had before. You had better dust off the S. R. O. sign, and have extra policemen around to handle the crowd's; you will need it because they will come from far and wide.

There were many millions of hair nets sold last year, and nearly every woman wears them. There are very few women that will be able to resist the appeal of attending a theatre that will give them free a MOVIE STAR HAIR NET.

If you have the least doubt about this being a success, ask the next women you meet if she will attend a theatre that will give away absolutely free an invisible MOVIE STAR HAIR NET.

Her answer will make you jump for the nearest telegraph office, instead of waiting to send in your order through the mail, and, believe us, you will have to jump quick because your competitor is not going to let a life-saving opportunity of this sort go by.

We will furnish you absolutely free the following advertising accessories:

- Slides, 1 and 2 column advertising cuts
- and 2 One-Sheets

This advertising does not carry our name or trade mark in any shape or form.

You can get one thousand MOVIE STAR HAIR NETS for less than it would cost you for 400 One-Sheets at your film exchange.

$45.00 Per 1000 $25.00 Per 500

This is not a one time stunt because hair nets do not last very long, and can be repeated time and time again with equal success.

Prove yourself an up-to-date show man by grasping an opportunity when it presents itself. This is one opportunity you are bound to cash in on. Don't hesitate, but send in your order today.

MOVIE STAR HAIR NET CO., Not Inc., 630 S. Wabash Ave., Chicago, Ill.

Please send me immediately MOVIE STAR HAIR NETS.

Enclosed find deposit of $10.00.

Please send balance C. O. D.

Theatre ________________________

City ________________________ State ________________________

REFERENCES: First National Bank of Chicago
Mrs. A. B. Maescher presents
A Fred Caldwell Production
Attention, first run theatres, exchange men, and foreign buyers
Now ready for release

"Night Life in Hollywood"
THE PICTURE OF THE HOUR

A rare combination of rural comedy and drama combined with all inspiring situations, teeming with suspense.
A powerful, human interest story that will make you laugh and cry.
Tense acting, real to life.
A picture you will go to see twice, one you can take your mother, your sister, your sweetheart to.
One that will live in your mind and heart.

Applications now being considered for territorial rights

Address:
Mrs. A. B. Maescher
Hollywood Studios
Hollywood, Calif.

Fred Caldwell
Author and Director
One of the leading independent exchange men of New York en route to the coast — where he is producing the new Clara Kimball Young features writes:

“I want to congratulate you on the Johnny Hines comedy I just saw in the Chicago — the one he does so much ice skating, it is very well produced and very funny. Best regards to you and Bernie.”

Sam Zierler, Writes
GIVE 'EM THRILL WITH THIS BOMBS!

Norman Dawn's
Slashing Picturization
of Jack London's
Two Stories
"The Son of the Wolf"
and "The Wife of a King"

JACK LONDON'S
Greatest Picture of
the Frozen North

"The Son"
Millions are eager to see Jack London stories

Millions of Jack London fans assure you a ready-made audience for this stupendous drama of the frozen snows—Millions eat up every line London has ever written—

Millions flock to see their favorite's stories on the screen—And these eager millions are at your beck and call if you GO AFTER THEM WITH THIS BIG DRAMA of life beyond the last frontiers of civilization—

Cash in NOW on the tremendous popularity of London—Cash in NOW with snow pictures for a summer clean-up!

Book NOW thru your nearest R-C Exchange

of the WOLF

with EDITH ROBERTS
The Year's Great SEPTEMBER RELEASE:

AN ALL-STAR CAST featuring
House Peters in

The STORM

from Geo. Broadhurst's production of Langdon McCormick's Broadway sensation. Cast includes Matt Moore, Virginia Valli and Josef Swickard. Directed by REGINALD BARKER.

The Year's Great OCTOBER RELEASE:

House Peters and AN ALL-STAR CAST in

HUMAN HEARTS

DEDICATED TO THE MOTHERS OF THE WORLD

Hal Reid's famous stage play made into a superb drama by King Baggot. Cast includes Edith Hallor, Russell Simpson, George Hackathorne, Mary Philbin, Gertrude Claire and others.
WILL PRESENT

Best Offerings!

COMING RELEASES:

Priscilla Dean

as The Daughter of the Regiment

in a magnificent picturization of

Ouida's world-famous novel with

a superb cast headed by

Jas. Kirkwood.

Directed by Tod Browning

REGINALD DENNY

and an

ALL-STAR CAST

in

KENTUCKY DERBY

made from Chas. Dazeys "The Sub-

urban" one of the greatest

successes in the history of the theatre. Directed by King

Baggot. Cast includes Lillian Rich, Emmett

King, Lionel Belmore, Walter McGrail and others.

UNIVERSAL - JEWEL

PRISCILLA DEAN

in

UNDER TWO FLAGS

"UNIVERSAL JEWEL"

Brilliant Cast

including Helen Jerome Eddy, Eileen Percy, Edward

Hearn, Lydia Knott Geo. Nichols and

many others

in

THE FLIRT

from Booth

Tarkington's famous novel. Directed by Hobart

Henley

UNIVERSAL - JEWEL

VON STROHEIM'S

MERRY GO-ROUND

Directed by Hobart Henley

UNIVERSAL - JEWEL

from Chas. Dazeys "The Sub-

urban" one of the greatest

successes in the history of the theatre. Directed by King

Baggot. Cast includes Lillian Rich, Emmett

King, Lionel Belmore, Walter McGrail and others.

UNIVERSAL - JEWEL

Priscilla Dean

the most dynamic personality on

the screen in a great version

of Frances Hodgson Burnett's

"That Lass O'Llowrie's" called

"The Flame of Life"

Directed by Hobart Henley

UNIVERSAL - JEWEL
Brownie’s Baby Doti (Universal), with special cast.—Here is a two-reel comedy it is getting to be immense. They real ones and much better than many which lancy prices are asked. The is the best ever seen and the scenes real to all classes. The kids eat 'em—Ben L. Morris, Temple theatre, S. O.—Neighborhood patronage.

ON ACCOUNT of comedy and manages to turn them all, try this out and then get “Pals” with the dog Brownie’s Patronage: rural, Art of.”

Brownie’s “Little Venus” (Century-Universal), 1 reel comedy

Brownie is certainly one of the cleverest animals in pictures. He takes his cues in a very natural manner. Baby Peggy always opposite the dog and shares the honors of the production. The comedy opens with Brownie pulling the strings of a certain machine and then calling out his name. Baby Peggy is the reincarnation of the famous dog, and besides. The baby is G. W. Boarwright, as Radio theatre, Atlanta, Ga.

Brownie’s “Little Miss Mischief” (Century-Universal), 2 reel comedy

This is a fine comedy. Get Baby Peggy, her dog. She is good in the manner of previous productions, and returns home. “Little Miss Mischief” is an amusing comedy full of kid stuff and the dog. Brownie, the intelligent dog, has a few new stunts to boast of, and the dog is assisted by two actors. And Alberta Vaugan.

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“Quick Peggy” (Century-Universal), 1 reel comedy

With the recent popularity of Brownie, the intelligent dog, the sequel to the first comedy follows. Peggy is the reincarnation of the famous dog, and besides. The baby is G. W. Boarwright, as Radio theatre, Atlanta, Ga.

Table Steaks (Century Comedy—Universal—Two Reels)

“Table Steaks” is filled with first rate humor derived from an array of pleasing gags that builds easily and steadily with a sustained两条 way. The dog and the spectator might both be and be done with in such a background.

The comedy contains some clever comedy. The dog and Brownie, the intelligent dog, has a few new stunts to boast of, and the dog is assisted by two actors. And Alberta Vaugan.

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Let Eleven Bags of Gold Tell You Something—
$1,000 in every bag!

At the Strand Theatre, New York, with a hot May in contrast to a cool September, "Orphans of the Storm" went over the first week's record of "Way Down East" by $11,226. The second week, still hotter, and also rainy, "Orphans of the Storm" outdrew "Way Down East" by $5,074.92.

Remember those months! May against September!!

"Now read what Joseph Plunkett writes:

May 15th, 1922.

United Artists Corporation,
297 Seventh Avenue,
New York City.

Dear Sirs:

I feel I should write you regarding the remarkable business done at the Strand by D.W. Griffith's "Orphans of the Storm". It was necessary to have the police reserves on hand at all times to handle the great crowds. Our audiences certainly enjoyed the picture and showed it by heartily applauding it at the end of every performance.

It is a hundred percent picture from every angle.

Yours very truly,

Joseph Plunkett
MANAGING DIRECTOR.
Direct From Producer
To Exchange

You pay what they are worth
NO MORE!
DIRECT means Better Pictures for LESS MONEY

BILLY FRANNEY

TWO REELS
COMEDIES TWICE A MONTH

PRODUCED AND DISTRIBUTED DIRECT BY THE
O'GONOR PRODUCTIONS

NEW YORK ADDRESS 220 W. 42ND ST.

1107 NORTH BRONSON AV. HOLLYWOOD CALIFORNIA
"REPORTED MISSING"
LEWIS J. SELZNICK'S
Wonder Production
"REPORTED MISSING"
STARRING
Owen Moore
Directed by Henry Lehrman
Distributed by SELECT

IT HAS EVERYTHING IN IT BUT THE KITCHEN SINK
THEY ALL AWAiT
R-C's GREATEST SUPER-SPECIAL FOR THE 1922 SEASON

IN THE NAME OF THE LAW


SHADOWS

are being rescued from the formlessness and confusion which has prevailed through centuries. and even in the modern use of shadows on a silver screen to produce what we call “motion pictures” or “movies,” until now by the employment of systematic methods eliminating ruinous overhead, is enabled to distribute pictures of high entertainment value on terms insuring the largest possible share of the gross to both PRODUCERS AND EXHIBITORS That is WHY “THE NIGHT RIDERS,” thrilling Northwestern from the popular novel by Ridgwell Cullum; “HER STORY,” tense human interest photoplay featuring Madge Titheradge, speaking stage star of “The Butterfly on the Wheel”; “BROKEN SHADOWS,” Irish love story adapted from the book by Charles Garvice, and “DAVID AND JONATHAN,” picturization of E. Temple Thurston’s famous novel of love and adventure afloat and ashore, are being booked and filling motion picture theatres throughout the country.

Second National Pictures Corp.
140 West 42nd Street New York City
Coming!!

Coming!!!

HER BOX-OFFICE WINNER BY THE MAN WHO NEVER MADE A FAILURE

**Tom Mix**

AND HIS CLEVER HORSE TONY in

**FOR BIG STAKES**

and it is one of the best Tom Mix ever made.

GOOD NEWS FOR EXHIBITORS!

*Tom Mix Again!*

Directed by **LYNN REYNOLDS***
A First Rate Entertainment That Just Misses Being A Knock-Out

Glenn Hunter in
"THE CRADLE BUSTER"
American Releasing Corp.

DIRECTOR ................. Frank Tuttle
AUTHOR ................. Frank Tuttle
SCENARIO BY ............ Fred Waller, Jr.
CAMERAMAN ............. Fred Waller, Jr.

AS A WHOLE: An unpretentious but thoroughly entertaining and amusing picture with sufficient box office appeal.

STORY: Rather original and with some first rate laughter, a splendid suspense and dramatic sequence in climax.

DIRECTION: Rather good for the most part; might have speeded story up in spots but provided a wholesome, pleasing entertainment.

PHOTOGRAPHY: All right. Dark.

LIGHTING: Usually good; sometimes a bit harsh.

STAR: Has a splendid role and handles it very well.

SUPPORT: Fair; a little stronger supporting cast would have made an improvement: Margarette Courtor capable but not quite the most suitable type.

EXTERIORS: Good.

INTERIORS: Suffering.

DETAIL: "A mama's boy" declares his independence upon his twenty-fifth birthday and elopes, with a near-tragedy as a result.

LENGTH OF PRODUCTION: About 5,000 feet.

"The Cradle Buster" is a thoroughly amusing and entertaining offering that gets away from the usual routine of pictures and seems to strike out for itself, not by way of a pretentious production or anything in the way of lavish display, but in a simple, direct narrative.

Assure Them Of A Delightful And Amusing Hour With "The Cradle Buster"

Box Office Analysis for the Exhibitor

This is an unusually clever picture that should prove quite worth while as far as the box office is concerned. It is just different enough to warrant your making promises for it, and even though it does not boast of a particularly fine production, it is capable of entertaining and so long as it does, should satisfy any box office.

You can promise a novel story and interest them with catchlines. Let them know what "The Cradle Buster" is. It is a good title that can be effectively and cleverly exploited with just a little effort. Throw away printed on cradle shaped card board with a tear as line would stir up curiosity and get the picture talked about. Glenn Hunter makes his first starring appearance in this and his work deserves all the boosting you can give him.

Frank Tuttle and Fred Waller Jr. Present

Glenn Hunter

in

THE CRADLE BUSTER

A Tuttle-Waller Production

This Film Daily Review is but one out of twenty unanimously favorable reviews on "The Cradle Buster," a picture that stands for a fine, new idea in production. Trade press, of course, gives the professional angles. The daily papers reflect the public.

A dominant note in all the comments and reviews on this production is that it represents real entertainment. This element is the thing that so many producers, distributors and exhibitors are forgetting. Never forget that motion pictures must first of all entertain.

This remarkably strong and enthusiastic review gives a fair appraisal of the picture that we have said since April in our preliminary announcements is the best comedy drama made in this industry since Agnes Johnson's "23½ Hours Leave."

"The Cradle Buster" is the only comedy-drama with the exception of certain Charlie Chaplin comedies that has ever had a two weeks' first run in one theatre on Broadway, New York.
MONROE SALISBURY has made a score of pictures that for ruggedness and strength stand out like great towering mountain-tops amid a range of low-lying hills. "The Great Alone" is the strongest and biggest picture of an unforgettable strong star.

JACCARD, the director, is in most respects the strongest director of melodrama among all the makers of pictures. "The Great Alone" is the swiftest and strongest picture he has ever directed.

BERNSTEIN, with many production successes to his credit, has thrown all the resources of the capable and efficient Pacific Studios, at San Mateo, behind "The Great Alone" and it represents the ablest production delivered to any distributor by that organization.

At its American premiere "The Great Alone" did a smashing big business at Turner & Dahnken's Tivoli, San Francisco, and immediately was booked for the T & D Oakland theatre and the T & D circuit.
We are on the right track

The large number of contracts which we have already closed throughout the country with Territorial Partners PROVES IT.

The avalanche of letters we have received expressing approval of our distributing plan and confidence in the personnel of our organization PROVES IT.

The indisputable box office value of the titles of the pictures which we have scheduled for future production PROVES IT.

The unanimity of UNSOLICITED favorable comment we have received on the exceptional cast which we have selected for our first production, "RICH MEN'S WIVES", PROVES IT.

And, finally, the gratifying interest our announcements in the various Trade Journals have aroused among exhibitors, all over the country, PROVES IT.

AL LICHTMAN CORPORATION
576 Fifth Avenue
New York, N. Y.

Al Lichtman
President
B. P. Schulberg
Vice-President
J. G. Bachmann
Treasurer
Good-bye Empty Seats!
HERE COMES

DORIS MAY
IN A COOLING FILM, FRAPPE OF FUN AND FROLIC

THE UNDERSTUDY

BY ETHEL M. HADDEN
Directed by WILLIAM A. SEITER

Don't even think of missing this 100 horse-power sizzling Flapper Comedy Drama.

Our Remarkable Exploitation Will Pack Your House

Book Immediately Thru Your Nearest R-C Exchange
How Exhibitors Buy the Trade Papers

These figures are from the A.B.C. audits of Motion Picture News and Moving Picture World. Exhibitors Trade Review and Exhibitors Herald have no A.B.C. audits so that their figures are not verified.
HORSES disappearing by the hundreds. No clue but a mysterious cow track. The whole border community up in arms.

Enter a wandering, whistling cowboy. So starts the suspenseful story, just as close knit and logical as any big drawing room drama.

Yet Western to the life in the excitement of its stunts and hair-raising riding.

Too many Westerns have lacked convincing stories.
Too many stories have failed to reveal the true spirit of the West.
Here is where the successful combination meets.
The result—
A perfect show made triply sincere by the presence of Bill Patton, Noble Johnson and Beatrice Burnham.

You can bet your Box Office, It's THERE!

A Noble Johnson Production
SIX REELS OF THRILLING COMEDY MELODRAMA
Directed by F. Richard Jones
Distributed by Associated First National Pictures, Inc.
Yes, and while $32,000 in Box Office receipts beat the nearest motion picture opposition by $10,000, according to the figures of Variety—it also beat the highest legitimate show, running at top prices, by $7,000.
Exhibitors and Bigger Than 'Mol

Every one knows the showmanship of A. H. Woods, and they know him as a picker of box office winners. Read what he says in a letter to Mack Sennett:

"You have created something different. Your latest 'THE CROSSROADS OF NEW YORK' even thrilled me who has been producing melodramas for years. When I saw this comedy melodrama pre-viewed before a regular audience last week and saw the way that discriminating audience were absorbed and thrilled I walked out of the theatre and said: 'This is a hit.' The ideas you have embodied in this production are absolutely new and the picture is distinctly different from anything that has ever been produced. I predict it will be one of the biggest box office attractions of the year."

Read what the Trade Experts Say

"It travels like a shooting star. And you'll say it carries a kick. Try and keep 'em out. The title is a winner. It will attract a crowd anywhere. Rich with mirth and melodrama."—Motion Picture News.

"It is fine entertainment and of a type of which there is too little."—Moving Picture World.

"Its value as entertainment should be far reaching and wide enough in its scope to satisfy the taste of the whole audience. If they like comedy, they'll get it. If they like melodrama, they'll get that too. There's laughs and thrills and you can promise them it keeps going from start to finish."—H'.ids.

"Enough variety to appeal to young and old alike—thrills—and comedy—pure, unadulterated fun. Judging its value from the enthusiastic manner a large audience received it at the Capitol it will prove a money maker of the first water."—Exhibitors' Trade Review.

"It accomplishes its aim—entertainment—what more can one ask? A good hot weather picture—thrills and laughs."—Exhibitors Herald.

Mack Sennett's

The CROSSROADS
Critics Call It Ly O” or “Mickey”

Ask Rothafel!

Mr. Rothafel played it at the Capitol Theatre because he knows what the public wants. And he cleaned up with the biggest business of any theatre in New York that week. Mr. Rothafel said: “It’s greater than ‘Mickey’ or ‘Molly O’” — and he’s a Showman.

Ask Rothafel!

Read What the Newspaper Critics Say

"Mack Sennett has hit upon a novel idea—a new departure in screen entertainment which is guaranteed to tickle the palate of even the most jaded theatregoer. It is a happy combination of thrilling melodrama and uproarious comedy fashioned in a new way."—The New York Evening Telegram.

"There is the most surprising thing about this picture. It is all beautifully funny, and it will mean a rollicking hour if you care to take my humble word for it."—The New York Daily News.

"A comedy photoplay that hits the bull’s eye. Sennett, the man who makes the whole world laugh, deserves a personal card of thanks for a play that amusingly and cleverly combines all the worth-while elements of comedy, tragedy, and drama."—The New York American.

"For simple pure entertainment it is decidedely ‘there.’ Its comedy passages are in the true Sennett vein, while the melodrama speeds on with a ‘zip’ that continues until the final thrill."—The New York Evening Mail.

"Better and faster than ‘Molly O’ and tickles you on the spine when it isn’t tickling you on the funny bone."—The New York Herald.

"A rattling good play with a rattling good plot well seasoned with comedy and gripping drama."—The New York Evening Journal.

Distributed by Associated First National Pictures, Inc.
Hundreds of Thousands Have Read This Story and Await It in Picture Form

"The Valley of Silent Men" was written by James Oliver Curwood. It appeared serially in Good Housekeeping Magazine. As a novel it was published by Cosmopolitan Book Corporation and the first edition was immediately sold out.

Now the great story has been made into a Cosmopolitan Production.

...Story by James Oliver Curwood.
Scenario by John Lynch.
Directed by Frank Borzage, who directed "Humoresque" and "The Good Provider."

Played by Alma Rubens, Lew Cody, Joe King, George Nash, Mario Marjeroni, J. M. Johnson and other prominent screen favorites.

Prepare to book and play this picture. Your audiences want it and are waiting for it.

Presented by Famous Players-Lasky Corporation.
It's a Paramount Picture.
Making the Mare Go

It is true enough that the quality of pictures in circulation today is by no means all it should be. And the business of getting the public into the theatre is suffering largely in that measure.

If there is one common cry from the exhibitor today, it is: “Give me the right picture and I’ll get the money!”

But this lack of quality is a sin of the past, not, so much, of the present.

The mediocre releases of today were made by past standards.

The larger producers today are fully alive to the situation—to the insistent demand for the better picture. Never before has there been such unanimity all along the production line—to sacrifice quantity for quality, to make the “big picture” regardless of any other consideration.

The reversal of policy, in fact, from quantity to quality,—is so sharp and pronounced that unless more producers get busy, and speedily, we will have a dearth of new productions next season—not enough even for first run consumption, let alone the needs of nearly three quarters of all the theatres which still change daily.

But is production our main problem today? Yes, in a way. It’s a basic thing—assuredly.

But it isn’t our main weakness.

Our main weakness is distribution.

And distribution is weak—mainly, in the degree that it is weak in exploitation.

Advertising is the power of this business.

Out of nine years study of its economics—from every angle—the writer can honestly give this as a supreme conviction.

Advertising is the determining factor.

It is—to an extent—in any business.

But there has never been a business under the sun—there may never be—where advertising governs values as it does in this.

What is the value of a picture?

No one knows.

Its value is what the public will pay for it. That’s the only standard.

And that—we assume of course the picture has a public appeal—depends—upon advertising.

A picture’s value is like a rubber band. Advertising pulls it out. Given any salable picture, its gross—its share to the producer, distributor, exhibitor—will depend upon the intensive advertising effort each puts into it.

So, as we face the new season, we say with all earnestness, that advertising is the big factor.

It is the power that will determine the season’s gross.

Better pictures—yes, decidedly. The public expects them. But the public must be told about them. There must be promotion, exhibitor cooperation—advertising all along the line. The public must be appealed to—cleverly, irresistibly and as never before.

For one thing we’ve got to stop the blind effort put behind all product, regardless of its worth, regardless of its particular appeal.

Intensive effort, discriminating effort, all the effort the picture deserves.

That will be the yardstick measure of success this year.

The yardstick of advertising!
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Walker Dinner Promises Notable Gathering

Picture Industry, Civic and Commercial Bodies, Will Be Well Represented

THE testimonial dinner which the Theatre Owners' Chamber of Commerce is to tender to New York State Senator James J. Walker at the Hotel Plaza on June 19th, has every indication of being one of the most representative, not only of the motion picture industry, but of the civic, commercial and professional world as well. The dinner committee, of which William Brandt is the Chairman, has been deluged with requests for reservations since the announcement of the affair was made.

The dinner date coincidently falls on the birth date of Senator Walker, and thus the event will have a double significance. Those who are to be present include the most prominent names in the state and municipal governments, the judiciary, as well as those of the picture industry and the theatrical fields.

On the afternoon of June 19 the Executive Committee of the Motion Picture Theatre Owners of New York State are to hold their meeting in New York City, and they are to attend the dinner in a body.

Requests from a number of exhibitors in various parts of the country who wish to embrace this opportunity of expressing their respect and personal appreciation, regardless of their association affiliations, for the tremendous work that Senator Walker has done in behalf of the motion picture industry of the country, have assumed most formidable proportions. The committee is making special effort to keep the various applications from the different localities of the country in unit form.

The affair has assumed such cosmopolitan proportions that the Dinner Committee of the T. O. C. C. has found it advisable to name an Honorary Committee that is to cooperate with them in the arrangements for the event. The Honorary Committee will comprise the following:

Former Postmaster General Will H. Hays, President Motion Picture Producers and Distributors' Association of America, Inc.; E. F. Albee, head of the B. F. Keith Booking Exchange and the Keith Circuit of theatres; John Ringling, of the famed circus-owning family and who is vitally interested in the sport of boxing in New York; Lee Shubert, the theatre owner and theatrical producer; Judge McQuade, as representative of the major league baseball clubs; Horace De Lisser, president of the Broadway Association; Robert Gier Cook, president of the Fifth Avenue Association; Hiram S. Levine, president of the Grand Street Boys' Association; Sam H. Harris, president of the Producing Managers' Association; Samuel Rothaefel, Managing Director the Capitol theatre; John McF. Bowman, of the Bowman Chain of Hotels; Charles Gehring, of the Hotel Men's Association; and Marcus Loss, of the Loew Circuit.

The guests who have accepted invitations to be present include Governor Edward I. Edwards of New Jersey; Mayor John F. Hylan, Charles M. Schwab and J. H. Ward; Henry D. Sayer, head of the New York State Industrial Commission; John J. Lyons, New York Secretary of State; Edward J. Fink, Sheriff of Bronx County; Commissioner Philip F. Dohne, of the Board of Water Supply; Commissioner Thomas J. Dreman; Commissioner of Licenses John F. Gilchrist; William E. Walsh, chairman of the National Board of Standards and Appeals; Borough President Matthew J. Cahill, of Richmond, and the following Judges of the Court of Special Sessions: Hon. Arthur J. Salmon, Hon. James M. McElrory, of the Court of Special Sessions; Hon. Arthur J. Salmon, Hon. James M. McElrory, of the Court of Special Sessions; Hon. Arthur J. Salmon, Hon. James M. McElrory, of the Court of Special Sessions; Hon. Arthur J. Salmon, Hon. James M. McElrory, of the Court of Special Sessions; Hon. Arthur J. Salmon, Hon. James M. McElrory, of the Court of Special Sessions; Hon. Arthur J. Salmon, Hon. James M. McElrory, of the Court of Special Sessions.

The producing branch of the motion picture industry is to be represented by practically every organization now active, including Adolph Zukor, of Famous Players-Lasky; Carl Laemmle, Universal Film Manufacturing Co.; Lewis J. Selznick, of Select Pictures Corp.; A. E. Smith, of Vitagraph; Paul Brunet, of Pathé; Joseph F. Goodsol, of Goldwyn; Hiram Abrams, of United Artists; Fred B. Warren, of American Releasing, and Winfield R. Sheahan, representing the William Fox Film Corp.

Louis F. Blumenthal, of the T. O. C. C. is treasurer of the Walker Dinner Committee and requests for reservations should be forwarded to him at the Theatre Owners’ Chamber of Commerce, 1340 Broadway, with check at $10 per cover to the number of the seats wanted.
Plan to Apply Remedies at Studios At Once Is Strongly Backed

With the purpose in mind of effecting remedies directly at the source of supply, Will H. Hays, head of the Motion Picture Producers and Distributors of America, Inc., has launched, with the backing of nine of the biggest producing and distributing organizations, a plan for forcing "the highest possible moral and artistic standards in motion-picture production" directly in the studios of the great producing centers. This marks the first big constructive step undertaken by Mr. Hays to enforce the program to which the Motion Picture Producers and Distributors of America formally dedicated itself at the time of its organization some months ago. This program is definitely stated in the Articles of Association as one designed "to foster the common interest of those engaged in the motion-picture industry in the United States, by establishing and maintaining the highest possible moral and artistic standards in motion picture production;" by developing the educational as well as the entertainment value and the general usefulness of the motion picture; by diffusing accurate and reliable information with reference to the industry; by reforming abuses relative to the industry; by securing freedom from unjust or unlawful exactions, and by other lawful and proper means.

"We are all familiar, too, with the efforts being made by all to carry out these objects and, personally, I thoroughly appreciate the cooperation which is being given by everybody.

"It is impossible, of course, to overestimate the importance of the immediate application of these purposes in connection with the production which is now in process for next season. It is to this that I want most earnestly to call your attention.

"We can make the greatest immediate progress in establishing and maintaining the highest possible moral and artistic standard of motion picture production, if those charged with the responsibilities in connection with the production now in progress make certain that they do strive for this very thing. We are giving and we must give preferred attention to these purposes right now in the pictures which are now being made. Every day there is opportunity in the studios to take that action which will more and more eliminate the objectionable features and nearer and nearer reach the 'highest possible moral and artistic standard.' These pictures which are being made now and which will be made this summer are being made after we have agreed to use our best efforts to attain the purposes of the Association, and our responsibility for these pictures cannot be avoided.

"These pictures now being made will come out soon, and they will be the proof either of our honesty of purpose or of our failure; they will be the proof either of our ability to correct our evils ourselves or of our inability to correct the business. There is nothing in which we can possibly be engaged which is of as much importance to the success of our efforts as to make certain that these very pictures, the first pictures made after the organization of the Association, shall clearly show successful effort toward establishing and maintaining the highest possible moral and artistic standard.'

"I cannot too strongly urge you to make certain that everything possible shall be done to that end.

"With very kindest personal regards, and best wishes always, I am,

'Sincerely yours,

(Signed) "Will H. Hays.""

Indicative of the hearty and ready spirit of co-operation with which Mr. Hays's message has been received is the action of Carl Laemmle, president of Universal, who has immediately notified Irving Thalberg, in charge of production at Universal City, of the contents of Mr. Hays's message and ordered the fullest compliance with the spirit of Mr. Hays's proposal on the part of all those in any way concerned with production at the big film city. Mr. Laemmle's letter to Mr. Thalberg follows in full:

"My Dear Mr. Thalberg:

"I am enclosing herewith a letter just received from Mr. Will Hays, president of the Motion Picture Producers and Distributors of America, Inc., to which the Universal Company is a charter member.

"You will please post this letter, as well as Mr. Hays's letter, in some conspicuous place in Universal City, where every employee can read it, and you will please notify every employee that I desire to carry out the entire spirit of Mr. Hays's remarks.

"Since, as Mr. Hays says, the whole industry will be judged BY THE PICTURES NOW BEING MADE AND HEREFORTH TO BE MADE, the Universal does not propose to make any picture, or any scene in any picture, which (Continued on page 3228)
PICTURES and PEOPLE

The "NEWS" not only covers the field, but it also covers the property desk in a setting of "Up the Ladder," one of the current hits now running at the Playhouse, New York. The play by Owen Davis treats of young married life and the husband's rise to financial success in Wall Street. The first act shows an interior of the girl's home—a modest setting of an up-town apartment. On the table, in the first act matter also changes for the better. The cheap table of the first act has been replaced by one of period design. The Exhibitor's Herald is conspicuous by its absence and in its place is the "MOTION PICTURE NEWS." This can be verified if you occupy an upper stage box.

A letter from Thomas D. Soriero states that he has resigned as general manager of the Strand Theatre, Lowell, Mass., and is taking a long postponed vacation in Maine. We are inclined to think that if we had caught him in these trying times, we would at least shun the vacation of as able and resourceful a manager as Tom Soriero.

As an example of the kind of press story notices the editor—any editor will print without question and inquiry concerning the advertising space purchased, we make mention informally of one contained in the picture pages of recent Oshkosh (Wis.) papers.

It is quite Kate Claxton as saying that in the old days when her play, "The Two Orphans," was a stage favorite, she could always tell how well the show was going over by noting how many handkerchiefs were in use in the audience by weeping women.

Of course the notice worked in the fact that "Orphans of the Storm" is an adaptation of "The Two Orphans."

An editor who has been kicking by mail about the poor quality of picture press notice stories which come to his desk, expresses in an apt way, what he considers the fundamental fault of this kind of copy. He writes: "Press agents should spend two hours thinking up something to write about and take two minutes to write it rather than take two minutes to formulate the idea and two hours to write it."

Here and There

John W. Hicks, managing director of the Famous Players-Lasky Service, Ltd., of Sydney, Australia, accompanied by Mrs. Hicks, recently arrived in San Francisco for a short visit to this country. He will visit New York on June 30.

With the completion of the ten-reel production, "When Knighthood Was in Flower," for Columbia, Robert C. Vignola will hie himself to the country for a long and deserved vacation.

Gloria Swanson deserted the American film colony abroad and returned home last week. Incidentally, with her was a big output from Parisian modistes' hands.

An interesting as well as significant dispatch from the Coast this week relates that the University of Southern California for the first time in its history stood sponsor to a motion picture production. The picture was the Bible film made by Weinergut Sacred Films. Two thousand ministers, educators, judges and civic leaders previewed the reels. Nationally known ministers landed the industry and promised to accord support to clean pictures.

Do not buy stock in any Motion Picture Producing company without first writing to the National Headquarters of the Motion Picture Theatre Owners of America, which organization is desirous of protecting the motion picture going public from investing in worthless stocks.

A real sample of constructive effort.

Jack Lemon is back from Los Angeles. He announces a lot of work done, optimism in Los Angeles, and a big picture policy for Metro.
Here is hoping that his forthcoming starring vehicles for R-C enhance his present enviable prestige with the fans and prove to be as good as he modestly hopes them to be.

PAUL GRAY, exploiter for Jackie Coogan Productions, has again given the "I Can't Be Done" contingent an object lesson—and this time he selected Little Old New York for his demonstration with the result that Gray has pulled off the youthful star's latest production, "Trouble."

Gray's energy and resourcefulness, combined with a bit of experience out at Toledo putting over the same idea for the Men Who Must, enabled him during the week that "Trouble" was playing at the New York Mark Strand, to obtain Father Knickerbocker's consent to the erection of a huge billboard in the center of Times Square. The board was a reproduction of the front page of the New York "Daily News," of an issue that had announced a special advertising performance of "Trouble" at the Mark Strand at which children would be admitted free, if they brought a bundle of old clothes.

The discarded clothing obtained at this showing was to be given to the orphan poor of the city. It was as part of the advertising the charity event was given that Gray was said to have obtained a permit to erect his sign, but so far as "Trouble" was concerned the result was the same. Times Square's never ceasing throng saw the big but neat sign—"the most dominant sign in a district famous for outdoor advertising."

The picture accompanying shows a view of the billboard, with the Times Building as a background.

A picture of early vintage projected in the style of a dozen years ago—followed by old time advertising slides, an illustrated song, etc., has come to be known as the "Old Time Movie" stunt and as such has had a vogue to the betterment of hundreds of box offices in the last two or three years.

But there have been some managers who have called the stunt, small town stuff, beneath their dignity and not of a caliber for their up-to-date picture palaces.

Which brings us to the argument of this discourse.

Sid Grauman, of Los Angeles, has just pulled the "Old Time Movie" in Grauman's Million Dollar Theatre, using one of Mary Pickford's old toy one-reelers, song slides and a tenor who recited, "Will You Love Me in December as You Do in May?" alleged advertising slides with copy that read, "Joe's Barber Shop—Mustache Curling Done Here; Take Your Bath on Saturday Night Here; Down Town Bakery—Larges Pies, 5c; Small Ones, 3 for Dime; Bronx's Barrels House, Old Taylor, 75c.; Gordon Gin, 90c., etc."

And Sid has one of those picture palaces.

Harold B. Franklin, recently resigned as managing director of Shea's Hippodrome, Buffalo, to accept a position as head of Paramount's new theatre department, is in New York making a motor tour of the Berkshires prior to assuming his new duties, to come along and pick up his soul. When amused by the Buffalo Theatre Owners and presented with a traveling bag.

SOLD up two for Metro's "The Five Dollar Baby," starring Viola Liuzzo and "The Stroke of Midnight," starring Victor Seastrom. The former an adaptation of Irvin Cobb's story and so novel in treatment, so fresh in its characterization, so rich in human interest—that it is certain to appeal everywhere. Harry Beaumont can sit back pretty and feel a glow of contentment over his masterly direction. Griffith could not have done the job any better, nor George Loane Tucker. The players seem inspired, particularly Ralph Lewis. The attraction is above its surroundings, the local color are genuine.

How's this for an original idea, a group of jaded becoming surfeited withreaking plots moulder with age? A baby is deposited by her mother upon a doorstep. A derelict discovers her and pawns the infant for five dollars. The story is stimulated by the child, who has reached maturity her benefactor will be rewarded. So he keeps up his interest. The baby grows up and a strong attachment develops between the pawnbroker and his charge. Will he lose her? That's your heart touch. The picture is filled with humanities. Humor and pathos are dowe-tail perfectly.

"The Stroke of Midnight" is a grim, tragic opus—one which is made a success through the honest and careful treatment of its production. It is a tale of regeneration, worked out in the most original fashion. There is woven into the plot a thread of spirit which shows the power of susceptibility to dreams. A dream is attained. Left for dead, the protagonist rises up to the challenge and overcomes his fear. When he awakens his flight into the unseen world causes him to make amends toward those who have suffered at his hands.

This touch is dealt with behind it that even if you don't agree with Conan Doyle and Oliver Lodge about the affinity of departed souls with those they have left on the earth sphere, you have to admit that it seems credible. The picture carries stark reality and it is interpreted with rugged simplicity by Victor Seastrom and a cast that has a sure grasp upon that elusive quality known as repression.

It is to be assumed that Al Christie, of Christie Cuncelles fame, would have a sense of humor. Mr. Christie is in England at present with time enough to his hands to write a line or two to his associates out at Hollywood.

Among his observations, which are fit for print, is the statement that there are almost as many English actors abroad as round the Savoy Hotel, London, as there are at the Hotel Hollywood.

One letter admitted that on his first night in town he attended a one of "A Sailor Made Man" and that the comedy "knocked the English for a row of Brown Burells."

Which shows that Mr. Christie doesn't think the English will do out all the good comedy productions and is willing to give the devil and Harold Lloyd his due.

Playing host to G. A. R. veterans on Decoration Day is one of Eddie Hyman's (Brooklyn Mark Strand) yearly policy. He greets the veterans as they march from their Post to the theatre premises and gives them a show built with their memorable history in mind.

And it is a fine bit of showmanship and diplomacy, as well as a patriotic duty. Building good feeling, gaining and retaining public good will is not the least of the successful management of a theatre—big or small—in Brooklyn or out in the sticks.

The co-operative advertising idea for theatres in a city playing a big production day and date is gaining in favor and demonstrating in every instance the advantage accruing to all concerned.

For instance this week, ten of Baltimore's neighborhood theatres are running "Foolish Wives" although the picture had just played a playhouse at the Strand (down-town) and one week concurrently at the Wizard.

Big space is being purchased, with the copy devoted almost exclusively to selling the production, the names of the theatres given after a "see it at" explanation line.

It is a good idea—one that comes as closely as possible to solving the neighborhood house's problem of buying newspaper space without undue waste in circulation.

Upon opening the "Rec, a new neighborhood picture house in Sixty-seventh street, New York, under the management of Charles O'Reilly, the formal showing of the feature was preceded by a "May Walk," beginning at 10 A. M. and ending at noon with ice cream and lemonade for the children.

Manager O'Reilly received full co-operation of the Precinct officials in receiving permit for his parade of children and the gathering of them in a huge lot, where they were distributed. Each child of the Precinct was invited to come attired in any costume impersonating a motion picture star.

The two thousand children who accepted Mr. O'Reilly's hospitality, spread inaudible advertising for the house.

The cinema-phone is an instrument that can play a record at the same time that it shows the picture, being an abbreviated motion picture talking machine. It made its bow in the exploitation field when "Smlin' Through" was run at the Cinema Theatre, Los Angeles. Built primarily for advertising purposes, it was utilized for the screen in the lounge floor of the Los Angeles Athletic Club where the novelty of the device made it a target for thousands of curious members. A sequel to which has now been played the record of "Smlin' Through" at the same time that it showed the trailer on the picture. So successful was it in its initial appearance, that its further use in exploitation has been confidantly predicted.

It is a tradition that the child prodigies of the stage never reach the heights when grown to maturity. They say that Mary Pickford is the exception that only proves the rule with maybe Mary Miles Minter—no Margaret Shelby—the ten-year wonder of "The Littlest Rebel," also partly a contradiction to the contention. Yet it is hard to believe that a half dozen years will witness the eclipse of Jackie Coogan, after watching his marvelous performance in the police court scene of "Trouble" in which he enacted for the judge the events which have brought his foster father into the toils of the law. No amount of coaching—no tricks of a cameraman—no gaunts at directing—could accomplish what this youthful wonder on this scene exhibits of the art of acting. Nothing short of innate genius explains his performance. We doubt if the bit has ever been excelled. Not even by Chaplin—George Faywert—George Arliss—Theodore (Continued on page 3225).
Charitable Organization Extends Thanks

The New York Association for Improving the Condition of the Poor, in the following communication expresses its appreciation to those of the motion picture industry who aided in the recent May Carnival:

"The Board of Managers of the New York Association for Improving the Condition of the Poor desires to express its grateful appreciation to the May Carnival Committee and to all those who were associated with it in making the Carnival a success.

"The voluntary services of the May Carnival Committee and the large number of individuals who gave liberally of their time and energy, and the hearty support and great activity of the motion picture industry assured the splendid success of the May Carnival, which resulted in raising over $100,000 for the Association for Improving the Condition of the Poor.

"This makes possible the continuance of the relief, fresh air, old age, unemployment and crippled funds and the associations for the current year, a fact of no little importance to the large number of widowed families, sick families, aged persons, and undernourished infants and children who will be benefited by these funds.

"The Association for Improving the Condition of the Poor wishes to spread on its minutes an appreciation of the services of every organization or individual which contributed to this splendid success and requests its president, Mr. Cornelius N. Bliss, Jr., to express to such organizations and individuals the very deep appreciation of the members of its Board of Managers."

Committee to Act on Allen Theatres

At the meeting of creditors of Allen Theatres, Limited, Toronto, Ontario, held in the office of G. T. Clarkson, assignee, a committee was appointed to consider probable developments and to report upon any possible course of action affecting the financing or operation of the Allen theatres. There was little disposition on the part of any of those present to hasten developments, and there was a feeling that pressure would only lead to further complications.

One of the duties of the creditors' committee will be to negotiate with the Famous Players Canadian Corporation for the sale of Allen theatres in Canada to this corporation, but there is no definite assurance that the Famous Players Canadian Corporation will give the opportunity to absorb the Allen house as proposed. It is understood that the latest offer from the rival company was two-fifths of the value of stock in Allen Theatres, Limited, and subsidiary companies.

Crandall Is Serving on Rotating Committee

Harry M. Crandall, prominent exhibitor of Washington, D. C., on Monday took up his duties as a member of the First National Rotating Committee, to serve two weeks in that capacity.

Under a plan adopted several months ago, each of the 26 original First National franchise holders spends a fortnight at the New York headquarters of the corporation, acting in an advisory capacity with the officers and executive committee.

The Rotating Committee was an outgrowth of the Get Together of franchise holders at the Chicago last October, and the plan has met with signal success.

Ohio M. P. T. O. Fails to Bind Big Units

There's a peculiar situation out in Ohio, in regard to the status of the state M. P. T. O. A. Last fall there was a convention of Ohio motion picture exhibitors held at Toledo. At that meeting the M. P. T. O. A. of Ohio was organized. Martin G. Smith of Toledo was unanimously elected president. The association started with high hopes of successfully accomplishing what had been accomplished before, namely to bind the northern and southern parts of the state into one harmonious unit.

But now, after being in operation for more than six months, not one of the larger cities in the state is a member of the M. P. T. O. A. and it is now known that Cleveland will never join the state organization, having come to look upon itself as being opposed entirely to the methods used by the state organization. Cincinnati, Cleveland, Columbus, Youngstown, Akron and Canton—many of the members of the M. P. T. O. A. of Ohio.

So, the question arises, just what portion of the state does the M. P. T. O. A. of Ohio represent?

Connecticut Exhibitors Re-Elect True

President W. A. True was unanimously reelected the Executive President of the Motion Picture Theatre Owners of Connecticut at a well attended convention of the exhibitors of that state held at the Garden Hotel, New Haven, on Tuesday, June 6th.

The greatest enthusiasm prevailed and interest of the most pronounced character was displayed in the affairs of the Organization. Every section of the state was represented, and reports of the various local committees to engage future attention were made by True and other officers.

In his annual report, True included the following statement about the Washington convention of the Motion Picture Theatre Owners of America. He went into detail in this matter and made complete approval to all that transpired.

President Sydney S. Cohen, of the Motion Picture Theatre Owners of America, made a very interesting address and was enthusiastically received. Addresses were also delivered by Dr. Francis Holley of Washington and H. J. O'Tolle of Scanton, Pa.

The following officers were elected: President, W. A. True, Hartford; 1st vice-president, J. W. Walsh, Hartford; 2nd vice-president, Jacob Alpert, Putnam; recording secretary, Joseph Saperstein, Bridgeport; treasurer, Agnes Cracker, Hartford; treasurer, James T. Rourke, Bridgeport. Executive committee: M. A. Heane, Bridgeport; L. J. Hoffman, Ansonia; M. Poummer, New London; B. L. Murphy, Thomaston; Louis Sagal, New Haven; Chas. Repass, Hartford; H. Engel, Middletown; J. R. Shields, Derby; C. M. Maxfield, New Hartford; L. Burbank, Thompsonville.

Northern N. Y. Exhibitors for Separation

According to word just received from the New York City headquarters of the Motion Picture Theatre Owners of New York, the movement for the formation of the northern counties of New York State, while assembled at Massena, N. Y., on Wednesday, June 7, adopted a resolution requesting the Board of Directors and the officers of the New York State exhibitors' organization to sever all relations with the Motion Picture Theatre Owners of America. The resolution is reported to have been adopted unanimously. A rising vote of appreciation was given to Senator James J. Walker for his untiring efforts in behalf of the theatre owners of this State.

V. A. Warren of Massena, member of the Board of Directors of the Motion Picture Theatre Owners of New York State, presided.

Universal's New Plans in Minneapolis

Universal's contract with Finkelstein and Ruben of Minneapolis, whereby their pictures were distributed by this firm expired on June 1 and will not be renewed. The contract was for a year.

Finkelstein and Ruben will continue the physical distribution of Universal pictures for this territory until suitable quarters can be found for a new exchange.
THE M. P. T. O. A. is making every effort to strengthen its every unit and pointing out to the exhibitors that only a compact and strong organization will protect them against what is termed the rapacity of the producers and distributors. Sydney S. Cohen has dispatched to the Georgia Exhibitors a letter over his own signature and a copy of one addressed to Miss Anna E. Aiken, editor of the *Weekly Film Review* of Atlanta by S. H. Borisky of Tennessee, which are self-explanatory.

The letters follow:

Dear Exhibitor:

Affairs in the Motion Picture business now make it absolutely imperative that we should have an Exhibitors' Organization of a strong and compact kind in every state. Georgia needs an organization of this character now more than at any other period in our history, because a large number of matters vitally affecting the Motion Picture Theatre Owners are coming forward and these must be met in organized form. It is useless to assume that fragmentary organizations can accomplish anything of a definite character as all of this proved to be a failure in the past and cannot possibly be of any service now.

It is our business as the Motion Picture Theatre Owners of America, operating through the various state units, to protect all Exhibitors against the rapacity of the Producers and Distributors who are seeking by every means known to not only inflict high film costs upon them but also when they have been driven to business extremes, force them to give up their theatres. All of this we hope to prevent in Georgia and in other Southern states, as it has been prevented or at least held up, in other parts of the United States.

It makes no difference to the Motion Picture Theatre Owners what company of Producers or Distributors is concerned. All of these concerns look alike to us and we are in business only to protect the interests of the Theatre Owners.

I am enclosing a letter sent by S. H. Borisky of Tennessee to Miss Anna E. Aiken, Editor of the *Weekly Film Review* of Atlanta. In this letter, Mr. Borisky points out in a very definite way what should be the position of all fairly-inclined Theatre Owners who have their own business interests at heart and who are able to see in the Motion Picture Theatre Owners of America an organized influence which can give them the necessary protection.

This letter will, in all probability, be published by Miss Aiken in the *Weekly Film Review*, and if a copy of that paper which contains this article has not yet reached you, you will at least be able to know the substance of it in this way.

This seems to be the better way to handle any situation with respect to the Theatre Owners. No organization of Theatre Owners that is controlled in any way by the representatives of Producers or Exhibitors can possibly afford any reasonable degree of protection to Exhibitors. In the natural order of things, when such influences are in control, the organizations are always used in favor of the Producer and Distributor and against the Theatre Owner. This is the history of the past, and it cannot be any different now. Therefore, I submit the matter to you as a plain business proposition that the Motion Picture Theatre Owners of America has been giving the Theatre Owners such protection as it was possible to afford them and is now in a position to extend that line of security so as to entirely safeguard the interests of every Theatre Owner in the United States.

Our business is a vast national business extending into every state and into every section of all states. It is idle to assume that any such business can be handled by a local organization, and the sensible view of it is that it required effort of a national-wide character to take care of its varying phases. This must appeal to you as a practical man of affairs and one who is desirous of protecting your business in a way that will guarantee to you reasonable profits.

I hope that the affairs of the Theatre Owners in Georgia will be handled in such a way as to secure for them the very best advantages possible, and you may rest assured that the Motion Picture Theatre Owners of America will be always ready to extend its influences and its power for good into Georgia in the interests of the Theatre Owner, and that you are at liberty to call upon us at any time for such assistance or advice as you may require.

At the request of a number of independent theatre owners in your state, we propose at an early date to completely reorganize and perfect the Georgia State Division of the Motion Picture Theatre Owners so that the interests of all Theatre Owners in the State will be fully conserved.

With best wishes for the Theatre Owners in Georgia and your own personal business success, I am

Sincerely yours,

Motion Picture Theatre Owners of America,

(Signed) Sydney S. Cohen,
President.

Herewith a copy of the Borisky letter:

*CHATTANOOGA, TENN., May 10th, 1922.*

Miss Anna E. Aiken, Editor,
*Weekly Film Review,*
Atlanta, Ga.

Dear Miss Aiken:

Please permit me to try to explain the situation as it affects Tennessee at the M.P.T.O.A. convention and is partly a reply to your recent article in your publication headed "Cohen Machine Rules Convention With Steam Roller."

I have before me a copy of the constitution of the Tennessee Associated Theatres of which I am the first vice president and there is nothing in this constitution that prevents this organization from affiliating with ANY national organization it may see fit to join. But I wasn't there as a member of the state organization, but as a member of the M.P.T.O.A. with all dues paid up and entitled to vote and participate in any deliberations pertaining to the affairs of the M.P.T.O.A.

As for the Cohen-Walker controversy, that was one of the main reasons of my going all the way to Washington. I wanted to know for myself and obtain first hand information as to what crimes Cohen had committed against our Organization that caused all this commotion, not that caused most of the trade papers to come out so bitterly against him. After arriving in Washington I lived in almost a suspended form of animation until the fatal Tuesday afternoon arrived at which time Senator Walker was given two hours of time and the unwieldy attention of the entire delegation and was guaranteed that there would not be any interruption to state his charges against Cohen and at the end of two hours and twelve minutes Senator Walker practically re-elected Cohen, for in all the time Senator Walker had the floor he did not charge Cohen with one single thing that would or could reflect on Cohen's honesty or integrity whether as a man, a theatre owner or as president of the M.P.T.O.A. except that he possibly didn't use sufficient diplomacy in discharging Senator Walker as National Counsel. Granting that Mr. Cohen did slip up there or was ill advised as to the best method to pursue in a course of that kind, is that sufficient reason to condemn him and practically throw him out after the valiant battle he has fought for the M.P.T.O.A. as president for two long years and without pay when he was authorized to draw $25,000 a year? It takes a mighty big man to refuse a tremendous salary like that and in my opinion Mr. Cohen is just that.

(Continued on page 3228)
Retail Shopmen and Exhibs Squabble in Baltimore

Baltimore is the scene of quite a lively skirmish between the owners of the retail establishments in the business section and theatre managers in the same neighborhood. The retail shop owners complain there are too many theatres within the limited retail shopping area and that this is doing material damage to their business. They further brand the houses in the vicinity of their shops as "parasites" declaring that the theatres are benefiting by the advertising done by the retailers. These charges were specifically aired at a hearing before the Zoning Commission last week. The shop owners asked that the Commission restrict the number of theatres in a given area.

Defenders of the theatres were also on hand. They replied that the theatres, far from "cheapening" the streets, had actually "made" some of the thoroughfares, the New theatre being especially proposed in support of this contention. The exhibitors, moreover, refuted the "parasite" charge, maintaining that the shops profited greatly from the proximity of the theatres because of the fact that thousands bound for the various theatres passed the stores every day.

The Zoning Commission told the retailers that it would be impossible to limit the number of theatres in a given area, as the City Council issues the permits. They offered a plan by which a Zoning Board of Appeals, to be established by law, would review these permits. Some business men are ready to press the proposal for limiting the houses, but it is anticipated that the regulation will not become effective.

Twenty-Eight Incorporations in New York

Motion-picture companies incorporating in New York state the past month showed a returning confidence in business, there being 28 companies incorporated as compared with 15 during the month of April. During the past week, the following companies have been incorporated at the state capital, the capitalization as well as the directors being given:


Sheriff Orders Blue Sunday for Tampa, Fla.

Tampa, Fla., is in the grip of a Blue Sunday agitation. As the result of an order issued by Sheriff Spencer of Hillsborough County, the entire county, including Tampa, is prohibited from indulging in picture shows, dancing, bath bathing, etc. Beginning Sunday, June 11th, with penalties for violation, all amusement houses and business shops are ordered to close. The amusement interests are especially concerned over this sudden change in affairs as they contend it is the Sunday business that turns the balance to the credit side of their ledger.

Sheriff Spencer's decision is taken by many as the sequel to a recent visit of about twenty Tampa citizens to Governor Hardee with the complaint that the Sheriff was not enforcing the law and ought to be removed. The Governor did not find the charges sufficient and Spencer continues in office. The Sheriff's Blue Sunday order is the latest development in the situation.

The general opinion seems to be that the Sheriff has killed himself politically as the Tampa public have always been strong for Sunday amusements. C. D. Dooley, general-manager of the Consolidated Amusement Company, which control all of the downtown theatres of Tampa, said: "I shall continue to operate my houses as long as the people want them. They have shown me by their patronage that they want Sunday shows and I will give them to them until the Court orders me to close. I am receiving hundreds of calls, letters and messages from the citizens assuring me they are with me in this. I shall operate all my houses next Sunday."

Resigning Film Head Is Feted in Atlanta

Officials and branch managers of the Consolidated Film and Supply Company, together with leading Atlanta film men, toasted and feted William C. Oldknow, resigning head of the Consolidated, at a farewell dinner in the Ansley Hotel, Atlanta, last week. Oldknow, who is one of the best known film men in the South, founded the Consolidated ten years ago, and has been its head ever since.

Ned E. Depinet, the new general manager of the Consolidated was master of ceremonies. Following the dinner, he presented a platinum watch to the retiring chief, a gift of esteem from the employees of the Consolidated.

Oldknow and Mrs. Oldknow are now on their way to England for a vacation.

Among the film men present were: Willard Patterson, N. W. Redmond, Arthur C. Bromberg, John Ezell, Arthur Dickson, and the following branch managers of the Consolidated. W. E. Sipe, W. M. Richardson, John R. Barton, and R. B. Williams.
Kansas Body Not to Break with M.P.T.O.A.

Van Praag Denying Secession Rumor Denounces Claim of ‘Steam Roller Tactics’ as False

The status of the M. P. T. O. of Kansas with regard to a probable secession from the M. P. T. O. A. apparently is definitely settled. Rumors to the effect that the Kansas organization contemplated joining forces with the national body sponsored by the T. O. C. C. of New York, have multiplied with such rapidity during the last two weeks that M. Van Praag, president of the Kansas theatre owners, has issued the following statement:

"I do not know whether or not you will publish this, as it does not seem to be in line with the attitude of the trade papers, but in courtesy to myself and the organization I ask you to publish it undiluted. I do not mean to be antagonistic, but everyone has a right to his opinion.

"In the last week or so persistent rumor has been in that the M. P. T. O. of Kansas contemplated seceding from the national organization sponsored by the T. O. C. C. of New York. Although knowing that to answer such a rumor is to dignify it, I cannot let it pass without stating our position.

"This organization has and always will be loyal to the M. P. T. O. A. We had part in its formation, and I was personally privileged to help pioneer it. The Kansas and the M. P. T. O. A. have accomplished a world of good for every exhibitor, whether he has been a member or not. Under the leadership of Sydney Cohen it effected the repeal of the 5 per cent film rental tax. This alone, if nothing else, was a wonderful thing, and if the enemies of Sydney Cohen and the M. P. T. O. A. had elected their champion as president of the M. P. T. O. A. and he had effected this repeal, as did Cohen, praise of him would loudly have been sung from Coast to Coast.

"Yet nothing was said of it. In fact, nothing was said of anything Cohen has done—nothing but 'personalities' and 'generalities' seeking to debase the character of the most able leader the exhibitors' organization ever has known.

"It has been charged that 'steam roller' tactics were employed to elect Cohen. This is untrue. He was the unanimous choice of forty-six state delegations present. There was only the program of the convention to be followed, and the New York delegation, whose only purpose seemed to be to block the progress of the convention, continued to howl 'steam roller.' Only too well do I remember the Cleveland convention, where Charles L. O'Reilly, then leader of the Cohen faction, did not yell 'steam roller.' When he was on the other side of the fence everything was serene and harmonious enough, but now he loudly proclaims calamity.

"It was not my intention to make a lengthy statement of this, but it seems so manifestly unfair to Sydney S. Cohen to stand by and not rise to his defense in the face of these slanderous statements."

Universal and R-C Make Executive Changes

Harry Berman, Art Schmidt and J. I. Schnitzer
Are Promoted in Organizations

R-C PICTURES and the Universal Film Manufacturing Company announce important changes in their executive staffs this week.

Harry M. Berman has resigned as general sales manager of Universal and becomes general manager of distribution for R-C.

J. I. Schnitzer has been promoted to the vice-presidency of R-C and will continue to be active in an executive capacity.

Art Schmidt has been appointed by Carl Laemmle to succeed Berman as general sales manager of Universal.

The appointment of Berman to the position of general manager of distribution of R-C is in line with the general policy of P. A. Powers, who several months ago acquired a controlling interest in R-C, of surrounding himself with the most able executives obtainable. Powers is aiming at establishing an efficient selling and distributing organization which will assure the new R-C product the widest circulation of any organization in the industry.

Berman is known as one of the most able sales managers in the industry and in his connection with Universal, extend-
Hays' Constructive Effort

(Continued from page 3221)

pictures and People

(Continued from page 3223)

Cohen Urges Compactness

(Continued from page 3245)

New London Organization for Universal

WITHE the formation in London this week of the European Motion Picture Company, Limited, it is announced that that organization in future will distribute the entire forthcoming product of the Universal Film Manufacturing Company. The London office will be at 167-169 Wardour Street.

HAYES has entered the field of public relations

pictures and People

(Continued from page 3223)

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(Continued from page 3223)

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pictures and People

(Continued from page 3223)
The Music Tax—Its Stipulations

E VERY time the exhibitors of the country hold State and National conventions the question of the Music Tax comes up as an issue. At Washington, aside from the election of officers of the National Organization, it was the chief topic of discussion.

Why is it?

Is it because the larger theatres of the country are refusing to pay the tax and are themselves putting up a fight against it? The smaller theatres and the big ones are fighting for them while paying the tax themselves?

Right here let us say that the leaders among the theatre managers are paying the tax. In all about 5,000 houses are paying up promptly and others are falling in line each week.

It must be remembered that all music is taxable if the authors, composers or publishers who hold the copyright so desire and so organize that they can force collection. As a matter of fact only about 10 per cent of those who control copyrights are charging the tax. They are all members of the Society of Authors, Composers and Publishers. In other words, the theatre managers pay the tax unless they play the music controlled by this 10 per cent.

The question seems to hinge on the popularity of the music as to whether the theatre man will fight to maintain his house. It is stated with force that the picture theatre is responsible for popularizing music, yet how many musicians learn or will play music which has not already been popularized? How many Theatre Owners, if they know it, would allow anything but popular and well known music to be played? The value of any music to any theatre, or cabaret, dance hall or any other place of amusement is directly dependent upon its popularity.

It happens that a large amount of the popular music is contained in the 10 per cent on which the tax is levied, yet we state emphatically that any theatre may, if the owner insists, get along perfectly without using a bar of this taxable material.

With these conditions and realizing that the popular music is the most valuable and that a tax is being charged by the Society for this, the leaders of the theatre interests go to the Society of Authors, Composers and Publishers, located at 56 West 34th Street, New York City, and settle on them a minimum figure which will be charged on a per seat or some other basis. This can be done today if the Theatre Interests so desire.

If this cooperative settlement is not followed out there are two alternatives.

First—Refuse to pay, fight, be pulled into court, tried, and in the end pay under the present laws.

Second—Have legislation passed which will change the present copyright laws and eliminate the tax.

Which is best?

As the laws stand today there is no good in fighting because the legal action is always paid for by the theatre man and the tax is also levied upon him. He is the sufferer. The courts have upheld these acts and just under the law, therefore pay or change the law.

The tax of 10 cents per seat per year is not a fixed charge except as the Society of Authors, Composers and Publishers decide to make it so. They may change this tomorrow and fix the amount at 25 cents or 50 cents per seat. The present rate was arrived at, they state, because they judged it to be fair at the time.

Take for example the schedule paid by the large theatres in New York, Washington, San Francisco, Los Angeles, Philadelphia, etc. Based on seating capacity, we find that the maximum tax per 1,000 seats is $12 and the minimum is $1.10. The gross weekly income in these houses is given as between $30,500 and $40,000. This tax is certainly not burdensome, particularly when the value of music to the entertainment is considered.

The lowest estimate given is that music is 40 per cent of any Motion Picture entertainment.

The question of passing new legislation to take the place of the present copyright laws may be possible.

Copyright laws today are international. The ones in effect now were signed in Berlin on November 13, 1908. The following is an extract from this convention:

ARTICLE II

The stipulations of the present Convention apply to the public representation of dramatic or dramatic-musical works protected, during the term of their copyright in the original work, against the unauthorized public representation of a translation of their works.

In order to enjoy the protection of this article, works already published must be reprinted in the country of the public representation or public performance of their works.

The articles of the copyright act of 1909—Section 8—is quoted:

Sec. 8. That the author or proprietor of any work made the subject of copyright by this Act, or his executors, administrators, or assigns, shall have a copyright for such work under the conditions and for the terms specified in this Act, provided, however, That the copyright secured by this Act shall extend to the work of an author or proprietor who is a citizen or subject of a foreign state or nation, only:

(a) When an alien author or proprietor shall be domiciled in the United States at the time of the first publication of his work; or

(b) When the foreign state or nation of which such author or proprietor is a citizen or subject grants, either by treaty, convention, agreement, or law, to citizens of the United States the benefit of copyright on substantially the same basis as to its own citizens, or copyright protection substantially equal to the protection secured to such foreign author under this Act or by treaty, or when such foreign state or nation is a party to an international agreement which provides for reciprocity in the granting of copyright, by the terms of which agreement the United States may, at its pleasure, become a party thereto.

The existence of the reciprocal conditions aforesaid shall be determined by the President of the United States, by proclamation made from time to time, as the purposes of this Act may require.

Upsetting these copyright laws and Acts means an international upheaval which would take a long time. It is stated that a Bill dated June 21st, 1921, H. R. 7301 has been presented to Congress as “An Act to amend and consolidate existing copyright” approved March 4, 1909.

Under section E we find:

And provided further, That the copyright control shall not extend to public performances for profit of musical compositions where such performance is made from printed or written sheets or reproducing devices issued under the authority of the owner of the copyright.

This Bill, if passed, gives any purchaser of sheets the right to use it whenever and for whatever purpose he wishes and would allow all theatres, dance halls, hotels, etc., to use it at any time.

On the same basis any magazine article or book could be made into a Motion Picture without the consent of the author or publisher as long as the producer purchased a copy of the magazine or book. Would this be just?

The question is whether this is fair or just to the composer who has spent years perfecting his technique. Think of the hundreds of pieces he has written before he finally writes a hit and makes any money. Should he not receive something besides a small percentage of the purchase price of the music itself? The present law says he has a perfect right to make any charge which he can collect. This collection takes organization and men. It cannot be done by the members of the Society of Authors, Composers and Publishers. It will not be long, we are told, before those outside of the society get together and organize. Then the theatre interest will be forced to get together with the publishers and arrive at a compromise. Why not do it now?

To sum up:

Music is not popularized to any great degree in the picture theatre. It is of value to the theatres only after it has become popular. Refuse to pay the tax and be fined. The large theatres are paying today.

The Courts say the present laws under which the tax is levied are just. The copyright laws may possibly be able to be changed but the theatres of the country must not count on it.

Only 10 per cent of the music used in the country is taxed today—any theatre can get along on the 10 per cent if proper care is used by the musicians.

The 10 cent fee charged today can be increased to any amount, unless definitely fixed by an agreement between the Society and the Theatre Interests.

We believe that Theatre and Musical interests should get together. They should arrive at a definite basis for operation. They should stop fighting in court (it is expensive). The music tax should cease to be a convention or any other kind of issue.

Better Films Committee Revises Picture List

To conform with the needs of a number of exhibitors, editors, unions, workers, etc., who have expressed themselves interested, the National Committee for Better Films, affiliated with the National Board of Review of Motion Pictures, have revised the form of the printed monthly alphabetical list of pictures for selected purposes so that it may be used as a permanent photoplay guide.

This list which reports the pictures according to titles alphabetically arranged, is now printed on one side of a sheet, and so arranged that they may be clipped according to letters and kept in permanent files; so that an exhibitor upon receiving a picture may tell at a glance whether or not it has been called selected entertainment by the National Board of Review.
Cleveland

Tom Colby, manager of the Cleveland Universal exchange was in New York this week attending the Universal convention.

Robert Cotton, local Fox manager just returned from the Fox convention in New York, burning up with enthusiasm over the new fall productions. Cotton says his greatest trouble right now is to keep the pictures that were screened at the convention. He hates to hold back the good news until the autumn breezes blow.

Ace Warner, of Warner Brothers, was in town last Wednesday. He came in the morning and left for New York that same night while here he flitted around the Film Exchange Building, and was known to have talked business with Bill Skiboll of Gold Seal Productions.

Maurice Leibesbarger, manager of the Standard Film Service, paid the company's Cincinnati office a short visit last week, and from there went to Chicago to bring home his wife and daughter who have been visiting Mrs. Leibesbarger's parents.

C. E. Price of the Grand Theatre, Fulton, Ohio, was a visitor in Cleveland this week. Price was busy booking pictures in the local exchanges, so it looks as if Fulton folks were going to have some good entertainment this summer.

The Miles Theatre, Cleveland, closed Saturday, June 3, for the summer. The Miles is a vaudeville and first-run feature picture house combined.

Al Cotter of the Strand Theatre, Youngstown, was in town this week looking like a walking advertisement of First National's knock-out picture, "Smillin' Thru the Sun." Cotter is following the advice handed out by the First National publicity department.

Buffalo

BUFFALO exchange managers gave a farewell dinner in honor of Harold B. Franklin in the Iroquois Hotel. Mr. Franklin recently resigned as district manager. Mr. Franklin was presented with a handsome gold fountain pen. Among those at the dinner were: Allen S. Moritz, M. H. Markowitz, Henry W. Kahn, A. V. Mack, R. T. Murphy, Sydney Samson, M. A. Chase, C. W. Anthony, R. C. Fox, Tom Brady, Fred M. Zimmerman, John Kimber, E. J. Hayes, Charlie Johnston, C. P. Sheehan, Elmer Doolen and others.

Izzie Cobe is now working in the theatre district, Mr. American Universal. This company is launching a drive to aid theatres in keeping open during the summer months.

Manager Earl Kramer and his R-C Pictures corporation office will move July 1 into the new Beyer building, 865 Pearl street. Barnet is said to have had the time of his young life at the party given by Frank Amendola in Niagara Falls.

Almost every exchange manager in Buffalo attended the banquet given by Frank Amendola in the theatre hall, Niagara Falls, Thursday evening, June 1, in honor of the opening of the new Amendola. The menu was an elaborate one, being composed of choice Italian dishes including motzah. Harris Lumberg was toastmaster. He was assisted by C. Hayman of the Cataract theatre. Among the exchange men in attendance were: E. J. Hayes, First National; Howard Brink, Grand & Warner; Earl Brink, Paramount; James Savage, Universal; A. L. Barnett, R-C; Allan S. Moritz, Paramount; R. C. Fox, Select; Sydney Samson, Warner; W. A. Mack, Pathe; R. T. Murphy, Pioneer; Jacob Seid, Merit; Harry B. Kahn, Metro; William Brok, Universal; Harry Buxbaum, general manager for Paramount; Silvester Zozo sang and the theatre orchestra played. The Buffalo delegation arrived just as the sun was coming over the horizon and it was voted a jolly good fellow.

The Buffalo, Albany and New York offices of Associated First National Pictures, Inc., held a two-day convention in the new local exchange, Beyer building, Saturday and Sunday, June 3 and 4. R. H. Clark, general manager of the New York exchange, just back from a trip to the coast, presided. R. F. Seid of the New York office received a gold watch for selling the last independent pictures during May. The delegates were met at the New York Central station by a convoy of autos and a squad of motorcycle police. Large signs were attached to the rear of each machine. The parade proceeded to the Beyer building, where the pow wow was held. About 40 attended from the three New York departments. Among the "gang" motorized from Brown's Hotel, Tonawanda, for supper and liquid refreshments. After supper Niagara Falls was visited. The delegations left for Albany and Gotham late Sunday night.

meeting. Edward McNamara of the New York exploitation staff, came to Buffalo to aid Branch Manager E. J. Hayes in making arrangements. Fred Burger was major domo.

Robert Williams, manager of the American specialty, at his headquarters, is morting the death of his mother. Harry Buxbaum was in town last week end for a conference with branch manager Allan S. Moritz. The boys are already getting ready for Paramount Week in Buffalo.

Most exchange managers are away staying from their offices as much as possible, it is rumored, because of the continual demand for a reduction in the cost of film service.

J. E. Chadwick, president of Merit, is in Buffalo for a few weeks' tour of the territory. He will also make arrangements for a new Merit exchange.

Kansas City

W. E. TRUOG, next to the oldest resident exchange manager in Kansas City, has been promoted to district manager in the Kansas City territory, having supervision over the St. Louis and Omaha exchanges. He will retain Kansas City and Denver branch. J. H. Hill, who for the past five years has been assistant manager of the Kansas City Goldwyn branch, will succeed Mr. Truog as branch manager. Branch managers in the Missouri Valley district attended a meeting at the Kansas City Goldwyn office last week. Future business policies and plans for the future were discussed. At the meeting were, J. E. Flynn, vice-president of Goldwyn, who presided at the meeting; A. K. Moss, Minneapolis branch manager; Ben Fish, Denver branch manager; Jack Weil, St. Louis branch manager, and Ben Reindol, Omaha branch manager.

The opinion of Governor Henry J. Allen of Kansas of the picture "Reported Missing," promises to "cash in" at box offices in Kansas. While in Kansas City last week the governor was invited as a special guest of the Select Pictures Corporation's Kansas City office by Branch Manager E. P. Pickler. Here is the telegram sent by the governor to J. S. Woody, general manager of the Select Pictures Corporation:

"While visiting Kansas City I was extended the courtesy of being a guest at a private screening of 'Reported Missing.' Allow me to congratulate your company for giving the public such wonderful entertainment, as I thoroughly enjoyed every minute of this picture. Give us some more clean, enjoyable pictures of this type."

No small number of faces have appeared in new roles in the world of celluloid salesmen in the Kansas City territory during the past week. Stanley Myer, formerly a Kansas City Metro, has joined the Hodkinson sales force and will cover southern Kansas while C. G. Kingsley, a former Hodkinson representative, and Roy Young have been added to the Phonex Film Company, have joined the sales force of Famous Players-Lasky. Their territory has not yet been assigned.

Harry Graham, Kansas City Pathe branch manager, is building a barrier against summer closing in the territory this season by offering a special program of a special feature picture that already have proved their box office worth in the theatres of the larger cities. Thus far the scheme is working great.

"Representatives of the St. Louis and Kansas City offices of Famous Players-Lasky met at a district convention in Kansas City last week at the Hotel Baltimore. Although the meeting was more or less informal than a convention, several matters of importance were discussed to the point of being carried out in the Missouri and Kansas territory and future policies may have to be met. G. E. Akers, division sales manager of New York, presided at the meeting.

What is believed to be the highest amount in commissions ever received by a salesman in the Kansas City territory was received last week by R. S. Nolan of the Kansas City Vitagraph branch. The amount was $415. Nolan covers the North ern Kansas territory.

But Vitagraph is not the only Kansas City exchange which can boast of a "high powered" salesman, Charles E. Gregoire, the prize exhibitor in the Kansas City territory, is ranking at the top of the list of all the Gold man salesmen of the country, according to a recent report sent out by the Goldwyn home office.
Newly Briefs From Central Film Belt

Chicago and the Mid-West

L. H. Mason, Representative, 910 S. Michigan Ave.

The campaign of Vice-Presiden Samuel Abrahams, of the Illinois Motion Picture Theatre Owners Association, is being thoroughly put into the field. He is meeting the needs of the state and the city, in every way. He has prepared to do his part in the work.

Work on the twenty-seven hundred seat Pullman Theatre, near Crawford Avenue, is being rushed. He is about to open this new house about September 30th. It will be one of the most ornate and luxuriously equipped movie houses in Chicago.

Isadore Teacher, of the Star theatre, Evanston, has purchased the Twentieth Century theatre, the 3111 formation. Forty-seventh streets, from M. O. Wells, and will operate it as a high class movie picture house.

Ben Beadell is enjoying a month's vacation fishing in Northern Wisconsin. He is back in Chicago ready to continue his cleaning up Illinois on the Dempsey-Carpenter Official Pictures, having booked it into practically every city and village in the state.

The Temple theatre at 3111 Lincoln Avenue, will be closed for good and remodeled into stores. The house is expected to have been a paying one under the management of C. H. Caldwell, who intends to take over a new theatre.

Roderick Ross is again at home and is putting in some time looking after his various picture interests. Mr. Ross, who is spending the winter in Florida with his family.

Roy Alexander, whose connection with Universal has been marked by a series of promotions, is again slated for a bigger job, having been appointed manager of this company's Kansas City exchange. His large circle of friends regret to see him leaving Chicago, but he will carry their good wishes with him when he departs to take his new post at the middle of the month.

Ralph Proctor has completed the work of remodelling "Foolish Wives." This film is being put in the world's west and is expected to return to New York at an early date. The "Foolish Wives" campaign has been one of the most successful recorded in the central west and a remarkably large number of theatres have had successful runs with the picture. This picture has been put in as a feature and is being released as another feather in Mr. Proctor's cap. He will shortly make an important announcement to the trade as to his new connection.

The generosity of Exhibitors Supply Company, in presenting the Illinois Motion Picture Theatre Owners Association with a receipted bill for half the cost of buying the partitions for the theatre's new quarters at 732 S. Wabash Avenue, is being accepted by officers and members of the organization. The new quarters are the best furnished and most commodious ever occupied by the organization and the cost of equipping them has been comparatively small owing to the donation of the Exhibitors Supply Company.

Morrie Cohen is now a partner of Ed Sifton in the Sifton Film Distributors, and is in charge of the Chicago headquarters during the absence of Mr. Sifton. East. While away Mr. Sifton expects to secure some additional feature pictures for distribution and will return to Chicago about the middle of the month.

General Manager S. R. Kent, of the Famous Players-Lasky Corporation, reinstalled at a sales conference at the Chicago exchange last week. Those who participated, besides Mr. Kent, being John D. Cash, assistant general manager; H. W. Given, Chicago district manager; C. C. Wallace, Chicago manager; Phil Pavlick, Chicago manager; and Al Bernstein, Milwaukee branch manager.

Bill Brimmer, who recently went to St. Louis to take over the management of the American Releasing Corporation's branch exchange in that city, has resigned his position and returned to Chicago. He expects to make his future connection public within a few days. It is understood that the management of the St. Louis territory will hereafter be handled by the American Releasing Corporation's Chicago and Kansas City office.

P. S. Rolly is the latest exchange man to join the ranks of the exchange, having gone over the management of the Gayety theatre at 92nd and Commercial.

Ralph B. Bradford has resigned as sales manager of Celebrated Players and it is rumored it may yet be made to the film business entirely. Mr. Bradford's father has important business interests in Ohio and he may become associated with him.

"Boomerang Justice," starring Fritzi Ridgeway, will be the first of the George Larkin pictures to be released by the Sifton Film Distributors, the right to this series having recently been purchased by the Sifton firm from Russell Productions, of Chicago.

The 370 seat Art theatre, at Gary, Indiana, has been reopened under the management of Charles Mazzone, a Reclair picture, being the premier attraction. The house has been redecorated and brought up to date and is now a very cozy place of amusement.

Bill Danziger, well known in film circles as movie editor of the Cincinnati Commercial Tribune, has joined the staff of Paramount's Chicago exchange as assistant to Paul Lynch. There is no word as to whether Danziger will help in preparing and carrying out exploitation and advertising campaigns to aid exhibitors put over Paramount releases.

Maurice Hellman, of Reclair exchange, is in Indianapolis this week conferring with his branch manager, George Sifton, before returning to Chicago will make a motor trip through the hoosier state, viewing many of the more important cities.

Reports coming in on "The Sheik" show that it is one of the best picture attractions this year and the showing of this picture on repeat dates is very remarkable. It has just been booked into the Ziegfeld, where the seventh house to run it, for the week starting June 11th, which will make its tenth week in the loom. "The Sheik" already has been shown four times at the Hoyburn in Evanston and proved such a success that it has been set in to play its fifth repeat date, starting September 5th.

M. F. Tobias, manager of Wm. Gunning's Chicago exchange, has made an addition to his ranks, acquiring the American Organizations and the Eastern Star, whereby "Our Mutual Friend" will open at the Grotto Temple after long protracted run, starting June 19th. Part of the proceeds will go to the Eastern Star and Masonic Home Fund, for which these organizations are endeavoring to raise $200,000. The comprehensive plan of selling tickets has been arranged with the Eastern Star and Masonic Lodge in Chicago will work for the success of this unique feature.

William G. Beecroft, secretary of the Missill Realty Company, which operates the Parkway, formerly the Fuller Opera House, of Madison, Wisconsin, has reissued a report that this house had been acquired by F. W. Fischer, is incorrect, and that the Missill Realty Company, is continuing to operate the house and has no intention of letting it pass out of their hands. Mr. Fischer issued in reply Mr. Beecroft's statement in every respect.

R. C. Armgard, well known film salesman, has joined the staff of Vitagraph and will cover northern Illinois for this exchange.

The lease of the Lion theatre has been taken over by Bland Brothers, who will reopen it Saturday. New projectors and other improvements were to be installed before the opening.

Dayton Brothers, of the Orpheum theatre, Kenosha, announce that they and other interested Waukegan citizens have been successful in raising money for the erection of a new motion picture theatre building at Waukegan, which, it is stated, will not be excelled by any house along the lake shore. The theatre will rise on the property on the northwest corner of Water and Genesee streets, at an estimated cost of $325,000. One of the interesting innovations of this house will be a juvenile theatre in the upper part of the building for the purpose of taking care of children who may come to the theatre with their parents, and get tired of the feature pictures difficult for them to understand. Rapp & Rapp, of Chicago, who designed the construction of the new theatre, which Saxe Brothers, Milwaukee and Minneapolis, will build at Janesville, Wisconsin.

Harry Schwartz, one of the live wire salesmen of the territory, has resigned from Vitagraph to accept a position with Kempson Pictures, Inc. He will feel very much at home with the latter company, as he had worked before with Manager Paul Bush.

Cecil Maberry, of Goldwyn Pictures, tarried for a day last week with Manager H. M. Mason, of Los Angeles to the headquarters of the company in New York. The former Chicago manager has recently been in charge of the western business of the company but it is said may again make his headquarters in New York.
What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Beyond the Rocks—
A great picture with which to appeal to motion picture fans. Did largest week day business this theater has had in two years. Did fairly well Sunday afternoon on a nice sunny day. The Ripper's did not all agree that it was as good as "The Sheik" but Rudolph Valentino fans seemed to grow as fast as ever. Miss Swanson seems also popular. (Mid. West.)

We did very well with this picture. Two new arrivals the house filled for two weeks. (Middle West.)

The Bachelor Daddy—
High class, clean picture with strong heart appeal. Fine box office attraction. (Middle West.)

The Spanish Jade—
Mediocre picture, business fair. (East.)

Nancy from Nowhere—
Mediocre picture and business not so good. (East.)

The Crimson Challenge—
Better than the usual Dalton picture. Good business. (Middle West.)

Back Pay—
Fair picture with fair business. (West.)

North of the Rio Grande—
Attracted fairly good business. Fair picture. (West.)

First National
Smilin' Through—
Excellent picture and big business. (East.)

Trouble—
Another Jackie Coogan success. Business excellent for week. (Middle West.)

Great picture and big attraction. (Middle West.)

The Infidel—
A poor picture and it was put together in a rather elementary fashion. General opinion of fans that Katherine MacDonald is not getting very good stories. Did dwindling business on four day run. (Middle West.)

Sign on the Door—
Advertised as one of Miss Talmadge's best, the picture did well on second run. Appeal to both men and women. (Middle West.)

The Golden Snake—
Fair business on second run. (Middle West.)

The Primitive Lover—
Very funny picture. So light that it is hard to find at times. However, Constance Talmadge has a following and we had a good week. Show was bolstered up with good specialty numbers. (Middle West.)

19 and Phyllis—
Not as good as the average Ray picture. Fair business. (Middle West.)

Sunny—
Probably the best picture Barthelmess has made. Fine business. (Middle West.)

GOLDFYN
From the Ground Up—
Along the lines of the usual Tom Moore picture. Fairly good box office attraction. (Middle West.)

Pardon My French—
Picture and business bad. (East.)

FOX
The Lost Trail—
Bad picture and bad business. (East.)

Shackles of Gold—
Fair picture and fair business. (East.)

A Virgin Paradise—
Beautiful setting, but not much plot. Only a fair attraction. (Middle West.)

UNIVERSAL
Kissed—
Quite a nice picture and went over pretty well. Good business. (West.)

Fair both as to picture and business. (West.)

Step On It—
A thriller of the first water, but not a strong attraction. Business fell off. (Middle West.)

The Fire Eater—
Business fair. Star seems well liked by those who follow action pictures. (Middle West.)

The Trap—
Splendidly acted and unusual picture. Went over big. One of the best features of the season. (Middle West.)

Good man's picture. Business only fair. (East.)

VITAPHON
Too Much Business—
Good picture. Business only fair. (East.)

No Defense—
Fair picture. Fair business. (Middle West.)

SEIZNICK
Why Announce Your Marriage?—
Fair picture and fair business. (East.)

Reported Missing—
Fine picture. Attracted somewhat more than usual business. (West.)

UNITED ARTISTS
Fair Lady—
Betty Blythe does her best in this good feature. Better than average box office attraction. (Middle West.)

Pretty good picture. Went over very big due to personal appearance of Betty Blythe. However, the picture has good entertainment value and should have a strong enough audience to stand on its own feet. (Middle West.)

PATHE
Woman, Wake Up—
Tack well. Star seems a good drawing card. Business was not rushing but steady and finished well on fourth day. (Middle West.)

METRO
Four Horsemen of the Apocalypse—
On second run did satisfactory business playing in the largest theatre. Business was better than on the first showing of the picture. (Middle West.)

HODKINSON
Sign of the Jack O'Lantern—
Comedy which is nothing big but very satisfactory. Picture is fun business. Satisfactory. (Middle West.)

GUNNING
White Hobby—
Fairly good picture with average business. (West.)

STATE RIGHTS
Your Best Friend—
Fine box office picture. (West.)

Innocent Cheat—
Good picture and fine business. (West.)

Man from Hell's River—
Good picture. Business better than usual. (West.)

This unique ad occupied three-quarters of a newspaper page, advertising "The Man from Hell's River," when presented at Oue's Broadway, Los Angeles.
With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY


BROOKLYN


LOS ANGELES


In St. Louis, where three hours on the same bill, simultaneously, this ad was used featuring "Pools of Fire.

Vocal—"Where There's a Will There's a Way." Comedy—Follow the Crowd—Harold Lloyd—Re-issue. Feature—Man From Hell's River.

Superba Theatre—Novelty—It is the Law—Tom Santschi.

Comedy—Off His Beat—Century. Feature—Kissed.

Mission Theatre—Third week of Monte Cristo.


Mark Strand, Buffalo, uses card effect in advertising, changing type to suit current feature, as above, "The Prodigal Judge."
CHICAGO

Chicago Theatre—
Overture—Delude.
Current Events—News Weekly.
Vocal—Miss Marjorie Dodge singing numbers.
Musical—I Hear You Calling—Jesse Crawford at organ.
Novelty—Specialty—Bathing Beach Revue.
Feature—Across the Continent—Paramount.
Added Attractions—Prizma Reel.
Next Week—The Man from Home.
Tivoli Theatre—
Overture—Selection from “Bo-Weevil Woman.”
Specialty—Walter Pontius singing “For You Alone.”
Current Events—News Weekly.
Topics of the Day.
Novelty—Aesop Fable—Pathé Specialty—The Six Brown Brothers from “Tip Top.”

SAN FRANCISCO

Granada Theatre—
Overture—Zampa.
Current Events—Pathe Review.
Feature—Pepe at Sea—Cartoon.
Feature—The Man from Home.
Musical—Land of the Sky Blue Waters.
California Theatre—
Overture—Sixth Hungarian Rhapsody.
Current Events—Topical Review.
Comedy—A Fair of Kings.
Cartoon—Hypnotist.
Feature—His Wife’s Husband.
Next Week—Grey Dawn.
Imperial Theatre—
Overture—Mlle. Modiste.
Current Events—Screen News.
Comedy—Punch the Clock.
Vocal—Sapphire Sea and Pick Me Up and Lay Me Down in Dear Old Dixie.
Feature—I Am the Law.
Next Week—Probial Judge.
Portola Theatre—
Feature—Ashes.
Comedy—Danger.

SEATTLE

Coliseum Theatre—
Overture—“War Down Upon the Swanne River.”
Current Events—Pathe and Kinograms.
Novelty—Topics of the Day.
Comedy—Danger.
Feature—The Sign of the Rose.
Added Attractions—George Beban and company.
Next Week—The Infidel.
Columbia Theatre—
Overture—Selections from Katinka.
Current Events—International News.
Novelty—Goin’ Straight—Pickford and Bagnold.
Comedy—Horsey Tears.
Feature—Kisses.
Next Week—The Man Who Married His Own Wife.
Strand Theatre—
Overture—Sweet Bonnie Bessie, with Albert Nightingale playing trumpet solo.
Current Events—Kinograms.
Scene—The One Man Reunion—Bruce.
Novelty—Tony Sarg Almanac; The First Movies.
Feature—Back Pay.
Next Week—The Man from Home.
Blue Mouse Theatre—
Overture—Selections from “You’re in Love.”
Current Events—Fox.
Specialty—Say Scouts of America.
Feature—Reported Missing—Owen Moore, Selznick.
Next Week—Return date—Queen Sheela.
Liberty Theatre—
Overture—Popular Medley.
Scene—Desert Spring Song.
Comedy—Step Forward.
Feature—North of the Rio Grande.
Next Week—Across the Continent.
Winter Garden Theatre—
Current Events—International News.
Cartoon—Aesop Fable.
Comedy—Strictly Modern.
Feature—White Hands.
Next Week—The Silver Horde.

PHILADELPHIA

Stanley—
Current Events—Pathe and Fox News.
Scene—White Magic.
Cartoon—Out of the Inkwell.
Vocal feature—Coster and Clement Singers.
Feature—The Bachelor Daddy—Thomas Meighan—Paramount.
Next Week—Polly of the Follies—Constance Talmadge—Peerless.
Aldine—
Current Events—Universal and Pathé News.
Aesop's Fables.
Feature—Beyond the Rainbow.
Next Week—The Splendid Lie.

Aradia—
Current Events—Pathé News.
Comedy—My Wife's Relations.
Screen Snapshots—Pathé.
Feature—At the Sign of the Jack-O-Lantern—Hodkinson.
Next Week—North of the Rio Grande—Paramount.

Regent—
Comedy—Ask Father—Pathé.
Feature—The Red Peacock—Paramount.
Next Week—Kissies—Metro.

Karlton—
Current Events—Pathé.
Novelty—Under Twain—Hodkinson.
Comedy—The Man with the Twisted Lip—Royal.
Feature—The Beauty Shop—Paramount.
Next Week—Smilin' Through.

Palace—
Feature—Orphans of the Storm.
Next Week—The Ruining Passion.

Victoria—
Current Events—Pathé News.
Comedy—My Wife's Relations.
Feature—Reported Missing—Selznick.
Next Week—The Three Musketeers.

Capitol—
Current Events—News—Kinosgrams.
Scenic—Snowbirds.
Comedy—Cold Feet.
Feature—The Face Between—Metro.
Next Week—The Crimson Challenge—Paramount.

DALLAS

Palace Theatre—
Overture—Home, Sweet Home the World Over.
Current Events—Palace Novelty Reel.
Prologue—Mediation.
Feature—Bought and Paid For—Agnes Ayres and Jack Holt.
Comedy—Flare and Simple.
Musical—Exit March, Swannee.
Bluchard.

Hope Theatre—
Current Events—Pathé News.
Novelty—The First People—Color Film.
Specialty—Doris McMahon, songs and dances.
Comedy—Snookee's Home Run—Chester.
Feature—Sonny—Richard Barthelness.

CLEVELAND

State—
Overture—Il Gnarani, Gomez—State Theatre Symphony Orchestra.
Current Events—Pathé News—Topics of the Day.
Comedy—Shoulder Arms—Charles Chaplin.
Specialty—State Theatre Follies—Musical Melange, with dancing and singing.
Extra—Paul Whitman's Orchestra, under direction of M. Speciale, doing an all-jazz program.

Loew's State, New York City, used a novelty ad in offering "Glass Houses," using cute to illustrate how the star appears in widely different make-ups.

Feature—The Ruling Passion—George Arliss.
Next Week—Sonny—Richard Barthelness.

Allen—
Overture—Jazz Symphony.
Current Events—Alienoscope—Selected news reels, including special local spots.
Comedy—Going Straight—with Mary Pickford, made 12 years ago.
Feature—Boy Crazy—Doris May.
Special Attraction for Jazz Week—Eva Tanguay herself and her famous "I Don't Care" band of singers and dancers.
Specialties—(a) Eddie Cox and Lorella McDermott, jazz dancers.
(b) Vera Sabina, assisted by Maurice Leon, in a spectacular dance revue.
(c) Loos Brothers, with syncopated songs.
(d) The Argente Band, a new arrangement of musical instruments, and original music composed by Philip Spitalny, libretto by S. Barrett McCormick.
(e) A Club Room in Heaven—a burlesque on modern music.
(f) Traffic Court in Corvallis—a take-off on local traffic court and on Judge Corbett, who has been sending speeders to the workhouse and produced by S. Barrett McCormick.

Stillman—
Overture—Hebraic Symphony.
Feature—The Good Provider—Vera Gordon.
Vocal—Eli Eli—Sung by Mr. L. Levine.
Comedy—A Hickory Hick—Educational comedy.
Park—
Overture—Il Trovaro—By Park Orchestra.
Current Events—Fox News.
Comedy—The Landlord—Sunshine comedy.
Feature—What No Man Knows—Clara Kimball Young.
Next Week—A Stage Romance.

Standard—
Current Events—International News.
Comedy—Three Weeks Off—Lee Moran.
Feature—The Three Buckaroos—Parody on the Three Musketeers.

Next Week—The Black Bag—Herbert Rawlinson.

MILWAUKEE

Alhambra Theatre—
Overture—Italian Vespri—Alhambra Orchestra.
Current Events—Pathé News and Topics of the Day.
Comedy—Oratorio.
Vocal—Song—The World Is Waiting for the Sunrise—Dorothy Seeghan.
Musical—Organ solo.
Feature—The Man From Home.

Garden Theatre—
Overture—Naughty Marietta—Garden Orchestra.
Current Events—Fox Weekly News.
Comedy—Spooks.
Musical—Prologue—Rosalie Reiter, dancer.
Musical—Organ Solo—Musical Reminiscences—Evelyn Davis.
Feature—The Green Temptation—Betty Compton.

Merrill Theatre—
Feature—The Man With Two Mothers—Mary Alden.
Added Feature—The Head Over Heels—Mabel Normand.

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Weekly Komograms; Sketchographies.
Feature—Reported Missing—Owen Moore—Stelmack.

Butterfly Theatre—
Overture—Butterfly Orchestra.
Comedy—A Pair of Kings—Larsen Somon.
Novelty—Starland Review.
Special—Scenes of Balloon Race.
Feature—Flawed Wives—Corrine Griffith.

CINCINNATI

Walden—
Comedy—Any Old Port—Christie Featrca—The Bachelor Daddy, Paramount.

Next Week—The Man From Home.

Strand—
Current Events—Pathé News—Cartoon—Aesop's Fables—Pathé.
Feature—Is Matrimony a Failure?—Dane—Paramount.
Next Week—Your Best Friend—Vera Gordon.
Vera Gordon, personal appearance.

Lyric—
Prologue to feature—Mlle. Rapska Dancer—Solo Incense Dance.
Feature—Luxury.
Added feature—Ala Ragh—Crystal Gazer.

Keith's—
Current Events—Keith's Pictorial Review.
Cartoon—Aesop's Fables.
Comedy—Assorted Heroes—Educational.
Feature—A Wide Open Town.
Next Week—Through a Glass Window.

Capitol—
Current Events—Capitol News.
Sports Review—Grandlam Rice.
Short Subject—Tom Sawyer—American Author's Series.
Feature—Across the Continent.
Next Week—Double Bill—The Ordeal—The Deuce of Spades.

Des Moines Theatre—
Overture—William Tell—Des Moines Theatre organ.
Current Events—International News.
Comedy—Cold Feet—Viera Daniels.
Special—Going Straight—Mary Pickford, dramatized with King Bao all opposite, twelve years ago.
Feature—Trouble—Jackie Coogan.
Next Week—Across the Continent.
Waalce Reid.

Strand Theatre—
Current Events—Educational—Kinosgrams.
Comedy—A Hickory Hick—Bobby Vernon.
Special—Molly—"Just a Little Love Song."—F. Donald Miller, organist.
Feature—Beyond the Rocks—Gloria Swanson and Rodolph Valentino.
Next Week—Reporting Missing—Owen Moore.

MINNEAPOLIS

State Theatre—
Overture—Leslie's Serenade—Flayed by State Concert Orchestra.
Current Events—State Digest—Fox and International News strips.
Comedy—Felix in Love.
Feature—Sonny—Richard Barthelnass.
Musical—State Concert Orchestra playing popular selection with Paul S. Davian, tenor soloist.
Recitation—Organization.
Next Week—The Primitive Lover—Constance Talmage.

Strand Theatre—
Feature—Sisters—Seena Owen.
Comedy—Poor Boy—Lloyd Hamilton.
Current Events—Pathé and International News selections.
Musical—Emmett Long's Orchestra playing popular selections.
WASHINGTON

Metropolitan—
Overture—Peer Gynt Suite.
Current Events—Pathé News—Topics of the Day.
Comedy—Gymnasium Jim—Associated Producers.
Feature—A Question of Honor—First National.
Next Week—Sonny—First National.

Rialto—
Overture—Zampa.
Musical—Violin Solo—Liebesfreud.
Current Events—Pathé News.
Comedy—Torchy's Hold Up.
Scene—Bare Feet Fur Feet.
Feature—A Worliday Madonna.
Next Week—Over the Border—Paramount.

KANSAS CITY

Liberty Theatre—
Overture—"Life's a Dream."
Current Events—Pathe News.
Comedy—Step Forward—Ben Tur
din.
Musical—Organ Selections.
Vocal—Miss Gayce Jackson, con
tralto.
Feature—Gas, Oil and Water—
Charles Ray.
Next Week—Reported Missing—
Owen Moore.

Doric Theatre—
Current Events—International.
Comedy — The Little Rascal —
Bobby Peggy.
Musical—Organ Selections.
Feature—Our Mutual Friend—
Special cast.
Next Week—Mr. Barnes of New York—
Tom Moore.

Newman Theatre—
Overture—William Tell Overture
with full dramatic scenic presentation.
Current Events—Newman News and
Jingles.
Musical—Organ Selections.
Special Number—Newman third
anniversary frolic, including cast of 35
and special stage settings.
Feature—Across the Continent—
Wallace Reid.
Next Week—Trouble—Jackie
Coozan.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen
Magazine.
Musical—Organ Selections.
Feature—Four Fingers of the
Apocalypse.
Next Week—Sonny—Richard Bar
thelmex.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Screen Magazine.

PITTSBURG

Regent Theatre—
Current Events—Kinograms.
Feature—I am the Law.
Comedy—My Wife's Relations.
Next Week—Red Hot Romance.

Liberty Theatre—
Current Events—International
news.
Feature—Across the Continent.
Comedy—Spooks.
Next Week—Sonny.

Blackstone Theatre—
International News.
Feature—Across the Continent.
Comedy—Spooks.
Next Week—Where Is My Wandering
Box Tonight.

State Theatre—
Current Events—Kinograms.
Feature—I am the Law.
Next Week—Friend and Easy.

Cameraphone Theatre—
Current Events—Pathé News.
Feature—My Old Kentucky Home.
Comedy—Nick of Time Here.
Next Week—Not Announced.

Olympic Theatre—
Current Events—Pathé News.
Feature—North of Rio Grande.
Comedy—Pathé Picturesque Review.
Comedy—Game Birds.
Next Week—The Man from Home.

Grand Theatre—
Current Events—Grand Picture
Torial—Topics of the Day.
Feature—Out of the Dust.
Comedy—My Wife's Relations.
Novelty—Movie Chats.
Next Week—Sonny.

Savoy Theatre—
Current Events—Fox News.
Feature—Belle of Alaska.
Comedy—Spooks.

INDIANAPOLIS

Circle Theatre—
Overture—Poet and Peasant.
Current Events—Kinograms; Topics
of the Day.
Novelty—Make It Yourself —
Radio film.
Musical—Violin Solo—Leopold
Kohn.
Comedy—Cops—Keaton.
Feature—A Nocturnal at the Club.
Comedy—The Little Rascal—Baby
Penny.
Musical — Piano Solo — Erstine
Foley.
Feature — The Woman Who
Walked Alone—Dorothy Dalton—
Paramount.

Colonial Theatre—
Current Events—Pathé News.
Novelty—Movie Chats.
Comedy—In the Movies—Pollard.
Feature—The Reference.
Next Week—Evidence.

BALTIMORE

Century Theatre—
Overture—The Fortune Teller—Orch
estra.
Comedy—Horse Tears.
Musical—Piano Solo—La Caprice,
played by composer, Charles W.
Kaufman.
Current Events—Century News Pic
torial—selected.
Novelty—Vocal Selections—Justin
Lawrie and Fernando Gour
neri.
Novelty—Martin Johnson's "Jungle
Child.
Feature—Across the Continent—
Wallace Reid.

Rivoli Theatre—
Overture—Trovatore—Isla's Sym
phonia Orchestra.
Current Events—Rivoli News—
Selected.
Comedy—Cold Feet—Christie.
Novelty—Pathé Review, screen
magazine.
Feature—Sonny—Richard Barthel
mess.

New Theatre—
Overture—New Theatre Orches
tra.

NEWARK

Rialto Theatre—
Overture—Organ.
Current Events—Rialto Review of
Events.
Feature—Free Air, first half,
No Trespassing, second half.
Novelty—Topics of the Day.

Branford Theatre—
Overture—"William Tell of the Nile."
Current Events—Branford Review of
Events—Topics of the Day.
Comedy—The Saymill—Larry
Se
um; second half feature—The
Glory of Clementina—Pauline
Frederick.
Novelty—First Two Episodes of
Bible History by film—(a)
Creation; (b) Cain and Abel.
Vocal—"Morning"—Ralph
Soule, tenor.

BUFFALO

Shea's Hippodrome—
Overture—"Sally."
Musical—Xylophone Solo—Frank
Brennan.
Feature—The Bachelor Daddy—
Thomas Meghan.
Comedy—A Pair of Kings—Larry
Summerville.
Novelty—Prizma—The Ruins of
Angkor.
Current Events—Hippodrome
Review.
Next Week—Yellow Men and
Heroes.

Loew's State—
Overture—Popular Airs.
Current Events—Pathé News.
Feature—The Green Temptation—
Betty Blythe.
Comedy—Torchy's Promotion—
Johnny Hines.
Cartoon—Mutt and Jeff.
Next Week—Blind Hearts—Hobart
Bowsher.

Mark-Strange—
Overture—"Blossom Time."
Current Events—Kinograms.
Feature—Burn 'Em Up Barnes—
Johnny Hines.
Comedy—Pay Day—Chaplin.
Exhibitors' Service Bureau—Pages 3237-3243
Conducted by J. S. DICKERSON

Attractive but inexpensive lobby display on "Molly O" arranged by the Wizard theatre, York, Pa.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
George J. Schade, Schade theatre, Sandusky.
M. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Leo A. Landau, Alhambra theatre, Milwaukee.
Jack Kohn, Loew theatres, Cleveland.
S. Harret McCormick, Managing Director, Allen theatre, Cleveland.
E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.
G. E. Brown, Managing Director, Loew's Palace theatre, Memphis, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Lawell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Eugene N. Roth, California theatre, San Francisco.

What One of the Country's Leading Showmen Thinks of

THE MOTION PICTURE NEWS BOOKING GUIDE

Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Herbert J. Thatcher, Strand theatre, Salina, Kan.
Geo. Koster, Managing Director, Allen theatre, Montreal, Canada.
L. W. Burchay, Managing Director, Nemo theatre, Johnstown, Pa.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Frederick S. Myer, Managing Director, Palace theatre, Hamilton, O.
C. C. Perry, Manager, Astor, Strand and Liberty theatres, St. Paul, Minn.
L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.
Joseph Flunkett, Managing Director, Mark Strand theatre, New York.
Samuel Shnitz, Director of Publicity, Rowland and Clark theatres, Pittsburgh.
Ray Grumbacher, Managing Director, Liberty theatre, Spokane, Wash.
Dore A. Myer, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Klima, N. Y.
Ernest G. Stellings, Manager, Grand theatre, Wilming-ton, N. C.
Phil Gerbert, Supervisor, Southern Enterprises theatres, Macon, Ga.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
W. Griffith Mitchell, Manager, Majestic and Family theatres, Ft. Worth, Mich.
A. J. Cose, Managing Director, Central Theatre, New York.
Lobby Front for "Molly O" at the Wizard Theatre

Manager Kelly of the Wizard theatre, York, Pa., scored a home run with his attractive lobby display for "Molly O." The black and white idea was carried out in the decorations, cambric cloth being used to cover the lobby from ceiling to floor. The individual strips were 26 inches wide and cutouts were used on them, giving the effect of small medallions.

In addition to securing a dozen window tie-ups, Manager Kelly showed his ingenuity by obtaining permission to put a poster in front of the aristocratic Colonel hotel. When the film of "Molly O" arrived in York a detachment of the National Guard escorted it from the station to the theatre. The event was publicized in the newspapers and provided additional word of mouth advertising for the picture even before the run had begun.


The classified ad. stunt, dating back to the good old stock days as an exploitation idea, has been tried out with success by the Grand theatre, Greensburg, Pa.

Publicity Director Ed. A. Wheeler tied up an evening paper to run in names through their classified columns and offered three free admissions for those that were fortunate enough to find their names in the paper and call for it in the newspaper office. The paper played it up big and for the price of three thirty cent tickets the Grand theatre received thirty dollars worth of free publicity.

Willey Takes His First Lesson in Exploitation

The Garden Theatre, Garden City, Kans., is owned and managed by M. C. Willey, who admits he is new in the game and wants to learn; but acting on his own initiative he ran a tie-up with the First National bank that made First National—bank or pictures—the leader in the town of 3,500.

The bank gave over its window on the corner of a busy street to put in eight photos of First National stars, trick photos being used to make the contest more difficult. The wording carried out the idea that First National WAS First—bank or pictures.

People who guessed the names of the star were given a prize of a dollar as the start of a saving's deposit account in the bank. To make things easier for the prospective winners entry blanks, with spaces for the eight names, were hung outside the entrance to the building. All that was required was to pull off a form, go inside the bank and write eight names and then claim the dollar.

Wedding Invitation as Exploitation on "Smilin' Through"

Among the features of a comprehensive exploitation campaign in "Smilin' Through" for the Rialto theatre, Tulsa, Okla., were printed invitations and co-operation between theatres. Three thousand invitations were sent out in this city of 22,000 inviting the recipients to attend the wedding of John and Mooneyen, the leading characters in the story.

The record for the campaign includes five window tie-ups, the use of twenty-four cutouts in other windows, a half column free reader in the Tulsa World which never before published theatrical news and the street stunt of a bridal couple in an old fashioned surrey.

"Second Hand Rose" Lobby Resembles Old Clothing Shop

The lobby of the Rialto theatre in San Diego, Cal., took on the appearance of a "hand-me-down" shop, when the management decorated the walls with old shoes, hats, trousers and other wearing apparel as a special display incident to showing "Second Hand Rose.

Ballroom on "Pay Day" used by Raymond Willey of the Palace theatre, Dallas, Texas.

Scrap Iron Truck Carrries "Scrap Iron" Ad.

Manager H. Levy of the Garden theatre, Council Bluffs, Ia., put his street advertising signs for "Scrap Iron" in the most natural place in the world and consequently where they were least expected—on a truck of scrap iron. The copy also used institutional advertising—simply mentioned the fact that the fans could always expect a good show at the Garden.

Showing one side of the lobby display on "Thunderclap" arranged by W. T. Brock of the Strand theatre, Knoxville, Tenn.
Winter Time Lobby Front Combats Texas Hot Wave

Jean Wildenstein, manager of the Royal theatre, San Antonio, Texas, broke the hot weather slump in the Texas city with his realistic front on "The Heart of the North."

With the aid of paints and beaver board, Wildenstein transformed his ordinarily terra cotta lobby into a place of spruce and hemlock, a forest primeval with snow and open to the frost blasts of a concealed fan. All of the frames were covered with beaver board representing logs, while the box office was transformed into a snow covered log cabin. An attractive cut-out carrying the same motive, occupied the center of the lobby. The crowning touch was the snow which Wildenstein covered his lobby with. Using salt he achieved an effect that caused the natives much bewilderment.

Chalks Railroad Track on Side Walks for "Iron Trail"

Manager Barber, of the Broadway Theatre, Tulsa, Okla., painted an "Iron Trail" on the sidewalks when he played this picture. Realistic railroad tracks with crossties and spikeheads were chalked down for two blocks, curving in at the theatre. In the lobby he placed a "live" engine, a miniature borrowed from a kid’s railway at an amusement park. It burned coal and steamed furiously and the door boy blew the whistle every few minutes. This drew lots of business all week.

Doster Sells " Tol’able David" in Novel Manner

W HEN W. A. DOSTER, manager of the Strand theatre, Montgomery, Ala., booked "Tol’able David" he looked about for an exploitation campaign that could put over at small expense. The result was what might be termed laying the cards on the table, and followed a suggestion by R. B. Wilby, District Supervisor Southern Enterprises, Inc.

In the Sunday paper, one week before opening, he took 2 Col. x 8 in. and headed it "We Want a $10 Idea." Then he told them his problem.

1st—That "Tol’able David" was the name of a picture coming next week, but that no one would be attracted by the title.

2nd—That it was a story of the Kentucky hills—a theme not generally popular.

3rd—That Richard Barthelmess was the star—doing even better work than in "Way Down East"—but that he didn’t have a large personal following—but—

4th—That the picture was one of the finest of the year and he wanted to impress that fact on the theatre patrons.

5th—That he had racked his brain and didn’t know just how to best advertise this picture.

6th—That he would give $10 for the best idea of getting the merits of this picture before the people of Montgomery.

Slides threw the week kept the contest idea before the public.

No replies were received and Mr. Doster says none were expected. But the stunt created unusual interest in the photoplay and resulted in considerably better than average business.

Impersonates Arliss in "Disraeli" Prologue

Being an actor has its advantages, at least for Manager Richard Manning, of the Saenger Theatre, Monroe, La., in doing his own prologues. When he played "Disraeli" recently, Mr. Manning drew on his old stage training and presented a dramatic prologue, reproducing the study scene with himself in perfect costume. The picture was cut on at once without duplicating that action.

A desk and cut-out of Arliss were used in the lobby also during the run.

Rivoli Theatre, La Crosse, Publishes Newspaper

The Rivoli theatre, La Crosse, Wis., astonished the town with a four-page newspaper bearing the title "The Saturday Night." Fourteen merchants were tied up for a double truck covering the two inside pages, and the revenue from this paid the printing bill and the house-to-house distribution.

The front page contained stories about the double-wedding of society women and chauffeur and society man and wash-woman which features the story. This herald got into every home and didn’t cost the theatre a dime.

Sassen’s "Sky High" Exploitation Makes Play for Kids’ Patronage

Phelps Sassen, exhibitor of Easley, S. C., went after the kids when he learned that the scenes in the picture, "Sky High," were taken from an aeroplane in the Grand Canyon. Mr. Sassen offered passes for the five best essays by school children on the big Canyon. The kiddies of course took the news home to their parents and when the picture was shown receipts took a leap upward even though there was a steady downpour of rain.
Moonshine Still Under Steam Makes St. Augustine Look

From the oldest city in the United States comes one of the newest of exploitation stunts, setting up a real "moonshine" still all okay and working except that H\textsubscript{2}O was the liquid distilled and not the orthodox stuff to be found around this sort of an apparatus.

Verne E. Johnson, manager of theatres at St. Augustine, Fla., the Jefferson and Orpheum (Southern Enterprises string) used the stunt to aid in selling "A Game Chicken."

The still was set up in front of the lobby with a gas burner furnishing the heat and kept in operation all day, with a good crowd always on hand to investigate and comment. The outfit was borrowed from the local sheriff, which fact helped Mr. Johnson put over front page stories on his stunt in the papers.

In addition to the still, Mr. Johnson had eight crates filled with thoroughbred game chickens on display in the lobby of the Jefferson where the picture was playing. Business was increased 85 per cent by the exploitation according to Mr. Johnson which is "still" better.

How Trinidad Exhibitors Exploit Pictures

FROM the wilds of the continent comes one of the most constructive stunts sent to us for a long time.

The location is Port of Spain, Trinidad, British West Indies. The theatre is the Empire, which operates under the direction of J. V. Hirsch of the Caribbean Film Co.

The stunt has a double reaction, plugging one picture in advance and keeping up the run of the current bill.

During the run of "Saturday Night," it was announced Guest Night would open the following week's program, "Fool's Paradise."

When a fan bought a ticket to "Saturday Night," he was asked if he wished to act as host to as many as three other persons for the opening. All he had to do was sign his name and address in a little book and furnish the names of his prospective guests. He didn't have to provide the addresses as that might have ruined the stunt as few people go around with friend's residence numbers in their heads.

Several days before the opening, invitations were sent to both hosts and guests. The opening day, the theatre was packed morning, afternoon and night.

In this way The Empire started "Fool's Paradise" with a bang. Capacity houses were liked, and talked about in such a fashion that the loss of a day's receipts was recovered threefold.

Mr. Hirsch could well afford to toss away one day's average receipts to have stray patrons turned away from the box-office. After that, Port of Spain was clamoring to see it.

Mr. Hirsch also compiled a splendid mailing list from the stunt which is serving for other exploitation stunts.

Chaplin Impersonator Makes Annual Appearance

About once a year—which is the rate at which a certain famous comedian makes pictures—the Charlie Chaplin impersonators crop out. The latest impersonator made his bow in connection with the running of "Pay Day" at the Rialto theatre, Milwaukee.

There was a distinctive touch to his exploitation in that the theatre manager went the unusual stunt one better by supplying Charlie with a family. There are always a lot of young boys readily attracted to such a street ballyhoo and willing to tag around with it without recompense. The manager capitalized this trait with the result that the enlarged troupe attracted capacity crowds for the three days they were on the streets.

Gold Prospector's Outfit as "Belle of Alaska" Exploitation

As a lobby attraction during the showing of "Belle of Alaska," the Pickwick theatre in San Diego, Cal., had on display a full outfit of a gold prospector, including the pan, scales, pick, shovel, etc., all of which had seen actual service in an Alaskan mining camp.

Plumbing Tieup Got All the Flash Necessary

H. E. Gillespie of the Liberty Theatre, Yakima, Wash., got all the lobby dash necessary for "Saturday Night" by installing two bath tubs in front of the theatre on the curb.

A sign on each read:

"This is Saturday Night."

They were borrowed from a local plumbing house which didn't mind doing the favor at all.

A cut-out from a six-sheet mounted and also placed on the curb helped the profitable run along.

Lobby decorations on "Child Thou Gavest Me" used by Manager Manning of the Saenger theatre
Gives Party to Hutchinson Honor Roll Students

EDDIE HAAS, manager of the Midland theatre, Hutchinson, Kansas, recently pulled a stunt that can be worked at least once in every small city. On looking over the morning paper, just prior to starting his run on "Penrod," he noticed that two junior Highs and one senior High had just published their Honor Roll.

The honor students were invited to attend a special party at the Midland and enjoy the picture. The party was staged in an elaborate fashion and brought three front page stories in the local papers, gratis.

"Beyond the Rocks" Gets Headquarters in Paducah

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

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

Two weeks before the run of "Beyond the Rocks" the activities centered around the "Headquarters," which Mr. Davis and Vogel established after much effort. There was not empty building available, but they did even better. They tied up with the leading musical dealer, who gave over his entire store. The inside was decorated with stills and rare art photographs of Miss Swanson, Mr. Valentino and others, all provided by Mr. Davis. Vogel had Miss Swanson and Valentino send telegrams of congratulations which were put in the windows. Some of the attractive lithographs were also displayed.

A cut-out of Valentino from a three sheet was mounted and placed on the curb in front of the theatre. An appropriate card identified the figure.

The displays outside were further peppe up by a large vacations dog with his ear cocked for "His Master's Voice," standing in the middle of the entrance.

Newspaper advertising as well as cards in the store window made it plain that a visit to the "Headquarters" did not obligate the visitor to either buy records or go to the show. It was to be purely a "hang-out."

Booster Idea Put Over on "Across the Continent"

Four days before "Across the Continent" was to open at the T. D. and L. theatre, Glendale, Calif., Manager Ralph Allan began his exploitation campaign with the posting of 200 12x20 teaser cards reading, "All roads 'Across the Continent' lead to Glendale."

The idea went over as a "booster stunt," all the local merchants figuring it was a Chamber of Commerce or California Auto Club ad. Mr. Allan was able to place 144 of his cards in the windows of local merchants and had 50 automobiles displaying the ads as they drove about the city.

The next stunt was to hook up with the local Ford automobile agent for a Ford parade, which lasted an hour.

The Ford agent furnished all the cars, new and used, the drivers and the gasoline. Each car carried appropriate banners and the parade was a noisy one, horns of all kinds, cow bells, whistles and drums being carried by the various machines.

The newspaper advertising was played up by the newspapers because of its "boost" idea and the merchants allowed the cards to stay in the window even after the motive had become known.

Mr. Allan had a "racing Ford" smeared with mud and dirt in the flivver parade.

Roberts Presents Fashion Show in Connection with "Her Husband's Trademark"

Manager Alex P. Robert, of the Strand theatre, Salisbury, N. C., surprised the town with its first fashion show. This helped "Her Husband's Trademark" overcame the competition of an unusual legitimate attraction.

Co-operation was obtained from the leading merchants in millinery, ladies' apparel and furnishings. Fifty of the most prominent girls and matrons of Salisbury displayed the costumes as models, some wearing as many as three different costumes during their act. The merchants furnished the entire equipment, the very latest in fashion.

The "show" was worked as a clever little playette. As it was featured under the auspices of the American Legion Auxiliary who shared in the receipts, the performance opened with a short address by the Legion's representative. This included high endorsement of the Strand theatre and Manager Robert. Then the curtain was drawn displaying a stage filled with an abundance of spring flowers, Easter lilies and appropriate scenic effects. This illuminated with a flood of blue light creating the desirable "evening" effect. As each model came upon the stage, a white-spot played upon her until her exit. The "dream" fairy appeared with her little nymphs and danced about for a few moments preceding the models. The stunt was well received.

Lobby display on "Courage" used by the Medjeck's theatre, Milwaukeee

Window display on "Smilin' Through", obtained during the run of this picture by Manager Phil Levine of the Olympia theatre, New Haven, Conn.

Left—Float which Manager E. M. Taylor of the Liberty theatre, Wenatchee, Wash., used to aid in selling "Foolish Wives." Center and right—Two window displays arranged for the Liberty theatre engagement
"Mother O' Mine" Campaign Proves Small Towners Can Afford Exploitation

John W. Creamer, publicity director for the Strand theatre, Chillicothe, Mo., put over a 50-50 exploitation campaign on "Mother O' Mine" that brought fine results for both the merchants who cooperated and the theatre.

A number of attractive window displays were arranged two weeks before the opening. The next stunt was a mother's matinee at which all mothers of Chillicothe were invited as guests of the Daily Tribune. The Tribune gave the showing plenty of publicity. In addition to the general invitation, a special arrangement was made to have mothers from the county poor farm and girls from the State Industrial Home present.

The local taxi-cab company donated cars to bring the guests to the theatre and a florist donated several hundred bunches of sweet peas for the occasion. Club women acted as hosts. Over 100 old ladies were present. Several of the number had never seen a motion picture before. This made good newspaper copy and the local paper spread the whole show over several editions. Over 200 inches of publicity was given in all.

Mammoth Mail Box Basis of Lobby Display

For "Why Announce Your Marriage," when this picture played a two day run at the Rialto theatre, Augusta, Ga., Manager Frank Miller installed a mammoth mail-box in his lobby, very similar except in size, to those around town.

Half-way through the slit of the mail box, was a giant envelope on which was written, in an excellent imitation of engraving, "Mr. and Mrs. William H. Brown—At Home." Across the top of the envelope ran the words, "Why announce your marriage?"

Pasted over the box, in a hit-or-miss fashion, were torn halves of real honest-to-goodness engraved wedding announcements—just scraps of them. The lobby represented a "street" scene with combo-board, painted like bricks, to mark off the side-ences.

Cooperative Advertising Popular at Ottawa

A WEEK never goes by in Ottawa, Ontario, without at least one special combination page for a current attraction at a local theatre in one or both of the Ottawa newspapers. For the presentation of "The Champion" at Loew's theatre during the week of May 8, Manager Goodale arranged for an advertising tie-up in The Citizen. The commercial advertisers using space on the page included a tailor, bread company, furrier, chiropodist, business college and general store, each of which used appropriate copy.
Radio Teasers Latest Exploitation Stunt at Baltimore

Radio broadcasting, "teaser" ads in all papers, puzzles, souvenir novelties and reward offers were all used by George A. McDermitt, manager of the New Theatre, Baltimore, Md., in an elaborate exploitation of "Reported Missing." It was the first time that ever-popular radio had been used to aid in exploitation in this way.

The broadcasting outfit was erected in the lobby of the theatre, which is on Lexington street, principal shopping thoroughfare. An operator sat before it sending out a "reported missing" statement, which included the chief characters and offered a reward to anybody returning them to the New Theatre. The radio was not connected—that is, there were no aerials—but the operator was sending real messages, and persons understanding the code could read them.

Another method of bringing the picture to the public attention was a large "A" wagon which perambulated the downtown streets with a bell and huge placards offering a reward for Richard Boyd and Pauline Dunn, leading characters in the picture, if information concerning them was presented at the theatre. Puzzles presenting a missing couple, and souvenir spectacles and false noses of pasteboard, imitating the glasses worn by Owen Moore in the picture, were distributed and sent to the mailing list of the theatre, and an elaborate series of "teaser" ads were used.

"Free Air" Gets Aid from Garages

FREE AIR was exploited by Mrs. W. E. Arthur, of the St. Denis theatre, Sapulpa, Okla., by splendid tie-ups and ballyhoo. For the latter a couple dolled up in wedding clothes were sent about the city in a car with ribbon streamers, balloons, grips, old shoes; while a stripped Ford "bug" trailed the bridal car with a big card: "Just Married," and announcement on the feature. "Free Air" cards were placed at all filling stations and garages, which gave out coupons saving their customers ten cents on admissions.

A big window display of an elaborate camping outfit was secured at a hardware store and another at a department store, featured general sports clothes, both having a direct kick for the picture.

"Leather Pushers" Series Get Boost at Atlanta

In playing the first round of "The Leather Pushers" Manager George Schmidt of the Strand theatre, Atlanta, put over a novel stunt which pulled in the crowds.

On Monday night at the Ponce De Leon ball park somewhere about 25,000 people gathered to see an open air boxing bout. Just before the first bell rang for the round a huge banner was held aloft over the ring. This banner announced to 25,000 fight fans that the first round of the leather pushers would be shown at the Strand beginning Thursday for a three day run. (Second showing of this series in Atlanta.)

Manager Schmidt then had about 2,000 circulars distributed announcing that Tim ODowd, one of the contestants, and Cy Young, another local pugilist, would be seen in a three round boxing exhibition.

He also arranged a very effective piece of lobby exploitation in the form of a boxing ring placed in the center of the lobby with cut-outs of fighters. Their arms were connected with a piece of mechanism which kept them continually feinting and blocking blows. A bell rang intermittently. The whole was made of beaver board and around the ring was painted a regular sea of faces.

Manager Schmidt's energetic exploitation drew well and he had a very successful three days run.

Cut-out and Cotton Batting Make Realistic Winter Time Lobby

With a cut-out from a 24 sheet and some artificial snow and cotton batting, Manager Doster of the Strand theatre, Montgomery, Ala., made a very attractive lobby display for "Jan of the Big Snows," one of his recent attractions.

The cut-out was of a sled and dog team. A mound of cotton covered with artificial snow was made just in front of the sled. It appeared that the sled was emerging from behind the mound. Tinsel, snow and cotton were so arranged about the lobby as to make an attractive and realistic snow scene.
Fox

Jerome Storm is beginning "Over the Border," starring Jack Gilbert, by Charles Bank. The cast includes Estelle Taylor, George Siegman and Jack McDonald.

The cast for "The Littlest Teacher," starring Shirley Mason, under the direction of Josef Franz, and scenario by Dorothy Yost, includes Allan Forrest, Earl Metcalfe, Otto Hoffman, Oh Norman and Pat Moore.


The cast for the Dustin Farnum subject "Oathbound," by Bernard McConville, is Melot Gove Terry, Fred Thomson, Maurice Flynn, Norman Selby, Eileen Pringle and Bob Perry.

Metro

"Peg o' My Heart" will be filmed with Laurette Taylor as the star. She comes to Hollywood in July. King Vidor will direct. The scenario is by Mary O'Hara.

Cullen Landis has been engaged to play opposite Viola Dana in "Page Tim O'Brien," with Harry Beaumont directing.

Goldswyn

Antonio Moreno has been engaged for an important role in "Captain Blackbird," an R. A. Walsh production, by Carey Wilson. George Siegman, Harry Myers and William V. Mong are in the cast.

The exteriors for "Broken Chains," directed by Allan Hul- lar, will be taken near Santa Cruz in the redwood forest.

Roach

Harold Lloyd has three weeks more shooting on the current comedy still untitled.

The Phil Parrot company is making a comedy on Mount Lowe trails. J. A. Howe is directing.

The Hal Roach residence in Berkeley Square was used in pictures for the first time by the Selig Pollard company. Pollard appears as a chauffeur who marries an heiress.

Have you read pages 3192-3193? Don't forget it!

Lasky

A set of forty houses with a hay field, orchards, etc., has been completed at the Lasky ranch for "The Old Homestead," being directed by James Cruze.

Sam Wood is beginning "The Impossible Mrs. Bellows," with Gloria Swanson, continuity by Percy Heath.

Cecil De Mille is making vision scenes for "Manslaughter," showing Rome's splendor, at a cost of fifteen thousand dollars a day.


Universal

Roy Stewart has been engaged to play the lead in the "Radio King" serial to be directed by Robert Hill. Production has started. Other principals engaged are Clark Gable and Al Smith.

Edward Laemmle, who recently completed filming "Top of the Morning," with Gadys Walton, is to go to Europe to make an all-star special of Ivanhoe in Scotland, England and along the continent. He will have offices at London and Berlin. He will take a leading man and cameraman Charles Stumar, who has had foreign experience.

Tod Browning is cutting "Under Two Flags."

Hugh Hoffman has been assigned to direct Art Acord in a northwest mounted, titled "The Gypsy Trail."

Production of "Perils of the Yukon" serial has been delayed at Summit, California, because of fire destroying the hotel used as a set and living quarters of the troupe.

Harry Pollard, director, is preparing "The Rainbow Chaser."

Lon Chaney has been engaged for a Jewel special to be directed by Lambert Hillyer titled "Bitter Sweet," a San Francisco underworld and small village atmosphere story by William Dudley Felley. The continuity is by Charles Kenyon and Arthur Stetter, and the cast includes Virginia Valli, Maud George and Vernon Steele.


In production are "The Flirt," Hobart Henley directing, and "The Kentucky Derby," King Baggot directing.

R-C Studio

Gloria Joy will be featured in a series of twelve two-reel light comedy dramas directed by Sherwood MacMahan. She was formerly starred in films in child parts, and has since had four years in vaudeville. She returns to the films as an ingenue.

Harry Carey is editing "Combat," Robert Thorneby has two weeks more shooting on "Wrechance."

The Eden Museum has been reproduced for the Doris May picture "Up and at 'Em," by director William Sclater. Eva Unsell has found a suitable vehicle for Ethel Clayton. Production will start as soon as the continuity completes.

First National

J. D. Williams leaves for the cast Wednesday.

The Norma Talmadge subject from the "Duchess of Langeais," titled "The Eternal Flame," has been given the permanent release title of "Infallitaion."

Crosland Will Direct "Face in the Fog"

Alan Crosland, who has recently joined the Cosmopolitan corps of directors, will make "The Face in the Fog," a story by Jay Boyle. The continuity is being written by John Lynch, assisted by Jack Boyle. The story is based on one of the famous "Boston Blackie" stories and ran in serial form in the Cosmopolitan Magazine.

Coming!

Ruth Roland in "The Timber Queen"

Positively Miss Roland's Best Serial!
Have you said "If I could get THE PICTURE I can get the crowds?"
Here is THE picture!

REVILLON FRÈRES presents

"NANOOK OF THE NORTH"

Produced by
ROBERT J. FLAHERTY F.R.G.S.

Such a picture comes once in a lifetime. It is just such a picture as you have been looking for during the dull days of the past twelve months.

You know that if you've got the picture you can get the crowds.

Your chief worry has been that big pictures are so scarce. Here is as big a picture as this business has ever seen, different, absolutely different from any other ever made.

It's a picture that offers immense opportunities for exploitation.

Pathépicture
You must see it to realize its strength, its beauty—
"NANOOK of the NORTH"

Once in a blue moon there comes a picture that makes you say "Why hasn't some one done something like that before?"

There are thousands of features that are alike in everything except cast.

Here's a picture unlike anything you ever saw, taken in a country where no motion picture camera ever went before.

It has the most real human interest; the most unusual thrills. Its interest never flags.

For six reels it holds you with a mighty grip.

Audience value? It's just full of it.

Book it for the best picture buy of this and many months!
English Star Hero of “If Winter Comes”

WILLIAM FOX announces the selection of Percy Marmont, the English actor who has been prominently identified with the Ben Greet Players at Drury Lane and as leading man on the screen for Geraldine Farrar, Alice Joyce and Elsie Ferguson, for the portrayal of Mark Sabre, the hero character of “If Winter Comes” which Fox Film Corporation will film in the near future.

Preceded by a week by Mr. Fox and accompanied by Harry Millarde, who directed “Over the Hill,” Marmont left for London on the S.S. Berengaria last Tuesday. Conferences will be held with A. S. M. Hutchinson, the author of the great novel, and work will begin immediately thereafter—under the direction of Millarde—on the pictureization of the exterior scenes of the story in England. Interiors will be taken in the New York studios of Fox Film Corporation. The picture will be released as one of the list of super-specials of the season 1922-23.

“Real Adventure” Off to Flying Start

“The Real Adventure,” the second picture starring Florence Vidor and the second feature by this popular young actress to be released by Associated Exhibitors, has got off to a flying start, according to reports from the Associated offices.

A few of the important bookings just made for engagements in first run theatres call for early showings in Ed. Zorn’s Temple, Toledo; Sam Harding’s Liberty, Kansas City; Ralph Talbot’s Majestic, Tulsa; J. Dunhav’s Strand, Akron, and Walter Murphy’s Capitol, New London, Conn.

Joseph Poland, Author, Now with Fox

Joseph Poland, the author, who has written scenarios screened for coast production companies is now associated with William Fox. Poland, who formerly was an eastern writer, recently completed the script of “The Splendid Outcast” with Tom Mix, and “The Splendid Outcast” with John Gilbert. These pictures will be ready for release shortly.

Extend “Leather Pushers” Universal Will Produce Six More Rounds of Popular Boxing Series

PLANS are under way at Universal City for the immediate production of six more “rounds” of “The Leather Pushers,” the popular two-reel prize ring pictures adapted from H. C. Witwer’s stories of the same name. The same director, the same star, and as far as necessary, the same players will be used in the addition to the series, as were used in the original six pictures, now being released.

Harry Pollard, who directed the first six rounds, as cast two-reeler in the series is called, has been engaged for the new ones, and Reginald Denny, who has been made a Universal star since his initial success in “The Leather Pushers,” will be taken from the production of five reel features long enough to complete “The Leather Pusher” series of two-reelers.

So unusual has been the success of the first six rounds, especially among women, that exhibitors have flooded Universal with requests for more of the series. Therefore, Universal has just obtained screen rights for six more from the author—humorist Witwer, creator of the stories.

Such characters from the first six rounds as may be necessary for the succeeding six rounds will be re-engaged. This means the sending to California from New York of several prominent players. The original six rounds were made in and around New York City.
Seeks "Silas Marner" for Use in Schools

"When 'Silas Marner' has passed the stage of theatrical use, I shall write to use it quite extensively in the Newark schools, and for my community service at New Providence, New Jersey." K. B. Bates, assistant superintendent of the Newark public schools, in a letter to Associated Exhibitors. "The film word and Lilian Gish, and supervised by D. W. Griffith, are proving that a judicious selection of worthy features for revival is welcomed by exhibitors. While it declares a statement from the R-C Pictures home office. Aside from the names of Miss Gish, Griffith and William Christy Cabanne, who directed the picture, the production has a tremendous drawing power in the film world. It is a story of Tennyson's famous narrative poem "The Fatal Marriage" will be available on June 18th. It has already been booked in New York over the Keith, Proctor and Fox circuits.

Gish-Reid Revival Justified, Says R-C

The advance bookings on "The Fatal Marriage," the R-C revival of "Enoch Arden," starring Walter Reid and Lilian Gish, and supervised by D. W. Griffith, are proving that a judicious selection of worthy features for revival is welcomed by exhibitors. A letter declares a statement from the R-C Pictures home office. Aside from the names of Miss Gish, Griffith and William Christy Cabanne, who directed the picture, the production has a tremendous drawing power in the film world. It is a story of Tennyson's famous narrative poem, "The Fatal Marriage." The film will be available in New York on June 18th. It has already been booked in New York over the Keith, Proctor and Fox circuits.

Strong Advertising for Ruth Roland Serial

Ruth Roland's serial is scheduled to be the most comprehensive advertising campaign yet undertaken in connection with the distribution of any single, offering by the "House of Serials," according to word from Pathe headquarters. Pathe declares that its faith in the drawing power of "The Timber Queen" had put a nation-wide advertising enterprise in preparation even before the early months of the serial film reached the eyes of exhibitors at the branch exchanges, and drawn forth an extended praise accompanied by booking contracts.

Personal Letter Aids "Jutland" Picture

Personal letters to educators and to leaders of American Legion posts have attracted much added attention to Educational's special "The Battle of Jutland." In showings all over the country, this procedure has proved very successful in the West, where this short-subject special has been a favorite everywhere since its first showings in San Francisco and other Coast cities.

Oscar Wilde Book Pictured

"A Woman of No Importance" Should Attract Interest of Reading Public

THERE is sure to be great public interest in the presentation of Oscar Wilde's "A Woman of No Importance" which has been secured by Select Pictures Corporation for release under date of June 20, according to word from the Selznick offices. The work was shown for the first time to the newspaper reviewers June 2 and there are likely to be some pre-release exhibitions the week starting June 12.

Oscar Wilde's work has always been a matter of interest to the American readers of English literature. Of his several plays, "A Woman of No Importance" was among the best received on this side when, a few years ago Roger Coghlan starred in it, following stage presentations of other plays by the talented Irish author. "Demerse's Fan" and "The Importance of Being Earnest" are among the Wilde plays that have been staged in America. It is safe to assert that Wilde will not fail to interest many readers of the English language. His career as a writer and his vogue in England earned him fame among American literary and reading circles.

American theatregoers who witnessed Rose Coghlan's presentation, in which Maurice Barrymore, Edw. Shannon, Robert Talbot, Grant Stewart, Thomas Whiffin and Louise Thorndyke-Boncicault had important roles, are assured by Select Pictures Corporation that in casting the screen presentation players were selected who would stand comparison with the stage cast. Milton Rosmer plays the role of George Harford, the dashing philosopher, done on the stage by Maurice Barrymore. Fay Compton is Rachel, played by Rose Coghlan and the remaining cast introduces Ida Walker, Daisy Campbell, Berta Hartley-Williams, Evelyn Garton, Dorothy Fane, Hilda Bartlett, Gray Murray, Henry Vibart, Ward McAllister, Ralph Forester and George Travers.

"A Woman of No Importance" was directed by Dennis Chil. It is in five reels.

New Star Series by Bennett

4 Betty Blythe Vehicles and One Special Planned for Open Market

WHITMAN BENNETT announced that, in expanding his producing activities for the next season, he has decided now to give a large portion of his time to the producing and releasing of not less than five important productions for the open market. Four of these will be very ambitious special star pictures of luxuriant metropolitan life starring Betty Blythe, the New York stage and screen star. The fifth picture will be a special with a notable cast but no star. All will be commercially announced in the near future.

Mr. Bennett states most emphatically that his decision to enter the open market does not mean that he intends to make less important productions. On the contrary, it means that he expects to give the open market more important productions than it has heretofore averaged. It is his contention that the open market will better the Autumn than ever before in film history.

The four Betty Blythe pictures have all been financed in advance on a most liberal basis and will be elaborately produced under the name of the newly formed R-C Productions, Inc. Work on the first picture will begin almost immediately at the Whitman Bennett Studios in Yonkers. The director will be Kenneth Webb, whose association with Mr. Bennett is of long standing and widely known.

The scenario is by Dorothy Farum, who made the screen versions of Miss Blythe's two big recent hits, "Fair Lady" and "His Wife's Husband," and the art work will be in charge of Elsa Lopez, who did this part of the work for the same two productions.

The first story is a subject centering around the Metropolitan Opera House, dealing with the most elaborate and little understood phases of international musical life in the Broadway area. The first story will be released under the title of "How Women Love."
First National Units Busy
Producing Companies Will Continue Activity Throughout Summer Months

Not summer-time let up of activity is in evidence at the producing units releasing movies through Associated First National, according to reports received this week from the West Coast and the eastern studios.

Richard Barthelemess is now making "The Bond Boy" at the Biograph studios in New York. Constance Talmadge started production last week on "East is West," an adaptation of the famous Broadway success.

John M. Stahl is now making a spectacular drama entitled "The Dangerous Age," based on an original theme by Frances Irene Reels.

Katherine MacDonald is now engaged in filming "White Shadows," which has already made its pre-release bow on Broadway, New York. The other seven are "Monte Cristo," which played nine consecutive pre-release weeks at the Tremon Temple, Boston, and is enjoying the second week of its infinite engagement at Mack Sennett's Mission Theatre, Los Angeles; "The Town That Forgot God," a Little Child Shall Lead Them; "A Fool There Was," "Lights of New York," "My Friend the Devil," and "The Fast Mail."

Heading the June list of releases is the Tom Mix vehicle, "For Big Stakes." This picture, directed by Lynn Reynolds, shows the popular star in his familiar role of western raider.


The director is Rowland V. Lee, and the scenario by M. Katterjohn, is based on a story by George Horace Lorimer, editor of the Saturday Evening Post.

Sweeping Victory for Paramount in Brazil
SWEEPING victories for Paramount are reported today in every classification of a contest conducted by Paradodos, the leading motion picture magazine, in Rio Janeiro, Brazil, to determine the most liked pictures and the most popular brand of pictures in Brazil.

In the contest to determine the most popular producing organization Paramount won by a vote of 1799 to 475 for the runner-up. The most popular woman star in Brazil today is Gloria Swanson, while La Lee, Bebe Daniels, Agnes Ayres, Dorothy Dalton, Mary Miles Minter, Wanda Hawley, Elsie Ferguson, Betty Compson and Ethel Clayton are the top in this contest. Thomas Meighan was an easy winner in the male division, with Wallace Reid second and William S. Hart fourth.

In the contest to determine the most popular picture shown during the last year, first place went to Cecil B. De Mille's "Male and Female" by a vote of more than two to one. Twelve of the twenty-two leading pictures shown during the year were Paramount productions.

DONT READ PAGES 3192 - 3193 IF YOU DON'T NEED ANY MORE BUSINESS.
Record Crowds Seeing "Grandma's Boy"

The world's premier run of the Harold Lloyd-Associated Exhibitors' feature, "Grandma's Boy," which opened at the Symphony Theatre, Los Angeles, May 13th, already has established two wonderful facts, according to reports from the West Coast. In spite of one of the hottest spells Los Angeles has ever experienced, in the last six months, the opening days have been extremely gratifying from the standpoint of box-office results, and present indications are that the seven weeks' run of "A Sailor Made Man," will be outdistanced by "Grandma's Boy."

Another outstanding fact in connection with the showing is the great number of exhibitors who are viewing the picture in Los Angeles. Showmen from Washington, Arizona and Colorado, in addition to a host of California exhibitors, have already seen "Grandma's Boy," and many of them have had to stand in line for an hour or more to see it.

R. William Neill Directing Goodman Film

R. William Neill, who is directing "What's Wrong with the Woman?" for Dr. Daniel Carson Goodman at the Biograph studios, which will be released by Equity Pictures Corporation, has many notable screen productions to his credit, including "A Woman Lives," "Dangerous Business," and "The Conquest of Caman." According to a recent announcement Neill has been furnished an exceptional cast for his present picture, including Wilton Lackaye, Barbara Castleton, Montague Love, Barbara Hopper, Huntley Gordon, Beatrice Wagner and Julia Swayne Gordon. The scenario is adapted by Daniel Carson Goodman, who is also the producer.

Aids for "Sherlock Holmes"

Detective Series Exploitation Helps Announced by Educational Company

A LARGE number of exploitation helps have been announced by Educational Film Exchanges, Inc., for the series of two-reel stories of "The Adventures of Sherlock Holmes," of which the first, "The Devil's Foot," has just been released.

These adventures do not constitute a serial. Each picture puts onto the screen the complete one of Conan Doyle's original Sherlock Holmes stories. It does not depend on other pictures of the series for interest. But with the same stars in the cast of each picture, and with all of them based on Conan Doyle's stories about Sherlock Holmes, most ideas for exploitation can be worked out successfully on any picture of the series.

Many exploitation novelties have been prepared which will be especially attractive to children. These include a complete Sherlock Holmes disguise, printed in colors, to be cut out from a large sheet. There are side whisks, with mustache, beard, eyeglasses and a typical Sherlock Holmes cap. This sheet is a space for the theatre to announce the date of the next showing of The Adventures of Sherlock Holmes and on the visor of the cap is another space for the name of the theatre.

Postbills, badges and window displays are ideas for exploitation. This badge, in star form, with a pin attached, will bear the words "Sherlock Holmes, Detective." Snips one-sixth the size of one-sheet, bearing different messages such as "Who Is The World's Greatest Detective? Sherlock Holmes?; "Sherlock Holmes Is Coming in Motion Pictures," etc., can be slipped on the neighborhood of the theatre.

These exploitation helps and other suggestions are being detailed in Educational's advertising pages.

Vignola Special Practically Completed

Cosmopolitan Productions eleven-reel feature, "When Knighthood Was in Flower," Marion Davies stars, is now practically completed. The cutting is being done under the supervision of Robert G. Vignola, who directed the picture.

The picture will be notable for the extreme beauty of the scenery and costumes, which have been designed under the direction of James W. Gardiner.


Letters 500 Yards High to Tell of Picture

Universal is making arrangements for the most gigantic advertising that ever has been attempted in the moving picture or any other field. The name of the picture and other data can be emblazoned to millions of people in letters five hundred yards tall. As a result of experiments made during the war, Major J. C. Savage, a British aviator, has evolved the method, which consists of a machine having a large sheet of figures and letters on it, together with a huge smoke trail behind. This was recently tested out in London for the Daily Mail, Lord Northcliffe's newspaper, Captain Turner, an English informant, stating the letters assembled for Derby Day at Epsom, by writing the words Daily Mail, in the sky.

D. W. Griffith to Make Lillian Gish Series

D. W. Griffith, Inc. is now completing plans for Miss Lillian Gish, probably the best known of all Griffith stars to appear in a series of her own productions under the supervision of Mr. Griffith. The films will be distributed by the United Artists Corporation.

Although having her own company, Miss Gish has gone under the management of D. W. Griffith, Inc., and her company will work in the Griffith studios.

Filming "Christian" on Isle of Man

A cable from England states that Maurice Tourneur, with the Goldwyn players, headed by Richard Dix and Mae Busch, is now on the Isle of Man filming the exteriors for Sir Hall Caine's world-renowned novel and play, "The Christian." Ever since his arrival in England, about one month ago, Mr. Tourneur has held daily conferences with Sir Hall, who is giving every cooperation to the filming of his work. The author will remain with the company on the Isle of Man for at least a part of the stay there.

Fine Cast for Leah Baird

Associated Exhibitors Release Presents Fine Line-Up of Talent

A "exceptional cast" is announced by Associated Exhibitors in support of Leah Baird, the featured player in "When the Devil Drives," the current Associated Exhibitors release. Both the studio and the public role are enacted by women, Miss Baird herself playing the part of an adventuress, while Arline Pretty appears as a more sympathetic character, who eventually works the regeneration of the "villain."

In the current release, Vernon Steel plays the leading male role.

Previous to his present engagement he played opposite Ethel Clayton in "The Lion's Trail," in which, Richard Tucker has a role similar to that of the son, whom he shuns. The plots are described as being essentially in "The Old Nest," "One of life's waifs and strays" is the description given the little taylor, played by Katherine Lewis. Fans will recall Miss Lewis as the sparkling little jazz girl in the previous Leah Baird production, "The Devil Doubles His Dimensions."

"When the Devil Drives" was directed by Paul Scardon, who handled the megaphone in the preparation of many previous successes, including the Harry Mory series, Leroy Scott's "Partners of the Night," "Milestones" and "The Old Gate," in which Besse Bar- ricele was starred. Mr. Scardon is the husband of Betty Blythe. The exceptional camera work in the picture reflects the genius of Charles J. Stumac, who before his association with Arthur F. Beck, producer and supervisor of the Baird features, was cameraman of the Louise Glaum and J. Parker Cicale production.

"When the Devil Drives" tells a gripping story of love and jealousy, of tragedy and a soul's regeneration. It is declared to be replete with beautiful sets, lavish scenes and just such an atmosphere of luxury as the public has come to associate with Leah Baird attractions.

Gypsy Story's Bought for Bebe Daniels

"The Law of the Lawless," a tale of gypsy love from the collection of short stories entitled "Ghizha and Other Romances of Gypsy" been purchased by Paramount as a possible vehicle for Bebe Daniels.
Paramount to Produce Edw. Sheldon Story

The first original story for the screen by Edward Sheldon, famous author of "Salvation Nell," "The Song of Songs," "Romance," "The Nigger" and other stage successes, is shortly to be put in production by Paramount. "On the High Seas" is the title and it has been assigned to Irving Willat to produce. Both Dalton and Jack Holt will be featured. Mitchell Lewis will have an important role.

Marshall Neilan Back from European Trip

Marshall Neilan is back in New York after spending several weeks in Europe. He will proceed within a few days to Goldwyn's Culver City studios to begin work on his first picture under his arrangement to make all of his productions for a term of years in association with Goldwyn.
Goldwyn’s 1922 Schedule
Twenty Super-Productions Will Be Made During 1922: Is Announcement

Goldwyn Pictures Corporation will make twenty big productions during the season of 1922. This is an official announcement from the home office of the company.

It is also stated that there will be no so-called program pictures. Every one of the twenty photoplays bearing the name of Goldwyn will be a genuine super-feature, declares the announcement. The first of the new season’s output will be shown to exhibitors within a few weeks.

An announcement will be made of the details of all productions for Goldwyn. Contracts have just been closed for the motion picture rights to one of the most popular plays that has come to Broadway within the past decade. Mr. Neilan selected this particular play as ideal screen material.

Maurice Tourneur is superbly qualified to unfold the spiritual and dramatic values of Hal Caine’s greatest novel and play, “The Christian,” on which he is now working in England. In the Chicago Daily News $10,000 prize winners, Charlesita Chasen, from Holhu- lar has a wonderful drama.

Another story of tremendous heart appeal is Anzia Yezierska’s “Dawn in the Ghetto,” directed by E. Mason Happer. Rupert Hughes will be represented by two big productions in the first season releases ready for distribution. “Remembrance,” and “The Bitterness of Sweet,” a feature for his initial Goldwyn release a story of strong dramatic quality, “Captain Blackbird” by Carey Wilson.

Lichtman’s Plan Approved
His Territorial Partner Method of Distribution Evokes Much Comment

THINGS are humming merrily at 576 Fifth avenue, where the A. I. Lichtman Corporation has established its headquarters. The offices are being remodeled, and the office force is struggling with the heavy correspondence evoked by recent advertisements and trade announcements.

Although it is less than two weeks since the first publicity was given to this new organization, Mr. Lichtman states that they have received many letters, particularly from exhibitors, voicing approval of the Territorial Partner method of distribution.

There appears to be a general sentiment among exhibitors, according to their letters, to the effect that it is distinctly to their individual advantage to secure pictures from men who are established in the success of their product, as is the case with Territorial Pictures.

“We are being congratulated on every side on the excellence of our casts,” Mr. Lichtman declares. “Our first Preferred Pictures production,” says Mr. Lichtman, “Mr. Schullberg has been particularly fortunate in his selections, and I know we are going to have a fine box office attraction to offer exhibitors in this picture.”

The development of the new organization is going forward rapidly and practically all Territorial Partners have already been designated or will be in the near future. In addition to the output of Preferred Pictures, the product of outside producers will also be handled and several such productions are being considered at this time.

New Lon Chaney Picture Is Announced

ON CHANEY is to make another big Universal-jewel production, it has just been announced by Carl Laemmle, president of the Universal Film Manufacturing Company. Chaney’s new picture will be adapted from “Bitter-Sweet,” a story of San Francisco’s underworld, by Duddy Pelley. Chaney’s role in it will be vastly different from his characterization in “The Trap,” for which he played a varying role, at times sympathetic and at other times repellent.

The story is now being put into screen form by Charles Kenyon of the Universal City studio staff. It is believed that the picture will be ready for production in two or three weeks. Universal plans it for late fall release.

On Country-Wide Tour for “Grandma’s Boy”

STARTING in different directions, and each with a different itinerary before him, John C. Ragland, secretary and W. B. Frank, general sales manager, of Associated Exhibitors, are left New York City for extensive tours of the country. The reasoning behind being made in connection with the distribution plans for “Grandma’s Boy,” Harold Lloyd’s first five-part picture, which is now having its world’s premiere at the Symphony Theatre.

On his trip Mr. Ragland will visit, in the following order, Philadelphia, Baltimore, Washington, Richmond. Charlotte, Atlanta, Birmingham, Memphis, New Orleans, Dallas, Oklahoma City, Kansas City, Memphis, Des Moines, Chicago, Springfield, Ill., St. Louis, Louisville, Cincinnati, Philadelphia, Pittsburg and Pittsburgh. Mr. Frank’s itinerary will take him to Boston, Albany, Buffalo, Cleveland, Philadelphia, Chicago, Milwaukee and Minneapolis.

At each of the big centers the.K. K. A. and Exhibitors’ officials will meet theatre-managers and effect arrangements for the showing of the new Lloyd comedy.

“Infatuation” Title of Norma Talmadge Film

“Infatuation” has been definitely decided upon as the title of the Norma Talmadge production based on the Honore Balzac novel, “The Duchess of Langeais,” and filmed under the temporary title of “The Eternal Flame.” First National announces an elaborate advertising and exploitation campaign is reported in preparation for this subject.

Advises from the Coast state that the title of the comedy on which Lloyd’s new work is now working has been changed from “The Vision” to “Day Dreams.” This picture will be released by First National also.

Program of Paramount Is Approved

Paramount’s big announcement in the trade press of its complete program of forty-one features for the first half of the next season, with release schedule and complete information concerning every one of the productions, has been received with enthusiastic approval by exhibitors throughout the country, according to an announcement made this week by the company.

From all sections, from big exhibitors and small ones alike, letters and telegrams congratulating the company upon its lineup and the comprehensive way it has been placed before them.
True Picture of Hollywood

Mrs. Maescher Will Produce Real Story in Defense of Abused Colony

MRS. A. B. MAESCHER, president of the De Luxe Building Company of Hollywood, and one of the most prominent women in Southern California, is incensed at the criticism directed at the motion picture game, and at Hollywood, London, Tokyo. The following is opening $75,000 on a production called "Night Life in Hollywood," which will tell the true tale of the motion picture game as it is conducted in the coast center of activity, as well as the true character of the people connected with it, whom she contends have been most unjustly criticized.

Fred Caldwell is the author and director and has made an exhaustive study of conditions within this much criticized colony. He promises complete accuracy, which he contends will dispel the scandal talk that has been so prevalent.

In discussing the forthcoming picture, Mrs. Maescher says:

"Hollywood, California, is the recognized motion picture capital of America. Here thousands of law-abiding motion picture celebrities make their homes. These people are self-respecting, intelligent Americans. If you could but for a moment put yourself in their place, you would feel the bitterness that would well up in your soul at the unjust propaganda and treatment they receive.

"In my first picture, 'Night Life in Hollywood,' I hope to present to the public, life in this wonderful community as it really exists and through this picture I hope to make an appeal to the world that will kill for all time the idea so erroneously pictured by many throughout the land of a city of depravity and wickedness, and, instead plant forever the seed of goodness that will grow in the minds of the people into pictures into a big, clean idea of things as they are."

Constance Binney Abroad

American Star Starts on Screen Version of "A Bill of Divorcement"

A NEW development in the rapidly growing movement to produce for the American market pictures with international casts and stories of international reputation in the actual scenes of the original drama, is to be seen in the announcement that Constance Binney, the American screen and stage star, has commenced work at the studios of Ideal Film Company, Ltd. of London, where she is producing the screen version of "A Bill of Divorcement."

Miss Binney arrived in England on June 3, and motored directly to the studio. There she was at the studio in consultation with the heads of the Ideal, and Dennison Chin, who is directing the production of the picture. Shooting has already begun. It is expected that the picture will be completed by the first week of July.

"A Bill of Divorcement," which is a powerful study of the effects of war upon the happiness of a returned officer and his fiancée, was one of the outstanding successes of the New York season this year. Its popularity in London was even more pronounced, for there it ran for two solid seasons.

Plans for the American distribution of "A Bill of Divorcement" have not been announced, and will not be announced until after the production has been received in this country, Reginald Warde, who will be in charge of arrangements for the marketing of the production here, says that Miss Binney's first international feature will be ready for the opening of the fall season.

Monte Cristo" Highly Successful on Coast

"MONTE CRISTO," the Fox special, has completed with marked success the first week of an indefinite run at the Mission Theatre, Los Angeles. Harry David, managing director of the Mission, wired the New York office of Fox Film Corporation as follows:

"The public have accepted 'Monte Cristo' as one of the biggest productions of the year. Business got off to a great start, and is improving each day. Everything points to a very long and successful engagement."

The five Los Angeles daily newspapers were unanimous in their praise. The following excerpts are typical of the reception accorded the picture by the Los Angeles press:

"The Herald: 'So lavish is the film's construction, in fact, that one is awed by its stupendousness and gorgeousness. 'Monte Cristo' should be a big box office power. The characters created by the immortal Dumas are immortal in the realm of literature. Why not, then, the same appeal and longevity on the silver sheet?"

"The Express: 'The same sweep and imagination that distinguished Emmett J. Flynn's 'Connecticut Yankee' to be found in 'Monte Cristo'."

Second Tweedy Comedy Is Completed

The second of the series of two-reel Tweedy comedies, produced by the Tweedy Productions, is now completed and the releasing title is "Take a Tip." This is the race track story in which they took part in the recent World's Fair at Mexico City, Mexico, to the race track in order to secure actual race track scenes and atmosphere.

Sales-manager Hal. C. Norfleet, is now in New York. He has with him a print of the first semi-western feature, produced by the Sanford Productions, and featuring Pete Morrison, entitled "The Better Man Wins," and also a print of the two-reeler comedy entitled "Fire! Fire!"

New Philly House Books "The Splendid Lie"

Arrow is in receipt of information from the De Luxe Film Company of Philadelphia, who has booked "The Splendid Lie," and arranged for the personal appearance of star David Harum. The new Aldene theatre of Philadelphia, has booked "The Splendid Lie," and arranged for the personal appearance of star Davey Peterson, for the week of June 12th.

Miss Davidson has been making a number of personal appearances through upper New York and Pennsylvania. Her pictures are produced by the J. G. Pictures Corporation, under the direction of Mr. Horan, and distributed by the Arrow Film Corporation.
Goodman Completes Film

"What's Wrong with the Women" Will Be Released by Equity in the Fall

Dr. CARSON GOODMAN, who has been in New York this week, has completed his picture "What's Wrong with the Women," which will be released by Equity Pictures in the fall on the State Right market.

"What's Wrong with the Women" will be produced at the Biograph Studios in New York with an all-star cast, including some of the biggest stage favorites on Broadway.

Joseph Donohue as Tom Mix, Jr. A promising youngster of the screen

Henry Kolker Directing Madge Kennedy

Henry Kolker is directing Madge Kennedy in her new series of six special productions, the first two of which are to be "Dorothy Vernon of Haddon Hall" and an adaptation of the John Galsworthy stage success, "Dear Me."

One of the productions attesting Kolker's skill as a director is "Disraeli," in which George Arliss was starred.

Several well-known screen players were added to the all-star supporting cast of Miss Kennedy during the past week. In addition to those previously announced—Monte Blue, Vincent Coleman, Dore Davidson and Emily Fitzroy—the cast includes Pedro De Cordoba, William H. Tookey, Fuller Mellish, Charles Kent Wifred Harris, Charles Eldridge and Charles Moore.

Gladys Leslie Company at Work in Maine

A filming company under the supervision of Director Sidney Olcott is now engaged in the production of a picture version of "Timothy's Quest" at National Camps, South Casco, Me. Gladys Leslie plays the stellar role. James T. Rebell appears opposite Miss Leslie.

Not a little of the interest centers about two appealing child roles which are being played by tiny Helen Rowland, aged two, and Joseph Depew, aged ten, who is at present appearing in Selnick's current release, "Reported Missing," and who last season played with Richard Bennett in "The Hero."

Hodkinson to Release Sporting Series

The W. W. Hodkinson Corporation announces this week that it will release a series of twelve one-reel sporting pictures under the general title of "Days Afield With Rod and Gun." The series will be made under the personal supervision of Eltinge L. Warner, editor of the magazine Field and Stream and will be ready for release beginning in the early fall.

One of the several exploitation angles that have been worked out for the series is a tie-up with Field and Stream which D. F. Field & Sturgill will publish a 2,000-word story in conjunction with each release in the series.

DON'T READ PAGES 3192-3193 IF YOU DON'T NEED ANY MORE BUSINESS.

SALES PURCHASES

In the Independent Field

Conducted by CHESTER J. SMITH

Maccieste Picture Finished With "White Hell," Will Be Distributed in Near Future by Aywon Film Corp.

A CABLEGRAM received this week by Nathan Hirsh, President of Aywon Film Corp., from Italy informed him that production on the Maccieste feature had been completed and the picture is now being assembled. The American negative, in cablegram further adds, has been shipped to Hirsh and should be in his hands this week.

The Maccieste production, according to information sent by the Italian producer, constitutes his best effort. Photographs indicate that the picture has been elaborately produced.

New Star Wants Name; Prizes are Offered

The 90,000 subscribers of the People's Home Journal have been asked to take part in a "naming contest," for the purpose of supplying a catchy and euphonious stage name for Helen Lynch, a newcomer of the screen, who is credited with a hit in her first part. The magazine offers $375 in prizes.

Her initial role was in "Blondie" Clark in "Fools First," produced by Marshall Neilan for First National release, and she displayed so much talent that the producer immediately assigned her to a more important part in his next production, "Her Man," also a First National attraction, and placed her under a long-term contract.

Fourth Gerson Comedy Begun for R-G Issue

The Paul Gerson Pictures Corporation of San Francisco, which is producing twelve two-reel films known as Plum Center Comedies for release through R-G Pictures Corporation, have started the fourth comedy of the series under the working title of "Fop Tuttle, Fire Chief."

Dan Mason is the star. Wilma Harvey plays opposite Mason, and Charles Gerson and Jimmy Gray are seen in juvenile roles. Robert Eddy is directing the subject. A. H. Giebler is responsible for the story and the continuity.

Children Are Guests of Mae Murray at Studio

Mae Murray played hostess to twelve youngsters at a studio party on the afternoon of June 3rd at the West 44th Street Studio, New York City. The children comprised a special party made up by Sally Jo Brown, a special writer on the Daily News. Miss Murray showed her guests around the studio and had a course-luncheon served them by a local caterer. There was special music, magic, and stills and motion-pictures of the party were taken under the direction of Robert Z. Leonard.
 Warner Predicts Big Season
Declares All Studios On Coast Are Humming With Production Activities

SAM WARNER, of the Warner Brothers organization, arrived east last week from the coast studios and reported increased production activities in Los Angeles. It is Mr. Warner's opinion that the coming season will be the biggest in the history of the film industry. He also stated that the forthcoming Harry Rapf production, "Rags to Riches," featuring Wesley Barry, is rapidly nearing completion under the direction of Wallace Worsley.

The cast in support of the thought-younger includes Niles Welch and Ruth Renick, who play the romance leads, and Russell Simpson and Mrs. Minna Perry Redman, in the character roles. Jim Chapin is assisting Worsley in the direction.

The West Coast studios are humming with activity," said Warner, "and without exaggeration I can say that the coming season will be the biggest in the history of the industry, from a production standpoint. Practically every studio is working at full speed, and this increased activity augurs well for the stability of the business."

It is said that Warner's trip east was made for the purpose of planning the production of several Warner attractions, other than those to be produced by Rapf. The Rapf productions will include "Rags to Riches," "Little Heroes of the Street," and "Brass," Charles G. Norris' novel of marriage and divorce.

The three other stories announced for production include "Main Street," written by Sinclair Lewis, "The Beautiful and Damned," F. Scott Fitzgerald's novel on the modern flapper, and "Little Church Around the Corner," an adaptation of the stage play of the same name. Warner has planned to remain in the cast indefinitely.

Seventh Polo Episode Is Ready for Release
"The Secret Passage" is the mystifying title that has been given chapter number 7 of the Eddie Polo serial, "Cap'n Kidd," on which final editing and titling was completed this week.

On "The Secret Passage" chapter, the search for the missing parchment which contains the secret of the buried treasure continues. In this Eddie Polo makes good an escape by swinging on a rope from one building to another and escapes through a trap door.

"Joe Jackson, Detective," Picture Completed
Producing director Hoey Lawlor has completed the first of a series of "Joe Jackson, Detective" stories written by Irving J. Lewis. The pictures are said to be all of one reel length, and no completed production has any relation to those that precede or follow.

Rights on Selig Serial Sold in South
Export & Import Film Company, Inc., world distributors of the Selig product, have just closed a contract which disposes of the entire southern rights of "The Jungle Goddess," to the Eltabrar Film Company, of which Thomas Braum is president.

Braum's company has offices in Atlanta and Charlotte and will distribute the fifteen-episode serial in Georgia, Florida, Alabama, North and South Carolina and Tennessee.

This is the second big sale on "The Jungle Goddess" to be announced within the week, Export & Import having closed with Specialty Films only a few days ago for the southwestern territory. The release date in these territories has not yet been decided upon.

Fifth Franey Comedy Is "A Kissless Bride"

The fifth of a series of two-reel comedies featuring Billy Franey produced and released by the O'Connor Productions is now under way at the Caswell Studios, Hollywood. The working title is "A Kissless Bride."

The production is being filmed on William Wrigley, Catalina Island ship, "Catalina."

A New Way to Fill Your Theatre
READ PAGES 3192-3193

Arrow Launches Drive on Short Subjects
THE Arrow Film Corporation this week launched a national sales drive on short subjects. Few realize the tremendous volume of firsts and second reels subjects this organization handles. As an illustration of the short subjects now available Arrow offers the independent exchanges and exhibitors:

A series of twelve 2-reel Eddie Lyons comedies, fourteen 2-reel Broadway comedies, twelve 2-reel speed comedies, fourteen 2-reel Mirthquake comedies, five 2-reel Cruelyweds comedies, eighteen 2-reel spot lights comedies, forty-two 2-reel spot lights comedies, twenty-three 1-reel sport subjects released under the title of "Sports Pictorials," produced by Jack Eaton and edited by Grantland Rice, three 15-reel serials, and other production."

Good Exploitation for Goldstone Picture
After reading and considering all the material on the market of the old time melodramatic successes of Goldstone Productions decided that "Deserted at the Altar" offered splendid exploitation possibilities with its title and national appeal.

A special department of exploitation has been organized under the management of J. H. Simmons, to exploit this production to the public as well as the exhibitor and trade in general.

Polo Serial, "Cap'n Kidd," Sold in Mexico
Rights for Mexico on the Eddie Polo serial "Cap'n Kidd," Polo's first Independent serial, were taken over by the Star Serial Corporation.

The Star Serial Corporation, which controls world rights to the serial, signed contracts with International Pictures, whereby the latter company will handle "Cap'n Kidd in Mexico."

The sale was made through the American representative, L. Castro, located in New York City.

"Game Birds" Feature of Louisville Program
"Game Birds," a Hallroom Boys Comedy, was featured on the program of the Majestic Theatre, Louisville, last week, and reports from the exhibitor which Standard Film Service has forwarded to the office of the producers of these popular two-reelers, indicate that it scored a big hit there.

The Hallroom Boys Comedies are being used and advertised as available throughout the territory controlled by Standard.
First Run Bookings on "Your Best Friend"

The success that followed the release of the Warner Brothers' attraction, "Your Best Friend," has caused many first run theaters throughout the country to book the feature.

One of the significant features attributed to the success of the attraction is the celebrated personal appearance tour, following her year and a half of vaudeville bookings.

The picture opened for an indefinite engagement at the Tremont-Temple, Boston, and the following telegram was received at the Warner offices: "In spite of the hot weather, the 'Your Best Friend' opened up to turn away business, playing to over 2,400 people. Picture received with enthusiasm."

Critic Points Value of Short Comedy

The value of the short comedy to any high class motion picture program is recognized and discussed by one of the largest newspapers of the Pacific Coast states.

"Cinematographically, as well as in the story, it is a well directed entertainment which will be of service in recreating and refreshing the spectator than the gloom of tragedy, no matter how well done, or the thrills of melodrama."

"That is why Manager Raleigh of the Columbia booked 'Cold Feet,' which was one of the most hilarious comedy the prolific Christie has ever turned out.""..."

American Stars Start Work in Holland

Cable advises state that the American Producing Unit, headed by Evelyn Greetley and Carlyle Blackwell, co-stars, and Director Oscar Apfel arrived this week in Holland and commenced work immediately on their first big feature.

The Hollandia Film Company has contracted to work out several features with the American stars, and will take the company to various parts of Europe to stage the scenes in the exact locale of the stories.

The Producers' Stock Corporation will handle the distribution rights for the Hollandia features.

Foreign Rights Sold on Sun-Lite Comedies

Among the foreign sales reported by Wm. Selig, president of the Wm. Selig Company, Inc., during the past week were:

A series of eleven Sun-Lite Comedies for the United Kingdom, and "The Jumbo Goddess," Selig's serial, for Argentina, Uruguay, Paraguay, Chili, Peru and Bolivia.

Arrow Completes Big Deal

Commonwealth Purchases New York and New Jersey Rights to Pictures

ARRON announces this week the sale to Commonwealth Film Company of New York, of a group of two-reel mystery pictures that will be marketed by Commonwealth in the New York and Northern New Jersey territory. Included in the negotiations were the rights to "A Motion to Adjourn," "Back to Yellow Jacket," "Chain Lightning," and "Hollandia," a series of Eddie Lyons comedies. A "Motion to Adjourn," "Back to Yellow Jacket" and "Chain Lightning" were all made by Ben Wilson; the first, from Peter B. Kyne's Saturday Evening Post story, starring Roy Stewart and Marjorie Daw; the second a Cosmopolitan Magazine story starring Roy Stewart and Kathleen Kirkham, and the third an original by J. Grubb Alexander in which the featured role is deftly handled by charming Ann Little.

"Headin' North" is a typical breezy western drama with Pete Moreland as the jointed hero. These and The Eddie Lyons Comedies are too well known to require further description.

Mr. Zieler says, "I am greatly pleased with the way Arrow conducts its business and the splendid service it renders its clients. I have watched their progress for a long time and I have decided to ride with them because I consider them a representative organization. Their services are excellent and are backed up by Arrow's reputation for square shooting. This, to me, seems an unbeatable combination and I am looking forward to an extremely prosperous season in which the Arrow pictures will assuredly play a prominent part."...

Polo Stages Special Stunts

Complete Gypsy Camp Laid Out In Jersey For "Cap'n Kidd" Episode

TWO special features, one necessitating the building of the biggest "set" laid out for a picture of this kind, and another for week for scenes for forthcoming chapters of "Cap'n Kidd" - the serial in which Eddie Polo is starring as his first Independent. The first of these features was the laying out in Jersey of an entire gypsy camp complete in every detail, with tents, gypsy caravans and all the colorful background that provides the fascination of a regular gypsy encampment. The second feature required the services of 130 extras and many picturesque scenes were shot - especially those made at night with the entire camp fixtures. The camp had already been developed and were run for Eddie Polo, Kathleen Myers, his leading lady, and Burton King - and great satisfaction was expressed with the result.

The second feature staged this week was, according to Polo himself, one of the biggest thrills he has made in his entire serial career. This was a fight staged on top of a train moving at a rate of 55 miles an hour. In this, Polo climbs up the side of the moving train, dragging another man after him, lights him while the train is in motion, and finally throws him over the side into an automobile keeping pace below, and then jumps in after him.

Madge Titheradge Wins Screen Popularity

Madge Titheradge, featured in two of the four Second National Pictures Corporation release now booking is winning widespread popularity as an emotional screen actress, according to reports received by some New York Columbia film fans. It is only recently that Miss Titheradge turned to the screen as her career, after winning fame on the speaking stage, beginning with the long run of "The Butterfly on the Wheel," a Broadway success in which she was starred. The Second National pictures featuring Miss Titheradge are "Her Story," written by her brother, Dion Titheradge, and "David and Jonathan," from the popular novel by B. Temple Thurston.

"Deserted at the Altar" Retains Popularity

Judging from the number of inquiries said to have been made by this new feature since Phil Goldstine announced the production of the famous melodrama "Deserted At the Altar," it seems that the majority of independent buyers and showmen have recalled the wonderful stage success of the play. William K. Howard has assembled an all star cast and has started production on this independent special.

Second Warner Picture Due Soon in New York

Franklyn E. Backer of East Coast Productions expects the second picture of his series starring J. B. Warner to arrive in New York within about two weeks. This is "Crimson Gold," the filming of which has been completed in California and motion picture exploits in the jungles of Africa and the Chad during the past twenty years.

Sunrise Comedies Doing Well, Is Report

The Sunrise Comedies, the series of two reel comedies which C. B. C. Film Sales, Inc., is distributing on the States Right Market are proving very strong, according to reports from their headquarters.

Franklin E. Backer, president of Celebrated Players Film Corp., of Chicago, has written that in Northern Illinois, Indiana, and Wisconsin, in which he handles Sunrise Comedies, they are proving very strong sellers.

HAVE YOU READ PAGES 3192-3193? DON'T FORGET IT!
C. B. C. Plans Exploitation

Entire Force is Concentrating for
"More to Be Pitted Than Scorned"

All the forces of the C. B. C. Film Sales Corporation are being concentrated on the planning and preparation of a big exploitation campaign to accompany the release of "More To Be Pitted Than Scorned," a Buddy Frayney two-reel comedy series.

According to O'Conor's information bureau, the Casswell studio is rapidly bringing out the "shooting" of the sixth of the series of twenty-four on schedule. While the successful work being produced on Catalina Island, extensive improvements are being rushed, under the supervision of Gus Schaeber, general manager of the O'Conor firm.

Stunt Brings Business to "School Days"

The receipts of the Royal theatre, Sioux City, la., were swelled immeasurably during the showing of the Warner Brothers attraction, "Our Gang in School Days," a stunt put over by Harold Horne, of the Supreme Pictures Corp., Omaha.

Horne, in conjunction with Homer Lambert, newspaper man, sold the Gas and Electric Company the idea of offering free tickets for matinee performances of "School Days" to the first fifty women to attend the morning demonstration of the new heating regulators. The company carried a newspaper advertising campaign for four days, and also paid the theatre for every ticket they gave away. Four column ads were devoted to the stunt in connection with the picture.

PhotoPlay Editor Lauds "The Four Seasons"

Carl M. Saunders, photoplay editor of the Grand Rapids (Mich.) Herald, caused an immense lot of exhibitor-interest in his city a week ago when he discussed "The Four Seasons." He wrote: "This is the greatest outdoor film ever produced! It's as fine for grown-ups as it is for kids."

"Spring, summer, autumn, winter, all are pictured graphically—the groundhog going to bed in the deep burrow in the fall and crawling out in the early spring, the deer shedding and growing new antlers for fall and winter battling."

Beauty of Paris Shown in New Picture

All the beauty and splendor of beautiful Paris and its cabarets is said to have been brought out in the picture "Le Moulin Rouge," which is being directed by Ray C. Smallwood. An all star cast will be featured.

Ben Carr, the projection director, has had experts in Paris supplying him with detailed drawings and plans of the streets, buses, and furniture which the picture calls for. Over four hundred people were used in one scene.

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Different Billy Frayney
Is Promised

State rights exchanges are promised a "different" Billy Frayney, who is now appearing in a series of two-reel comies, than his one-reel series of former days. In a letter to F. E. Samuels, general sales manager, Robert O'Conor, chief of the O'Conor Productions, producers and distributors of distributors, says: "Don't be afraid to promise exchanges a Billy Frayney different from the one that appeared in the one-reel series. Billy Frayney's art is the same and he will remain a clown, but a genteele clown. In this series, he is to be put in 'rough stuff' and his costumes are in keeping with the higher standard of the new series. Also his direction is better, stories and gags are new and his support will be at all times of the very best available."

Laugh-O-gram Cartoons

Announced

Laugh-O-Gram Films, Inc., is the name of a new Kansas City, Missouri concern that has just entered the production field. The firm will produce Laugh-O-Gram animated cartoon comedies which will be marketed under the United States of America, Hollywood, or Disney, of Kansas City, Disney has been handling these comedies exclusively for the Newman Theatre, Kansas City, for the past two years.

Six productions have already been completed in single reels, the titles which will be announced in the near future. The firm will issue one every two weeks. Announcement of the plan of distribution will be made shortly.

Leslie B. Mace, of Kansas City, is the general sales manager.

Lloyd George Guest at
Private Showing

David Lloyd George was entertained by Lord Beaverbrook in London at dinner recently and following the dinner a private viewing of Charles Urban's production, "The Four Seasons," was given. It is said Lloyd George highly approved of it.

The picture was produced for the Kinetoscope Company of America by Raymond L. Ditmars and was released in the United States some months ago.

Mirthquake Comedy for
Release at Once

Arrow has received from the Coast the latest Mirthquake comedy starring Bobby Dunn, entitled "The Air," and announces same for immediate release.

This comedy was produced under the personal supervision of Eddie Lyons and was directed by Eugene de Rus. In support of Bobby Dunn, the diminutive comedian, is a strong cast headed by Helen Daly.

O'Conor Company in Field

New Producer Enters State Rights Market With Strong Personnel

THE O'Conor Productions has entered the state rights market with a new distribution plan.

This firm, of which Robert O'Conor is owner, has sold "Buddy Roach," the chief executive, will produce and release direct from its Hollywood plant a series of 26 two-reel comedies starring Billy Frayney. Four of these comedies have already been completed and are two in production. The titles of the four, in the order of their release, are: "No Brains," "Highly Polished," "Peace and Pieces," and "Hot and Cold." The principal feminine support in this series consists of Gale Henry, Vera Reynolds and Ena Gregory.

F. E. Samuels, one of the veterans of the state rights field, is sales manager of the new organization. He will offer his duties the first week in June, when he will arrive in New York to confer with eastern exchange men.

In the industry's "direct sales" plan, O'Conor says: "We can produce better comedies, give them wider exploitation and sell for less money when we deal direct with the state rights exchange. There will be no ex- tensions of any kind. We are "representative" to support and no large offices to maintain."

Dorothy Gish Deal Closed

Producers Security Corp. Secures World Distribution of Picture

WHAT is considered to be one of the most important deals made for the independent market, was consummated this week, whereby the Producers Security Corp. secured world rights for the distribution of "The Country Flapper," a Dorothy Gish special.

It is adapted by Harvey Carr from the Red Book story, which brought fame to Nalbro Bailey. It is the first time that a Dorothy Gish feature has ever been offered to the independent market. It is to be presented by her own company, known as the Dorothy Gish Productions Company, through "The Country Flapper," was directed by F. Richard Jones, who also directed "Mickey," "Molly O," "The Cross Roads of New York," and many other successes. Miss Gish is supported by an all star cast, including Glenn Hunter, Thomas Meighan, Mildred Marsh and Harlan Knight.

The Producers Security Corporation, states that this feature will be ready for release within two weeks.

Carnival Comedy Rights

Sold in Pittsburgh

Another sale was closed this week on the series of Carnival comedies—one of the series of two-reel laugh-makers which C. B. C. Film Sales Corporation is distributing on the State Rights market.

John O'Conor closed negotiations with C. B. C. whereby Carnival Comedies will be handled by him in the Western Pennsylvania and West Virginia territory.

Why Not Turn To
PAGES 3192 - 3193?
You Will Eventually!
Action Stills from Releases of the Week

Scenes from the Dorothy Dalton picture, "The Woman Who Walked Alone"—Paramount

Betty Compson in "Over the Border," Paramount

Viola Dana in "The Five Dollar Baby," Metro

Scenes from "The Stroke of Midnight," a Metro picture
The Five Dollar Baby

Metro—6500 Feet
(Reviewed by Laurence Reid)

WHEN the season’s best contributions are compiled at the end of the year Metro’s picture, the result will be to include a story by Irving Cobb, directed by Harry Beaumont and starring Viola Dana. It is the story of a tramp who hocks her with Jewish pawnbroker for five dollars. Child grows up and the old Jew fairly worshiped her, dreading to receive the interest when it is due.

After eighteen years when interest is due for final payment, the child claims the thing though willing to sell for a rich sum. Girl is told of affair and she saves her “father.”

Classification—Human interest story throbbing with life and color. Reminisces “Humoresque” in its heart appeal. Jewish characterization helps to carry the story.


Explanatory Notes—Exploit this with all the possibilities you know. Feature author, director and cast. Play up human interest. Tell them about Viola Dana’s “Miss Vernel” through emphasizing father-love instead of mother-love. Get your first crowd in and word of mouth advertising will attend to the rest. Coming to a fine finish. Good for all localities. Will surely get over.

“The Black Bag”

(Universal)
(Reviewed by Laurence Reid)

THIS picture may be safely indexed as a metropolitan entertainment. Naturally, it is a mystery brand which, while a trifle obvious, carries the spectator along through its well sustained interest and a fair measure of suspense.

Adapted from Louis Joseph Vance’s fascinating story of the same name it gives Herbert Rawlinson the role of a young woman who goes on his vacation looking for adventure and finds it. Of course with such play plotting it is up to the director to plant the mystery in such fashion that all the characters are sufficiently involved and that with this plot he has not failed to cover his tracks completely.

He has made the heroine appear as if she might be the thief by “moneying” the necklace into her black bag and emphasizes this touch by making her seek refuge, unescorted. It turns out however that there is a suspicious looking person hovering about whom the spectator is led to believe is the detective. It is in the eating empyrean that the hero is made acquainted with the girl—being seated at her table. His heart beats faster and learning that she intends to spend some days at some Long Island resort he follows. Here is where the action and much of the suspense take form, for the backdrops include some hotel rooms and a motor boat chase. The detective turns out to be the real crook, although the heroine imagines the girl is the thief.

The plot possesses some familiar twists which may be the steady motion are easily discernible. However, “The Black Bag” is entertaining since it contains crisp action which will entertain and thoroughly as well. This story which will tax the audience is since it is told in less than five reels. The hero has occasion to beat up the crook who informs him that the necklace is in her room and is almost ready to believe the man told the truth. Meanwhile the Vernet comes to claim child and make a getaway after stealing the jewel from the young vacationist. A motor boat chase is introduced, some gun-play and other romantic heroics before the story reaches an end. The work of the cast is adequate although Rawlinson is inclined to overact in emphasizing the details. Had he appeared a little more at ease he would have increased the mystery element. The locations are first rate.

The Cast

Billy Kirkwood—Viola Dana
Dorothy Calender—Herbert Rawlinson
Mrs. Hall—Verna Felton
Freddy Hallam—Charlie L. King
Samuel T. White—William C. Morgan
Burgoyne—Elmer C. O’Malley


Over the Border

Paramount—6928 Feet
(Reviewed by Charles Larkin)

SHADES of Volstead. We just knew they couldn’t make a picture whose plot is based on the country’s sixth industry—bootlegging. Because of this fact we welcomed it as a picture that will interest father. The romance and thrill of bootlegging offers excellent material for screen entertainment.

“Over the Border” sets a standard for other films of its kind to aim at. To do it as a finest “snow-set” picture we have ever seen barring none. The story is worked out in about three or four feet of snow—real, honest to goodness stuff. There’s a blizzard in this picture that is the acme of realism. The entire feature isicapable of photographic, some of the night shots being especially fine. Because of its ice-bound background, it will be a great attraction for the coming winter weather.

Then comes the excellent cast. Betty Compson and Tom Moore lead it, and both are good, although Betty does not get much chance to show her real ability. Tom’s smile is there which helps the picture. J. Farrell MacDonald is Peter Gabraith, bootlegger-in-chief, contributes a fine bit of character acting. His leading lady is his son Val and Jean de Briac as Pretty Pierre.

The story is one of action and Director Pemphy Stanlaws has kept it moving smoothly. In spite of its length, one finds that the interest does not lag for a moment. The plot bounds from one drama to the next, the presentation of those romantic figures, the Royal Northwest Mounted Police, puts one in a suspense mood at the beginning. All the settings are fine. Some of the shots showing the “tracking” of the poacher through the deep snow would look good on
canvas. The picture will give our amateur bookleggers some ideas that will put them in the professional class. Exhibitors should grab this one quick. If they can get more like it, the summer closing question will be solved—there will be no closings. Folks will go to see pictures of this type no matter what because the story is so good. Betty and Jen cool off watching the characters in the plot almost freezing to death.

The Cast

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tr>
<td>Jen Galbraith</td>
<td>Betty Compson</td>
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<td>Betty</td>
<td>Tom Moore</td>
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<tr>
<td>James</td>
<td>J. Farrell</td>
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<td>Val Galbraith</td>
<td>Cassie Ferguson</td>
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<td>Snow</td>
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<td>Corpse</td>
<td>Ed. J. Brady</td>
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Adapted from the story "She of the Triple Chevron" by Gilbert Parker. Scenario by Albert Levy. Photographed by Paul P. Peter.

The Story—Deals with the love of Sergeant Flaherty of the Mounted for Jen, daughter of a bootlegging tavern-keeper on the U.-S. Canadian border who discovers the Mounted riding toward her father's tavern. She tried to warn her father, but is pursued. Then her brother and father are captured by bootleggers. The three give bail and are released. Old man Galbraith plans one more "run" running offensive against the Mounted. Jen and Tom go to the cave to give the word. There is a fight with Snow Devil, a "stool pigeon" for the mounted, and Tom and Jen are captured. Mounted soon hears of the affair and send the Sergeant with orders to arrest Val. He stops at the tavern where he is drugged, but Jen dons his mounted uniform and with the aid of whirlwind, proves too much for the terrific blizzard. Tom and Jen are reconciled.

Classification—A knock-out story of the North-West Mounted Police, well depicted in situations. Valuable because of its original plot and treatment, A fine cast.

Production Highlights—The work of the players, Miss Betty Compson as Jen, and the beautiful Mounties between Val and the half breed. The bootlegging incidents and methods. The fight of Jen Galbraith and Tom Flaherty to escape Sergeant's orders, the drugging of the Sergeant. The fine Mounted Police uniforms. Excellent direction, Miss Compson's acting, work and Mr. Moore's ever-present smile.

Exploitation Angles—The bootlegging theme, the popularity of the stars. The noted author and生产能力, and the hearty endorsement up on Sir Gilbert Parker's books. Might use U. S.-Canada border signs in lobby. Turn the box office into a portion of a hut tavern. Tie up with Canadian post offices and con-tinues. Might get a good fashion store window display on this. Stop: Diary—Should be a box office magnet anywhere, anytime. Especially fine for summer showing.

"Golden Dreams"

Hampton-Goldwyn—Six Reel

Rewritten by Laurence Reid

If an embryonic scriptwriter had submitted this picture for production in all likelihood it would not have been purchased, building adorned with Zane Grey's name—well that is something to take into account. This author, having studied many of the stories to the screen, has not done so well here, judging from the adaptation. He has not shown any novelty or surprises—the plot dealing with a rebellious Mexican girl of high caste determined to marry the man of her choice regardless of the selection of her aristocratic aunt... There is no suspense to the picture. You can see the ending from the first scene and nothing transpires in the action to make you unduly attentive.

Therefore the choice of the actors is so many puppets with the situations involving them cut and dried. When the girl chooses a new role she is no different than the Don Felipe and the latter's son (the aunt's selection) scheme to put the gringo out of the way. The plot is one of the most familiar samples which crop out ever so often in the screen. A "greaser" is employed to kill the American but his marksmanship is poor. The story misses the interest of some of the nice little scenes by a group of circus people who are camping nearby, wrings a confession from him by thrusting him in a tiger's cage. But even though she has an admirer in a gringo daughter... They show first the tiger springing the villain registering fright. The cage is never opened and there is no further pursuit. The girl sees the way the wind is blowing and demands explanations. The climax shows a healthy melee with a colony of peons endeavoring to kill him by fair means or foul. The girl saves his life in the end.

The Hampton forces have spent considerable money upon the production. Their sets and details are all correct. It's too bad they don't use anaysis of the production in the picture. The plot is a masterpiece with very few of them in character. Claire Adams and Bertram Grassby are well cast, but the shudder button doesn't move you to see them continuing their fight in the pond below.

With a title which is as #$%#% as a critical Western and action, and carrying plenty of excitement to say nothing of a hard-working cast, there is no reason why you cannot entertain your patrons out of this picture. And to the lynx lary here and gets away with it in his usual vigorous style, although his romantic manner is against him if you want your lawlessness—era. The ultra-sectional role of Ruth Renick and Helen Ferguson take care of the feminine roles.

“Rough Shod”

Fox—4186 Feet

Rewritten by Laurence Reid

We haven't seen much of these days. Cattle rustling provides the central idea around which most of them revolve. Consequently, "Rough Shod" isn't going to surprise anybody. However, the film itself is still worth .witting. Charles (Buck) Jones is having a run of good luck with his features. If he keeps up this pace there is no question that in due time his popularity will be well estab-

The director of this feature doesn't waste any time getting the action started. There isn't a zip to the dialogue for book store. The whole is a sort of thrill. This is one of the thrills. The picture features the usual hard riding and Jones puts over a "hold your breath" scene, when he leaps from his horse to a moving train. While the stunts aren't novel, nevertheless they have value through the speed and courage with which they are executed. The familiar sight on the edge of the cliff is even introduced and it packs considerable suspense. However, the whole thing is just a sort of thin scene needs a subtitle for the sake of clarity. Both men are hurled off the brink and the shudder button won't sound. The hero convincing. The photography is going—in fact one cannot criticize the tech-

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"The Blue Mountain Mystery"

Wild Gunning—5000 Feet

Rewritten by Eugene Carlton

If mystery it is that strikes your fancy, satisfaction to your heart's content awaits you in the viewing of "The Blue Mountain Mystery." There is nothing heavy about the production; just a breezy story of a newspaper man who helped solve a murder puzzle that was left behind the door of a girl he loved. But the settings—there is the punch, the secret of the inevitable success of picture. Balmy seaside air, mountains, so-

Although minor details are strained in an effort to make the technique of the plot appear more complete than it really is, the whole is a good entertainment. It barely has escaped duplication in many stories and pictures, but it still retains the distinctive being done. It should be more thrilling than the murder of a prominent man in a hotel, on a mountain high above the clouds, during the progress of an elaborately performed murder. John McKay-

The Hampton forces have spent considerable money upon the production. Their sets and details are all correct. It's too bad they don't use anaysis of the production in the picture. The plot is a masterpiece with very few of them in character. Claire Adams and Bertram Grassby are well cast, but the shudder button doesn't move you to see them continuing their fight in the pond below.

With a title which is as #$%#% as a critical Western and action, and carrying plenty of excitement to say nothing of a hard-working cast, there is no reason why you cannot entertain your patrons out of this picture. And to the lynx lary here and gets away with it in his usual vigorous style, although his romantic manner is against him if you want your lawlessness—era. The ultra-sectional role of Ruth Renick and Helen Ferguson take care of the feminine roles.
The Story—A girl lost with newspaper man, who is disapproved by father, returns home after several years of travel to find father, a widower, married, to her di-pleasure. They are devoted to each other, and the daughter goes to the top of mountain, where someone shoots the father. Daughter is held on murder charge. A re- solved newspaper man discovers the truth. The future is saved by the daughter and the newpaper man. The story is a good one, but the acting will not be convincing.

Production—About 90 per cent murder, 5 per cent love story and 5 per cent human interest, speaking in terms of figures. In other words, it is a picture that contains few plot elements.

Production Highlights—Natural beauty of outdoor settings; murderer scene, the trial, and unexpected return of the father.

Exposition—Much might be done. Place some mysterious mechanical device, or anything, in your lobby and suggest that the solution is in it. A careful rid- dle: “The Main Theme Mystery.”

Drawing Power—Just a little too melodramatic for the “big theatre” audience which likes the classic plays. Classically written, it has great many first run houses and all of the neighbor- hood small town theatres.

“The Stroke of Midnight”

Metro Six Reels

(Reviewed by Laurence Reid)

BOUT a year or two ago Victor Seastrom reached the American screen with a Swedish Biograph picture and gave such a memorable performance in a story of the impression which carried with it all the interest realism can vary in the unknown. Now Seastrom is back on the other side of the water and the extraordinary character of humanism and talent. He comes forward again in a picture that should make him stand out even more than his first one.

The result, which Seastrom convinces us even more, is a drama of spiritualism.

You don’t see this character reform through the arbitrary manipulation of the playwright. He stands out definitely with a reason for his regeneration. You never stop to think that this is a wasteland—may not be worth saving. On the contrary, he is the kind of character that rids the scenes of emotionalism of life and humanity are so real that you extend him the greatest sympathy.

Drawing Power—This is heavy drama and if you have a high class clientele it will get over. The acting is impressive and you should tell the people to see it. A good story is shown on the screen. The title suggests something hillybrow stunts. A tailor campaign exploiting the title with the wording “What happened on the stroke of midnight?” Come to the theatre and find out for yourself.”

Drawing Power—This one all depends upon you getting out of the “brushfire” first few reels; drama and appreciate fine acting when they see it, then by all means give them the picture. Is best suited for intelligent audiences.

“The Soul of Man”

Producers Security—Seven Reels

(Reviewed by Charles Larkin)

SOME day directors will learn that their job is big enough without devoting their time to presiding at the small end of the picture. The best stories are the best directors. Each gesture, each mannerism expressed, forms part of his character. This is the highest form of screen pantomime because it is genuine. As a director he is sure of his ground.

Coming out of prison with fine resolutions toward the future, he finds himself be- come a sudden, brutal man because his wife has left him and taken their children. A slum worker does her best to save him. But to all until his imagination is pene- trated with thoughts of death and an after life. He is reciting a legend of a death cart, of which he will be reaping a year is the year who dies at midnight on New Year’s eve through some crime of violence. Thus his redemption is assured when he is no longer a threat to the society. The driver picks up his spirit in the cart and carries him away. Awakening he hastens to make good his projected enterprise. He has learned something and acts upon it. The scoffers at spiritism cannot raise a skep- tical gesture over the treatment of this oc- currence, with such sincerity—such forcefulness. The double exposure scenes of the ghostly cart and the driver are wonderfully photographed. The picture as a whole is really morbid in its development. But it holds you with its truer drama, its graphic acting by a cast thor- oughly engrossed with emotion. The backgrounds are vital and genuine.

You are drawn into the story. There is nothing in the picture which smacks of untruth. The picture is a complete success.

Production Highlights—Exceptionally fine photography, the story is a part of the story of man’s redemption. Unusually strong in realism. Has definite note of spirituality.

The Cast

Victor Seastrom

His Wife

Hilda Gordon

Edith Larson

Astrand Holm

Rita Johnson

Ronald Mark


The Story—Convent released from prison finds his wife has left him. Forgets his good resolu- tions and seeks the depths. Slum worker brings family together but the man’s debauchery sepa- rates them again. Later the slum girl is dying and sends him for it. He refuses to go and recites the legend of the death cart to his drunken friends. He is stunned by a blow and in a vision sees the light. Thus his redemption is assured.

Classification—Story of man’s redemption. Unusually strong in realism. Has definite note of spirituality.

W HEREVER there’s gambling there are crooks—in most cases, at least. But—whoa! that’s the “cases” but not offensively so. In fact the picture is about a 50-50 break between a love story, involving ambitious power and romance, to the crook story, including a crooked cop, a crook, and a polite crochet drama. The crook happens to be one who is masquerading under the guise of no- bility, which lends a color of dignity, some- times sadly lacking in many pictures, to the production. The minor plots make the picture in this case and successfully cover up the fact that there is nothing more or less than the exposure of an un- welcome and self-appointed fiancée as a scoundrel, and the winning of the bride by the honest young man.

But excellent drawing power is posses- sed by this picture, one seldom equaled in the “old time” days. Maurice Hines and Carlo in the lead are, worth money value to any exhibitor. A welcome relief from the rou- tine heavy drama is offered and presented in a clever and entertaining manner. Like a race track, where few go to actually see the
as foreman of a Boer ranch who is charged with the murder of his boss. While the action in the English part of the story is intense, that which transpires in Africa keeps one on the edge of his seat. George Melford should be given credit for contributing his genius, which has made of this directionally masterful epic. Bert Glennon should go praise for fine photographic work, while Will M. Ritchey has put John Colton's story "The Cat That Walked Alone." So will exhibitors who book it.

The Cast

The Hoo, Iris Chipman .... Dorothy Dalton
Clement Gaunt ............ Milton Sills
Earl Davidson ......... Wanda Hawley
Muriel Champneys ......... Mayme Kelso
Marion Champneys ...... Myrna Loy
Sir Basil Deere ............ Harris Gordon
Hannah Schriemann ....... Mabel Van Buren
Jack Mackinsky .......... Maurice Flynn
Earl's Butler ............. John Mackinnon
Miss DuBose .......... Anna Q. Nilsson


The Story—"Forced into a marriage of convenience by circumstances, Clement Gaunt, a man who has been masquerading as a member of nobility, The true lover clings his bride. The picture is a brook drama of the higher type and a love story, replete with thrills that accompany the "inside workings" of Monte Carlo in full swing.

Preceding pages: Interior scenes of Monte Carlo; the fight between lover and imposter and the exposure of the latter as a climax.

"Exploitation—No limit can be placed upon advertising the fact that this is one of the first interior scenes of Monte Carlo in "action." Should be placed up big. Directed Power—Will go well in either the large or small house, but success in either depends largely upon exploitation and advertising campaigns.

"The Woman Who Walked Alone" Paramount—6138 Feet (Reviewed by Charles Larkin)

THIS is a BIG production in every sense of the word. Big cast, in big, in story, in settings. It is deliberately one of the best starring vehicles Dorothy Dalton ever had. Here she is given opportunity to display her real beauty in a role that is a distinct departure from the role of "Bridal March" in "Crisson Challenge." As the beautiful bride of a British peer and later as the proprietress of a Boer tavern, Dorothy does some of the best work of her career. There she claims the voice of the shopper to mar her feminine attractiveness with rough riding apparel, but is given opportunity to wear some gowns that look as if they are fresh from the Champs Elysee. Then for contrast there is the simpler costumes of the South African veldt.

The production is an ambitious one. It has been lavishly produced and it has cast a that reads like the Blue Book of Filmdom. There's Milton Sills, Wanda Hawley, Charles Ogle, Mabel Van Buren, Mayme Kelso and other names, many of which have shown alone in the front lights as stars. The story claims the voice of the shopper and we are given some gorgeously furnished interiors of a Baronic hall, some attractive English landscapes, and a few characteristic types, especially those contributed by Miss Van Buren, Charles Ogle and Maurice B. Flynn as "Mac," head of the police. Here also Mr. Sills does his best work

"The Greatest Truth" Paramount—5342 Feet (Reviewed by Charles Larkin)

SIR ARTHUR CONAN DOYLE tells us about the future. This time he takes us through "The Great Race over the past. Sort of reincarnation material. A member of a royal household in a fictitious principality on the African coast has been found guilty of a pejorative. The villain has been found guilty of a pejorative. The villain has been found guilty of a pejorative. The villain has been found guilty of a pejorative. She's in love. Doesn't know which of two men return her affection. She goes to a Hindu seer and, to behold, after putting her asleep, unfolds a scene which happened centuries before in Rome. The same char-acters appear with different titles, but with corresponding positions in the social scale. Sinister which weaves the fates of the two characters, one sees the young lady who is really in love with her. After "seeing it all" it is much easier for her to pick. This is a FSPA production of a story by Wanda Hawley for the Famous Players Theatrical Corporation. It is a trifle better than some of the previous efforts of this association. The acting is especially strong. The back- chanicali fest stage by the Emperor is lavishly produced. The scenes in the royal castle and the modern day look musical comedy sets.

The Roman part of the picture is unusually well done. The figures in the cast seem to do much better as Romans than as modern folk. Mia May, the heroine of "The Mistress of the World," has the leading role. She is rather good as Helen, daughter of Flavian, the Roman. The picture does not give the names of the cast. It is just as well. There is Mia, however, and her original emoting is not too much different from the Roman scenes. The scenes of the cast are too stiff in their acting. The story is a most improba ble one, and the director has a number of glaring directorial errors. The photography is fair.

The picture, however, has much more of a chance to get by than "The Wife Trap," "Eyes of the Mummy," and some other recent importations.

The Cast

Lady Helena .................. Mia May
Helena, daughter of Flavian .... Mia May
Mia May ............................ Mia May

Edited by Randolph Bartlett and Benjamin de Casseres. Directed by G. May.

The Story—Lady Helena of the royal household is forced into a marriage with her stepbrother, Prince Lucian and Count de Nevers. She is uncertain which is the true lover. She goes to Rome in a dream story of Ancient Rome in which there are characters similar to those in the modern story. In this story the Count is pictured as a dashing and handsome and true lover. A hunchman accidentally kills the Count. All ends happily.

Classification—Modern and historical drama with some good scenes of life in Nero's time. Production Highlights—The Roman part of the story and the massive settings. The slavery scenes are the finest. The Roman feast. The Emperor's triumph return to Rome. Exploitation Angles—Play up the spectacle part of this one. It's the one big point in its favor. The star is the heroine of "The Mistress of the World," which Paramount widely advertised.

"Three Weeks Off" (Century-Urban—Two Reels)

THIS comedy has for a background a summer hotel with Lee Moran playing the part of the hard working clerk in an office famous for its idle hands. The boss gives these two weeks of vacation but, in consideration of the impenitence of the office boy, he fakes an illness and sends for a doctor to prove it. As a result he goes to a summer hotel and has the time of his life until the boss arrives. There using the lines of the office boy, he is fed so much bad medicine that it has its effect of making him very ill.

The concluding scenes take place in a chir-0croo's office where Lee is brought to have his beard shaved. The audience clearly sees the great results that the youth proves to provide his employer a similar treatment. The comedy travels at a good pace even though the gags are familiar. The speed of the action will thrill the laughs notwithstanding the fact that one is looking at timeless material—LAURENCE REID.
New Theatre

Construction & Equipment

Projection Department

Camera

Technical Editor

P. M. Abbott

June 17, 1922

General Information for Proper Design of Projection Room

Construction, Location, Interior Finish, Ventilation, Lighting, Etc.

By Arthur Schulze, Nicholas Power Company

When designing modern motion picture theatres, in the great majority of cases altogether too little attention is given the planning of the projection room. In many instances this department of the theatre, which is sometimes termed, “The Heart of the House,” is the last to receive consideration from the architect. A striking illustration of this is shown in one instance where the architect of a splendid motion picture house failed to include any provisions for a projection room in his plans and necessitated postponing the opening of the house until this oversight was remedied. While this is an extreme case of neglect, architects and contractors often make serious errors in planning and constructing projection rooms. Among the more common discrepancies are included the failure to allow for getting the equipment into the projection room, requiring that the walls and roof be made open at a considerable cost of time and money; chandeliers have been hung so that the rays from the projectors are obstructed and one of the finest and largest theatres in the world found it necessary to use mirrors in order that the projectionist may see the top of the picture. Many houses have been built so that it is necessary to climb a ladder to get into the projection room. Not only does this feature make an awkward access to the room but usually adds great difficulties when new equipment is installed.

Location

Although architects, owners, and builders have made great advancement in the planning and constructing of projection rooms, general information is given in this article which will be found an aid in the proper design of this department of the theatre.

As the health and fire regulations are becoming more stringent in most communities, the first item considered in this article will be the location of the projection room. In all cases this room should be so placed that its rear wall is the outside wall of the theatre. This of course makes the room safer and in addition will provide more air through the windows and shorten

The length of the exhaust duct. Theatres having one or more balconies should have the projection room located at the top of the first balcony though the ideal location for any projection room is to have it so positioned allowing the projection to fall perpendicularly on the screen. The projection angle should never exceed 12° as any excess of this angle will tend to cause distortion or what is more commonly known as the “Keystone” effect in the picture as well poor definition. The center line of the projection room proper should coincide with the center line of the auditorium and nothing should be permitted to obstruct the light beams issuing from any of the projectors. This fact seems to be too obvious to deserve mention, yet, as previously stated, instances are on record where the light beams were found to hit a balcony rail or a chandelier!

Construction

The walls of the projection room should be constructed of hollow tile covered with cement or plaster. Hollow tile does not readily absorb heat, is fairly sound proof, and light in weight compared with concrete. This last item is important where the projection room must be supported on the balcony girders. Next to hollow tile, concrete is the most suitable material. The projection room proper should be

Of sufficient size to enable two projectionists to move about easily and quickly without getting into each other’s way. The number of projection machines and spotlights to be installed will determine the length of the projection room. An allowance of six feet in length should be made for one projector plus four feet for each additional projector and three feet for each spotlight. The width should be such as to allow eighteen inches between the front wall of the projection room and the lens of the projector, four and one-half to five feet for the length of the projector and a clearance of at least three feet at the back of the projector, making a minimum width of nine to ten feet.

Revind and generator rooms should be provided adjacent to the projection room proper. Toilet facilities with wash basin should also be provided in an adjoining room. These are necessities for the comfort and well-being of the projectionist. The projectionist rooms of some of our finest theatres are fitted with a bath tub or shower bath so that the projectionist can properly refresh himself after the day’s work. While this may be regarded as an unnecessary luxury, it is considered a good investment by some far sighted owners or managers.

Finish for Room

The floor of the projection room should be of some material which will produce the least dust. Dust, especially cement dust, is very injurious to the mechanism of the projection machine. Tile floors are strongly recommended, but where the cost of tile is considered too high, a cement floor covered with linoleum is very satisfactory. The color of the walls and ceiling of the projection room is very important and bright colors should be avoided. On the other hand, the painting of the entire walls and ceiling with a black or very dark shade may have a depressing effect. The following combinations are suggested: dark green wainscoting with a flat light gray upper wall and ceiling. With a properly de-

(Continued on page 3266)
Design Carries Good Features; Excellent Layout for Loges

Small "Private Theatre" and Added Attraction for Exclusive Clientele

UNIQUE plans, many embodying very commendable features, were submitted to the Beaux-Arts Institute of Design, New York City, as a result of a competition of motion picture theatre designs.

The specifications with which the designs conform are as follows: "A moving picture theatre is to be built on a level rectangular plot having a frontage of 100' o' on an important street and a depth of 175' o'. The purpose of this theatre is naturally the showing of moving pictures, but at the same time an orchestra and other forms of entertainment will be used in conjunction with the pictures, and in the study of the problem, the following provisions should be made to this effect."

"The stage behind the curtain upon which the projections are thrown shall have a depth of approximately 20' o', and in connection with this stage there shall be dressing rooms and other accessories. In front of the curtain a space for an orchestra of twenty musicians shall be provided."

"The ticket office, lobbies, staircases, offices, smoking and toilet rooms, etc., shall be so arranged that the control, convenience of the patrons, and economy of operation and space shall be as great as possible. Exit courts not less than 10' o' wide, open to the sky, shall be left at each side of the building, and sufficient exits shall be provided so that the theatre can be emptied within three minutes."

"In studying the seating capacity of the theatre, while it is of importance that this shall be as large as possible, at the same time it should be remembered that a good view of the screen from every seat is essential, and that the comfort and convenience of the patrons should not be sacrificed. A certain number of the higher priced seats shall be provided in loggias or open boxes, either on the floor or in the balcony, and a space reserved for 'standing room.'"

One of the two "first mentioned placed," the plans for the theatre "Alcazar," is shown in the views on the opposite page. Lowell B. Christman of Carnegie Institute of Technology, the designer, not only has suggested a rather novel and striking exterior but also has embodied in his plans a very practical and desirable feature which could well be used in many of our modern motion picture theatres, namely, a separate floor under the balcony, for loges. This feature may be seen in the view showing the longitudinal cross section.

Separate stairs lead up to these loges. This lends a decided air of seclusion and distinction to these seats, giving this portion of the house the atmosphere of a small private theatre.

Not only is this idea commendable for its appeal to a certain class of clientele but it also gives the theatre a greater seating capacity.
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What the average theatre owner wants is a good looking, durable, and reasonably priced floor-covering.

Expensive, easily ruined carpet may be the choice of palatial movie houses in the big cities, with their high prices and thousands of admissions every day. But the initial and replacement costs of carpet would make an appalling dent in the bank balances of most theatre-owners. Nor is fabric carpet the most practical from an efficiency standpoint.

For the man looking for the qualities most desirable in a floor-covering—attractiveness, quietness, and durability, ease and low cost of maintenance—Gold-Seal Battleship Linoleum is the soundest possible investment.

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Consult our nearest office for any information you may wish on floors or floor-covering for your theatre. We shall be glad to send you information, samples of Gold-Seal Battleship Linoleum and Cork Carpet, and specifications for their proper laying.

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Made According to U.S. Navy Standard
Proper Design of Projection Room
(Continued from page 3265)

signed lighting system, a room painted with the colors suggested above will be sufficiently dark to enable the projectionist to properly observe the picture on the screen. Where drop lights are used they should be provided with a key socket and located near each projector so that the light will not be in the projectionist's eyes when standing alongside of the projector.

Ventilation
The law in every State requires an exhaust duct and fan in the projection room to carry off the heat and gases produced by the burning carbon of the arc lamp. The specified size of the exhaust duct is usually 15 to 18" in diameter. The larger size is recommended in all cases. The lamphouse chimney should be connected to the exhaust duct by means of galvanized iron pipes. This pipe connection between lamphouse and exhaust duct is very often omitted where the lamphouse of a projector must be moved sidewise to show stereopticon slides. The better practice in such cases is to provide hoods over the lamphouse chimneys with pipes leading from the hoods to the exhaust ducts. In projection rooms so located that the direct outside ventilation cannot be provided through windows, a fresh air duct should be installed with fresh air intake registers placed along the walls of the projection room near the floor. The size of the fresh air ducts should be equal to that of the exhaust ducts. Where no fresh air intake is provided, the projectionist will inhale the foul air drawn in from the auditorium through the portholes of the projection room. In some theatres having a large ventilating system for the auditorium, the suction of the exhaust fan of the ventilating system draws the air out of the projection room against the suction of the exhaust fan in the projection room and decreases the efficiency of the projection room exhaust system.

Heating
In theatres located where a heating system must be provided for use during the winter months, a radiator should be installed in the projection room. This is usually omitted on the theory that the arc lamps produce more than enough heat in the projection room. However, as the projection room is usually so located that it received very little heat directly from the auditorium, the temperature in the projection room during the winter months is often too cold to be comfortable for the projectionist when he arrives just before the opening of the house. Instances have been known where the projectionists have burned arc lamps a half hour or more before the scheduled time of opening of the show in order to heat the projection room. This is an expensive substitute for a radiator.

The location and size of the portholes calls for careful attention and double sliding shutters must be provided. One of these is the regular fire shutter and other shutter must have a round hole just large enough to permit a beam of light to pass through. The latter shutter must also have a cord attached to it connected to a movable counter weight. All observation posts will, of course, be located and made large enough to permit the projectionist to clearly see the picture on the screen while standing beside the projector.

The shutters covering all portholes must be suspended on cords or chains having links, so placed that the shutters will all drop simultaneously or individually and also so that they may be instantly released by the projectionist. The accompanying diagram shows that it is a very simple matter to construct the portholes and shutters so that they will meet the requirements of all inspection authorities.

Generator Bed Plate
Where a motor generator set is installed in or adjacent to the projection room a suitable base for the motor generator set must be provided. This should be in the form of a rectangular level concrete block a little larger than the bed-plate of the motor generator. On top of this concrete base cork blocks, two or three inches thick, should be laid to form a cushion for the bed-plate of the motor-generator. The height of the concrete base and cork blocks should be such that the bed-plate of the motor generator is about one foot above the floor level. This forms a solid base capable of absorbing most of the vibrations of the machines and also reducing the hum to minimum. Where rheostats are installed they should be placed on a shelf securely fastened as high on the wall as possible. Multiple coil rheostats, which weigh about one-third as much as grid rheostats, will be found much safer and more convenient to handle. The rheostats should be placed in a separate room if space permits and a branch exhaust duct should be provided to carry off the heat generated by the rheostat.

Wiring
Provision must also be made for the electric wiring of the projection room. Outlets must be provided for lights projection machines, spotlights, motor generator and control apparatus. The wires feeding the arc lamps of the projectors are best brought out through an upright conduit rising from the projection room floor and so located that they will be directly under the lamphouse of the projector.

The switchboard for controlling the projection room circuit is most conveniently located when placed in the center of the rear wall of the projection room.

A voltmeter and ammeter mounted on the front wall of the projection room near each projector will enable the projectionist to closely observe the current regulation of the arc lamp. An ideal arrangement is to mount these instruments on a panel together with the speed indicating instrument. Such instrument panels are shown in some of the accompanying projection room plans. These panels, which are attractively designed, add a final touch to the completeness of the electrical equipment and appearance of the projection room.
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Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps


The Condensing Lens

As was stated in the previous article, the condensing lens is a device for intercepting a large solid angle of the light emitted by a lamp placed some distance from the film and redirecting it so as to send it through the film to the projecting lens and screen. It is evident that the larger the diameter of a condensing lens of a given refracting power, the more light it will pick up. But with increased diameter the thickness also becomes greater, and very thick lenses cause spherical aberration, that is, they bend these light rays near the edge more than those through the central part. A moderate amount of spherical aberration is an advantage in that it produces a smaller beam at the aperture position, but it is so marked that a considerable part of the light is directed outside the projection lens, the gain in light intercepted by the greater diameter is soon lost. To prevent excessive aberration two or three thin lenses are used in combination instead of one thick lens.

Another method is to cut away some of the glass of a thick lens as in the modified Fresnel lens shown in cross-section in Fig. 13. Here in a single piece of glass are really five relatively thin circular prisms surrounding a double convex lens. The Fresnel or prismatic lens has two marked advantages over spherical combinations of similar refracting power:

First, for a given degree of spherical aberration, it can be made to intercept the light through a larger solid angle;

Second, the contour of the several prism surfaces can be designed so that the light from each ring is directed to a different part of the film. Thus the light source is focused at different distances from the condenser, with the result that at the aperture no well-defined source image appears, and uniform illumination of the film is obtained.

On the other hand, the percentage of light lost is comparatively high with this lens, since the rays that strike the risers of the prisms are reflected at angles where they cannot be used. This loss, together with those of absorption and reflection from the surfaces, is of the order of 30 per cent.

A third way to reduce aberration and thus to make feasible a lens intercepting a larger angle of light is the modification of the lens surface to other than spherical form, using curvatures designed to produce a beam of uniform cross-section at the film, with a maximum percentage of the light directed to the projection lens. The limitation preventing the application of this method has been the lack of a commercially practical method of grinding the surfaces.

Each element of a condensing lens of other than the prismatic type will cause a loss through absorption and reflection of approximately 10 per cent of the incident light. Most of this loss is due to reflection at the surfaces, which varies with the angle of incidence. The loss by absorption is of the order of 3 to 6 per cent per inch of thickness. In a well designed three-element combination consisting of a meniscus and two plano-convex units there is a loss of about 30 per cent; but where the elements are of the same diameter, as is more often the case, there is an additional loss due to the fact that the second lens does not intercept all of the diverging rays issuing from the one nearest the light source.

As light passes through a lens the rays of different colors are bent through slightly different angles, so that from any small area of the lens the refracted light spreads into diverging rays of the different spectral colors. This phenomenon is known as chromatic aberration. Except at the edge of the beam, or where there is a sharp contrast with the background, as in the case of the outlines of objects in the image, the image is superimposed and blended together. A projection lens must be essentially free from chromatic aberration; but in the case of condensing lenses, the projection of these colors to the screen can be avoided by intercepting the edge of the beam and using a lens of such design that the lamp filament is not focused as an image at the aperture.

We would be glad to discuss any of the above explanation that is not entirely clear to the readers.—Editor.

Dear Sir:

I have just subscribed to the News for one year to take advantage of your department which I sincerely hope will be a benefit to me as I am out to learn all I can from anybody and everybody. I have been at the projection game for nine years but four years’ service in the British Navy as a Lieutenant in the sub-chasers curtailed my knowledge considerably although part of the time when I had shore leave I managed to install a moving picture theatre for the naval authorities in Larne, Ireland, where I was stationed. There were 2,500 naval men there. I had a Powers 6A and Paramount Film service exclusively, which was certainly well liked.

Until just recently, I was employed in Vancouver, but moved to Cranbrook for my health as my hours here permit more outdoor life such as fishing and hunting and as I get the same salary, I consider I am nicely located with a good salary, 6 days a week, 3½ hours every evening and 1½ matinees on Saturday afternoons, so to do justice to my employer I naturally must put up the goods in the best manner possible. Now I am going to give you a detailed account of my equipment:

The following list of equipment is only a partial list of the equipment used:

1. Simplex Type S Projectors.
2. G. E. Compensarc A.C. to A.C. 110 V.
3. 60 Cycles single phase 25, 40, 60 amps.
4. Bower Rheostat adjustable up to 45 amp., can burn both lamps at once, giving a

(Continued on page 3270)
For truthful reproductive quality use

EASTMAN POSITIVE FILM

You can't play real music on an instrument with two strings—neither can you reproduce the full quality of your negative with only highlights and shadows. You need the full range of Eastman Positive Film halftones that carry quality through to the screen.

Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in black letters in the transparent film margin.

EASTMAN KODAK COMPANY
Rochester, N.Y.
This scheme is well arranged, though a more efficient method would be to use smaller lamps near the screen, possibly dipping them only once. It is not a good policy to place any lights close to the screen. No foreign light rays should be allowed to fall upon the picture. As a rule the reflected light from the screen gives sufficient illumination for the front of the house.—Editor.)

I have a natural gray border around the screen. The house lights are controlled by a dimmer in the projection booth also the screen which is worked by hand, using pulleys and ropes, taking same along wall outside of theatre to projection room. Has anybody a good suggestion how to work same by an A.C. Motor at stage. I know there is spica equipment but expense is high. Seating capacity 350. We use Paramount and United Artists also Regal.

I must take exception to the wonderful condition I receive Paramount films, never a misframe and rarely a bad patch. Mind you, I have no complaint about the other films. Since we have had Government Licensing of projectionists in British Columbia and later the other western Canadian provinces, which is gradually working east, we find a great improvement in conditions. One thing of great importance about B. C. we have an inspector (W. A. Oswald) who personally takes an interest in all the projectionists in the province and he believes in preventing trouble instead of trying to catch somebody doing something wrong. In most places projectionists (or I should say operators in this phrase) don’t like the idea of a visit from an official, but in B. C. we welcome him. I am enclosing a clipping I cut out last week from the British Canadian Pathe News which I would like you to publish in your columns just to show what bullheaded, brainless persons are allowed in some Censor Department. Who is to blame I don’t know, but it certainly is some wire puller of a politician who holds this job, most likely, never saw a film in his life before. I would like to see your own comment on this published. Here are first class projectionists taking the trouble to make cue sheets, etc., to avoid punch marks and the Censor Department makes one that is worse than 50 punch holes. God help projectionists who have to be examined by this outfit. Well sir, I guess I have taken up quite a lot of your valuable time and will close, hoping to have an early reply. Please publish my name on the anti-film frame league.

Sincerely,

LOCKLEY CLARK, Projectionist,
Rex Theatre,
Cranbrook, B. C., Canada.

Dear Sir:

Received your letter of the 15th today and am sending for my N. A. M. L. button right away.

I have not said anything about them but have waited patiently to hear that you have them. My News came yesterday and I read about them in it. Please send me one. Inclosed you will find 25c. for my button, I did not expect to get them so cheap.

Wishing the best of success to the News and the N. A. M. L.

Yours truly,

CLYDE EDMONSON, No. 1126,
Grand Theatre,
Ferry, Iowa.
TransVerteR (double arc type), furnishes two perfect arcs in series simultaneously. Each is of the same amperage and light value.

In striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve. No ballast is used as automatic voltage is provided.

The projectionist, by a slight turn of a convenient control handle, can instantly increase or decrease the amperage generated and furnished to the arc, thus obtaining the light best adapted for the film being shown.

Write for Literature

THE HERTNER ELECTRIC CO.
1900 W. 112th Street
CLEVELAND, O.

MOTION PICTURE SPECIALS

200 ft. New Universal with Automatic Dissolving Shutter, complete ball bearing model. Bass price ......................................................... $399.00.

Universal Panoram and Tiltig Top Tripod. Bass price .......................... $59.00.

The Latest De Beis with Automatic Dissolving Shutter, three lens, carrying case, outside iris. Complete at ........................................ $700.00.

Pathé Studio Model complete with Automatic Dissolving Shutter, six magazines, aluminum front, Thallhammer Iris. Price ........................................ $675.00.

Eastman negative film at 4½¢ per ft.

Everything for making or taking of pictures.

Our new catalogue will be out in a few weeks. Get your name in for a copy.

Write or wire.

BASS CAMERA COMPANY
Dept. 111
109 No. Dearborn St., Chicago, Ill.

Would you have a splendid Motion Picture Setting at a fraction of the usual cost?

Write

LEE LASH STUDIOS
MOUNT VERNON, N. Y.
Westinghouse Company Takes an Auspicious Part in Opening of New Theatre

The Red Lantern Theatre, new showhouse of Brea, California, was opened to a full house on the night of March 6th. The town of Brea has a population of 2,500 and is in the center of an oil section of California.

The Red Lantern, the name of which is taken from the History of the Orient, is the cause for elaborate celebrations in the Empire, fifteen days of the year being spent in the Feast of the Red Lantern Light. The Procession of the War Maidens of China. The War Goddess of China is to the Orient what Joan of Arc was to France and is always a symbol of joy.

This Theatre is one of the most up-to-date and elaborate theatres for the showing of Motion Pictures in the State of California. It has a seating capacity of six hundred and is elaborate throughout. The lighting effects of the Theatre are, without a doubt, as good as those in any Theatre in a large city.

At the first performance at this theatre the Chamber of Commerce of Brea bought the entire house and sold the tickets to residents of Brea only. Preceding the first performance the Brea Band gave a concert for half an hour, starting at 6:30 and the first performance of the show started at 7:00 the same evening. The management of the Theatre reserved a certain number of seats for representatives of firms supplying material for the Theatre, the Westinghouse Company having supplied this Theatre with a standard 70 ampere, 5½ kilowatt Motion Picture Motor Generator Set and was represented by Mr. H. D. Easterbrook, Salesman of the Los Angeles Office.

This Theatre has been built by local capital, backed by Brea Citizens, and will become a great factor in the upbuilding of Brea as a community. A great deal of credit should be given to Mr. and Mrs. J. A. Schlesinger, who as managers of this Theatre have worked hard to give Brea an up-to-date playhouse. It is needless to say that Mr. Schlesinger is very much pleased with the operation of the Westinghouse Motor Generator Set and made the statement that it was the best light that could be secured for the projection of motion pictures on the screen. The Operator, Mr. Bullock, made the statement that he had never operated in a Motion Picture Booth where such ease of operation of a machine in connection with the Motor Generator Set had been secured.

Cleveland Exhibitors to Construct New Theatre

Mr. B. C. Steele, late of the Lucier Theatre, Lakewood, has become affiliated with F. R. Nolan and E. C. Flanigan, owners of the Penn Square and Terminal Theatres, Cleveland, Ohio. It is reported that this combination intends constructing two or three new theatres in the near future.

Young Photographic Wild Scenics

We have received a letter from Jack R. Young, well known cameraman, in which he states he is down in South Carolina photographing wild scences. Jack also requests that we send his regards to the cameramen through the Motion Picture News.

Exhibitors

Have you ever considered seriously the advantages of proper ventilation for your theatre during the hot summer weather? Just imagine the appeal to your patrons if you offer them a place of entertainment which is actually cooler and more pleasant to attend than any other place within a convenient radius. And the installation of a ventilating system such as this does not entail a prohibitive expense. In all probabilities the increase over your normal summer business in one season would more than pay for the total cost.

We welcome inquiries from any exhibitor who is interested in securing a good ventilating system. This department of the News will gladly serve the exhibitor.

Ten Eyck and Boyd to Construct Costly Theatre

Construction of the splendid vaudeville and motion picture theatre on East State Street, Trenton, New Jersey, will be started almost immediately by George B. Ten Eyck of the Orpheum Theatre and John V. Boyd. It is planned that this structure will have a seating capacity of 3,000 and will represent an outlay of at least $750,000. The proposed plans embody an elevator service as the building will be unusually high. Construction will be of steel and brick, fireproof throughout, containing every modern appointment tending to durability, safety and comfort.

School of Photography Opens Another Branch in Chicago

The following announcement was recently received from the New York institute of Photography:

"We take pleasure in announcing the opening of our third school of Motion Picture, Portrait and Commercial Photography at 630 S. Wabash Ave., Chicago. Here you will receive the same courtesy and service that we extend to all our friends in any part of the country."

Crane and Franzheim, Architects, Open New Office

C. Howard Crane and Kenneth Franzheim, the well-known motion picture theatre architects, announce the opening of an office in the Chronicle Building, Houston, Texas.

Motion picture theatre building has been very active in the southwest, many of the recent houses having been designed by Crane and Franzheim.

House for Negros Exclusively

The Maxco Amusement Company have given St. Petersburg, Fla., a new theatre which will be for the patronage of negroes only. This house has been named "The Dream."—Leslie.

H. ROBINS BURROUGHS
M.AM.SOC.C.E.
CONSULTING ENGINEER
THEATRE SPECIALIST
409 FIFTH AVENUE
NEW YORK

CUT YOUR COSTS IN TWO
INSTALL CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
753 Jersey Avenue
Jersey City, N. J.

FOR BETTER MUSIC

THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
64 E. JACKSON BOULEVARD
CHICAGO, ILL.
109 GOLDEN GATE AVE.
SAN FRANCISCO, CAL.
New Circle Theatre Open in Los Angeles

The New Circle Theatre located at 60th & Moneta Avenue, Los Angeles, was opened and dedicated to the progressive suburban community on Thursday evening, May 4th. Exchange managers, film notables and other civic officials of the South End Business Association were in attendance. The new theatre is one of the finest examples of theatrical construction in which has been installed every known convenience for the comfort and pleasure of the patron. Complete stage equipment has been installed for the presentation of stage melodramas and atmospheric prologues. A beautiful $35,000 Wurlitzer Pipe-organ has been installed.

New Addition to Schine Theatrical Enterprises

The Strand Theatre in Oswego, N. Y., has recently been added to the chain of houses operated by the Schine Theatrical Enterprises. The last deal involved about $70,000.00 and secured a most pretentious house. The Strand has been under the lease of Charles F. Gilmore for some time past.—GRANT.

Fred Shaeffer to Manage New Theatre

Fred Schaeffer, formerly with Fox's Crotosa and Academy of Music in New York, and who has been manager of many other leading theatres in various parts of the country, will manage the new Lafayette Square theatre in Buffalo. The house will probably open about March 1. C. Sharp Minor, the famous organist, has arrived in Buffalo. He will play the $30,000 Wurlitzer orchestral organ in the new theatre. The console will be on an elevator. The organist will be elevated about eight feet during the playing of organ numbers.—CATCH.

PROJ. NEWS

Remodel Garage Into Theatre

It is announced that the Sipple garage in Gowanda will soon be turned into a motion picture theatre, more detailed plans to be announced later.—GRANT.

THE NEWS SERVES THE EXHIBITOR

Install a Major System This Summer

Regardless of how large or how small your theatre may be you can now have the marvelous lighting possible with a Major System that has proved so profitable in other theatres.

Our Theatre Lighting Engineers have devised a simple and practical plan of installation that does not stop your show for even one day. Let us tell you how it is done.

Beautiful lighting is a program feature—it brings big returns on the investment both summer and winter—write for information now.

Frank Adam ELECTRIC COMPANY ST. LOUIS
New Theatre for Covington, Ky.

Announcement is made that a new theatre costing $200,000 is to be erected in Covington on the north side of Pike Street, near Madison Avenue. Interested in the enterprise are L. B. Wilson, Executive Secretary of the Covington Industrial Club; F. F. Thorpe, Covington merchant; United States Senator Richard P. Ernst; T. J. Hatfield, coal merchant and Polk Lafoon, Secretary of the Cincinnati Union Gas & Elec. Co. The block containing the new theatre is to be named “Liberty Square,” the theatre to be fire-proof, and a frontage on both Sixth and Pike Streets of 100 feet. Auditorium 90 feet in width, seating capacity 1,500.—Beatel.

Plans Being Drawn
Judge John W. Schatt, of the Gowanda Opera House, Gowanda, N. Y., has engaged architects to draw up plans for a new theatre on the site of the Opera House to cost $100,000.—Grant.

Bijou Theatre Closed for Repairs
The Howard Wells Amusement Company of Wilmington, N. C., have closed their Bijou Theatre for repairs, and the pictures which were booked for the Bijou are being shown at the Royal. As soon as the Bijou repairs are completed, feature pictures of the special class will open in the Royal and the Grand Theatre will go to single day changes for the summer season. The Victoria will be closed until the legitimate season opens.—Stellings.

University Show Changes
Ray C. Berry, Norman, Okla., well-known picture showman of this city, who has been connected with the Campus Theatre, has assumed the active management of the house.

The Motion Picture News will gladly aid any exhibitor in selecting his Ventilation Equipment.
### FEATUR E RELEASE CHART

Productions are listed alphabetically and by months in which released in order that the exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release).

Refer to the Motion Picture News Booking Guide for productions listed prior to March.

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Short Subjects

Live News from Correspondents

CLEVELAND

Betty Blythe just concluded one of the most successful "personal appearance" engagements ever held in Cleveland. In her absence, the schedule of engagements was continued. Blythe's performances were well received by her admirers, and the boxes were filled with enthusiastic applause.

INDIANAPOLIS

Fred R. Bonifield, local attorney, and Glenn E. Black, manager of the Park theatre, announced that they have leased the building in downtown Indianapolis. The management of the theatre is expected to be announced shortly.

ATLANTA

William Oldknow, pioneer exhibitor and distributor of the southeast, has been growing his stock in the Consolidated Film and Supply Co., and a vigorous campaign of his plans at any time now.

ST. LOUIS

The physical assets of the Independent Film Company of Missouri, 3317 Olive street, were purchased last Tuesday by Samuel Bromley and Charles Becker, the attorneys. The sale was held under the supervision of the Department of the Government to satisfy the demands of the film rental taxes and penalties. The Government has also said to hold additional tax bill totaling almost $1,000.

NORTH CAROLINA

Stanley Warwick, of West Palm Beach, Fla., is planning the erection of a $125,000 theater. He has leased property next to the Palm Beach Bank and ground has already been broken for the building. It will probably be finished in September.

J. A. Seipker of the Wildey theatre, Edwardsville, Ill., is very proud of the clean bill of health given by the health department. The theatre is one of the most successful in the city.

The formal opening of the Fox exchange, 3320 Olive street, on Monday of last week was very well attended. It is among the finest film offices in the West.
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  Mildred Harris Series  
  Doris May Series  
  Josephine W. Hayakawa Series  
  William Christy Cabanne Prod.  
  Hunt Stromberg Productions  
  Hy Mayer Travelaugh  
  Starland Revue  
  **Russell Productions** ( Distributed on State Rights)  
  Frank Braidwood Productions  
  Lester Cuneo Series  
  Neal Hart Series  
  Helen Gibson Series  
  Allan Reynolds Series  
  Fritz Ridgway Series  
  Capitol Film Productions  
  **Sanford Productions** ( Distributed on State Rights)  
  **Paul Hurst Productions**  
  **Second National Pictures Corp.**  
  ( Distributed on State Rights)  
  Peggy Hyland Series  
  Midge Titheredge Series  
  Selznick Pictures  
  Elaine Hammerstein Series  
  Owen Moore Series  
  Eugene O'Brien Series  
  Conway Tearle Series  
  Ralph Ince Productions  
  Select Productions  
  Wm. J. Payne Productions  
  Selznick News Reels  
  **Ernest Shipman** ( Distributed on State Rights)  
  Sault Ste. Marie Films Ltd.  
  **W. M. Smith Productions**  ( Distributed on State Rights)  
  Franklyn Farmum Series  
  Shorty Hamilton Series  
  Hart & O'Day Series  
  **Star Serial Corp.** ( Distributed on State Rights)  
  Edgar Polo Serials  
  **Sunset Productions** ( Distributed on State Rights)  
  Jack Hoxie Westerns  
  Universal Film Mfg. Co.  
  Art Acord Series  
  Harry Carey Series  
  Loring Cranmer Series  
  Priscilla Dean Series  
  Erich Von Stroheim Prod.  
  Century Comedies, 2 reels  
  Jewel Comedies, 2 reels  
  Neely Edwards Comedies  
  Secor Comedies, 2 reels  
  Tom Santschi Westerns  
  Universal Westerns  
  Special Attractions  
  Universal Jewel Series  
  Leather Pusher Series  
  International News  
  New Screen Magazine Serials  
  **United Artists Corp.**  
  Douglas Fairbanks Series  
  Mary Pickford Series  
  Rex Beach Productions  
  Whitman Bennett Productions  
  Distinctive Productions  
  D. W. Griffith Productions  
  Vitagraph, Inc.  
  Alice Calhoun Series  
  Corinne Griffith Series  
  Jean Paige Series  
  Earle Williams Series  
  Louis Mercanton Productions  
  Jesse Robbins Productions  
  Jimmy Aubrey Comedies  
  Larry Semon Comedies  
  **WARNER BROTHERS** ( Distributed on State Rights)  
  Harry Rapido Productions  
  Monty Banks Comedies, 2 reels  

Source: *Motion Picture News*
THE TRADE CERTAINLY THINKS WELL OF THE

SIMPLEX

ALLOWING FROM $500. to $800.

FOR FIVE- TO EIGHT-YEAR-OLD SIMPLEXES THAT ORIGINALLY COST $300

When machine builders whose machines list at prices ranging from $600 to $900 will make such allowances to install their product it can only mean that—

IN THEIR OPINION AN EIGHT YEAR SIMPLEX IS WORTH $800—or

THEIR $900 MACHINE IS ONLY WORTH $100—or

AN EIGHT-YEAR-OLD SIMPLEX THAT COST $300 IS BETTER TODAY THAN THEIR $900 MACHINE—or else

THE TERM "LIST-PRICE" IS A MISNOMER.

WHO KNOWS?
Louis B. Mayer presents
"One Clear Call;" story by
Frances N. Greene; scenario by
Bess Meredyth; the editing by
Madge Tyrone; photographed
By Ernest G. Palmer, A. S. C.
A John M. Stahl Production

Claire Windsor, Milton Sills,
Henry B. Walthall, Irene Rich,
Joseph Dowling, William Marion
And Stanley Goethals are among
The prominent players—Splendid.
A John Stahl Mayer-made Special;
A First National Attraction;
Rothacker Prints, of course.

Miss Claire Windsor
in
"One Clear Call"

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.
There are reasons—
Come and see them.

Founded 1910
by
Waiterson H. Rothacker
Motion Picture News

CIRCULATION FIGURES THAT COUNT!

Vouched for by The Audit Bureau of Circulation!

The largest exhibitor ever reported by a circulation trade organ!

Proof conclusive that "The News Alone Covers the Field"!
An Invitation!!

Addressed To

Motion Picture Exhibitors, their Associations, Organizations and Executives

In last week's issue of the MOTION PICTURE NEWS appeared, under the caption "The Music Tax—Its Stipulations" an editorial on this subject. With what it had to say, and the suggestions it contained, we are in entire sympathy.

To "get together," to "stop fighting in court," are things that we have been trying to do for years, with the exhibitors and their representatives.

We want to be fair, have always wanted to be so; we want nothing but what it is right and just that we should have.

THEREFORE

We now officially supplement the suggestion made with an invitation, cordially and sincerely extended to those addressed at the top of this page, to meet with us, individually or collectively, officially or informally, at our offices or theirs, at any time that is convenient to them, for the purpose of discussing issues related to the so-called "Music Tax," and arriving at an amicable adjustment of all differences that exist.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
Telephone Vanderbilt 4326
56 WEST 45th STREET NEW YORK CITY
Good Films Only
Is Frank Rembusch a Piek—Says There Shouldn't Be Any Bad Pictures
Frank J. Rembusch of Shelbyville, Ind. has forwarded to this office the following interesting communication:

"When you complain to the distributor, be says—Well, you can't expect them to always make a good picture." Of all the damnable, inexcurable, contemptible, silly alibis in this industry, that sentence is the worst, and I have heard it used until it makes my stomach turn.

"We can't give the public a good performance 'once in a while.' Our entertainment must be 100% every day, or near it, if we expect to keep our doors open. Every picture that goes on our screens must be a good picture, and every alibi to the contrary should be kicked out of this industry.

"For every star picture, good or bad, we must pay a big star price. After we pay the big price, we are obliged to go after the public with an exploitation campaign that forces them to come into our theaters, and often to see a poor picture that disgusts them with all pictures. If a star picture is bad, naturally, they believe the balance is poor.

"The thing that this industry needs and the biggest thing that we need right now is that every picture be a good picture, whether it is good or bad, because a bad picture, because of bad screen performance, becomes if the picture is bad it need never be shown or it can be made over. It's not like a great stage artist who must perform every day rain or shine.

"If our stars have run out of material or ideas, let them get out and give somebody else a chance that has a new idea or thought, and is willing to make every picture a good picture.

"For ever—let's kill this all. Why can't always be good pictures. Why can't always be good pictures. Why can't always be good pictures? They must be. If they are a good picture or no picture should be our motto.

An animal picture performance should be more nearly perfect than any other, and there is no excuse or alibi for otherwise.

"You're right, Mr. Rembusch!"

You're right, Mr. Rembusch!

Paramount's slogan adopted May 1st, on the presentation of the 41 new Paramount Pictures released from Aug. 1922—Jan. 1923

"41 without an alibi!"

"We believe the motto for this year will be 'how good is the picture.'"

—Adolph Zukor

May 12th, 1922

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY
The World's Greatest for the Casting of

Paramount
If it's a Paramount Picture
Array of Talent Motion Pictures

This is the great pool of dramatic genius into which Paramount dips for perfect casts.

This double-page advertisement appears in the Saturday Evening Post, July 8.

Four things make a great motion picture. Great stars, great stories, great direction, and—perfect casts.

Every Paramount Picture has a perfect cast, because Paramount has gathered the largest group of famous, talented supporting players in existence.

Every member of the Paramount stock company has a national following. Their names mean just as much to the box-office as the names of many stars.

This advertisement about the Paramount stock company will be read by ten million people. They will see their favorites in it, and they will hunt up the theatre that shows their pictures.

You are looking now. Tell him you want to see all the great Paramount Pictures.

Pictures
it's the best show in town
The Valley of Silent Men

with Alma Rubens

Directed by Frank Borzage who directed "Humoresque" and "The Good Provider"

From the Story by
James Oliver Curwood
Scenario by John Lynch

An Extraordinary Story

James Oliver Curwood's stories always appeal to screen audiences. The popularity of "The Valley of Silent Men" has been tested. It was the talk of the country when published serially in Good Housekeeping Magazine and as a book by Cosmopolitan Book Corporation.

It has been made into a great picture with an extraordinary cast—Alma Rubens, Lew Cody, Joe King, George Nash, Mario Marjeroni, J. M. Johnson and others.

Book This Feature—September Release.
Presented by Famous Players-Lasky Corp.
It's a Paramount Picture.
AND—

"Cold Feet" is a SUMMER release, whereas many producers hold good things until Fall.

Educational does not release "cheaters" just because the weather is warm.

Educational has no "cheater" pictures. All Educational Pictures really "deliver the goods."

AND—Christie Comedies are a prominent part of Educational Pictures, which are

NATIONALLY ADVERTISED TO 24 MILLIONS OF PEOPLE.
If a Film Exchange Had a Production with the Drawing Power of Our Business Getter They Would Immediately Charge You Triple the Regular Price.

WE HAVE SOMETHING THAT WILL CROWD YOUR THEATRE

YOU CAN CROWD YOUR THEATRE REGARDLESS OF WEATHER
Pick out a day that you would like to boost—matinee or evening, or both—and announce that every woman attending your theatre that day will receive absolutely free an invisible MOVIE FAN HAIR NET.

There were many millions of hair nets sold last year, and nearly every woman wears them. There are very few women that will be able to resist the appeal of attending a theatre that will give them free a MOVIE FAN HAIR NET. Be the first one in your town and have them attend your theatre instead of your competitor's.

MOVIE FAN HAIR NET

If you have the least doubt about this being a success, ask the next woman you meet if she will attend a theatre that will give away absolutely free an invisible MOVIE FAN HAIR NET.

FREE ADVERTISING ACCESSORIES

We will furnish you absolutely free the following advertising accessories:
2 STYLES OF SLIDES, 1 and 2 COLUMN ADVERTISING CUTS and 2 ONE-SHEETS.

Every MOVIE FAN HAIR NET is packed in a very attractive envelope and comes in convenient boxes marked with the color of each hair net.
On the bottom of the envelope is printed very prominently “Compliments of” (your theatre name here).

COST A MINIMUM

You have probably spent many times that amount in exploitation and without one-third the results you will get from the distribution of the Movie Fan Hair Nets.

PRICES ARE AS FOLLOWS:

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>$45.00</td>
</tr>
<tr>
<td>500</td>
<td>$25.00</td>
</tr>
</tbody>
</table>

This is an opportunity that comes but occasionally, and is an opportunity not only to pack them in, but to make lasting friends for your theatre.
Show yourself to be an up-to-date show man by being the first one in your territory to take advantage of this wonderful summer proposition.
DON'T DELAY, BUT SEND IN YOUR COUPON TODAY!

MOVIE FAN HAIR NET CO., Not Inc.,
630 S. Wabash Ave., Chicago, Ill.
Please send me immediately MOVIE FAN HAIR NETS.
Enclosed find deposit of $10.00.
Please send balance C. O. D.
Theatre ___________________________
City ___________________________ State
References: First National Bank of Chicago
A COOL CLEAN UP FOR HOT SUMMER DAYS!

WILLIAM DESMOND

presented by Carl Laemmle in

PERILS OF THE YUKON

A Smashing Chapter-Play of Adventure and Thrills in Alaska
Produced By

UNIVERSAL

DIRECTED BY PERRY V KROFF and JAY MARCHANT
Will make YOUR show the best in town for 18 weeks!

Carl Laemmle will offer the greatest box office attraction ever presented in a continued feature.

In the Days of
BUFFALO BILL

Starring ART ACORD
An amazing whirlwind of action, romance, super-thrill and suspense
Directed by ED. LAEMMLE
Produced by UNIVERSAL
The Big Picture For September!

Read

GEO. BROADHURST
HELEN MAC KELLAR
LANGDON MCCORMICK

who made the Stage Play a success,
say about the screen version of

The Storm

Presented by Carl Laemmle with HOUSE PETERS
Virginia Valli and Matt Moore

From George Broadhurst's production of Langdon McCormick's Broadway sensation

Directed by Reginald Barker

GEO. BROADHURST
The Producer

HAVING seen your screen version of 'The Storm,' I desire to say that I consider it a magnificent picture and one which I enthusiastically recommend to all my friends.

HELEN MacKELLAR
The Star

IT was wonderful from every angle. I am almost at a loss for words to express my appreciation of the forest fire scene. Miss Valli is adorable and ideal in my pet role.

LANGDON McCORMICK
The Author

YOU have given 'The Storm,' splendid pictorial value and your forest fire scene will prove a sensation anywhere in the world. I have never seen anything finer.

This picture will be advertised in THE SATURDAY EVENING POST
Here's the big way to exploit "The Fatal"

A coloss al array of box-office names—Imagine what you can do with such names as Griffith and Reid and Gish and Cabanne not to mention the age-old fame of Lord Tennyson's love poem—Imagine what you get when the talents of these great artists are merged into one big box-office SHOW—

Imagine, Mr. Showman, how you can exploit those names—Imagine how you can advertise the big shipwreck scene—Annie's wedding to Philip, the romance of which has come down the ages in Tennyson's epic verses—Imagine how you can play this great big SHOW against the summer heat—Imagine what you can do with our smash posters with those names emblazoned in huge type—

A ready-made audience of millions awaits this unusual attraction—School children for generations have committed the poem to memory—All want to see it brought to life by the magic of Griffith—Book this attraction NOW and get behind it with our exploitation—Go over the following stunts culled from our big press sheet—They're only samples of what we've prepared to help you mop up with this red-blooded SHOW!

1 There's a novelty drinking cup! Just like the paper cups used in thousands of offices. They make absolutely sound and sure and CHEAP advertising. Each cup carries a red-fire message that drives home the title of the attraction and the names of the stars, plus the intimate personal invitation to "drink to the health of Lillian Gish and Wallace Reid." Imagine what a stir these will cause if you distribute them in your town.

2 A corking novelty wedding ring. A duplicate of the real thing only CHEAP. Another absolutely practical stunt. These rings are of good metal, made to fit the average "ring" finger, and are attached to a card on which the advertising message is printed. "An exact replica of the wedding ring"

Produced under the per-

D.W. G

Wallace Reid

Book immediately through your nearest R-C Exchange
Another Knockout! A nifty cardboard novelty. Like the others, sure-fire and cheap. It's a card shaped like a man's hand, holding between the thumb and index finger a ring, the inside of which is cut out. Made of good strong material, printed in black ink. For distribution in homes, clubs, offices, shops, etc. Big ballyhoo on each one. Give free admission to anyone whose "ring" finger fits into the opening.

A mystic ring! Makes a great ballyhoo. The rings, made of cardboard, come in envelopes, three rings in each. Distribute them a few days in advance of show. Room for theatre name on each ring. Printed on each envelope are instructions. Look into this one. We're keeping it secret purposely. It's crammed with mystery. They'll all fall for it and you'll get a laugh—which is the best kind of exploitation.

Here's one for the lobby that costs only $1.95. It will go like a million dollars. Secure from your R-C exchange twelve of the smashing one sheets with the picture of a big red heart. Cut out the hearts and mount them on compo board. Do the same thing with the questionnaire on the other one sheet. Use only ONE questionnaire. Place this cut-out on a stand in your lobby and all around the lobby hand the cut-out hearts. It will get you a whale of a lot of attention. And think of the COST.

See Our Remarkable Exploitation Sheet

Get our big exploitation sheet now. Don't delay an instant. It's loaded with red-fire ideas. It's created by practical, two-fisted showmen whose mission in life is to help you land the MONEY. The stunts are novel and cheap and intensely practical. Take some of these exploitation bombshells and shoot 'em off. They'll rip your town wide open.

Hereafter, all R-C Exchanges will be known as Film Booking Offices of Americ
Eight Goldwyn Pictures

Eight pictures that brim with action, sparkle with humor and grip with humanness form the current Group of Goldwyn Pictures. Society drama and adventure, lure of the desert, romance of pirate gold, action, thrills and laughs—these will make good your strongest promise.

These Goldwyn Pictures
That Are Strong Attractions

Head Over Heels
starring Mabel Normand

Zane Grey’s
When Romance Rides
A Ben B. Hampton Prod.

Mr. Barnes of New York
starring Tom Moore

Rupert Hughes’
The Wall Flower

Betty Compson, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick, and Claire Adams, are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors. Every picture has exploitation angles that mean business.

They are Eight Prosperity Opportunities.

Are For Current Showing!
Mayors of great cities do not rush carelessly into print to aid in the exploitation of motion pictures. "The Great Alone" wins this praise because it is a big he-man picture and it has achieved the further amazing distinction of being praised by several distinguished clergymen who hold red-blooded action stories to be good dramatic fare for the American public.

Isadore Bernstein presents

MONROE SALISBURY in

The GREAT ALONE

of West Coast Films Corp. Production

Directed by Jacques Jaccard

Remember the combination: SALISBURY at his best; JACCARD giving his ablest and strongest direction; BERNSTEIN contributing the Pacific Studios' best standards of production.

Opening for its New York premiere on June 11th at the CAMEO Theatre; opening for its Southern California premiere at once in the NEW PANTAGES, Los Angeles.
SIGRID ACTS AND LOOKS WELL IN ROMANCE

She and Monte Blue Put On "My Old Kentucky Home" as It. Should Be: Something New in Way of Plots.

"My Old Kentucky Home," Shown at the Roosevelt.

BY OBSERVER.
You'll love Monte Blue in "My Old Kentucky Home." We're partial to Monte, anyway, but this time he seems better than ever before. There is so much character and man about him. You'll agree with us that he's dear. Could n't help it. That reminds us, we should say something about Sigrid Holmquist, too. She's the girl in the case, as you can imagine - she's so lovely.

"My Old Kentucky Home" is an engrossing story of love, scheming, romance and horse racing - the typical southern story. Done as it always should be but seldom is. There are unusual twists and turns in it: plot that keeps you a bit breathless through the entire performance. We found it one of the most complete, satisfying films we have seen. There is a freshness about it that carries you away - transplants you.

"My Old Kentucky Home" is a splendid picture - one of the altogether worth while films we have seen this season.

If you are tired of bedroom dramas, sax orgies and phoney pictures and you want to see something interesting, clean and clever you should go to the Roosevelt.

American Releasing

My Old Kentucky Home, starring Monte Blue and Sigrid Holmquist (seven reels). This is a very pleasing and satisfactory picture. Our patrons spoke well of it. The film was in good condition. - N. LaPage, Rio, Superior, Wis.

My Old Kentucky Home, starring Monte Blue and Sigrid Holmquist (seven reels). We received more favorable comments on this picture than on any other subject which we have shown in months. It is very good, just what patrons like best. The picture brought in the biggest box office receipts we have had in a long time. The film was in perfect condition. - C. M. Waterbury, Sherman, St. Cloud, Minn.

Here are two samples of what the public thinks about "My Old Kentucky Home" - a report from a big Chicago newspaper and exhibitor reports of big business in the Minneapolis territory. These are not isolated reviews about the popularity and drawing power of "My Old Kentucky Home" - we have been reproducing similar reports from all sections in five trade journals for weeks.
B. P. SCHULBERG

Presents

"RICH MEN'S WIVES"

By Agnes Christine Johnson and Frank Dazey

Directed by GASNIER

The Exhibitor's constant plea is—
"Give us GOOD PICTURES"

Here's our answer:
Our aim will be to give you NOT merely good pictures but — GREAT PICTURES

Distributed by
AL LICHTMAN CORPORATION
576-FIFTH AVENUE - N.Y.

AL LICHTMAN - president
B. P. SCHULBERG - vice president
J. G. BACHMANN - treasurer
A BAD WOMAN IS THE SORT OF WOMAN A MAN NEVER GETS TIRED OF
OSCAR WILDE

OSCAR WILDE'S
RENOWNED DRAMA
"A WOMAN OF NO IMPORTANCE"

Lewis J. Selznick, President, Presents With Pride
Oscar Wilde's Celebrated Play

"NOTHING IS SERIOUS EXCEPT PASSION"
~ Oscar Wilde

"A Woman of No Importance"

THE GREATEST SUMMER RELEASE OF A DECADE
To the Exhibitors and Distributors of the United States and Canada:

NOTICE is hereby given to you that the undersigned has received information that several alleged distributors in the United States are soliciting contracts for the exhibition of a motion picture photoplay entitled "Monte Cristo" which is a reissue of a film distributed many years ago by the General Film Company, starring Hobart Bosworth. That film is based on the so-called O'Neill-Fechter version of "Monte Cristo," and is an infringement of the rights of the owners of the O'Neill-Fechter version because the General Film Company had not acquired any rights to picturize the O'Neill-Fechter version. That question was litigated in the courts of the State of New York in litigation entitled "O'Neill vs. General Film Company," and the courts of the State of New York held that the General Film Company was guilty of an infringement of the said O'Neill-Fechter version by reason of the exhibition of said picture without the consent of the owners of the O'Neill-Fechter version, and that decision stands unreversed in the State of New York. We will further take action in the Federal or State courts in any State of the United States or any Province in the Dominion of Canada, where an infringement of our rights occurs.

This notice is published for the purpose of warning all exhibitors and all persons who attempt to exploit or in any manner make use of that film, that Fox Film Corporation, which owns all of the motion picture rights to the O'Neill-Fechter version, will prosecute any attempt to infringe those rights against any persons who exhibit, exploit, license, sell or in any manner deal with the aforesaid "Monte Cristo" film.

(Signed) FOX FILM CORPORATION
West 55th Street
New York City
YOUTH-LOVE-ADVENTURE-
PEGASUS AND A PRETTY GIRL
and Tom Mix
WHAT MORE CAN ANY BOX OFFICE ASK?
WILLIAM FOX presents

Tom Mix

in

FOR BIG STAKES

Directed by
LYNN REYNOLDS
"Up In The Air About Mary"

The Bathing Girl Special
Five Acts of Furious Fun

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT

PHYSICAL DISTRIBUTORS
PAUME EXCHANGE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT
IT'S A WOW!

It's got the zip of the mountains, the tang of the seashore.

Speed? That's its keynote. The zoom of airplanes, the roar of racing boats.

And such a romance, such a story, such comedy—and such girls.

The cast:—Joe Moore, Louise Lorraine, Robert Anderson, Laura La Vernie and oceans of girls.

Story and direction by William Watson.

All about a society girl engaged to a fine healthy sap. She runs away to the country and falls for an honest boyish smile. Enter the fond mother. Discovered. Daughter is rushed to the seashore. The boy gets there, too. Big play for daughter's hand.

The boy pulls a Young Lochinvar. Into the wedding—out with the girl—into a blimp.

Zowie! Some climax.

And what you can do with this one by exploitation.

It is made to order to solve your summer worries
OPEN MARKET!

Mr. Buyer:
In response to emphatic popular demand, I take pride in announcing a Series-de-Luxe of
Four Superlative Society Specials
Starring

BETTY BLYTHE
"The Queen of the Screen"

To be directed by
KENNETH WEBB
Director of
"FAIR LADY" and
"HIS WIFE'S HUSBAND"

To be adapted by
DOROTHY FARNUM
Scenario Writer of
These Same BETTY BLYTHE Successes

Produced by B. B. Productions, Inc.
at the
WHITMAN BENNETT STUDIOS

1st Release Sept. 1st, HOW WOMEN LOVE
Miss Farnum's Version of Izola Forrester's Novel "The Dangerous Inheritance"

2nd Release Nov. 1st, The IDOL of the RICH
High Class Elaborate Melodramas Abounding in Heart Interest and Emotional Situations. Beautiful Sets, Gorgeous Gowns, Exquisite Photography

They Will Cost Real Money
They Will Earn Real Money

Whitman Bennett

B. B. PRODUCTIONS, Inc.
JAMES A. GAUSMAN, Sales Manager
15 West 44th Street, New York City
Look at These Stars

The greatest army of box-office names ever assembled in one big reel.

Every one of these stars commands a vast personal following. Every name has tremendous box-office "pull."

Imagine what these great names will do—shrieking from a special one sheet—if you but take advantage of this unparalleled opportunity to CASH IN ON STARLAND REVUE.

Every reel packed with novelty, romance, unusual interest—and puts your patrons on a footing of friendship with all the biggest stars.

BOOK IT NOW AND
BOOST IT HARD

R-C Exchanges will hereafter be known as Film Booking Offices of America
IN PREPARATION
“Crimson Gold”
“Flaming Hearts”
“Wolf Man”
“Danger Ahead”
“Red Courage”

There will always be a demand for the clean, different Western comedy-drama.
And that's what “Big Stakes” is.
There is nothing obvious in the plot—the unusual love story keeps you in doubt until the final fifty feet.
There's a gamble for life and love that will bring you up out of your seat.
And through it all there's action-thrill-humor-logic.

Produced by
METROPOLITAN PRODUCTIONS, Inc.
Released through
EAST COAST PRODUCTIONS, Inc.
TIMES BUILDING
NEW YORK
FOR THE COMING YEAR
we will release

FIRST NATIONAL PICTURES

WATCH WAIT

for our
SENSATIONAL ANNOUNCEMENT

A line up to suit the times
Selected by the biggest Exhibitors in America.
Some Big Summer Attractions

Exhibitors usually find a lack of the highest grade pictures in the summer, just when they need them most to compete with Hot Weather amusements, because producers hold them up for Fall release. First National is giving you the very best for the Hot Spell. Look over this list.

Richard Barthelmess
presented by
Inspiration Pictures, Inc., in
"Sonny"
His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Norma Talmadge
presented by
Joseph M. Schenck in
"Smilin' Through"

Oliver Morosco
presented his
stage success
"The Half Breed"
A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to every one. With Wheeler Oakman.

Buster Keaton
presented by
Joseph M. Schenck in
"My Wife's Relations"
One of Keaton's funniest and most worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open market.

Marshall Neilan
presents his latest
First National
"Fools First"
With Claire Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea"
From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea—and of society.

"One Clear Call"
presented by
Louis B. Mayer
The John M. Stahl
Production
A gripping tale of masked avengers in a wild night ride. From the book by Frances Nimmo Greene and directed by John M. Stahl.

Mack Sennett
presents his latest
2-reel fun maker
"Gymnasium Jim"
A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open market.

Constance Talmadge
presented by
Joseph M. Schenck in
"The Primitive Lover"
One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

Katherine MacDonald
presented by
B. P. Schulberg in
"Domestic Relations"
The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

Dorothy Phillips
presented by
Allen Holubar in
"Hurricane's Gal"
A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Charles Ray
presented by
Arthur S. Kane in
"Smudge"
Written by the famous movie writer, Rob Wagner. Produced by Charles Ray Productions, Inc., and distributed by First National Exhibitors Circuit, Inc. Open market.

You can depend on First Nationals winter and summer
Mrs. Snow of Ohio

MRS. EVELYN SNOW, head of the Ohio Censor Board, has been dismissed from office.

The theatres and exchanges of Ohio will be rejoiced, and rightly so, over the elimination of a person who was so obviously unfit for so great a responsibility.

But the thing goes much deeper and broader than that.

It has a national, not merely a local application; and large principles are involved.

Pathe Exchange and those in Ohio who have fought so persistently for common justice deserve the thanks not merely of this industry but of the people of the United States.

It isn’t a question of Mrs. Snow of Ohio and the fact that her intellect happened to fail in the unprecedented task of deciding what the eyes of the several million people of a commonwealth may see upon a public screen.

It’s a question of the Mrs. Snows and the Mr. Snows, Censors, of New York, Pennsylvania, Kansas, Maryland and all the other states of a land founded upon the principle of freedom in thought, speech and worship.

In other words, it’s a question of—censors. Who is the person, and by what infallible measure of super intellectuality and super morality and super taste is he or she capable of saying absolutely what their fellows’ minds may or may not know?

Mrs. Snow did just about what any human being would do—or at least might do—as a censor.

She felt first of all that she had only to report to herself and God.

But it was proven by law that there was some check upon what seemed an unbridled power. Her office was a part of the state system of education—it’s hard to suppress a grin here—and when after persistent effort this fact was established the head of the state educational department dismissed Mrs. Snow.

Another principle of considerable size was brought to light, one that has had much to do with the development of the Anglo Saxon race, with the growth of justice throughout the civilized world, and one that is another of the foundation stones of American liberty—namely, the right of a trial by some kind of an impartial tribunal, where liberty has first been taken away.

The head of the Ohio department of education has given this right to those citizens of the United States who deal with motion pictures in Ohio. Surely, these are forward steps.

Wells’ “Outline of History” gives no more definite impression of the irresistible progress of human intelligence.

Then Mrs. Snow did another very natural thing.

She was a political appointee. She was in politics. So she issued a dictum that officeholders should not be criticized in any way upon the screen. She censored herself out of pictures and what she said before a public gathering. She could talk but pictures could not.

So here’s another vital principle: the political freedom of a new and the greatest of all modern mediums of expression!

We owe much to this Ohio situation. We owe much to Pathe and all those who dug these glaring lights out of the quagmire of the most ignorant and unjust and damnable thing ever slammed upon this country. They will shine brightly hereafter in other states where censorship lifts its dark cloud.

And we are obligated, primarily—and almost totally—as citizens of the United States, not merely as picture people.

WM. A. JOHNSTON.
Hays States Conferences Will Achieve Real Results

REPRESENTATIVES of the Motion Picture Producers and Distributors of America and the Motion Picture Theatre Owners of America have been confering during the present week in New York City. Will H. Hays has voiced his optimism over the important and lasting benefits that he anticipates will accrue from the results of these conferences. As yet, however, with full details of the business transacted and the work accomplished have not been made available for publication.


The Exhibitor's Bulletin, the official organ of the M. P. T. O. of A., in the issue of June 10th, contains a statement relative to the conference scheduled for this week between the M. P. D. A. and the M. P. T. O. of A. representatives. In connection with the work to be done at this conference as well as at later meetings with other producers, the Bulletin states:

"This work will be constructive. We are out of the quarrel era. We are building steadily and hope to so advance in our negotiations as to secure lower film rental deposits, elimination of non-theatrical competition, cheaper advertising and other accessories and a uniform and fair contract and other things of value to the theatre owner.

"This work will be supplemented in all states by constructive action on censorship, taxation, undue regulation and other matters of interest to exhibitors. We are going forward."
PICTURES AND PEOPLE

Bartlett intends doing only free lance titling and editing.

Another of the old timers is leaving the industry, temporarily at any rate. Walter K. Hill, veteran publicity and trade paper man will, on June 30, join the Columbia Amusement Company in the capacity of General Press Agent for their circuit of theatres and burlesque attractions.

It's a big proposition with a big opportunity and his many friends will look forward to Mr. Hill's success.

WILLIAM M. KRAFT of the Apollo Exchange, planted a big stunt a short time ago which is sure to be a winner for the Vera Gordon feature "Your Best Friend." He convinced Judge Schoen of Newark that the picture would be a good sight for dissatisfied couples who came before him. He also persuaded another Justice to "sentence" one hundred delinquents to see the picture before making final disposition of their cases. The Associated Press broadcast the story over its wires, mentioning the picture and the Sunday American Syndicate, with an estimated circulation of 10,000,000 ran a full page story of the novel sentence meted out by the judges.

To completely change from one scene to another, yet still maintain the same identical sets and backgrounds, by the mere turning of a series of electric switches, is the remarkable innovation which Myron Selznick promises to give to the art of the silent drama in the near future.

The principle on which these developments are being carried out is in the theory that: as various colors have different photographic values when painted upon scenery, these colors will have the same photographic values if thrown upon the scenery and back drops by means of colored lights instead of being painted on.

DOUGLAS FAIRBANKS, screen star, took enough time from his work on his greatest production, "Douglas Fairbanks in Robin Hood," personally to report the proceedings of the thirteenth annual convention of the International Rotary to the world over the radiophone. As a result of the co-operation of Mr. Denby, Secretary of the Navy, and the Navy Department, together with that of newspapers all over the country, Mr. Fairbanks' verbal reports were relayed by various broadcasting stations so that they extended from the Pacific coast to the Atlantic Seaboard and from the Gulf of Mexico to Medeine Hat and thence to many foreign lands.

An exhibitor—a veteran of General Film days—from the Middle West came into the office Monday, looking for "spiritual advice and ghostly comfort."

Here is—reduced to the fewest words possible—is what he reported. City of 20,000. Theatre new this Spring. Cost $150,000. The last word in comfort, style and appearance. Replaced two shooting galleries, dismantled when the new house opened. Orchestra, organ, (Continued on Page 3319)
First National Prize Winners Reach Coast

Successful Contestants Among Exhibitors Are Given Royal Reception

ELIGHT of the liveliest “live wire” exhibitors in the United States now are in Los Angeles, getting recreation education and acquainted generally, as the guests of Associated First National Pictures, Inc.

Officially they are known as the “$1-A-Week-Men.” Officially they are the winners of the Exploitation Competition conducted by First National during its A-

niversary Week, Feb. 18 to Feb. 25, 1922. There were nine of these winners but one was unable at the last moment to make the tour, and alternates were chosen for two others.

Six of the exhibitors started from Chicago on their trip on Wednesday, June 15. En route they picked up the seventh. The eighth and the ninth are from Seattle. Following is a list of those who are making the trip:


Davis goes as an alternate for Edward L. Hyman, manager of the Strand Theatre, Brooklyn, who was unable to make the trip because of business pressure; Mr. Hyman is an alternate for John Paxton of the Musselman Theatre interests, Paris, Tex., and Willard C. Patterson, of the Metropolitan Theatre, Atlanta, Ga., one of the winners also is held at home by pressing business.

First National will present the men who were unable to go with handsome tokens emblematic of the honor they won through their exceptional exploitation campaigns during First National Week.

During the time the “$1-A-Week-Men” are in Los Angeles they will meet First National stars and producers and will go through the various studios, studying at close range the making of pictures. Thus, by the time they have finished their visit they will have become familiar with every angle of motion pictures, from the preparing of scenarios up to the making and finishing of productions.

Crowds of prominent motion picture people welcomed the winners when they assembled at Chicago. E. J. Eichenlaub, manager of First National’s Chicago Branch, took charge of the party. The first thing he did was to hand them a congratulatory message from Hon. George E. Cryer, Mayor of Los Angeles, which was as follows:

“Greetings! Kindly receive these expressions of the pleasure of our city over the news of your proposed visit. The proverbial Western hospitality is assured you on your arrival in Los Angeles.” Similar messages were received from the Independent Screen Artists Guild and the Western Association Motion Picture Advertisers.

During the time the “$1-A-Week-Men” are in Los Angeles they will be entertained by the Screen Writers’ Organization, the Western Association of Motion Picture Advertisers and various stars and producers. Louis B. Mayer will give them a big dinner.

“Cold Light” Applied to Film Production

Long Sought for “Light Without Heat” Claimed as Actuality

Cold light, it now appears, has become an actuality rather than a vague prophecy. Max J. Ritterrath, scientist of the American Research Laboratories, Los Angeles, Cal., is the inventor of an apparatus which eliminates the heat from the light rays.

To the motion picture industry and the scientific world in general this invention will have a decided beneficial influence.

By means of this cold light some extremely remarkable work has been accomplished, which is of interest to the motion picture industry. A film has been produced of the tiny insect life not visible to the naked eye. Here-tofore it has been impossible to apply sufficient light to such minute subjects to permit the enlargement through a telescopic lens for photographic purposes. An intensity of 30,000 beams candle power light was employed to magnify the subjects. While an intensity many times greater than this may be obtained through the ordinary arc lamps, the intense heat that accompanies this beam of light immediately kills the subject under investigation. The new light, however, by eliminating the heat, makes it possible to observe these delicate subjects for hours at a time without the slightest injury.

Some of the wonders displayed in the first film ever produced of the minute animal life are—a tiny insect, invisible to the naked eye, hopping about on the screen as plainly as a large, playful St. Bernard dog! A fly, almost infinitesimal in size, leisurely feeding on one of its ancient enemies, another small insect!

A microbe which inhabits the water, so small that it hasn’t yet been discovered and classified by scientists, inhaling and exhaling water in much the same way as a large blacksmith’s bellows!

One of the most interesting features of the film might well be called “The Ballet of the Bugs.”

In this section the numerous insects and organisms which are the bane of the citrus grower’s existence were shown with startling fidelity to detail.

Several specimens of the larva of the Syrphus Fly, known familiarly as the dancing worm, are shown doing their fantastic dance steps. Although less than 13.1000 of an inch in size, in their native state, they are so enlarged in the film that their antics are as plainly visible on the screen as those of a large, playful dog.

Then there is the meally bug, known to science as the Pseudococcus Rissi, one of the worst pests in the citrus world. Specimens of this pest are shown in many stages—full grown and doing their damage to oranges and orange trees; others just hatched, frolicking playfully with their mothers, and still others attacked by their age-old enemies, the aphids family and the lace-winged hemeronits. The latter is capable of killing twenty mealy bugs a day and because of this is known to orange growers as a friendly bug.

Most of the insects shown in the film were magnified to 30,000 or 35,000 times their natural size, in this way making it possible to study in detail what look to the naked eye little larger than tiny specks of dust.

Not only is this cold light an extremely interesting application to the motion picture industry through the production of interesting film containing life with which we are not acquainted, but it also has an extremely useful application for use in the projection machine. Probably the greatest danger of fire in the motion picture theatre comes through ignition of the film in the projection machine. No amount of perfection in the mechanism of these machines can eliminate all this danger due to the fact that a part of the mechanism may become defective through improper treatment by the projectionist or in the manufacture. However, if the rays striking the aperture and the film, are entirely free from heat, the danger of film fire will be eliminated in a great degree.

It is the plans of the American Research Engineering Company to design a device which will be used on projecting machines to filter all the infra red (heat) waves from the beam of light.
Mrs. Evelyn Snow Is Dismissed as Head of Ohio Censor Board

Decision Against Pathe News Reversed; Review of Situation in Ohio

MRS. EVELYN SNOW has been dismissed as head of the Board of Censors of the State of Ohio. The formal announcement of Mrs. Snow's discharge was made at Columbus last Saturday afternoon by Vernon M. Riegel, chief of the Division of Education, of which the Board of Censors is a sub-division. There will be no successor appointed, at least for the present, to the office from which Mrs. Snow has been ousted. Mr. Riegel declares that it is his purpose to carry on personally the work of censoring motion-pictures so as to acquaint himself with the details and thus be enabled to formulate a set of policy to guide the next board that shall be chosen.

The sudden dismissal of the former chief of the Ohio censor board comes as a sequel to an agitation that has raged for months around Mrs. Snow in her official capacity and the motion-picture interests of the state of Ohio. Behind the bare news despatch given above lies an interesting story of vigorous and persistent effort, to wrest the screen from the arbitrary control of political appointees and establish it as an untrammeled medium of expression. Co-incidental with the announcement of Mrs. Snow's dismissal—and of almost equal interest to that news—comes word that the Division of Education has reversed a recent ruling of Mrs. Snow in which the erstwhile censor-chief ordered eliminated from Pathe News certain views which she presented herself in her official capacity together with various deprecative remarks, accredited to her, concerning the low state of mentality of the American public. The remarks were quoted as sub-titles and classified the public as made up of about ten per cent who really could think for themselves, fifteen per cent who did some real thinking at different times, and seventy-five per cent who never did any thinking at any time and whose average mental capacity was that of a twelve-year-old child. Mrs. Snow also was quoted as having declared the public to be unfit to judge for themselves. The publication of these statements brought a stream of protests not only from many parts of Ohio but from other states as well. The dismissal of Mrs. Snow from office and the reversal of her recent ruling in the Pathe case are hailed by many as a general victory for the constitutional right of freedom of expression as well as a signal triumph for the motion-picture industry.

Dissatisfaction with the way Mrs. Snow was administering her office first became evident some months ago. One of the earliest causes of friction was Mrs. Snow's order to eliminate from Topics of the Day certain criticisms directed against the practice of state censorship. This precipitated state-wide discussion as to the jurisdiction of the censor-board in such matters as the criticism of officials in public office—a question that has always been regarded as legitimate material for newspaper comment and discussion. About the same time the relation of Mrs. Snow's office to that occupied by Mr. Riegel as head of the Division of Education was debated. Doubt was expressed in certain quarters as to the extent of Mr. Riegel's jurisdiction over Mrs. Snow's official acts.

Another source of dissatisfaction early made its appearance. It was alleged that Mrs. Snow absented herself from Columbus for periods of several weeks at a time in order to make pro-censorship speeches before various church and women organizations and that as a result of her absence films, awaiting release for exhibition in theaters, accumulated for weeks at a time and were kept back from release for want of action by her. Even news reels, it was charged, were held up from a week to ten days. Finally the exchange-men of the state entered a formal objection. An appeal was directed to the Attorney-General of Ohio to determine the exact relation of Mr. Riegel's office to that of Mrs. Snow's. The Attorney-General in his opinion handed down declared that the censor board was clearly a subsidiary bureau of the Division of Education and that Mrs. Snow was susceptible to official action on the part of Mr. Riegel the same as any other subordinate officer of the Division of Education, even to the extent of her continuance in or discharge from office. The final word in any specific case involving censorship was definitely awarded to Mr. Riegel as chief of the Division of Education.

Mr. Riegel assumed the whip hand. He issued an order constraining Mrs. Snow to remain in Columbus and review pictures with reasonable speed. At the same time he instituted a Board of Appeals to which exchange-men could appeal in the event that they considered the previous decisions of the Board of Censors unjust. Riegel himself headed this Board of Appeals. One of the pictures that this appeal board passed after rejection by Mrs. Snow was First National's "One Arabian Night."

Meanwhile, a number of cases actually brought to court served to intensify interest in the now state-wide discussion of censorship. In its review of a Pollard comedy, the censor board ordered certain eliminations to be made from a church-wedding scene in the picture. The language of the order was interpreted by Paul Tessier, Pathe Exchange manager of Cleveland, to mean that certain phases of "holly" in the church scene were to be excised, and cuts were made accordingly. The picture was shown in Tiffin, Ohio, and following this showing a warrant was sworn out for the arrest of Mr. Tessier on the charge of not making eliminations ordered by the censor board. The complaint alleged that the entire church-scene had been ordered eliminated. The Attorney-General's office engaged the service of one of the biggest legal firms in Cleveland as special counsel to prosecute the case, according to Louis Innerarity, counsel for Pathe—and this says Mr. Innerarity, although conviction would have imposed a minor fine as the penalty. Mr. Innerarity, in an interview with a news representative this week, further declared that the Tiffin exhibitor who had shown the picture was told that if he would come to testify in the case on the invitation of the prosecuting side he would be kept immune from indictment for showing the picture. The exhibitor responded and testified. Mr. Tessier was likewise told, said Mr. Innerarity, that if he pleaded guilty to the charge of not having conformed with the language of the order of the censor board, he would not be prosecuted. Mr. Tessier, however, refused to comply with the request, declared Mr. Innerarity. The case was tried and resulted in a verdict of "Not Guilty" for the Pathe manager.
Cohen Men Beaten in Southern California Election

HE opening of the annual election of officers held by the Motion Pic-
ture Theatre Owners of Southern California, on Monday of this week, June 12th, is considered in the light of a di-
rect rebuke to the following of Sidney S. 
Cohen, president of the M. P. T. O. of A. 
The defeat of Glenn Harper, who is first 
vice-president of the national exhibitors’ 
organization, for the office of secretary 
in the Southern California theatre-own-
ers’ body and his second failure to be 
elected as national committee man are 
taken as specific instances of disfavor 
for Mr. Cohen and his followers. 
The officers elected on Monday are: 
P. C. M. Reed, president; W. W. Van-
dridge, executive secretary, and C. E. 
Walker of Santa An, vice-presidents; J. 
S. Lazarus, secretary, and B. H. Lustig, 
treasurer. The Board of Directors in-
clude Jake Lustig, Harry Arthur, Joe 
Garr and John Young. 
Glenn Harper was defeated in his can-
didacy for re-election as secretary by 
a vote of four to one. He was later de-
fated for national committee man by W. 
W. Whiddon of San Diego by a vote of 
ten to one. The defeat of the Cohen 
men is ascribed to the failure of the na-
tional delegates to return a satisfac-
tory report of the Washington con-
vention. The majority of the theatre-
owners expressed themselves to be in 
favor of closer cooperation between dis-
tributors and exhibitors.

Georgia Exhibitors Name New Officers

By-laws were adopted and officers for the ensuing year were elected on June 5th by the Georgia Amusement Protective 
Association in session at the Ansley Hotel, 
Atlanta.

Joe Burton, of the Star Theatre 
Toccoa was elected president and the fol-
lowing other officers were named: Mrs. 
Charlotte C. Smith, treasurer, Carnes-
ville, Ga., first vice-president; R. J. Ed-
field, Dreamland theatre, Augusta, second 
vice-president; Y. F. Freeman, of the 
Southern Enterprises, Inc., Atlanta, trea-
surer, and Miss A. E. Aiken, of the Weekly 
Film Review, Atlanta, secretary. 

Members of the executive committee 
were chosen as follows: Willard Pat-
terson, Metropolis theatre, Atlanta, Chair-
man; A. E. Johnson, Strand theatre, Val-
dosta; Mrs. E. E. James, Strand theatre, 
Athens; O. C. Lam, Elite theatre, Rome; 
Thomas W. Hogan, Bonita theatre, Can-
ton, and H. E. Center, Palace theatre, 
Lafayette. 

Eighty-two theatres, representing every 
section of the state, are now affiliated 
with the association, which is less than a year 
old, having been organized last July.

Black Chain Acquires Barre House

The black chain of New England the-
ares has just acquired the New Magnet 
theatre at Barre, Vermont. It already con-
trols the two other theatres in the City, the 
New Park and the Opera House.

Nine New Companies in New York Industry

Nine companies incorporated in New York state during the past week for the 
purpose of engaging in the motion picture 
industry, or some one of its allied 
branches. The largest company, the 
Feaster Manufacturing Company, capital-
ized at $750,000, was formed for the pur-
purpose of manufacturing machines for wind-
ing motion picture film. The directors are: 
C. B. Santée, R. F. Beech, M. J. 
Manning, New York. Other motion pic-
tures incorporating during the past week 
including the following:

Schubert Pictures Corporation, $500-
000; G. C. Simpkins, Pierre Ellena, R. O. 
Weiss, New York City; Rialto Producing 
Company, $40,000, William S. Phillips, 
David Rafael, New York; Thomas Rob-
inson, Brooklyn; the Rockaway Aeroplane 
Swing Co., $10,000, T. F. Murphy, Wil-
liam Hunley, Nathan Marks, Brooklyn; 
Ethical Film Service Co., $10,000, Max 
Scher, M. B. A. Schier, George T. 
Tapp, Brooklyn; the Community Theatre 
Company, Brasher Falls, $3,500, Neil 
Murphy, W. H. McKensie, and Herbert 
Eagles, Brasher Falls; Winmark Picture-
Company, $50,000, Montag Marks, 
Roger Prosser, D. K. Kennard, New 
York; New Strand Theatre Corporation, 
$5,000, Elias Mayer, Louis Schneider, 
Jacob Elpier, New York; Silverton 
Amusement Corporation, $18,000, Abra-
ham Silver, A. R. Blooming, Margaret 
Ahern, Brooklyn.

New York M. P. T. O. in Ex-
ecutive Session June 19

The Board of Directors and officers of the Motion Picture Theatre Owners of 
New York State will hold an executive 
meeting at the State headquarters in New 
York City on Monday, June 19th. 

Among the subjects slated for dis-
cussion are the matter of construction and 
regulation of theatres in New York State 
and the drafting of a new arbitration 
agreement with the F. I. L. M. Clubs of 
the State to take the place of the one about 
to expire. Representatives of the three 
F. I. L. M. Clubs will be present. Reports 
of the organization’s funds and the forma-
tion of key-city units of the state body 
will also be made. 

The Motion Picture Theatre Owners of 
the State of New York has been incor-
pored as ordered at the last meeting of 
the Board of Directors. Arrangements 
for a constitution and bylaws are sched-
uled to come up for final passage at this 
meeting.

Reservations have been made for the 
attendance of the Board of Directors at the 
Testimonial Dinner to be tendered Sen-
ator James J. Walker at the Plaza Hotel 
on the evening of June 19th.
A n announcement of interest to the motion picture industry, and one which is expected to have an important bearing on the future distributing methods of pictures, is made this week by P. A. Powers of R-C Pictures Corporation. The substance of Powers’ statement is this:

On and after July 1st, 1922, the Robertson-Cole Distributing Corporation will be known as the Film Booking Offices of America.

The purpose of the Film Booking Offices will be the distributing of R-C and independent productions through the medium of a highly developed selling organization. By means of the Film Booking Offices, the independent producer will be assured an exploitation and selling medium without losing his identity. Each brand of pictures will be handled separately and distinctly. The F. B. O. will be simply a highly specialized exploitation and sales agent.

The new film clearing house is willing to assist the independent director, star or author who offers a worthwhile idea or plan for a picture or a series of pictures.

The R-C Studios in California will continue production and the product of R-C Pictures will be released through F. B. O. Independent producers will find a studio available for their use and may have the assistance of a staff of production specialists thoroughly conversant with the needs of the independent producer.

“To me this announcement means the realization of an idea that I have cherished for many years,” states Mr. Powers. “It means that I am at last able to give the industry an organization to fill what I believe is its greatest need—an exploitation and selling medium for the independent producer—efficient, established and reliable.

“After July 1st we will start our plan of

Social Workers’ Session to Discuss Pictures

The important position that the motion picture has attained in the work of social, educational and philanthropic organizations will be the subject of discussion during an entire session of the National Conference of Social Workers which will be held this year at Providence, R. I., June 22 to 29 inclusive. This is the first time that the motion picture has received such attention in the program of this conference which is usually attended by 3,000 or more persons.

The meeting to discuss “The Social and Educational Use of the Motion Picture as a Publicity Medium” will be held June 23, in Rockefeller Hall, Brown University. The program is being arranged by the Committee on Motion Pictures for Social Publicity representing the publicity workers of the National Conference of Social Work.

U. S. Organization Heads to Meet with Hays

Representatives of many of the national organizations will meet in conference with Will H. Hays on June 22nd, to discuss ways and means of exploitation and entertaining the objects for which the Association of Motion Picture Producers and Distributors of America was founded.

The purpose of the Association, as stated in its Articles of Association, are:

1. “Establishing and maintaining the high moral and artistic standards of motion picture production;” and

2. “Developing the educational as well as the entertainment value and general usefulness of the industry.”

Mr. Hays in referring to the conference made the following statement:

“As the principal amusements of the great majority of our people and the sole amusement of millions, and as an agency of limitless moral influence and educational possibility, motion picture production is a matter of very definite public concern. We hope that this conference and similar meetings will aid us in giving every possible viewpoint for the benefit of the producers, and bring the leaders of civic affairs into the closest cooperation, all to the end that we may develop constructive ways and means for the effective application of what must be in all thinking people a sympathetic interest in the success of the Association’s purposes of establishing and maintaining the highest possible standards of motion picture production and developing the educational as well as the entertainment value and general usefulness of the industry.”

distribution which will guarantee each producer who releases through F. B. O. the popularization and perpetuation of his brand name or the name of the individual picture. There will be no merging under one name. It will not be an ‘F. B. O. Production,’ but an ‘Ethel Clayton Production,’ or a ‘Harry Carey Production’ or a ‘Carter deHaven Comedy’ that we will sell. The producer will have his full and just credit with the trade and with the public. The F. B. O. will act simply as his agent—a pipe line bringing the product to the ultimate consumer.

“The Film Booking Offices will be willing to finance or to assist in the financing of either individual productions or a brand of productions. We believe in the independent producer, and we believe that he will always and must exist for the well being of the industry. Once convinced of his ability and the value of his production plan or idea, the F. B. O. will aid him in the production and assure him a means of distribution unequaled in the industry. It will be always ready to listen to and consider the suggestions of independent producers.

“It is not only in distribution that we will aid the independent producer. He may avail himself of the use of the R-C studios in Los Angeles, the most complete and up-to-date in the film metropolis.

“It was only after mature and careful consideration that the executives decided to change the name of the Robertson-Cole Distributing Corporation. The thought has been in our minds ever since the resignation of Mr. Cole from the presidency of the company that has borne his name since its organization five years ago. With neither Mr. Cole nor Mr. Robertson any longer connected with the corporation it was only natural that we should seek a more appropriate name for our new film clearing house. We selected the name Film Booking Offices in the belief that it conveyed most accurately an idea of what our future policy will be. The F. B. O. will mean just what it says—offices where the exhibitor will find reliable pictures with the utmost in exploitation behind them.

“To the producer it will mean a selling agency through which he will find the widest circulation for his product, and which will at the same time not deny him credit which should be his. The trade-mark of the producer will be carried on the film and in all trade paper advertising.”

Tax Returns Do Not Show True Conditions

The amusement business in April did not decline, despite the impression to the contrary created by the publication of the government tax returns, according to an analysis of the government figures by S. R. Kent, in conjunction with Paramount’s statistical department.

Official government tax returns as published, are as follows: April, $5,439,014; March, $6,284,528; January, $6,369,200; April, 1921, $7,415,658.

“At first glance,” said Mr. Kent, “these figures might be construed as indicating a further slump in the amusement business since January of this year. Further analysis, however, shows that the amusement business is proceeding on about the same level of activity.”

“The difference in the tax figures is due to a change in the law under which these taxes are levied. Beginning January 1, last, the government admission tax was removed from admissions of 10 cents or under. The best statistics available show that 10 per cent. of the total motion picture business is done by theaters charging 10 cents or less for admission.

“Although this change in the law went into effect in January it is not apparent in the figures until February. Thus the published figures show an apparently sharp decline from January to April.”
Goldwyn To Make "Ben Hur"

Goldwyn announces that it will shortly undertake the production on a gigantic scale of a motion-picture version of "Ben Hur.

The cast, scenario and other details of production will be subject to Mr. Erlanger's approval. Edgar Stillman Kelley, who wrote the music for the original stage production of "Ben Hur," will provide the musical setting for the picture.

When Mr. Erlanger purchased the picture rights for "Ben Hur" more than a year ago, the price he paid was close to $1,000,000. it is declared. The transaction completed with Goldwyn is reported to involve even a larger sum.

The photo play rights to "Ben Hur" have been eagerly sought for over a decade by the biggest producers, but without success heretofore.

First National Workers Organize Club

Employees in the New York office of Associated First National Pictures, Inc., have organized the First National Club and have laid out an attractive program of social affairs.

The first event held under its auspices was a dinner dance at which Hope Hampton was the guest of honor. Several outings are planned for the summer. The officers elected are:

President, Steve McGrath; vice-president, Joseph Kelly; secretary, James King; recording secretary, Sol I. Shernow; treasurer, Ed. Grainger.

The purpose of the organization is to promote good fellowship among the employees of First National.

Syracuse, N. Y., Exhibitors Form Key City Body

At a meeting of the theatre owners of the city of Syracuse, N. Y., held on Monday, June 12th, the purpose of forming a key city organization to cooperate with the New York State body of exhibitors, the following officers were elected: President, James Rowe, Turn Hall theatre; vice-president, Jack Griswold, Savoy theatre; treasurer, Benjamin Fitzger, Happy Hour theatre; secretary, A. Robbins, Eckel theatre.

Resolutions were passed endorsing the work of the state officers and requesting the state organization to sever its relations with the Motion Picture Theatre Owners of America. A resolution was unanimously adopted, thanking Senator James J. Walker for his efforts in behalf of the exhibitors of the state.

Screen Writers' Guild Defines Position

The Screen Writers' Guild of the Authors League of America has forwarded a letter to Mr. Hays, President of the Motion Picture Producers and Distributors of America, which sets forth the position of the Guild with relation to a certain "Photoplaywrights' League of America."

The letter in part follows: "In a recent dispatch carried by the Associated Press, it was stated that a communication had been addressed to you as head of the national motion picture interests, by one W. J. Hill, president of a California corporation which has styled itself the "Photoplaywrights' League of America," in which the impression was erroneously conveyed that the "Photoplaywrights League" was a recognized representative national organization of authors and writers for the screen, actuated solely by ethical motives in conducting a commendable campaign against alleged swindling correspondence schools. "As a matter of fact the 'Photoplaywrights' League' is, as far as we can discover, a business organization operated for profit, conducting a selling agency for the disposal of stories and collecting from amateur writers dues or fees for services which we in the situation would be most difficult, if not practically impossible, for such an organization to render satisfactorily.

"Owing to a certain confusion that has thus been created, designedly or otherwise it appears advisable for the Screen Writers' Guild of the Authors League of America to inform you that the so-called 'Photoplaywrights League of America' is in no way connected and should not be confused with the Screen Writers' Guild.'
Pictures and People

(Continued from Page 3313)

modern lighting—everything right. Opposition, one house seating 400, one-third of the new shop's capacity.

Now a startling statement. Theatre isn't doing business enough to pay film service, let alone other overhead. Saw statement of week's gross. One night $11.00. Only Saturday and Sunday, when vaudeville is added to the bill, worth a tinker's damn.

We suggested revolutionary tactics. Wouldn't dare print them. They would raise a storm of protest from wise guys who sit at glass top desks in New York.

But something has to be done. This theatre is sick or at least somebody or something is sick. What is the remedy?

Julius Steger, supervising director for William Fox, sails on the La Salle for Europe to meet William Fox in London. He will advise on the purchase of story material abroad, and will go to Rome to look over "The Shepherd King" which J. Gordon Edwards has recently completed there.

"We're having too d—much regulation and censorship nowadays," said Herbert C. Pell, Jr., chairman of the New York State Democratic committee who was in Buffalo last week for a confab with local chiefs. "If I have my way our campaign this fall will be conducted against regulation, censorship and interference generally."

Of all barometers which record changing business conditions, none is to be compared for accuracy with the one called "collections." E. A. Eschmann, Pathé General Sales Manager, makes this observation in connection with a positive statement that recent collections on account of film rentals are very much better than they have been for months past.

A FINE stroke of diplomacy—one which cements good fellowship and loyalty is that of the employer who gives his workers an epilogue of pleasure after the dull, routine drama of business during the day. Last week New York was covered by a mantle that generated excessive heat. And on one of its hottest nights the Hodgkinson staff and guests were Fortune's darlings, thanks to the fine impulse and generosity of W. W. who chartered a boat and gave them a moonlight sail.

There was dancing for those who possessed nimble feet, and others who desired to feast the eye upon the harbor activities, the sky line, the network of bridges which spanned the East River, were privileged to do so. Distribution and production were forgotten. Dictations and stenographic notes were left at the office. And the boat steamed into the Sound.

Moral: Yawning typewriters and dictation pads are like carburetors: they need diplomatic adjustment occasionally to make them register speed.

John Brunton, brother of Robert Brunton, and formerly business manager of the Robert Brunton Studios, now the United Studios of Los Angeles, California, left New York Wednesday for Miami, Florida, to attend an important meeting of the owners of the new Miami studios. At this meeting a producing unit will be formed to make pictures in the Miami studios and also a finance corporation to finance other production there. It is understood that both enterprises will be heavily backed by Glen H. Curtiss and other moneyed men of Miami.

Mr. Brunton previously made an inspection of and a report upon the Miami studios. In this report he spoke very highly of the new studios and laboratory and their equipment. He recommended, however, the local production unit and the finance corporation, the initial steps of which are to be taken at Friday's meeting this week.

The first picture to be made will probably be the life of Thomas A. Edison, showing the making of his various inventions and in which Mr. Edison himself will appear.

Mr. Brunton returns to New York next week.

Cleveland Exhibitors in New Quarters

The Motion Picture Exhibitors' League of Cleveland held its monthly meeting last Tuesday for the first time in its new quarters, 201 Film Exchange Building. An unusually large crowd was in attendance, and considerable important work was accomplished.

One of the outstanding features of the meeting was the passing of the motion that the annual election of officers, due to take place in June, be delayed until some time in the fall, so as to permit the present officers to conclude some of the measures now in progress. These measures have to do with problems affecting the operators, musicians, state and national organization, as well as some matters of local importance.

Henry H. Lustig, for the past three years president of the League, announced that he would not be a candidate for re-election. It was following this announcement that the League requested the present officers to remain in office until these special problems were solved.

Western N.Y. Forming New Organization

"The Western New York Motion Picture Theaters, Inc.," is the name of the organization which is being formed by friends loyal to Sydney Cohen and the national organization in western New York. The leaders in the new organization are Howard F. Smith, who recently resigned as president of the western New York unit of theatre owners when a large number of exhibitors voted to sever all connections with the national body and named J. H. Michael to fill out the unexpired term.

Others said to be behind the new organization are Dewey Michaels, Plaza theatre, Buffalo; Sydney C. Allen, Scenic theatre, Medina, and Judge John W. Schatt of Gowanda Opera House and Nicholas Dipson, interested in Batavia theatres.

This new unit embodies the counties of Erie, Niagara, Chautauqua, Cattaraugus, Orleans, Genesee, Wyoming and Allegany. There are to be 11 directors, one from each of the eight counties and three at large.

It is reported that some 36 exhibitors have signed up as members of the new unit.
In the Film Centers
Activities of Exchange Managers, Exhibitors, Salesmen and Others

Kansas City

WINNING prizes is becoming second nature with Charles E. Gregory, manager of the Goldwyn Kansas City office. Only recently Gregory won a first and second prize in the contest being staged by Goldwyn for new business, and now comes another first prize. This makes Gregory the leading Goldwyn salesman in all parts of the country.

Augusta, Kas., will be first town under 5,000 population to show the motion picture, "Foolish Wives." In proud headlines, the Augusta newspaper announced the good fortune of L. S. Cook, manager of the Liberty theatre in that town, and it is a 100 to 1 shot that there will be packed in Kansas, despite summer heat.

Eddie Green, formerly with the Hodkinson Corporation at Omaha, Neb., has been added to the sales force of the Kansas City Goldwyn office. Eddie, who has a wide acquaintance among Missouri and Kansas exhibitors, will cover the northern Kansas territory.

The distribution rights of "I Am the Law," a James Oliver Curwood story, have been purchased by the Enterprise Distributing Corporation of Kansas City for fifteen states. Truly B. Wildman, branch manager, expects prints of the picture this week.

The Standard Film Exchange, Kansas City, gained the distinction last week of being the only exchange in Kansas that is handling western pictures exclusively. Bernard C. Cook, branch manager, announced the purchase of the distributing rights of a series of eight Jack Hoxie productions from the Sunset Productions. A number of Fairbanks productions also will be distributed by the Standard.

G. E. Akers, general divisional sales manager for Paramount and formerly a booker for the General Film Company, Kansas City, will make Kansas City temporarily his headquarters for the next two months. Mr. Akers first started in the motion picture industry in Kansas City, fifteen years ago, as booker for the old General Film Company.

S. M. Gott, formerly an exhibitor of Holden, Mo., is erecting an air-conditioned building in Holden, Mo., which will be replaced this fall by a modern theatre building.

E. W. Werner, owner of the Warwick theatre, Kansas City, one of the largest suburban houses in the city, is one exhibitor who has no fear of the proverbial summer "drought." Mr. Werner has just completed plans for the Goldwyn theatre at a cost of $5,000. The decoration is in colors of green, gold, old rose and putty color. New velvet curtains for the stage, made and installed by Duff & Repp of Kansas City, twenty-eight new canopies on either side of the auditorium, with parchment shades and 1,000 new slip covers.

Pen Sketches

An important deal in the state right field was consummated in Buffalo this week, when Robert T. Murphy, resigned as manager of the Pioneer exchange after a three-year incumbency to join N. I. Filkins, who has been in charge of the Buffalo and Albany Merit offices, in taking over the Merit franchise for New York state north of Westchester County from J. E. Chadwick. Mr. Murphy under the new arrangement will have charge of the Buffalo office and Mr. Filkins of the Albany branch. The Buffalo exchange will continue to be located on the second floor of the Paramount building in Franklin street. Ruth Rappaport, who has been with Mr. Murphy during his entire Pioneer regime, will have charge of the Pioneer office on the third floor of the Warner building. Mr. Murphy will be on the road most of the time. Jake Siegel will remain as a member of the Buffalo Merit office staff. Mr. Murphy is one of the best known film men in western New York. He started in the business seven years ago with the old Mutual company, then hopped to General. Later he was associated with Dan Savage at Paramount. Triangle called him next and then he joined up in the army. On his discharge he took over the Buffalo Pioneer exchange. Mr. Filkins is one of the trail blazers of the industry in western New York. He has been with Merit for many years and is known to every exhibitor in the state. Lately he has been devoting most of his time to building up the Albany office. With these two men at his head Merit should take its place in the forefront of state right offices in New York. Mr. Murphy announces that Marie Wheeler will remain in charge of the Albany office staff. Mr. Murphy has just been elected secretary of the Buffalo Film Board of Trade.

* * *

THE Buffalo Paramount office is all set for the Fifth Annual Paramount Week interest in which has been heightened among the sales staff by the erection of a unique score board in the exchange. The idea is the joint work of Allan S. Moritz, branch manager and F. Ray Powers, office manager. A large board has been placed on the wall of the exchange. It represents a race track. Five salesmen are represented. The head of each has been placed on the various jockeys. The horses have been lettered according to the zones in which the salesmen work. The figures at the finish represent the total number of dates which is possible to obtain in the various territories. The photo shows that Salesman Wolfe has already obtained 90 per cent. of his quota. Jockey Kempen in the photo is bringing up the rear, but is expected to cross the line a winner. Kempein, Wolfe, Fater, McCarthy and Rose are entered in the "Paramount Sweepstakes." A. S. Moritz is starter, R. Ray Powers, timer; Earl R. Brink, bookmaker and R. L. Williams, programs. The following horses are being driven: S. R. O., Ready Money, Record Breaker, Capacity and Holdem Out, all noble steeds in the motion picture industry. The board has created much attention along Buffalo's Film Row.

I. MORRIS, for years the successful manager of the Home theatre, Superior and East 105th street via Albers, said last Thursday he would remain in Cleveland for his first day's sales, to get gallstones. Morris, a brother of Sam Morris, general manager for Select Pictures, is at the present 106th Street Hospital and is said to be doing well.

"Chic" Klein, manager of the Cedar theatre, Cedar avenue and East 76th street, died suddenly last Tuesday, entering Cleveland. The Motion Picture Exhibitors League attended the funeral in a body to pay their last respects to one of the most popular exhibitors in the city.

Christie Deibel, of the Liberty theatre, was one of the visitors to Cleveland this week. Among other things, Deibel signed up for reissues on Paramount and Educational pictures for the summer. "Not a case of economy," says Deibel. "Only some of the reissues are better than some of the new stuff, and if we want it, regardless of release dates."

J. Stuart Cangney, manager of the Temple theatre, at Bryant, O., charged with keeping his show open on Sunday contrary to law, has been released because of a disagreement of the jury. Cangney opened his house one Sunday and was permitted to run the whole show. The following day the ministers organized an anti-Sunday motion picture club. They were joined by various clubs. The next Sunday the ministers stationed themselves out in front of the Temple theatre. They succeeded in turning some prospective patrons away from entering the theatre. Cangney was arrested. He demanded a jury trial. And now the jury has been discharged. The ministers and club women are doing the same thing in Mr. Pellet, in the same county as Bryant.

Arnold Englefield, scenic artist of Loew's State theatre, has gone to the coast to join Dumond's organization in Los Angeles.
Chicago and the Mid-West

L. H. Mason, Representative, 910 S. Michigan Ave.

Chicago candidates for election to the Good Will delegation to France were introduced to Windy City movie fans by means of trailers which Petersen & Rothecker gave to the drive for the reconstruction of devastated France. Miss C. A. Fox, general manager of Chicago Paramount organization, who is the motion picture industry’s candidate, was “stared” in the trailer, being the only fair campaigner for votes to have a close-up. Harry Rice, reformed film publicity man who is now writing pieces for the papers on the Good Will campaign, “directed” the trailer and Verne Blakely turned the crank.

President Alan Steffes and John J. Campbell, of the Minnesota Motion Picture Theatre Owners, and A. R. Proctor, president of the National Motion Picture Theatre Owners, met in Chicago this week and accompanied W. D. Burford, of the Illinois organization, to New York, where they were to participate in the meeting between officials of the M. P. T. O. of A. and Will Hays. Al Steffes, it is reported, may insist that Mr. Hays reply to the questionnaire drawn up at the Minneapolis convention of the Minnesota organization, which so far has failed to draw any answer from the head of the producers and distributors.

Manager Martin, of Pathe’s Chicago exchange, was in New York this week conferring with home office officials on new pictures and sales plans for the local territory.

Bob Lucas is recovering, following four weeks spent in the hospital for an operation for appendicitis, and was at his office Tuesday for the first time since his illness. Bob is one of the most popular members of the Windy City film colony and his hundreds of friends will be glad to know that he expects to be back to normal within a short time.

General Manager John M. Quinn, of Vitagraph, is scheduled to arrive in Chicago Friday for a conference with Manager J. A. Steinson, and other local officials.

Manager C. C. Wallace, of Famous Players-Lasky exchange, has added four salesmen to his staff. They are Ed. Roscan, who was transferred from Paramount’s Toronto exchange, who will travel Indiana territory; Thomas Mason, a newcomer in the film industry from Indiana; W. D. Watts, well known in Chicago as a theatre manager, who will cover city territory; and Herman Heyman, who comes from New York, who will also cover the Chicago city district.

The Chicago council judiciary committee, on Monday, refused by unanimous vote to bar the exhibition of the films of Roscoe “Fatty” Arbuckle. The manager of the Maderom had introduced the order hitting at Arbuckle films while Arbuckle was on trial in California for the death of Virginia Rappe. Alderman Coughlin, in making the motion to place the Maderom order on file, said: “I am for personal liberty and freedom. I think Arbuckle was a victim of circumstances and unlucky, that’s all.” Chairman Olson of the committee also took a decided stand against the order and declared that it went too far. He called attention to a telegram received from Arbuckle in which he declared that he had never appeared in a picture depicting objectionable scenes.

R. C. McMullen, who has been managing the Roosevelt for Ascher Brothers, is taking a short vacation in Los Angeles, following the booking of the popular film, “Alibi,” by Lewis & Katz. On June 26th he will assume the management of Ascher Brothers’ Palace Theatre in Peoria, with R. E. Redmond, who has been his secretary, as assistant manager.

L. M. Rubens, of Aurora, president of the Illinois Motion Picture Theatre Owners, will be home about July 1st, having word sent by him from Paris, France. Mr. Rubens has been abroad since February 1st and has made an extensive tour, including various European countries, Palestine and Egypt.

Manager Plough, of Robertson-Cole, is pleased over the splendid press notices being given Pauline Lord in “The Glory of Clementine,” which is still playing to a near-capacity at the Orpheum, and has been booked in for ten days’ run at the Bijou. They are now getting their share of loop showings.

A large number of representative Chicago exhibitors attended the Illinois Motion Picture Theatre Owners Get-Together Luncheon at the St. Louis Hotel on June 24th, accepting an invitation of Vice-President Abrahams, heard reports on the excellent progress he is making in bringing in new members and voiced the feeling that the campaign to get in both big and little exhibitors should be pushed to the utmost, that the necessity of a strong organization, both to combat unfavorable and adverse legislation, and to enable the theatre owners to hold their own against the distributors. Joseph Hopp was delegated to act as toastmaster and fill the position to the satisfaction and entertainment of the audience. Complete plans for systematic organization work will be announced at a mass meeting, which will be called soon, and which will also take up other important immediate matters to exhibitors.

While in New York recently, Aaron J. Jones completed arrangements for the first Chicago showing of two of Paramount’s new pictures at the Randolph. The pictures are “The Woman Who Married a Man” and “Another Girl,” with Dorothy Dalton, and “The Good Provider.”

The entire staff of Universal’s Chicago exchange, headed by Sales Manager John M. Quinn and Business Manager Leserman, united in giving a big farewell dinner to Roy Alexander, who is leaving to become manager of Universal’s Kansas City exchange, and Auditor A. Plattman, who left Sunday, on route to New York and Europe, where he will take over the position of European auditor. Louis Laemmlie presided as toastmaster and many guests congratulated Messrs. Alexander and Plattman on their well deserved promotions. The main feature of the evening was the presentation of complete traveling outfits, including wardrobe trunks, suit cases, and traveling bags, by Paramount’s salesmen and officials and their wives. The event, which was a success from every point of view, was held at the Crystal Room, Hotel Sherman, and was followed by dancing.

Manager Clyde Eckhardt, of Fox Film Corporation, has received the first prints of “Monte Cristo,” which he declares is destined to be one of the greatest box office attractions ever put on the market by this corporation. Exhibitors who have already viewed this super picture, express themselves as agreeing with Mr. Eckhardt’s estimate.

The Roosevelt Theatre has been taken over by Balaban & Katz, under the terms of the participating lease recently signed by this firm with Ascher Brothers. No change in house policy or personnel will be made. The management, which has been assumed by A. J. Balaban, are contemplated for the immediate present, but July 1st the new Balaban & Katz policy will be put into effect. Chicago picture men are waiting detailed announcement of what this will be, with considerable interest.

Bill Brimmer, who recently returned to Chicago, from St. Louis, to make his headquarters in the old home town, has become associated with Fox Film Corporation’s Chicago exchange, and will do sales work in the city. Irving Maas, assistant to Manager Clyde Eckhardt, has been transferred to the New York office, and will leave immediately for his new post. Matthew Cavanaugh of Fox’s Washington, D. C., exchange, will come to Chicago to fill the position made vacant by the departure of Mr. Maas.

R. H. Fox, manager of Kempson’s St. Louis exchange, was visiting at this time in Chicago headquarters this week, and reports that his company is getting a strong foothold in St. Louis, and its pictures are now being shown in twenty-six houses there. His territory has escaped the extreme heat, which has made Chicago suffer for the past week, and slowed up theatre business, and, according to Mr. Fox, movie attendance is satisfactory. Manager Paul Bush, in charge of central states territory, with headquarters in Chicago, was in New York this week conferring with President Kempson.

Dan Barton, of the Barton Musical Instrument Company, was at his Chicago headquarters for a few days this week, following a flying sales trip through Wisconsin in his speedy Stutz. Mr. Barton reports a feeling of confidence is returning to this territory and that exhibitors are getting back to work. He will be in charge of high class musical instruments, which they have come to regard as an additional security. Also, the latest contracts secured for Barton pipe organs, were two from Millaukee, theatres, and one from a house at Three Rivers, installment in each case to start at the earliest possible date.
Manager Robertson Builds Fine "Forever" Display

Lobby display and ballyhoo which Manager Robertson of the Palace theatre, Fort Smith, Ark., recently originated during the run of "Forever."

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

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<td>Melvin Gersdorff</td>
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<td>W. S. McLaren</td>
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<td>Managing Director, Central Theatre, New York.</td>
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The Booking Guide

Is Helping Thousands of Exhibitors With Their Problems

If You Have Delayed Returning The Guide Questionnaire

Mailed You Personally Send It Today
Sign-Making Contest Good "Beyond the Rocks" Stunt

Boys and girls of Janesville, Wis., were lured into sign-making contest for "Beyond the Rocks" by the prizes offered by the Meyers theatre.

The best sign received a free pass for one year to the Meyers theatre; the second prize was twenty tickets, good any time.

More than 300 school children entered the contest. Every variety of signs imaginable was submitted. They were on card board, paper, linen, wrapping paper and tissue paper. They were done in ink, crayon, paint, charcoal and pencil. There was no limitations to size or design.

As a teaser campaign, the Meyer got out a herald with the letters spelling the title, chopped. Persons successfully completing the printing were given two tickets.

Both stunts also went over big at the Majestic theatre, Madison, Wis. Bob Gary, Paramount Exploiteer from Milwaukee, Wis., handled both the contest and the defective heralds.

Phillips Gets Many "Find the Woman" Tie-ups

In exploiting, "Find The Woman," Manager G. M. Phillips of the Rialto theatre, Atlanta, secured window tie ups with most of the prominent women's shops and drug stores in the downtown section of Atlanta. Several cards artistically painted and colored and read as follows—taking for illustration one from a drug store powder case—"FIND THE WOMAN—Here's the powder"—and gave the name of the powder advertised. Another card on the same order was in a woman's lingerie shop, one in the window of a large and well known laundry.

Barnette's "Watch Your Step" Campaign Clever

A "Watch Your Step" campaign that Bill Johnson of the Exploitation Department of Southern Enterprises, Inc., of Texas, declares unusually clever has been recently put over by E. J. Barnette of the Victory Theatre, Waco, Texas.

Mr. Barnette gained the permission of the city council to stencil all the main streets and street car safety zones with the impression of a large foot—a track. In the center of this foot print was painted and stenciled Watch Your Step—Go.

A very clever newspaper tieup was arranged between the local newspapers and the theatre and local merchants. In the form of a full page ad, merchants advertised their goods in such a way that the ad represented some service that the advertiser rendered to the public and it was the finding of this "service" that composed the contest. Prizes were offered in the form of Victory Theatre tickets.

In the lobby of the theatre was a cut-out of the six sheet, showing the auto racing car. Also arranged here and there were cards telling about the type of picture it was and the star.

The local newspapers gave the lobby display and also the street stunt special mention.

Cinderella Slipper Idea Fits Well to Use for "French Heels"

Several days in advance of the playing dates for "French Heels" Manager Doster of the Strand Theatre, Montgomery, Ala., was able to sell a local shoe store with the idea of a French heel slipper window. In the center was a small pair of slippers with a card announcing that they would be given to the first woman they fit, try-ons to begin the morning the picture opened at the Strand. There were numerous try-ons for the shoes and considerable publicity was gained.

An attractive lobby display on "Wild Honey," playing recently at the Majestic theatre, Portland, Ore.
Gives Away Three Pairs of Slippers for One He Advertised
The Hatton Boot Store at Pontiac, Mich., offered to give away free a pair of slippers to the first lady entering the store any time after eleven o'clock Saturday the closing day of the run of "Molly O" at the Oakland theatre. Only one pair of slippers was advertised as the co-operative advertising donation; but the manager of the store had to give away three pairs. A trio of women managed to slip through the eight foot doorway coincidently immediately after the town clock struck eleven. Some two dozen others were unable to get in with the first rush.

Masked Dancer Appears in "Peacock Alley" Prologue
A masked dancer prologue and contest as to her identity drew interest on "Peacock Alley" for Manager Powell of the Sugg theatre, Chickasha, Okla. A talented local girl was used doing a dance in peacock costume, enhanced by colored lights. Passes were given to those who identified the dancer. The lobby was decorated with Murray cut-outs, but increased in drawing power by being edged all around with colored light globes, sockets for these being screwed into the board backs. Three of these made the lobby a blaze of light and color.

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Costs 3 cents Per Review

Emphasizes Trade Mark Idea in Exploiting "Her Husband's Trademark"
When Manager E. C. Ogg, of the Imperial theatre, South Pittsburgh, Tenn., played "Her Husband's Trademark" he emphasized the trademark idea and also made use of the opportunity to sell the Paramount trademark to his patrons.
Following out a suggestion of Lem Stewart, Southern Enterprises exploitation director, Manager Ogg arranged a lobby display, using a table on which was arranged many small articles sold locally, each article one of merit and identified by its well-known trademark. Back of the table was displayed a special one-sheet poster which read: "Paramount Pictures Are the Best." "Paramount Is Our Trade-mark," a word that denotes the excellence of the picture always shown here.

Another Fine "Peacock Alley" Lobby Described
The "Peacock Alley" lobby displays continue to be the feature of this picture's playing engagements. One of the latest to be reported is that originated by B. B. Garner, manager of the Casino theatre, Lakeland, Fla.
A lattice work of white, gracefully entwined with vines, formed the background for the settings of the lobby. Hand painted cut-outs of the 24-sheet and three-sheets enhanced the artistic effect and the large peacock taken from the 24-sheet was conspicuously placed, completing the display.

"Forever" Lobby Front Suggests Atmosphere of Spring
The accompanying cut shows both the lobby display and ballyhoo used by Manager Robertson in putting over "Forever" at the Palace theatre, Fort Smith, Ark. Springtime effect was gained by the use of fresh vines and willow trees with the roots kept in buckets of water. Artificial flowers were pinned on. A big arch of strips of lumber was suspended from the dome by many ropes on which were pinned big leaves of green paper. The trellis was made of wide cotton tape with wooden strips only as supports at sides and ends. Costumes were rented for the ballyhoo.

Manager Lynch of the Lyric theatre, Jackson, Tenn., arranged this lobby display on "Beyond the Rocks"
Hill's "Sailor Made Man" Lobby Elaborate

A most effective lobby display on "A Sailor-Made Man" was used by Manager Albert Hill of the Lucas theatre, Savannah, Ga. On either side of the lobby were two drops representing a sea scene with outgoing ships, breakers, sky line and other typical marine atmosphere.

Over the main entrance to the theatre a pilot house was constructed through which everyone entered. Over the pilot house was a large cut-out of Harold Lloyd and Mildred Davis with a helm constructed as though they were piloting the boat. Over each door leading into the theatre beaver board was so arranged as to give the cabinet effect, entrance, etc. On deck were coils of rope, oars, anchors, lamps— in fact everything that would be found on a boat was there.

One week in advance all ushers were placed in sailor uniforms wearing Harold Lloyd caps, which in contrast to the usual dark red uniforms generally worn, caused lots of comment among the patrons. These uniforms were worn throughout the entire showing of the picture.

"Manager Hill advertised the fact that 1,000 Harold Lloyd caps would be distributed to the boys of the city, and that these could be gotten by calling at the box office of the Lucas theatre.

A large 24-foot cut-out was placed directly in the path of patrons coming into the theatre. They could easily pass between his legs. A ballyhoo was used as a sea-going hack. For a small rental, a cut-down automobile was secured and rigged up as a sail boat, with appropriate signs calling attention to the Harold Lloyd picture. Mr. Hill advises that this form of advertising is new in Savannah and went over in fine shape.

Berry Sells "Smilin' Through" Double Truck Himself

A DD Ace Barry to the list of advertisement selling exploitation men. The First National representative at Indianapolis sold the advertising manager of the Sullivan Times on the idea of a double truck for "Smilin' Through" at the Sherman Theatre, managed by Henry Wilson. The ad man was sold all right; but he didn't have the time to go out and sell the merchants so the exploitation man did it himself.

Such a stunt has a double value in the good it will build for the theatre with the newspaper.

Game Chickens Used for Lobby Display on "A Game Chicken"

As a display for "A Game Chicken," Manager Whitfield, of the Liberty theatre, Beaumont, Tex., arranged his lobby to resemble the interior of a poultry show. He secured at no cost eight of the finest chickens, all supposedly "game," and three roosters, which were placed in individual cages. These cages carried signs telling of the number of prizes each had won.

A sign read:
"A show for game chickens inside—now."
The crowing of the roosters and the mere fact that there was something alive in the lobby attracted unusual attention from the passers-by. There was no cash outlay for this stunt.

Mrs. Arthur Makes Big Play for Children's Patronage

A woman may be trusted to stand in well with the kiddies, and Mrs. W. E. Arthur, manager of the St. Denis theatre, Sapulpa, Okla., has boosted business by her plan of admitting all children free when accompanied by parents, on Tuesday and Wednesday afternoons and evenings. This brings out lots of grown folks who pay. And she arranges two annual free matinees for children—one a Christmas present, the other a birthday celebration and at such times has as many as 800 children out. A serial is always started at these events, so much future business is created.

Seattle's Autoists Get "Blue Slips" as Exploitation Stunt

Slips of blue paper on which had been printed publicity for "Ten Nights in a Barroom," with the form used like that which the police department pastes on automobile windshield, to advise the drivers of traffic ordinance violations, helped put this picture over at the Blue Mouse theatre, Seattle.

The slips were on gummed paper with one end crimped over about a quarter of an inch to allow pasting on the glass of the windshields so they could be easily removed.

The stunt went over nicely and brought excellent returns for a minimum of expense.

Lobby decorations on "The World's Champion," which Manager J. M. Edgar Hart of the Palace theatre, El Paso, Texas, recently designed.

This cut explains some of the "Is Matrimony a Failure?" exploitation used by the Palace theatre, Muskogee, Texas.

"Bought and Paid For" lobby designed by Manager Earl Settle of the Palace theatre, McAlester, Texas.
Johnson's "School Days" Campaign

A STUNT attractive to the young and the adults as well, was put across a few weeks ago by Manager Leroy V. Johnson of the Liberty theatre, Seattle, for his week's engagement of "School Days."

The campaign began actively a week before the actual run of the picture. All the Seattle newspapers carried large amounts of advertising and publicity space on the attraction, and billboards were also used to good advantage for preliminary notices.

When the run began, the theatre was decorated to resemble a country schoolhouse. The lobby front was built as a likeness of "the little red schoolhouse on the hill," with all its accompanying trimmings. The girl ushers all wore white shirts, overalls and large straw bonnets, and the doormen were dressed to resemble school boys. A huge school bell was hung on top of the theatre marquee with a rope hanging down onto the street, bearing a request from Wesley Barry to Liberty patrons to ring the old school bell. As a result the bell was constantly ringing, as persons would go out of their way to pull the rope.

Advance advertising announced special features for children attending the opening performance at 11 a.m. on a Saturday, so an hour before the doors were opened the lobby was filled with children waiting to gain entrance. Hundreds of children in the city wore large paper dance caps, bearing Liberty theatre and School Days advertising, which were distributed by the Seattle Star, the day before the run began.

The first 5,000 children to attend the show were given special favors and souvenirs. Five thousand small paper envelopes, each containing two rubber tacks, were given to young patrons. These envelopes bore the words "Use on teachers only" and were signed by Wesley Barry. Children were also given lollipops, each in an individual envelope bearing the likeness of Barry, and advertising School Days.

Aside from these, small photographs of Barry in several different costumes and poses were distributed among the young fans.

Bissinger's "Wandering Boy" Campaign

COMPLETE campaign on "Where Is My Wandering Boy" netted fine business for Manager Lou Bissinger, of the Washington theatre, Dallas, Texas, in spite of red hot weather. The accompanying cut shows the fine lobby display, made of board and canvas. A nice, motherly woman was kept at the window, reading and sewing and talking to patrons.

An old lady with a worn suitcase, wearing an old bonnet and shawl, was used as a ballyhoo for the week in advance of opening, inquiring of all for help in finding her "wandering boy." Even the radio was brought in, inviting any mother who hadn't heard from her boy in a long time to accept the help of the theatre in locating him. About forty requests were received on this.

"Reported Missing" Sold Through Window and Lobby Displays

Wide attention was attracted to the engagement of "Reported Missing" at the Strand Theatre, Montgomery, Ala., by the cooperative windows which Manager Doster secured in department stores, haberdasheries, music houses, plumbing houses, etc. Cooperative cards also appeared in a drug store, a confectionery shop and a cafeteria.

In the lobby, three days before showing and throughout the three-day engagement, a special banner was displayed. A 24-sheet cut-out, illuminated, was placed above the marquee. And across the front of the lobby the title was spelled out in letters studied with electric lights, making a brilliant display in the evening.

Barcli Theatre Plays Benefit on "Hail the Woman"

Manager Walker of the Barcli theatre, Schenectady, N. Y., introduced theatrical press agent angles into the motion picture exploitation when he obtained the aid of the "Daughters of Isabella" for his run of "Hail the Woman," the largest woman's organization in the city. By allowing a discount of ten percent, for their own organization, five hundred tickets were sold at the initial discussion of the plans. The members further agreed to sell enough additional tickets to make up a stated quota. As a result the financial success of the run was guaranteed. Mr. Walker long before the picture opened.
EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Across the Continent—Whereas Wallace Reid and Ford motor cars have a following this one will pack 'em in. A good business the first week. (Middle West.)

Went over big despite hot weather and strong counter attractions. Pleased generally. (Middle West.)

Box office value and entertainment qualities both fair. (West.)

Not much of a picture, but drew the crowds. (Middle West.)

Better than average picture and we did good business with it. (Middle West.)

The Woman Who Walked Alone—Fairly good entertainment and fair business. (East.)

Good box office attraction. Drew fine comments from my patrons. (West.)

Patrons liked it very well. (Middle West.)

The Bachelor Daddy—Excellent picture. Best attraction of the week. (Middle West.)

Pleasing picture. Light but a good summer feature. Good business. (East.)

The popularity of Thomas Meighan put this over. Business a trifle below average. (East.)

The Good Provider—Attracted good business despite Decoration Day and presence in town of big circus. (East.)

Awfully rainy weather during run of this picture, but it picked up very good during the latter part of the week. Had considerable favorable comment on this picture. (West.)

Moderately interesting. Big advance advertising helped put the picture over. Business pretty good for the hottest week this summer. (Middle West.)

Is Matrimony a Failure?—Picture and its box office value up to standard. (Middle West.)

A fine picture which drew well. (Middle West.)

The Beauty Shop—Substiles helped to spoil picture's appeal, but comedy considered good and well acted. Business bad. (East.)

The Red Peacock—Bad picture and bad business. (East.)

Love of Pharaoh—Good picture and we did good business with it. (Middle West.)

The Green Temptation—Business fair. Pictures liked by patrons. Star popular. (East.)

Find the Woman—Considering a week of rainy weather, this picture did a good business. It was a good mystery story and my patrons liked it very much. (East.)

Beyond the Rocks—On second week business slack, following good opening on first week. Some disatisfaction with story. Last day's business well right. (Middle West.)

The Order—Proved one of the most popular pictures of the season. Good receipts. (Middle West.)

Beauty's War—Marion Davies is popular here and this one drew good crowds all week. (Middle West.)

FIRST NATIONAL

Fools First—A picture very pleasing and popular. Good patronage. (Middle West.)

Went over good for a week's run. Fine production. (West.)

A very good picture, and had a very good run. (East.)

Devotion—A very pleasing programme picture. Fair receipts. (Middle West.)

One Clear Call—Very well liked but business only fair. (Middle West.)

Ten Dollar Raise—Very pleasing. Good audience picture. (Middle West.)

Gas, Oil and Water—Can make no mistake in booking this one, especially where Charles Ray is popular. Did a good week's business. (Middle West.)

The Woman He Married—Held up fairly well for a week run. (East.)

Trouble—Went over big. A lockout at 10:30 Saturday showing with "Jackie Coogan Essay Contest." Did not break records, but did a fine business all week. (Middle West.)

Smilin' Thru—We had one like it to follow. Many pronounced it Norma's best work. (Middle West.)

The Rosary—This one attracted a large church representation. Did a good week's business. (Middle West.)

The Infidel—A fine picture which attracted good business. (West.)

METRO

The Four Horsemen—At popular prices this one played to good houses all week, despite the fact that it previously had shown here at higher prices. (Middle West.)

Although playing third current engagement, continued a favorite with patrons. (Middle West.)

One of the best drawing cards at popular prices of the season. Played to capacity for a week's run. (Middle West.)

Fascination—Mae Murray is a favorite. Attendance up to expectations. (East.)

One of Mae Murray's best. We did excellent business for week despite the extreme heat. (Middle West.)

The Face Between—Mediocre picture. Mediocre business. (East.)

SELZNICK

Reported Missing—Went over in big style. Popular with all. Fine commercial success. (East.)

Going good on second week of run. Seems to please. (West.)

Mrs. Leffingwell's Boots—Did very good business on showing. People will come out to see good picture. (Middle West.)

Reckless Youth—Elaine Hammerstein is not a box office magnet and business was only fair. (Middle West.)

Evidence—Good picture. Fair business. (Middle West.)

A Wide Open Town—Good entertainment for summer. Drew well. (Middle West.)

UNITED ARTISTS

The Fair Lady—Made a hit with my patrons. Betty Blythe has many friends here. Good crowds throughout the week. (Middle West.)

A fine bit of screen entertainment which coupled with personal appearance of Betty Blythe drew them in for capacity all week, despite warm weather. (East.)

Way Down East—Retains popularity. Many patrons came to see it for second time. (Middle West.)

The Ruling Passion—Good picture but it did little business. (Middle West.)

FILM

The Angel of Crooked Street—Alice Calhoun is coming along fast. This is in line today. Business, however, was off. (East.)

Fair picture and fair business. (East.)

The Prodigal Judge—This one went over very poorly. (West.)

The Silver Car—Did fair business. Considered nice entertainment. (East.)

Restless Souls—A good programme picture. Patrons liked it. Fit in nicely with balance of bill. (Middle West.)

GOLDAYN

The Wallflower—Very good picture which brought fine business. (West.)

Doubling for Romeo—Although the star is not well enough known here to draw strongly, seems to be growing in favor. Feature drew better than forecasters formerly shown. Comment satisfactory. (Middle West.)

Watch Your Step—Pleasing little comedy that did satisfactory business. (Middle West.)

FOX

Closing the Moon—Tom Mix is a favorite with audiences at this house and he brought in good receipts for a week run in this vehicle. (East.)

Sharn—The title of this one was its greatest factor as a good drawing card. A good weekly attendance. (Middle West.)

The Last Trail—Good westerns are well supported here. This one is good, hence a good attendance for week. (Middle West.)

AMERICAN RELEASING

The Three Bandarosi—Fine caricature picture that kept the house in an uproar all the time. Better than average business on the week. (Middle West.)

My Old Kentucky Home—Only a fair picture and we did average business for week. (Middle West.)

R.C. PICTURES

Boy Caddy—Very thin plot, but all right for warm weather. Packets, houses, but had a huge supplementary bill. Not up to previous Doris May pictures. (Middle West.)

The Swemp—Not a knockout but a pretty good picture which went over well. (West.)

HODKINSON

At the Sign of the Jack O' Lantern—Very good picture and gave general satisfaction. Business only fair. (East.)

OFFICIAL LEGION PRODUCTION

The Man Without a Country—Members of American Legion supervised the showing of this one for a week and it played to capacity houses. (Middle West.)
NEW YORK CITY

Capitol Theatre—

Rivoli Theatre—

Rialto Theatre—
Musical—Hungarian Dances, Johannes Brahms. Comedy—A Pair of Kings, Vitagraph.

Criterion Theatre—
Second Week—The Stroke of Midnight.

BROOKLYN

Mark Strand—
Overture—Selections from "Eileen"—Victor Herbert. Specialty—Bubbles Dance—A Music Film. A dance presentation in Prizma film form with dances by Ted Shaw and set pieces by Chad Millard. Musical—Original Piano Trio—(a) "Chanson" (Friml), (b) "Do It Again," from "The French Doll," (Gershwin).
Current Events—Mark Strand Topical Review.

CHICAGO

Chicag Theatre—

Tivoli Theatre—

Woodlawn Theatre—

Roosevelt Theatre—

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Current Events—Mark Strand Topical Review.
**The Moon theatre, Omaha, used this method of advertising: "The Gray Dawn" for a one day attraction.**

**Kinema Theatre**
- Overture—Medley.
- Cartoon—Skipping the Pen.
- Novelty—Fashion Review.
- Vocal—"Vesti La Guiba," tenor.
- Feature—Pool's First.

**Mission Theatre**
- Fourth Week—Monte Cristo.

**Symphony Theatre**
- Fifth Week—Grandma's Boy.

**Tally's Theatre**
- Current Events—Kinograms.
- Novelty—Prizma Scenic, Bali the Unknown.
- Feature—The Angel of Crooked Street.

**California Theatre**
- Overture—Symphony Orchestra.
- Hungarian Fantasia Rigoletti Paraphrase—"Those Longing for You Blues.
- Current Events—International and Fox News; local topics.
- Comedy—F. O. B. Africa, Monty Banks.
- Feature—The Waterfall.
- Next Week—Golden Dreams.

**Hill Street**
- Current Events—Kinograms.
- Novelty—Kinetoscope, The Lost Romance.
- Comedy—Torchy Takes a Chance, Johnny Hines.
- Feature—Handcuffs or Kisses, Elaine Hammerstein.

**Loco's State**
- Current Events—International News.
- Feature—The Face Between.

**SAN FRANCISCO**

**California Theatre**
- Overture—"Shriners Welcome" and "Gems.
- Current Events—Pathe Review.
- Novelty—Egyptian Dance.
- Comedy—The Little Rascal.
- Specialty—Romance California.
- Feature—Gray Dawn.
- Next Week—A Virgin's Sacrifice.

**Granada Theatre**
- Overture—"Orpheus."
- Current Events—Pathe Review.

**PHILADELPHIA**

**Stanley Theatre**
- Overture—"Bohemian Girl.
- Current Events—Pathé News; Fox Weekly.
- Feature—Polly of the Follies.
- Scene—Martin Johnson's Borneo Jungle Adventures.
- Vocal—Milo Fico, baritone, in a role from Verdi's "Masked Ball."

**Karloff**
- Current Events—Pathé News.
- Feature—"Samarin Through.
- Feature—Pathé News; Topics of the Day.
- Feature—The Ruling Passion.
- Next Week—Sheik of Araby.

**SEATTLE**

**Coliseum Theatre**
- Overture—"In A Bird Store."
- Current Events—Pathé and Kinograms; Topics of the Day.
- Comedy—Toonerville Blues.
- Feature—The Infidel.
- Next Week—The Crossroads of New York.

**Columbia Theatre**
- Overture—"Samson and Delilah."
- Current Events—International.
- Comedy—Apartment Wanted.
- Feature—Prodigal Judges.
- Next Week—The Black Bug.

**Strand Theatre**
- Overture—"Souvenir."
- Current Events—Kinograms.
- Scene—Pathe Review.
- Comedy—Poor Boy.
- Feature—Man from Home.
- Next Week—"The Woman Who Walked Alone—Dorothy Dalton.

**Blue Mouse Theatre**
- Second Week—Reported Missing—Selnick.
- Next Week—The Queen of Sheba—Curtiz.

**Liberty Theatre**
- Overture—Popular Medley.
- Scene—Pathe Review.
- Comedy—On Patrol.
- Novelty—Anna Marie Malotte playing "Neddy Lies."
- Organ Solo—With part vocal accompaniment.
- Feature—Across the Continent—Wallace Reid.
- Next Week—Sonny.

**Winter Garden Theatre**
- Current Events—International News.
- Cartoon—Aesop Fable.
- Comedy—Good Morning Judge.
- Feature—Silver—Car.
- Next Week—Sheik of Araby.

**DALLAS**

**Palace Theatre**
- Anniversary—Presentation.
- Overture—"Hungarian Fantasia."
- Current Events—Pathé News.
- Novelty—One Reel.
- Specialty—Vaudeville Palace.
- Comedy—School Day—Educational.

**Hope Theatre**
- Current Events—Pathé News.
- Musical—"Swane River Moon."
- Vocal—"Alma Minneman.
- Feature—"The Cross Roads of New York—Mack Sennett.

**SEATTLE**

**Palace Theatre**
- Feature—North of the Rio Grande.
- Next Week—For the Defense.

**Victoria**
- Current Events—Pathé News.
- Feature—The Three Musketeers.
- Next Week—For the Defense.

**Aldine**
- Feature—The Splendid Lie.
- Added attraction—Personal Appearance of Grace Davison.
- Novelty—Starland Revue.
- Next Week—His Wife's Husband.

**Capitol**
- Current Events—Kinograms.
- Comedy—Poor Boy.
- Feature—The Crimson Challenge.
- Scene—Night of Many Shadows.
- Next Week—The Vermillion Peach.

**Regent**
- Feature—Kisses.
- Special—Local Educational.
- Comedy—Strictly Modern.
- Next Week—Slick Jank.

**CINCINNATI**

**Strand**
- Current Events—Pathé News.
- Comedy—Step Forward—Mack Sennett.
- Feature—Your Best Friend.
- Special attraction—Vera Gordon in person.
- Next Week—The Infidel.

**Walmart**
- Current Events—Pathé News.
- Topics of the Day.
- Cartoon—Aesop's Fables—Pathe.
- Feature—The Man From Home.
- Next Week—Over the Border.

**Keith's**
- Current Events—Keith's Reviews.
- Cartoon—Aesop's Fables.
- Comedy—Fair Enough—Educational.
- Feature—Thru a Glass Window.
- Next Week—The Dust Flower.

**CAPITOL**
- Current Events—Capitol News.
- Feature—The Dance of Spades.
- Added Feature—The Ordeal.
- Next Week—Reported Missing.

**PALACE**
- Current Events—International News.
- Topics of the Day.
- Feature—Spanish Jade.

**ATLANTA**

**Howard Theatre**
- Overture—"The Mikado" (by Sullivan).—Howard Orchestra.
- Current Events—Howard News.
- Prologue—"Chinese" Episode written by Miss Edith Cone.
- Dramatic soprano and Mr. George McNulty (tenor).
- Feature—Owen Moore in Reported Missing.

**Metropolitan Theatre**
- Overture—Selections by Orchestra.
- Current Events—Kinograms.
- Comedy—Oh Promise Me—Christie.
- Feature—Jackie Coogan in Trouble.

**Rialto Theatre**
- Overture—Selections.
- Current Events—International News.
- EXHIBIT—Butland's Ice Cream.

**Strand Theatre**
- Overture—Selections.
Motion Picture News

Cleveland

State:
Overture—Selections from "The Fortune Teller.
Current Events—Pathé News—Topics of the Day.
Comedy—My Wife's Relations—Keaton.
Feature—Sanny—Richard Barbellmess.
Specialty—Paul Whiteman's orchestra under direction of M. Speciale, offering all new jazz repertoire.

Rialto Theatre
Overture—Rialto Orchestra.
Current Events—International News—Special—Grantland Rice's Sport Fictional.
Feature—The Crimson Challenge.

Metropolitan Theatre
Overture—Metropolitan Orchestra.
Current Events—Kinograms.
Comedy—Johnny Hines in Torch and Orange Blossoms.
Feature—The Primitive Lover.

Waldorf Astoria

Something new, something old, something different, with a great star.

MARY PICKFORD
in one of her first dramatic sensations.

GOING STRAIGHT
It is supposed to be a drama, but you'll get a big laugh from it. We'll say it funny.

PHOTOGRAPHED 12 YEARS AGO

SAND AT THE ORGAN
OVERTUNE—WILLIAM TELLI
Special lighting effects afternoons and evenings.

"COLD FEET"
An ad two columns wide and seven-teen inches long told patrons of the Des Moines, Ia. theatre, what the week offered, featuring "Trouble"

Rivoli Theatre
Overture—"Madcap Duchess"—Iula's Symphony Orchestra.
Current Events—Rivoli News—Selected—Pathé Review.
Noon—Walk Around—The Leather Pushers.
Feature—I Am the Law.
Organ—Davy
Parkway Theatre
Overture—"Blue Danube"—Parkway Orchestra.
Comedy—Danger—Jack White.
Current Events—Selected from Pathé Review and Movie Chairs.
Feature—Watch Your Step.
Special Saturday Recital—Ada Carolyn, coloratura soprano.

New Theatre
Overture—New Theatre Orchestra.
Current Events—Pathé News.
Comedy—Me and You.
Novelty—Urban Movie Chats.
Feature—My Old Kentucky Home.

Doric Theatre
Current Events—International.
Organ Selections.
Short Subjects—The Adventures of Robinson Crusoe (Serial).
Feature—Blind Hearts, Hobart Bosworth.

Newman Theatre
Overture—"Semiramis, "
Organ Selections.
Short Subjects—Washington Irving, an entertaining novelty.
Comedy—The Rainmaker, Lloyd Hamilton comedy.
Special Number—Lillian Crisman, Frank Ridge and Six Dutch Kiddles in "The Red Mill.
Feature—Trouble, Jacki Coogan.
Next Week—The Bachelor Daddy, Thomas Meighan.

Royal Theatre
Overture—Special musical novelties.
Current Events—Royal Screen Magazine.
Organ Selections.
Comedy—The Show, Larry Semon.
Short Subjects—Adventures of Sherlock Holmes.
Feature—The Ordeal, Agnes Ayres.
Next Week—The Ruling Passion.

Twelfth Street Theatre
Overture—Selections.
Current Events—Screen Magazine.
Organ Selections.
Feature—Shackles of Gold, William Farnum.
Next Week—Down East.

Baltimore

Century Theatre
Overture—"Forty-Four Teller"—Century Symphony Orchestra.
Comedy—Century attraction.
Current Events—Century News.
Specialty—Vocal selections—Justin Lawrie and Fernando Guarnieri.
Novelty Events—Elizabeth and Amos Stillman.
Feature—Sowing the Wind—Anita Stewart.
Organ solo.

Kansas City

Liberty Theatre
Overture—Selections.
Current Events—Pathé.
Comedy—A Rural Cinderella, Louise Fazenda.
Organ Selections.
Feature—Reported Missing—Owen Moore.
Next Week—Canadian Love.

In advertising "Is Matrimony a Failure?" the Granada, San Francisco, exploits the coat.

Washington

Metropolitan
Overture—"Sweethearts, "
Current Events—Pathé News—Topics of the Day.
Comedy—Some Baby, Pathé.
Scene—Pathé Review.
Feature—Sanny, First National.
Next Week—Pooh's First, First National.

Palace
Overture—"Serenade, "
Current Events—Pathé News—Topics of the Day.
Comedy—Punch the Clock, Pathé.
Feature—Across the Continent.
Next Week—Fifteen, Paramount.

Columbia
Feature—Foolish Wives, Universal.

Rialto
Overture—"The Beautiful Galatea.
Current Events—Fox News.
Comedy—Boy, Mermaid.
Feature—Over the Border, Paramount.
Next Week—His Wife's Husband.

Granada
IS MATRIMONY A FAILURE?
with Lily Lee, T. Boy Boriss, Chas. Belden and company.

Sister Liberty
Sister Liberty in a thrilling anti-seduction sketch.

Liberty Theatre
Sister Liberty in a thrilling anti-seduction sketch.

GRANADA
MARKET STREET AT 6TH

In advertising "Is Matrimony a Failure?" the Granada, San Francisco, exploits the coat.

"COLD FEET"
An ad two columns wide and seventeen inches long told patrons of the Des Moines, Ia. theatre, what the week offered, featuring "Trouble"
**MILWAUKEE**

Novelty—Tony Sarg’s Marionettes, Round Six, The Leather Pushers. 
Comedy—Goldwyn’s One Reel Classic—Ups and Downs. 
Feature—You’re Greater Than Love. 
Alhambra Theatre—Overture—“Bagdad.” 
Current Events—Pathe News and Topics. 
Scene from “Cavalleria Rusticana”—Joan Zarara. 
Feature—Our Leading Citizen, Thomas Meighan. 
Comedy—Two Act Torchy Comedy, Torchy Steps Out. 
Novelty—“Chinese Fantasie”—Rosalie Reiter, dancer. 
Vocal—Songologue—Elwyn Owen, organist. 
Feature—Across the Continent. 
Current Events—Butterfly News and Views. 
Feature—Watch Your Step. 
Novelty—Goldwyn’s Sport Review. 
Musical—Violin Solo—James Innes, organ recital. 
Added Attraction—Charlie Chaplin in Shoulder Arms. 
Strand Theatre—Overture—Strand Orchestra. 
Current Events—Weekly—Kino-grams. 
Novelty—Sketchographs. 
Feature—Wife Against Wife. 
Comedy Feature—My Lady Friends, Mr. and Mrs. Carter De Haven. 

**PITTSBURG**

Feature—Sonny. 
Comedy—Tis the Bull. 
Next Week—Crossroads of New York. 
Regent Theatre—Current Events—Kinograms. 
Feature—Red Hot Romance. 
Comedy—Gymnastin Jim. 
Next Week—Is Matrimony a Failure? 
State Theatre—Current Events—Kinograms. 
Feature—Red Hot Romance. 
Comedy—Gymnastin Jim. 
Next Week—Nanook of the North. 
Feature—Where Is My Wandering Boy Tonight? 
Comedy—Tis the Bull. 
Next Week—Crimson Challenge. 
Feature—Where Is My Wandering Boy Tonight? 
Next Week—Not Announced. 
Feature—The Green Temptation. 
Comedy—Speaking Spooks. 
Next Week—Crimson Challenge. 
Feature—Sonny.

**MINNEAPOLIS**

State Theatre—Overture—Selections from Mlle. Modiste. 
Current Events—State Digest, comprised of Fox, Pathe and International News strips. 
Comedy—My Wife’s Relations. 
Feature—The Primitive Lover, Constance Talmadge. 
Organ Solo—“Nocturne.” 
Strand Theatre—Overture—Selections by Strand Orchestra. 
Current Events—Pathe and International News Weeklies. 
Feature—Reported Missing. 
Comedy—Mutt and Jeff cartoons. 
Blue Mouse Theatre—Current Events—Fox and International News. 
Feature—Alice Lake in Kisses. 
Comedy—Larry Semon in A Fair of Kings. 
Pantages Theatre—Feature—Fool’s Paradise. And four acts of vaudeville. 
Feature—Bobbed Hair, Wanda Hawley. 
Comedy—Mack Sennett comedy. 
And seven acts of Orpheum circuit vaudeville.

**ST. LOUIS**

Missouri Theatre—Current Events—Missouri News. 
Comedy—Angel Food. 
Cartoon—Marcus. 
Musical—A musical review, orchestral. 
Feature—North of the Rio Grande. 
Musical—Second anniversary revue. 
Feature—Come on Over, Colleen Moore. 
West End Lyric and Lyric Skydome—Current Events—News and views. 
Novelty—An Asop fable. 
Comedy—Be My Wife (re-issue) and Johnny Hines in Torchy’s Frame-Up. 
Feature Film—A Question of Honor, Anita Stewart. 
Delmar, Criterion and Congress—Current Events—News and views. 
Novelty—Cartoons. 
Comedy reel. 
Feature—The Good Provider. 
New Capitol—Current Events—News and views. 
Comedy reel. 
Feature—Smillin’ Through, Norma Talmadge. 
Empress Theatre—Feature—The Sheik’s Wife. 
Also five acts of vaudeville.

**BUFFALO**

Shea’s Hippodrome—Overture—“Stradella.” 
Xylophone Solo—Frank Brown. 
Comedy—Replayed by The Northern Trail, a James Oliver Curwood story. 
Current Events—Hippodrome Review.
LASKY


George Melford has finished "Burning Sands." His next will be "Ebb Tide," by Robert Louis Stevenson. In the cast are Lila Lee, James Kirkwood, Raymond Hatton and George Favcett.

Charles Eyton, general manager arrives from China June 20.

GOLDWYN

Malcolm McGregor has been selected as the male lead for "Broken Chains," now in production under the direction of Allan Holubar. The complete cast includes Coleen Moore, Ernest Torrence, Claire Windsor, James Marcus, Boyl Mercer, William Orland, Gerald Pring, Edward Peil and Leo Willis. "Gimme" is the title of the next Rupert Hughes production. His wife collaborated with him on the story. Helene Chadwick has been selected for the lead.

Maurice Tourneur's "Christian" company is expected from London about July 1.

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Jessen's Studio Notes by Wire

THOMAS MEIGHAN in a George Ade story "Our Leading Citizen" a Paramount picture.

UNITED

Jack Coogan, Sr., is leaving for the East to arrange release for rodeo western comedies and Fred Hibbard slapstick comedies. Richard Walton Tully is filming interiors for "Omar the Tentmaker." Exteriors will be made on the desert, at Oxnard, Catalina and Santa Barbara.

UNIVERSAL

Louise Lorraine has been selected as the lead for "The Radio King" serial directed by Robert Hill. Roy Stewart will be in the cast.
"Live and Love" from the original by Edward S. Moffat will be the next vehicle for Priscilla Lane.
Edward Laemmle left for New York and Europe Friday accompanied by Tinny Wright, assistant; Frank Atkinson, editor; Charles Stumar, camera man; and Harry Myers, who will play the lead in "Ivanhoe."
Roy Atwell, ill with typhoid fever, is delaying production on "The House of a Thousand Trelumbs.
The "Perils of the Yukon" serial troupe is now at Sierra Tavern Truckee.

Harry Pollard will direct Herbert Rawlinson in "The Rainbow Chaser," from the original by Bernard Hyman.
Virginia Viti, placed under a long term contract as leading woman and later to be starred, is now playing opposite Lon Chaney in the super Jewel "Bitter Sweet," under the direction of Lambert Hilyer. Jack Mower and Vernon Steele are in the cast.
"Misfit Becomes Chaparron," the next for Hoot Gibson, will be directed by Nat Ross. Universal will make "A Long Chance," made six years ago. Jack Conway is to direct. In the cast are Henry Walthall, Ralph Graves, John C. Gilbery, William Bertram and Jack Curtis.

R-C STUDIO

"Good Men and True," by Eugene Manlove Rhodes, is the next vehicle for Harry Carey under the direction of Val Paul. The cast includes Noah Beery, Mary Mar- shall, Thomas Jefferson, Charles J. La Moyne, and Vester Penw. The De Havens are making the third of their domestic life series titled temporarily "Their First Vacation."

The Doris May subject "Up and at Em," has been finished. Sherwood McDonald is casting for the first Gloria Joy two-reel comedy story being written by Doug las Bronston.

The Rotarians of the country were here for their convention last week and were the guests of the United and Robertson-Cole studios Saturday, five thousand strong.

Frank Thromby is editing "Wreckage."

Jane Novak is next to play in "The Man with the Corell," Chester Bennett production. Following this Bennett will make "The Rock of Ages," from hymn and printing, with Jane and Eva Novak.

VITAGRAPH

Thomas Buckingham, former director of Century and Fox comedies, will direct Larry Semon. The first subject under the new arrangement is titled "Golf." In the cast are Lucille Carisle, Al Thompson, Vernon Dent, Oliver Hardy, William Hauber, Fred Lancaster, Joe Basilando and Vincent McDermott. "When Danger Smiles" is the next vehicle for William Duncan. The continuity is by Bradford Sugler.

"The Magnificent Amberson," by Booth Tarkington, will be put in production early in July. Dave Smith will do the directing.

The Alice Calhoun subject originally titled "Blue Blood" will be released under the title of "A Girl's Desire."

Earl Williams subject originally titled "Dickey" will be released under the title of "Fortune's Mask.

Fans and Exhibitors in Praise of Fox Stars

Following the release, May 21, of "The Yellow Stain," the Fox production starring John Gilbert, came a flood of unsolicited written praise for the young actor by both fans and exhibitors, declares a statement from the William Fox home office.

This testimonials has pleased officials of the organization, especially in view of the fact that Gilbert has the leading role of Edmond Dantes, the Count, in "Monte Cristo," the special super-production on the 1922-23 program of Fox. "The Yellow Stain" is a story centered about the North Michigan timber lands.
**Live News From Producers**

Conducted by EDMOND F. SUPPE

**BOOKEINGS**

**CASTS**

**RELEASES**

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**“Merry-Go-Round”**

*Name of Stroheim Subject*

“MERRY-GO-ROUND” is the title selected for the new Universal-Jewel production being made by Erich von Stroheim. The story is by Stroheim’s own pen, and is said to be filled with dramatic qualities, suspense and romantic interest. Stroheim predicts it will make a better picture, even than “Foolish Wives.”

Construction work has started at Universal City on the many elaborate sets which will be used in this new Super-Jewel. Elmer Sheely, art director; Capt. R. W. Day, art director for the Stroheim unit; Archie Hall, technical director, and others all are devoting their attention to the Stroheim unit.

In the meantime von Stroheim is at his home reading the revised script of his big story. He is mapping out his campaign so that nothing will interrupt him when he starts “shooting.”

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**Burr Confident of Future**

Producer of “Torchy” Comedies Takes Pride in Success of His Pictures

**Gloria Joy Comedies for R-C Release**

**Rothacker Completes Film for Uncle Sam**

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**Only Three Big Roles in Paramount Film**

An extraordinary feature of Irving V. Willat’s new production for Paramount, “On the High Seas,” is that it boasts one of the smallest casts ever assembled for a motion picture feature.

There are only three big roles in this new story, which is the first of a series of them by Edward Sheldon, the noted playwright. These three roles, each involving real histrionic skill and each powerful in dramatic qualities, and played by Dorothy Dalton, Jack Holt and Mitchell Lewis.

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**Strong Supporting Cast for Alice Brady**

One of the finest casts that has ever been assembled in the East has been selected by Paramount to support Alice Brady in “Missing Millions,” her first screen production for the studio. David Powell was called to New York from the Coast to play the leading male role, that of “Boston Blackie.” Sidney Herbert will have an important part as will William B. Mack, Frank Losee, and Riley Hatch. Other important members of the cast are John B. Mack, Beverly Travers, and Alice May. Joseph Henabery is directing.

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**Lawyer Advises Cast in “Manslaughter”**

During the filming of Cecil B. DeMille’s current Paramount picture, “Manslaughter,” Neil McCarthy, of Los Angeles, former counsel for Famous Players-Lasky Corporation and at present legal representative for Mr. DeMille, was called upon to serve as technical adviser for the entire sequence of court room scenes which form such an important part of the story.

In this role, Mr. McCarthy instructed Thomas Meighan in the duties and actions of the district attorney prosecuting a manslaughter case; Lestrade Joy as the defendant of the action; George Fawcett as the judge trying the case; Julia Faye as the state’s chief witness; and Edward Martindel, Lucien Littlefield, Clarence Burton, Edythe Chapman and John Miltmern in matters of court room routine.

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**New Faces to Be Seen in Griffith Subject**

Announcement is made that new faces will be seen in D. W. Griffith’s forthcoming production for release through United Artists. The completed cast includes Carol Dempster, Porter Strong, Henry Hull, the young man who has been so successful in the stage play, “The Cat and the Canary,” and Crocker King, the star of “D’Artagnan.” Moreau Wallace, Margaret Dale, Frank Sheridan and Irma Harrison. The picture will be in seven reels. Mr. Griffith has begun the active filming of this production which is going forward under the working title of “At the Grange.”

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Scene from "Out of the Silent North," a Universal attraction starring Frank Mayo.
Doug and Mary Working Nights on Pictures

The last week has been a most strenuous one for Mary Pickford and Douglas Fairbanks. These screen celebrities have been forced to work every night on their respective current productions for United Artists release this fall.

Many of the stirring night scenes in the Town of Nottingham, one of the Chateau Pictures' pictures, have been photographed during the last several nights and the actors have been kept exceedingly busy stirring up the populace of that quiet Old World community against the usurping Prince John.

Meanwhile Miss Pickford, in the role of her revival of "Tess of the Storm Country," the picture which made her famous a few years ago, was out on location with her company every night at Chatsworth Lake, while her director, John S. Robertson, completed all the night sequences in this picture.

Paramount Stars Lead in Cover Contest

Interesting evidence of the drawing power of Paramount stars comes from the impartial test just announced by Motion Picture Classic, one of the leader magazines published by Eugene V. R fewer in Brooklyn, with a circulation of nearly two hundred and fifty thousand.

In the June issue the editor, Miss Susan Elizabeth Brady, announced that the subjects for Classic color cover contest would be chosen by readers interested enough to write a request for their favorite. In the month since the publication of the June issue more than five thousand letters were received with one name dominating the requests—that of Rudolph Valentino. A reader in Parmount pictures, the subject of 1,227 letters.

Thomas Meighan, another Paramount star, was second in the contest. Third place went to Antonio Moreno, while Wallace Reid, also a Paramount star, came fourth.

Niles Welch Borrowed for Rapf Picture

Myron Selznick has loaned Niles Welch to Harry Rapf for one of the principal roles in the screen version of "Rags to Riches," which is to be produced on the West Coast with Wesley Barry.

Niles Welch is under contract to Selznick and has just finished playing one of the leading roles in the Elaine Hammerstein picture "Under Oath."

Stage Celebrities Added to "Kentucky Days"

Additional stage celebrities in the cast of "Kentucky Days," a big spe- cial for Jack Pollock, are starring on the west coast for Fox, including O. Con, Henri de la Garrique, Caroline Rankin, Cordelia Dalhahan and Helen Field.

Cohn Bringing Picture East

"More to Be Pitied Than Scorned" to Have Special Showing Upon Arrival

"MORE TO BE PITIED THAN SCORNED," C. B. C. Film Sales Corporation's big new feature production, has been completed and is now being brought East by Harry Cohn, of the C. B. C. firm.

Cohn, whose headquarters are on the West Coast, has watched closely the production of the features, which is based on the Charles E. Blaney melodrama of the same name, and directed by Ed- ward Le Saint. Immediately upon its completion and final editing Cohn screened the entire picture before a group of exhibitors and says he is confident it is a big picture in every way.

Charles E. Blaney this week expressed himself as delighted over the progress that had been made.

"I am sure it is fine," he said. "It couldn't help being with such an all-round excellent cast. Alice Lake, Rosemary Theby, J. Frank Glendorn, Philo McCollough, and the two younger players, Gordon Griffin and Baby Josephine Adair, constitute just the sort of cast I would have wanted to interpret this story."

A special showing of the feature is being arranged by Joe Brandt and Jack Cohn, of C. B. C., as soon as it arrives in New York.

New Goldwyn Director Given Assignment

R. A. Walsh, one of the directors recently signed by Goldwyn to make his future productions for a term of years in association with the producing firm, is ready to begin work on filming Carey Wilson's first story written for Goldwyn, "Captain Blackbird."

In the cast of "Captain Blackbird," thus far announced, are Ant-o no Moreno, who will act the lead Harry Myers, George Siegmann and William X. Mong.

Newspaper Tie-ups for "Foolish Wives"

An unusual exploitation stunt afforded "Foolish Wives," first page picture for Monogram Pictures, in connection with the "Foolish Wives" campaign in that state.

The big campaign, successfully booked for the stunt were the San Antonio Evening News, Fort Worth Republican, Galveston Tribune for the Empire, San Antonio; Palace, Fort Worth; Queen, Houston; and Gal- veston, Texas.

The arrangement carried out was a personal interview from the editor- nal rooms of these newspapers with the author, author and director of "Foolish Wives," over the long distance telepho ne to the Monogram Studios in Universal Cty., Cal.

The newspapers aside from handling the interview, devoted free display advertising space in their daily issue for one whole week, in advance of the interview itself with illustrations and cuts of Stroheim and Pickford. Yes, you bet.

By a special attachment a magneto arrangement enabled crowds in front of the newspaper offices to hear what was going on. This was a special feature of the stunt.

Miss Davies Five Times Married in Films

Five times married—three very distant dates and once with the simplest of ceremonies. This has all happened to Marion Davies, star of Cosmopolitan Productions. They were all film marriages and the most brilliant of the lot takes place in her new picture "The Young Diana." She weds a lieutenant in the navy and the ceremony is a most picturesque affair, with him and the bridal party in uniform and she herself a vision of loveliness.

The other four weddings were staged in "The Cinema Murder," "The Man Behind the Camera," "Big Ten Play," and "Get This Mary Married."

A dress made entirely of silver ribbon and strings of pearls is worn by Miss Davies in "The Young Diana." The dress symbolizes "Light," Joseph Urban designed the setting for the picture.

"The Men of Zanzibar" Is First Davis Film

"The Men of Zanzibar," the William Russell vehicle released by Fox Film May 21, was the first work of fiction produced by Richard Harding Davis, the famous American novelist and short story writer, to be adapted to the screen since his demise four years ago.

The wide-spread popularity of the work in the United States, the picturization of his noted story and Rowland V. Lee, the director of the production, has delineated not only the characters with marked cleverness to the details of the story but has also succeeded in leading the spectator into the secrecy and the suspense and "twists" which characterize the author's work, according to word from the box office.
Board's Publication Lauds New Photoplay

"And Women Must Weep," the first release of the Wilderness Tales by Robert C. Bruce which Educational is distributing, was the first one-reel picture ever discussed as an exceptional picture in the National Board of Review's publication Exceptional Photoplays. It was reviewed in the first issue of this publication this year.

In the second issue, for March-April-May, just out, another picture of this series, "One Man Reformer," is reviewed.

"This one-reel story was made by Robert C. Bruce and part of his series of "Western Tales," is an Exceptional Photoplay, "is perhaps the most successful of all that have been made thus far, in its attempt to convey a mood by a combination of story thread and scenic composition."

Strong Cast Supports Miss Binney

The cast which has been engaged to support Constance Binney, the American phase and far, who is now filming "A Bill of Divorcement" for the Ideal Film Company, has the element of some of the most popular British players now appearing before the public.

Mrs. Binney, a little London favorite, plays the part of the wife; Malcolm Keen (by permission of Coen Dean) has the role of the husband, which he originated in the English production of the stage play; Henry V_ROMAN; a popular screen actor, plays the doctor; and other roles are taken by such well-known players as Henry Victor, Pierson, Llewellyn and Durty Gregory.

Competent Cast Enacts Curwood Story

Color and romance abound in "The Valley of Silent Men," the new Cosmopolitan Production, directed by Frank Borzage, which was made in the heart of the Canadian Rockies.

All the intimate knowledge of James Oliver Curwood, author of the novel from which the plot was adapted, is loaded into the picture by Mr. Borzage, according to the Cosmopolitan offices.

A competent cast is headed by Alma Rubens, featured player, and Lew Cody, Joe King, Maria Majeroni, George Nash and J. W. Johnson.

Fine Equestrian Stunts Shown in Mix Subject

Summer entertainment of the light, thrilling type is provided in Fox's latest Tom Mix production, "For Big Stakes," which is scheduled for release June 18th. The picture is a combination of various western episodes featuring the famous horse "Tony," Mix's steed, which is equalized by none ever presented.

Fatty Arbuckle, with a peculiar seventeen-year-old feminine lead, plays opposite Mix. Others in the notable cast are Sid Jordan, Bert Sprote, Joe Harris, A. Fremont and Earl Simpson. Lynn Reynolds directed.

Strong Summer Releases

Educational Promises Exceptional Series in Sherlock Holmes Stories

Robert E. Sherwood's assertion on the motion picture page of Life that the producers and distributors were releasing their "weak sisters" during the spring and summer months and waiting for fall to release worth while pictures, does not apply to Educational Film Exchanges, Inc.

Educational's schedule of short subjects for June, July and August, if not stronger than the schedule for any similar period in the history of the organization, at least has never been surpassed, according to office advice.

Perhaps the most notable feature of Educational's effort to provide exhibitors with the best in short subjects at a time when they need extra quality to overcome the handicap that warmer weather puts on the box office, is the beginning, in June, as just as the hot season begins, of distribution of "The Adventures of Sherlock Holmes," which, in the words of one of the biggest publications in the industry, "will mean money in the pocket of every exhibitor in this country."

Two of these pictures, "The Devil's Foot" and "The Dying Detective," have already been released, and two more will be released each month until the series is completed, including July and August. "A Case of Identity" and "A Scandal in Bohemia" will be the next releases, according to Educational's schedule.

Elle Norris portrays the role of Sherlock Holmes in all of these pictures, and Hubert Willis is Dr. Watson. They were directed by Maurice Elvey, and were made from the original stories by Sir Arthur Conan Doyle.

Paramount's June 18 Issue

"Our Leading Citizen," Written by George Ade, Stars Meighan

Paramount has scheduled for release June 18 George Ade's first original screen story, "Our Leading Citizen," with Thomas Meighan in the stellar role.

Although this is the first time that the famous Hoosier author of "Fables in Slang," has essayed to turn his talents toward the creation of screen entertainment, he has not been without experience in the construction of dramas, for it was he, it will be remembered, who wrote "The College Widow," one of the most successful musical comedies in American stage history. Oddly enough, it was Thomas Meighan who played the leading male role in that stage piece.

The story is said to be in the typical breezy, satirical style of the famous humorist. The scenes are laid in a small town and Mr. Meighan is seen as a lawyer who would much rather go fishing than engage in the practice of his profession. He is arrested from his lethargy by the love of a beautiful girl, goes to war, returns a real hero and becomes a candidate for Congress. Almost stranded on the rocks of corruption, he eventually fights through and emerges a winner not only of the election but of the hand of the fair young heroine.

Lois Wilson is Mr. Meighan's leading woman and the cast includes many of the best known members of the Laskey stock company, among them Theodore Robers, Guy Oliver, Laurence Wheat, Lucien Littlefield, Charles Ogle, Thomas Kennedy, Sylvia Ashton and Ethel Wales. The picture was directed by Alfred E. Green, who directed Mr. Meighan in "The Bachelor Daddy," as well as Mary Pickford in "Little Lord Fauntleroy." Walden Young collaborated with Mr. Ade on the scenario and the author himself wrote most of the subtitles.

Foreign Views Feature of Selznick News

One of the interesting features which distinguishes Selznick News No. 1048-C is the number of foreign subjects comprised in this reel. The best and most important happenings of five countries are shown.

Premier Nicolai Lenin of Russia, reported at point of death during the week, is shown at his last public appearance in Moscow. Germany's "The Silent Call" is reviewed, showing the latest ingenious methods of killing the soil. The win of the miniature yacht Polka Dot, representing the United States, over the British challenger Endeavor, as well as the Russian and German subjects are exclusive to the News.

Helen Jerome Eddy to Join R-C Forces

Upon the completion of the picture which she is working at Universal City, Helen Jerome Eddy will enter on her career as an R-C story editor.

Miss Eddy's first of six R-C vehicles will be an original story based on New England life, affording her a role which is said to fit her personality perfectly. Her organization is known as Ray Carroll productions of which the head is Ray Carroll, a young business woman prominently identified with the screen as a writer. Ray Leek is business manager of the company.

New Title for Harry Carey Production

A new title will be selected for the first of the Carey production to be released through R-C Pictures. The picture was completed this week at the Vitagraph in Los Angeles and was tentatively titled, "Combat." It is an original story by Carey himself and is scheduled to be released by B. Walthall and Ethel Grey Terry. Val Paul directed and the scenario is work of George Edwardes-Paul.

The new title will be announced in the near future, states R-C.
Miss Roland has starred in many Patheserials. They have made a lot of money for the exhibitors. You know that.

But good as they have been, here is one that is better. It is her very best.

**Description**

Story laid in the big timber country of the Pacific, Alaska and the Argentine. Superb scenery. Thrilling from start to finish. Many new stunts. Every episode has knockout punches. Direction by Fred Jackman fine. Cast excellent; includes Bruce Gordon. The very first episode contains the most startling serial stunt ever filmed—Ruth Roland carried down a mountainside on a runaway freight car, plunging at dizzy speed.

There are millions of fans who follow every Roland serial. "The Timber Queen" will *make millions more*. 

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*Ruth Roland*
in "The Timber Queen"

Produced by Ruth Roland Serials, Inc.
Supervised by Hal E. Roach
First-Run Houses Book Century Comedies

An example of the rapidly growing popularity of Century Comedies, "How to Teach a Man to Dance," a comedy featuring Queenie, the equine star, was booked for three weeks' run at the Criterion theatre in New York City. The same comedy is also booked for the entire Loew circuit succeeding the Criterion theatre. This takes the place of a bellboy. The Strand Theatre in Brooklyn is booking Baby Peggy Comedy for the first time. Sid Grauman ran "The Little Rascal" the week of May 25th, and "Sic 'em Brownie" the week of June 11th.

Production of Century Comedies is ahead of Schenley's entire product for August is now being shipped to the exchanges.

Hope Hampton's Latest Has Colored R.C.

"The Light in the Dark," Hope Hampton's latest product, his First National release, will contain one reel colored by the New Eastman process, which was learned this week.

Her new vehicle, written by William Dudley Pelley, is a modern drama with a thousand-foot cut-in of Arthurian romantic. This part of the picture, having been completed by the new process, was privately shown by Jules E. Brulatour in the Candler building projection room last Tuesday.

Although the New Eastman color process has been previously shown the screen, this is the first time that it has been used in the filming of "The Light in the Dark." The picture has been perfected to give exactly accurate registry of distance shots and close-ups and to reproduce natural tints and tones.

The picture will be released in September by First National.

Famous Novel and Play to Be Filmed

"Thorns and Orange Blossoms" will be picturized by Preferred Pictures for release through the Al Lichtman Corporation.

There are but few stories that have aroused such popularit and wide circulation in book form, says B. P. Schulberg. "It is estimated that more than three million copies have been printed, which means a possible reading public of fifteen million people. This without the story has been published and was first run serially in a popular magazine.

Then, too, as a stage play "Thorns and Orange Blossoms" ran for many years and was one of the most successful melodramas ever produced. The book of "Thorns and Orange Blossoms" was sponsored by Rowland and Clifford and it played over the Stair and Haviland circuit season after season.

B'way Run for R.C Picture

"In the Name of the Law," the R.C. special, which will be released early in the fall throughout the country, will open for a pre-release run at the George M. Cohan theatre, at 43rd street and Broadway, New York City, on Sunday, July 9. The announcement of this picture and its Broadway run sometime in July was made to the trade last week.

Two pictures are now under way to make this opening a notable event. "In the Name of the Law" is the first picture which R.C. has placed in a Broadway legitimate theatre, and the Cohan theatre will dim its footlights for the silver sheet for the first time in its history. With an experienced production, this motion picture production is prepared to be nothing but an excellent copy. It has prepared to be nothing but an excellent copy. It has been written by Mrs. Elmo Williams and the story is written by Mrs. Elmo Williams and the story is written by several states, R.C. officials, will be released in London at the same time. They have been completed so varied from the conventional exploitation stunts that they will be of unfailling appeal. "In the Name of the Law" because of its theme, title, story and cast, is considered one of the most exploitable pictures ever made and the Cohan run of the production will serve as a model in all exhibitors who will book this feature in the fall. Because of the big theme and power of the drama, this exploitation will be of the dignified nature, but which will at the same time be certain to attract the attention of the entire city, declares the R.C. home office.

"In the Name of the Law" is a stirring drama of a policeman's life interpreted by a cast including Johnnie Walker, Ella Hall, Ralph Lewis, and Claire McDowell. It was produced and directed by Emory Johnson.

Educators Approve Picture

Yale, Columbia Dignitaries Express Their Opinions of "The Masquerader"

THAT Richard Walton Tully's production of Guy Basset's "Masquerader," a First National attraction, will prove one of the strongest screen plays of the year was the opinion expressed by dignitaries of Yale and Columbia universities after special showings at the educational institutions.

The screenings, arranged by Ned Holmes, manager of First National's Educational Department, were in every respect. The Columbia affair took place in the School of Journalism-Building, and was given with a special musical accompaniment by the usipices of Dr. Rowland Rogers, instructor of the Motion Picture Production Department of Columbia College.

The screening was in the Olympia theatre, New Haven, at 10 o'clock on the morning of Wednesday, June 7. Invitations were sent to 300 members of the faculty and 400 responded. Manager Phillip H. Levin of the Columbia, said it was the biggest screening ever held for Yale dignitaries. This is considered remarkable from the fact that only 300 of the 400 were at the theatre and everybody was busy. After the showing more than 150 Yale professors voluntarily wrote out their opinions of the production.

Following are some of them:

1. Charles Griffin in Romance Languages: "A very, very good play, the best I have seen in a long time. The moral is excellent.
2. Prof. W. Pitman, Ph. D., assistant professor of History: "A remarkable combination of the comic and tragic in life; as fine as 'Dr. Jekyll and Mr. Hyde.'"
3. Prof. Derry Dean Schwartz, M. A., assistant in Mathematics: "Picture most wonderful. A great presentation of moral issues for present-day tendencies."

Goldwyn Releases Popular

Fourth Group Making Hit By Its Diversity and Audience Appeal

EARLY reports from Goldwyn's branch managers and from individual exhibitors indicate that the corporation's fourth group of releases for the season is making a big hit by its diversity and the audience appeal of every picture.

Rupert Hughes' latest picture, "The Wall Flower," featuring Colleen Moore, has given satisfaction to patrons and dealers wherever shown, according to the Goldwyn film corps. Gouverneur Morris' "Yellow Men and Gold" is proving a melodrama knockout, according to reports.

Basil King's first photograph, since his sensational "Earthbound" marked a motion picture milestone, "The Dust Flower" is a motion picture human document that gets under the skins of patrons. It is as human as a Rupert Hughes' story and rings true. Helena Chadwick and James Wilkerson star.

Betty Compson's picturesque tale of ancient life in Egypt and the reincarnation of its principal characters in modern times has struck a walloo at the imagination of movie fans and many of them pronounce it Miss Compson's best effort up to date.

Goldwyn Appoints Players to Big Roles

 Rupert Hughes' next production for Goldwyn will be the original scenario on which he has been working for the past few weeks past summer. It is called "Gimme," and both story and continuity were written by Hughes in collaboration with his wife, Adelaide Manola Hughes.

This is Hughes' story that will enable him to exploit the services of Goldwyn's popular young leading woman, Helene Chadwick.

Goldwyn has added another excellent actor to the roster for the filming of Sir Hall Caine's novel of "The Isle of Man," and "of "Hall Caine's "Cabin," in the person of Geoffrey Hughes, for several years a well-known juvenile actor on the speaking stage who is later a screen star in his own right.

Hughes has also selected a man who is luminary to assume the leading role in the Chicago Daily News $10,000 prize scenario, "Broken Chains," by Henry Koster. Young Malcolm McGregor has been engaged to impersonate the wealthy young cowboy whose manhood is brought when he visits a western ranch and finds a willful young girl chained in a cabin by her brutal husband.

Madge Bellamy to Play Opposite J. Pickford

Madge Bellamy has been selected to play opposite Jack Pickford, in his new Goldwyn offering now in production for release this fall by Allied Corporation. Miss Bellamy was ready to begin work when she arrived here from Hollywood, July 9. She made her flying trip from New York, where she had been taking scenes of the story of the world's famous heroine. The film is directed by Henry Hathaway and has a cast of top notches. She will serve to give this racing story realistic backgrounds. Arthur Reson is directing the Jack Pickford story, and Elmer Harris is supervising.

"Garrison's Finish," will mark the formal return of Jack Pickford to the screen, has been held at R.C. for directing the past two years, in which time he presided over the megaphone in two of the productions of his sister Mary.

"Leather Pushers" Sequel to Be Produced

John W. Evans, Jr., who will be remembered as the popular assister of the Sidney Drews and also for his more recent production of short subjects on his own, has purchased the world rights to "The Shovel," a play by H. E. Witwer, which recently ran in Colliers, the National Weekly.

This series is a sequel to "The Shovel." The basic story is the same characters that appear in it in addition to Witwer's famous book. Edith Evans stars as the charming, young French wife, Jeannie.

Evans and his associates, prominent men in the industry, are planning immediate production of "The Star Shooters."
Pathe Will Distribute Johnny Jones Series

Under a contract recently signed by Pathe and J. K. McDonald Productions, Inc., the Johnny Jones Series of two-reel comedies will have Pathe distribution, the releases starting July 1. The first release will be "Supply and Demand," which already has been shown at the Capitol Theatre. Five others of the first series will be put out at intervals of four weeks. George Messinger is called the "prettiest and sweetest little ingenue in the entire industry. She is co-starred with Johnny Jones.

The boy star, Johnny Jones, is well known to picture patrons for his characterization in the Edgar Rice Burroughs series, written by Booth Tarkington. In the new series bearing his name there is promised the same engaging qualities of American boyhood that won Johnny Jones' reputation. The boy, "always natural and lovable," while the stories will present an original and useful boy angle in the logic and romance of business.

Tie-Ups for "Nanook of the North"

In connection with the premiere week of "Nanook of the North" at the Capitol theatre, beginning on June 11, Pathe and the theatre management united in unusual tie-up displays. In addition to Mr. Rohlf's attractive lobby and foyer displays of native Eskimo costumes, weapons, implements, and Kodiak bears, a not-to-be-missed attraction is a genuine Eskimo curio, which is displayed in a window of the theatre. The Winchester arms shop window displays and the three windows of the State-Lake office are filled with attractive Eskimo curios bought down from the North by Explorer Robert J. Flaherty, P.R.G.S., producer of "Nanook." In the windows of Putnam's book shop at Fifth Avenue and Forty-Fifth Street are beautifully photographed scenes from the picture and scenes in the picture were displayed.

Humor and Action in "Little Riding Hood"

 Alf Goulding has been highly complimented by Julius Stern, president of Century Film Corporation, for his work in producing "Little Riding Hood," the first Pathe release, in the title role. Director Goulding is said to have injected a wealth of humor into the solemn version of the fairy tale and at the same time to have made the subject a highly dramatic one with plenty of action throughout.

The supporting cast includes Louise Lorraine, Johnny Fox and Arthur Trumble.

"John Smith" in Big Houses

Selznick Picture Starring Eugene O'Brien Has Pre-Release Showings

The Victor Heerman production of "John Smith," in which Eugene O'Brien makes his final appearance as a Selznick star, has been shown in many of the big theatres throughout the country on pre-release. Houses on the Loop Circuit that have first run on the Selznick product played the picture some time in advance of its regular distribution date, June 10, and the State-Lake gave it in its first Chicago week, starting June 12.

It was at the State-Lake that O'Brien was billed for his second week in vaudeville (having opened at the Columbia, St. Louis, when it became necessary for the Selznick star to cancel his date because of illness. Patrons of the State-Lake are declared to be "O'Brien fans" and every picture in which he has lately appeared has found its way to the State-Lake screen with a welcome assured.

"John Smith" has been passed upon by the reviewers for trade papers and showmen have been advised of its fitness as a vehicle for this popular star's appeal to his friends. Victor Heerman directed the production from his own story as his last work in the East previous to transferring to Hollywood where he is directing Owen Moore. Lewis Allen Brown wrote the scenario.

Others in the large supporting cast include George Fawcett, W. J. Ferguson, Warren Cook, J. Barney Sherry, Walter Green, Daniel Hayes, Esther Banks, Frankie Mann and Vivia Ogden.

The Storm" Highly Praised

Author and Producer Well Satisfied

With Production Made by Universal

Unstinted praise of a high type is accorded to Universal's Jewel-Production of "The Storm," Langdon McCormick's celebrated stage drama, by the author, and by those who produced and acted in the stage version.

At a pre-view of the big Universal picture, recently held in the Universal home office projection room, Langdon McCormick, the author; George Broadhurst, the producer; Mrs. Lillian Trimble Bradley, director of the stage version; Mr. Cline, who manages it, and Miss Helen McRae, who starred in it, were the guests of Mr. Carl Laemmle.

Mr. Broadhurst summed up his view as follows:

"To describe it properly and with due justice the most flowery superlatives are inadequate. It is a magnificent picture and I want all my friends to see it. I congratulate Mr. Laemmle and likewise congratulate each and every person that had a hand in its production."

I honestly trembled at the thought of coming here today because I knew that if it failed to come up to the high expectations that I had for it, that I would be forced to say so in blunt words."

Lists "Grandma's Boy" as Exceptional Film

G"RANDMA"S BOY is one of the finest films released this year by the Harold Lloyd Associated Exhibitors, which is a kind of picture that is built on imaginative script. It is a simple story, but if they are to enjoy the favor of the American public, devotees of motion pictures, the preceding can be sold if it is properly de- displayed, the official publication of the National Board of Review of Motion Pictures. In the number "Grandma's Boy" is one of three films recommended to exhibitors.

"I will everything says the bulletin, "is there in "Grandma's Boy") for those weary of life and of business and just want to laugh—and something more besides. That something is another stage show on the way that American producers must travel if they wish to keep the interest of the public, as it is to be seen to-day, proving they could only find out how. And that something is also a little flag, not of a flag but of a flag, to those godly souls crying in the wilderness for clean pictures—pictures that stick to the brambles to sharper points in order to impale the motion picture with the thorns, so to speak, of censorship."

Pearl White to Return to America Shortly

Paris newspapers just received in New York gave an extraordinary amount of attention to Pearl White. Other advices coming to the Pathé offices point to the fact that French Capitol in a state bordering on consternation at the immense success of the United States of "La grande vedette Americaine", "headline" at the Casino de Paris. It seems that Miss White had been mobbed all day long. May all announcement of her engagement to reappear in Pathé this fall take a short rest, during which time Pearl White is scheduled to start work on her new Pathé serial about July 15.

Florence Vidor Starts Fourth for A. E.

Gus Inghls, general manager for Florence and King Vidor, announces that production work on the fourth of Miss Vidor's features for Associated Exhibitors began Monday, June 12th, at Catalina Island, with Mr. Vidor directing. Following the finishing of this picture, which will complete the first series of four Florence Vidor films for Associated Exhibitors, the star and director will be in the East this fall.
Assoc. Exhibitors’ Release

“Up in the Air About Mary,” Five-Reel Comedy, Listed for June 25

ASSOCIATED EXHIBITORS announces the release, June 25th, of a five-reel comedy film, “Up in the Air About Mary,” which is declared to be a whole bundle of laughs while telling a story of romantic interest.

Mary is a live, fun-loving girl who finds it impossible to wax enthusiastic over the mundane to which Mother has chosen her husband. Mother’s life is devoted largely to an effort to keep up with the Joneses, an ambition that the daughter does not share. A day is set for the wedding, when Mary induces her maid to take her place at the altar. The ruse is discovered before Algernon and the substitute are pronounced man and wife, and then it is found that Mary has disappeared.

The girl seeks succor from society’s demands at a neighboring farm, where she becomes the pal of Joe, a likely young farm-hand. Mother, though, learns her whereabouts, and arrives with Algernon to rescue her from her plebeian surroundings. Mother arranged with a gang of roughs to kidnap Mary, in order that Algernon may rescue her, the understanding being of course, that this gallant young simpleton is not to be harmed. As it turns out Joe is the real rescuer but Algernon is made to appear as the hero. Finally Mary, not to seem ungrateful, agrees to marry him. Just as the solemn words are being spoken Joe swoops down in a dirigible and rescues the girl. Joe proves to be a millionaire, who has only posed a farm boy, so everybody is happy but Algernon.

Louise Lorraine is a very tempting Mary, say the advance announcements. Joe Moore is cast as Joe. The picture was produced and directed by William Watson, who has been film editor of the Keystone Comedies, assistant director at the Mack Sennett studios, and with Fox Sunshine Comedies.

Roach For Clean Comedies

All Objectionable Features Must Be Eliminated, is Conference Order

“IF you cannot make comedies clean, don’t make them at all.” That was Hal Roach’s most emphatic utterance upon the occasion of the conference held at the Roach Studios, Culver City, Cal., on May 24, to which he had summoned the members of his production and technical staff. These included directors and scenario writers. Present also were Harold Lloyd, “Snub” Pollard, and Jimmy, Parrott.

Producing head was making a special point which he has consistently maintained, that the American public would rather go without their fun on the screen than to have it served in a questionable manner.

Producers at the conference was called to discuss the comedy situation and to make plans for Fall releases. At the present time, in addition to the Harold Lloyd comedies, Mr. Roach has three other comedy companies at work, the “Snub” Pollard, the “Jimmy,” and the kiddie-animal units. All of this largely increased Roach comedy output is aimed at Pathé distribution, under the arrangement effected when the producer visited New York last Winter.

“I would rather,” said Mr. Roach at this conference, “that a thousand persons be disappointed by a comedy that is poor because of the lack of labor than to have any one person offended by a questionable bit of business. I want the world to know that when a Roach comedy is advertised, women and children will be protected against anything that even borders over the questionable. The confidence of the general public is worth more to me than the following of the handful of those who crave the risque.”
In the Independent Field

Conducted by CHESTER J. SMITH

SALES

OFFERINGS

PURCHASES

“Her Story” Leads Series by Second National

“Her Story,” second of the four releases so far announced by Second National Pictures, appears to be taking the lead of the series in popularity, according to reports received at the New York offices. New York City theatres, twenty-four of which have booked the attraction for the current month, have aided in placing this picture in its present commanding position.

“Her Story” differs from “David and Jonathan” and “The Night Riders,” first and third releases by Second National, in having been written especially for the screen, and for the featuring of Madge Titheradge in the leading role by D. W. Griffith, brother of the popular stage and screen actress. The other two pictures are visualizations of popular novels by E. Terriss and D. W. Griffith because of her successful performance in this picture.

Hines Making Last of “Torchy” Series

Juvenile motion picture fans will learn with regret that Johnny Hines, the young American comedian, who is known to thousands, for his famous “Torchy” pictures is now making the last of that famous series. This picture will be known as “Torchy’s Feud.”

The “Torchy” stories are from the pen of W. C. Fields and is exceedingly popular in the Saturday Evening Post. Charles G. Burr purchased the picture rights of these stories to feature Johnny Hines.

Sunrise Comedy Feature in S. F. House

That the new series of Sunrise Comedies which C. B. C. Film Sales Corporation is distributing are of first-rate quality is shown by the fact that “You’d Be Surprised,” the first comedy on the series, was featured on the program of the Strand Theatre, San Francisco’s biggest first-run house, during the whole of last week.

The booking was made through W. H. Schreiber, the manager, who controls distribution rights to the series in that territory, and the day following the opening of the comedy at the Strand wired C. B. C. that the picture was a hit, scoring a laugh for every foot of film.

Star Appears at Premiere

Miss Gene Burnell is Making Great Success With “Determination”

SELLING territories after proving the drawing power of a production with special presentations constitutes a practice more or less popular in the independent market, but strengthening their premier showings with personal appearances of the star in the feature is going to the formula one better. To Miss Gene Burnell, the charming star of “Determination,” the Lee-Bradford special, must necessarily go the bulk of credit for the meteoric sale of territories on that picture.

Lee-Bradford are exploiting this picture on a road-show basis, but it is the magnetism and personality of Miss Burnell that has been sending the box office receipts skyrocket. This young lady’s work in “Determination” is one of its outstanding features and has been praised generally by the most fastidious newspaper critics. Her excellent interpretation of a difficult role, coupled with her attractive stage appearance, and ability to talk to her audiences in a comprehensively entertaining manner, have won for her the attention of many producers, who realizing how women are following her to her personal appearances, are anxious to sign her services in forthcoming releases.

Her recent personal appearances in Providence, R. I., resulted in considerable publicity for the picture as well as herself. Miss Burnell has made scores of friends among the newspaper writers during the past year and her scrap books show that date she has received enough publicity to fill the average Sunday edition of five metropolitan papers. Her successful appearances in Providence brought her columns of interesting and valuable publicity in that they constituted interviews on newsy topics of the day and were written in feature fashion by the writers.

In less than seven weeks Miss Burnell has appeared before 1,000,000 theatregoers in important eastern cities and has secured news and feature mention in virtually all of the big eastern newspapers, whose aggregate circulations run into many millions. These producers have not been blind to the value of such publicity is evinced by the fact that during the past two weeks Miss Burnell has received no less than six offers for important and starring roles by various companies both in New York and in Los Angeles.

Miss Burnell returned to New York this week from Providence where at the Victory theatre “Determination” played to a record business. Realizing the drawing power of Miss Burnell exchange men and exhibitors showing the picture are besieging her with propositions for personal appearances. She is scheduled to make personal appearances in conjunction with the exhibition of “Determination” in virtually every large city in the country. Immediately upon the expiration of the personal appearance tour she will return to New York and decide on one of the many offers which have been submitted to her.

Hollywood Life to Be Truly Portrayed

“Night Life in Hollywood” will be the first of a series of eight pictures to be released next year by Mrs. A. B. Maescher and Fred Caldwell. Mrs. Maescher is president of both the De Luxe Building Company of Hollywood and the De Luxe Film Company.

The story is a combination of rural comedy blended with drama and portrays the homes and home life of the world’s greatest celebrities. It will show the life of Hollywood as it actually exists, and according to the producers will dispel much of the criticism that has been directed at the colony on the coast.

Arrow Receives Several Foreign Visitors

D. J. Mountain, manager of the Foreign Department of the Arrow Film Corporation, reports a number of visitors during the past week. Among them were C. A. D. Bottomley of England, E. H. Lundberg of Stockholm, Sweden, John Wainwright, F. M. Hall and F. Kilner of London, J. C. Ramos of Porto, Rio and Hennessy of Honolulu, Hawaiian Islands.

Mountain states that they all report healthy activity abroad and that foreign conditions are rapidly getting back to normal.

Minneapolis Approves Arrow Attraction

Ben Friedman of the Friedman Film Exchange, Minneapolis, visited Arrow this week and was most enthusiastic over the results being obtained by Arrow’s big special attraction “Ten Nights in a Barroom.”

Friedman stated that this picture was breaking all records in Iowa and Nebraska, for which territory he controls it and that he expected to gross a record figure in the two states. He reports conditions there greatly improved and looks for the biggest and best business of many years during the coming season.

“Felix” Cartoon Comics Receive Praise

“Felix In Love,” fifth of the “Felix” cartoon comics, the series of which are controlled for worldwide distribution by Miss M. J. Winkler, closed last Saturday at New York’s Strand theatre.

The picture came in for a good portion of praise from nearly every motion picture critic in the city. “Felix In Love” is the fourth of the series of “Felix” comics which has played at the Strand theatre to date.
Polo Serial Nearing Finish

Fourteen of Fifteen Chapters of "Cap'n Kidd" Have Been Completed

PRODUCTION work on the fourteenth chapter of "Cap'n Kidd," Eddie Polo's first independent serial, was completed this week, and as fifteen episodes is the number in the entire chapter-play and work is progressing quickly, it is expected that actual production on "Cap'n Kidd" will be finished during the coming week, under the direction of Burton King.

In "Cap'n Kidd." Polo is said to have performed the most during stunts, leaping from high double bridges, fighting on narrow ledges high above the ground, fighting on top of fast moving trains, leaping from one moving automobile to another, diving headlong into tanks, and all the other stunts for which he is known.

Final editing and titling was also completed this week on three more chapters of the serial—eight, nine, and ten—are ready for showing in every detail.

Chapter 8 has been given the title "OUTWIPTTED," Chapter 9 is "THE THIRD DEGREE," and Chapter 10 is "DOUBLE-CROSSED."

Art paper, lobby display and advertising accessories are also ready on the serial through the tenth chapter.

The Star Serial Corporation, which controls world distribution rights on the serial is very enthusiastic over the progress that has been made and over the sales and bookings that have been received on "Cap'n Kidd."
O'Conor Promises New Feature Angle

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states:

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Pacific

Reports

Sales

of

Features

John J. Hayes, president of

Pacific Film Co., Inc., reports

the

following:

To

Morris

Hallman, of Reelcraft

Exchange, Chicago, Ill.: "The

Able-Minded Lady," "The

Forest

King" and "The Girl from

Rocky

Point," all five-part

features. To Greater Pictures

Atlanta, Ga., and Pierce

Film Co., Minneapolis,

the

entire

series

of

"Folksy"

comedies,

with

George

Ovey.

Hayes

Opens

Independent

Exchange

On

The

E. H. Silcock, sales

manager

of

the

Pacific

Film

Co.,

Inc.,

in

conditional

control

of

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entire

film

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Los

Angeles,

Cal. According to Hayes,

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Pacific

products

exclusively,

will

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to

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a

year's

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So

Hayes

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the

east,

making

a

survey of

film

conditions.

Exploitation Puts Over

"Your Best Friend"

Despite

the

hot

weather,

carnivals

and

the

endorsement

of

the

American

News

distribution

units,

the

Warner

Brothers

production,

"Your

Best

Friend," a

rating

production

featuring

Vera

Godard,

was

put

over

in

whirlwind

fashion

during

its

two

weeks

run

in

the

Providence

Opera

House, Providence.

The

showing

was

put

over

by

Mr. Edberg,

of

the

Screen

Art

Pictures

Corp.,

Boston.

More

than

1,000

street

cars

carried

an

announcement

on

the

dashboard

in

both

Rhode

Island

and

Massachusetts.

Fully

25,000 milk bottles

were labeled

with

"Your

Best

Friend," stickers, and

department

stores

carried

attractive

window

displays

by

using

the

oil

paintings

available

with

the

feature.

Another

novel

tie-up

was

made

with

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larger

restaurants

in

the

city,

by

giving

the

stickers

on

the

bottom

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menus.

Thousands

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bank

heralds

were

used

by

the

bankers

of

Providence, and in

connection

with

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every

baby

born

during

the

run

of

the

feature.

Federated

Contracts

for

Screen

Review

A contract

was

closed

last

week

with

Lester

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Julius

Singer

whereby

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Federated,

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Review.

It

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single-

reel

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issued,

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last

week

in

June.

The

feature

will

contain

intimate

views

of

the

motion

picture

stars,

their

life

at

home,

their

fads,

hobbies

and

their

amusements.

A. D. V.

Stover

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edit

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feature.

The

number

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already

completed.

This

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Federated

Screen

Snapshots

previously

distributed

by

Federated.

Foreign

Deals

Closed

by

Export

&

Import

The

Export

&

Import

Film

Company

this

week

closed

deals

involving

the

serials
"Jungle

Goddess" and

"Miracles

of

the

Jungle."

They

sold

"The

Woman in

Grey," and "Miracles of

the

Jungle"

for

Czechoslovakia.

Col. Selig's latest serial, "The

Jungle

Goddess," has

been

sold

for

Czechoslovakia

and

also

Finland,

Lapland,

and

Lithuania.

"Jungle Goddess:" First

Run

On

Coast

Export

&

Import's

serial, "The

Jungle

Goddess," opens

its

first

run

this

week

in

San

Francisco

at

Pantages

Theatre,

an

unusual

booking

for

a

chapter.

All

Star

Features

Distributors

are

handling

the

serial

in

this

territory.
To Judge Landis—Will Hays
Billy Sunday—Woodrow Wilson
Arthur Brisbane—Flo Ziegfeld
Charles Dana Gibson

Do You Know

WHAT’S WRONG WITH THE WOMEN?

DANIEL CARSON GOODMAN’S
“WHAT’S WRONG WITH THE WOMEN”
To be Distributed this Fall on the Independent Market by

EQUITY PICTURES CORPORATION
723 7th AVENUE, NEW YORK CITY

Mastodonie Box Office Smash

Independent Exchanges—Write or wire now for reservations of your territory for this Nation Wide Box Office Mop-up.
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June 24

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3345

1922

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FEATURE RELEASE CHART
Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may
have a short-cut toward such information as he may need. Short subject and comedy releases, as well as
information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right
release.)

THE MOTION PICTURE NEWS BOOKING GUIDE

Refer to

for Productions Listed Prior to

March

MARCH
Length Reviewed

By

.R.5 reels.. ..Mar. 18
..Apr. 29
.. .5 reels.
1
R.5 reels. ..Apr.
..May 20
,. .5 reels.

Bluebeard,

..Apr. 1
..Mar. 11
.Mar. 25
..May 20

H

Bobbed

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Little

Demon.Marie Prevost.

Extra. Extra
Fair Lady
Fire Bride, The

Walker-Murphy

Forever

Special

Special Cast ...

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Viola

Dana.

1

.Dec. 24

The

Marner

,

Hughes. ...Metro
ArrowSpecial Cast

Innocent Cheat, The

Insinuation
Iron to Gold
Island Wives

Dustin

CoriMe

Farnum. ..Fox

.

R.S reels..

Griffith... Vitagri

Special Cast.
Isle of Zorda
Jan of the Big Snows. .Special Cast
Special
Cast..
Lady Oodlva
Conway Tearle.
Love’s Masquerade
Cast
Special
Lying Truth

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Pathe
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.Mar. 25
Apr.
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Mar. 25

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Apr. 29
Apr. 29
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..Mar.

Prank Mayo.

Travelin’

William

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Mar. 25
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Wid Gunning

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State Rights

Paramount
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Eileen Percy
Bert Lytell

Mae Murray
..

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.Selznick

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.R-C
Hodkinson

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Gas, Oil, Water
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Neal
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Wid Gunning
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reels.
reels.

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Paramount
.Paramount
Amer. Releasing
Paramount
Fox
Metro
Metro
Amer. Releasing
Paramount

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Earle Williams. .. .Vitagraph
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Paramount

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Up and Going

Wanda Hawley.

The

Foreign Cast

Tom Mix

Pecos
Knights Were

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Bold

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Why Not Marry?
Woman’s Woman
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June 3
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Alice

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Kissed

Referee, The
Ridin’ Wild

Conway Tearle
Roy Stewart

Second Hand Rose

Gladys Walton

Seeing’s Believing
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Amer. Releasing

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Universal

Vitagraph
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May

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8 reels
5 reels. ..

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May
May

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6 reels.
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6 reels

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Watch His Step
Western Speed

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B.
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Warner
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Ayres
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Talmadge
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Special Cast
Mildred Harris.
Special Cast
Charles Ray
Special Cast
Special Cast

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Universal

Special Cast


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- Broken Shadows
- Cloudhurst
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- Don't Blame Your Children
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- Forget Me Not
- I Am the Law
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- They Like 'Em Rough
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- White Faith
- White Pass
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- Black Orchids
- Borderland
- Broken Chimes
- Domestic Relations
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- Greatest Truth, The
- Hush Hurry
- Lights of the Desert
- The Love Law
- Love's Unriched
- Love's Unriched
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- Orphan of the Ozarks
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<td>Universal</td>
<td>1 reel</td>
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<td>Straight from the Farm, Al St. John</td>
<td>Universal</td>
<td>Universal</td>
<td>1 reel</td>
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<tr>
<td>Strictly Modern</td>
<td>Snub Pollard</td>
<td>Pathé</td>
<td>1 reel</td>
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<tr>
<td>Such Is Life</td>
<td>Billie Bevan</td>
<td>Universal</td>
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<tr>
<td>The Eyes Have It</td>
<td>Lee Moran</td>
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<tr>
<td>Ten Seconds</td>
<td>Lee Moran</td>
<td>Universal</td>
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<tr>
<td>Three Weeks Off</td>
<td>Universal</td>
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<tr>
<td>Tis the Bull</td>
<td>Roy H. Klumph Prod.</td>
<td>Universal</td>
<td>2 reels</td>
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<td>Tom's First Flutter</td>
<td>Universal</td>
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<td>Toomer's Treats</td>
<td>Universal</td>
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<td>U.S. A. at Work</td>
<td>Universal</td>
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<td>1 reel</td>
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<tr>
<td>Uncle Dopey, The</td>
<td>Harry Sweet</td>
<td>Universal</td>
<td>2 reels</td>
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<tr>
<td>Undercover</td>
<td>Universal</td>
<td>Universal</td>
<td>1 reel</td>
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<tr>
<td>Upper and Lower</td>
<td>Lee Moran</td>
<td>Universal</td>
<td>2 reels</td>
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<tr>
<td>Wise Duck, The</td>
<td>Universal</td>
<td>Universal</td>
<td>2 reels</td>
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Short Subjects

**WESTERN NEW YORK**

The Elite theatre has closed in Niagara Falls, N. Y. The nickel sixpence show is engaged to open at noon instead of 10 a.m. during the month of October.

Shea Court Street vaudeville house has been closed until further notice.

**THE CAROLINAS**

J. E. Eastridge has been appointed commissioner-at-large by the North Carolina Theatre Owners’ Association as their representative on the executive committee of the M. P. T. O. A.

H. B. Varner of Lexington, N. C., secretary-treasurer of the North Carolina M. P. T. O., will be in New York this week to attend the meeting of the M. P. T. O. A. executive committee with Will H. Page.

Phillips Sasseen, erstwhile exhibitor of Easley, S. C., has hit the trail for Goldsboro, N. C. Mrs. Sasseen is now operating the theatre.

Arthur C. Bromberg of the Bromberg Attractions writes from Atlanta and Chicago that his company will be here next week, taking the force lined up for the coming season.

A. A. Anderson who for several years has been operating several houses around Hamlet, N. C., is disposed of his theatres, now having only two left, and will soon take on a big proposition, the nature of which he has not disclosed.

**WASHINGTON, D.C.**

Paramount Pictures, now on location at Leverett, Mass., will be back in Washington city and territorial interests are at an upright location, which is located in the congested business section. They expect to move in late August.

Ed McPhee, formerly of the Washington R. C. Theatres, is now chief of the Federal exchange of Washington at the Mather Building, sixth floor.

Nate Saunders, formerly with Goldwyn and Del Mar, is visiting the Washington field for Rialto Productions, Inc.

Between the rapid growth of the city, revised building ordinances and fire department regulations there is much altering, building and rebuilding in the Washington theatre world. The exchanges faced prosecution for violation of regulations regulating areas and partition; although they were in a structurally fine buildings, are not so high in the new buildings for the exchanges in zones where the risks are reduced. In this connection the Motion Picture Trade Journal has been more than ever.

Scheurle Brothers have recently acquired control and ownership of the Favorite theatre on H Street, N.W., near the Corporation Building.

Emanuel Stutz, formerly a local executive for Marcus Loew, has taken active charge of the new Cherry Chase theatre, as present in the builders’ hands and scheduled to open late in September.

**ST. LOUIS**

C. H. Saulle has asked Circuit Judge Hall to write a mandamus command to the St. Louis public safety, St. Louis, to permit the construction of an air-raid shelter along highway and Road Avenue. Although no one side of the lot is a bakery while on the other is a paint store, the judge says that the zone zoning ordinance restricts the district to bungalows and has refused to issue the permit. The case is scheduled for trial as Judge Hall on Wednesday, June 24.

"Foolish Wives" was the opening attraction at the New Court theatre, 5221 Lackland, and was thrown open to the public June 12. W. E. Kerans is the owner.

Gerald A. Aker, district manager for Paramount, was present at a meeting of the local sales organization during the past week.

Visitors of the week included: C. J. Law, Palace, Pana, Ill.; J. J. Long, Palace, Champaign; Martin, Lyric, Champaign, Ill.; J. J. Fages, Canton, Mo.; E. W. Tyner, Haines Theatre, New Haven, Mo.

G. E. McKean, Fox manager, is motor- ing through Illinois and Indiana, as part of his vacation program. He will be gone about ten days.

W. L. Sheridan, former Associate Producer salesmen at Cincinnati, has joined the Cincinnati office of G. E. McKean.

R. J. Leman has been elected treasurer of the F. J. L. M. Club of St. Louis, succeeding G. E. McKean of Fox. Dur- ing the summer the club will meet for luncheons on Mondays in the Elks Club.
History and Various Methods Used in Making Optical Glass

Early Domestic Attempts Unsuccessful, Later Product Very High Grade

By H. N. Ott before the S. M. P. E.

The earliest lenses—those made by Galileo and men of his time—were made of glass; not optical glass in particular, but any glass—the glass available. In other words, in early times there was no such thing as optical glass as we now understand the term. As time went on and the demand for better lenses and a greater variety of the same increased, greater attention and more careful calculations were brought into play. It became evident, as was demonstrated by Dr. Abbe in the early 80's, that the then existing varieties of glass were not sufficient either in quality or diversified properties to meet the needs. About this time, both in France and Germany, some real research was begun in the manufacture of optical glass as we now know it. Problems not only in making a greater variety of glasses but in eliminating defects in the kinds already made were pressing for solution. Indeed, some of these problems are only recently being solved. This is particularly true in regard to annealing, for we find that our own glass is much better annealed than that of foreign makers who have been working at the problem for years. We have given considerable attention to the annealing and have adopted some really scientific methods which have brought very satisfactory results.

For the past forty years the German, French and English makers have been working to perfect the different optical glasses and have met with a marked degree of success; so successful have they been that before the war it hardly seemed necessary or advisable for the American manufacturers to interest themselves. At least, they followed the lines of least resistance and as a result no optical glass of any account was made in America before the war. The exception to the rule are some few pieces of really creditable optical glass made by the Macbeth-Evans Co. under the special patronage of Mr. Macbeth with the aid of a Frenchman who had had some considerable experience in France. This was in '93. Samples were exhibited at the Chicago exposition that year. The attempt was given up on account of the unreliability of the Frenchman and the lack of any encouragement from a commercial point of view.

In 1912 the Bausch & Lomb Optical Company began experimenting, having secured the services of a very able Belgian by the name of Martin, who had some formulae handed down to him by his father. They succeeded in making some very creditable glass considering the rule-of-thumb methods used, and the constant fear of exposing cherished and secret formulae. They worked along in this way until we went into the war, when they were given aid from the Geophysical Laboratory of the Carnegie Institution.

In 1915 the Bureau of Standards took up the problem in their laboratory in

(Continued on next page)
Making Optical Glass

(Continued from preceding page)

Pittsburgh. In two or more years' experimenting they made some creditable glass, but their greatest contribution to the war needs was their work which produced suitable glass pots.

The credit must be given to Mr. Karl Keuffel, of the firm of Keuffel & Esser, for producing some very good glass, also for successfully making pots suited to his purpose.

Mr. Duval, of the Hazel-Atlas Glass Co. of Washington, Pa., working in conjunction with the John A. Brashear Co., succeeded in making a small amount of optical glass which was used by the latter mentioned company.

In 1915 the Pittsburgh Plate Glass Co., at their Charleroi plant, began some experimenting, looking to making both spectacle glass and the other higher grade glass used in lenses of greater precision. With the former they met with considerable success, but with the latter they worked along contending with varying vicissitudes and meeting with questionable success until the members of the Geophysical Laboratory took over the management of their plant early in 1918. With these men in charge they made some usable optical glass, but it was not up to the standard desired because of several defects, chief among which were the old furnaces, which were not provided with regenerating chambers and the proper temperature control was impossible.

Spencer Lens Co.

This brings us to the efforts of the Spencer Lens Company. Within two months after the outbreak of the war I went to England to pick up what optical glass I could which would be suitable to our needs. I succeeded in getting a little and came back thoroughly convinced that we must make our own glass. In the summer of 1915 we built one small furnace in our factory at Buffalo. We tried several different glass makers who were experienced more or less in ordinary glass making, but all to no avail. Pot after pot, each after a period of about two weeks consumed in slowly heating up the pot in the furnace, making the glass, and then slowly cooling down furnace and glass, proved to be worthless.

In the spring of 1916 we secured the services of Mr. Martin, a brother of the man working with the Bausch & Lomb Optical Co. He soon convinced us that he was a man of much greater ability in this line than any we had had. After a number of experiments he convinced us also that optical glass was impossible with the equipment then in use.

We then bought land in Hamburg—a suburb of Buffalo—where we could get an unlimited supply of natural gas. By March, 1917, we had a modest plant running there with regenerator furnaces with which we turned out a small amount of usable optical glass. We encountered great difficulties even with the better equipment. We did improve both in quantity and quality, but not until we were given help from the Geophysical Laboratory did we really begin to make optical glass successfully.

Right here I take pleasure in quoting from a paper, "Optical Glass and Its Future as an American Industry," written by Dr. Arthur L. Day, who was in charge of Optical Glass Production, War Industries Board.

Output Quadrupled

"In contrast to this situation, and to the difficulties encountered at Charleroi, it is interesting to consider the progress of the small plant of the Spencer Lens Company at Buffalo, in the same interval. This plant was new and though small was capable of competent control. Accordingly, production up to the existing capacity began in the month of December and continued uninterrupted thereafter until June, 1918, when it was approximately doubled by additional building, and in August, when it was doubled again. Two of the members of the staff of the Geophysical Laboratory (Drs. Fenner and Bowen) went from the Rochester plant to start this furnace and of the first 22 pots which were put through after their arrival not one failed."

This tells the story better than I can. We progressed rapidly in quality and quantity. I am glad to say that before the armistice we were making glass which was selected for some of the most particular optical work at hand. Since trade has been opened with Europe, how improving our quality and increasing the number of different glasses made. In spite of the fact that the war demand was cut off we have thus far been able to keep moderately busy. Since trade has been opened with Europe, however, their glass has been coming in at such low prices that I do not know how much we will be able to make, either for the Laboratory or for ourselves, if we do not get a proper protective duty. It would be a shame if an industry so successfully built up under such adverse circumstances, and so vital to the best interests of the country in general, should be allowed to languish because of no protection from the cheaper foreign labor. We hope to get this protection in the tariff bill now before Congress.

In its essential constituents optical glass is no different from any ordinary glass. All glasses are silicates of soda or potash combined with lime or lead. Baryta and magnesia are sometimes involved. The difference is largely in the physical and mechanical treatment of the glass in the making and the proper balancing of the constituents rather than in the constituents themselves. The careful selection of the clays entering into the pots is a vital consideration. Absolute purity of the chemicals used and sand free from iron are also absolutely necessary. The "batch" consisting of the sand and other ingredients entering into the glass is thoroughly mixed with wooden shovels in large wooden mixing vats. It is then taken to the furnace and little by little poured into the pot through a small door in the large door of the furnace. The pot in the furnace has been previously slowly brought to proper heat for the furnace in a pot arch. With most makers the pot is in the furnace at least 48 hours during the filling in of the batch and stirring of the glass. We are doing it very successfully in 24 hours. This has its advantages, not only in economy of fuel, but in less likelihood of contamination from the pot. The alumina and other impurities from the pot are likely to form strie which are fatal to optical glass. The sooner the melting process is completed the better.

Importance of Stirring

During the latter part of the melting process the glass is thoroughly stirred, the stirring being more vigorous while the glass is hottest—in its most liquid state. The stirring is gradually slowed down as the glass cools until the glass has become so viscous that the stirrer can scarcely move. The stirrer is then brought to the side of the pot and the pot removed from the furnace to a heated pot arch to gradually cool during four or five days.

When cool, the pot of solid glass is taken from the arch, the walls of the pot broken away from the glass and the glass, which is usually in several large pieces and a larger number of smaller pieces, is taken to the inspection room for first inspection. Here, the desirable, the larger pieces are broken up to the proper size and each piece thoroughly inspected for imperfections, principally for strie. The imperfect glass is broken away from the apparently perfect glass and is either thrown away or remelted, depending on its quality. From each pot a small sample is

(Continued from page 3356)
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Properties of the Component Elements for Projection

Continuation of Motion Picture Projection with Mazda Lamps

Prismatic Condenser

The prismatic condensing lens is recommended (see Editor's Note) for use with Mazda lamps. As designed for this service, it has a diameter of 4 7/16 inches and intercepts light from the source through a plane angle of 78 to 80 degrees. Used in conjunction with a No. 2, or large size, projection lens, it insures a maximum amount of light on the screen, uniformly distributed. It is designed for spacings of 2 1/2 inches between the source and condenser and 6 1/2 inches between the aperture and condenser, as shown in Fig. 17. Either lower screen illumination or less even light distribution results when the source-condenser distance is changed; the condenser-aperture spacing may, however, be varied 1/4 inch either way from the recommended spacing without seriously impairing the results. Moreover, the required spacings need not be altered for different throws or sizes of pictures. A distinct advantage of the prismatic condenser is that slight displacement of the mirrored reflector does not result in objectionable non-uniformity of screen illumination. The spacings are comparatively short, permitting compact design of the projector.

A limitation of the prismatic condenser is that it is not suitable for slide projection since the risers of the prisms deflect the light so much that dark rings appear in the beam near the condenser where the slide would have to be placed to be covered by the beam, although they are filled in by the crossing of the rays farther out in the beam. For this service either a separate projection lantern must be used, which is the best practice, or condensing lenses suitable for slide projection must be provided in addition to the prismatic condenser. (We would be glad to discuss any of the above explanation that is not entirely clear to the readers. A great many of the projectionists have written this department from time to time requesting advice on incandescent lamp projection, both relative to the functions of the various elements and the proper method of using the equipment. As this subject will probably at some time or another be of interest to every projectionist, we advise the study of this series of articles.—Editor.)

Fig. 18a—Variation of Screen Illumination with Source-Condenser Spacing, for Prismatic Condenser.

Fig. 18b—Variation of Screen Illumination with Condenser-Aperture Spacing, for Prismatic Condenser.

Data Obtained with 5½-Inch E. F. No. 2 Objective Lens; Variation is of Same Order for Other Sizes.

Fig. 17—Source-Condenser and Condenser-Aperture Spacings for the Prismatic Condenser.

Dear Editor:

I have been a member for some time but have never written since I joined. I have just been sitting back and reading the good things that the other boys have been writing.

I like the looks of the diagram that Brother Hunter sent in but I should think it would be a little difficult to drill the holes through. Why not make that extension shutter shaft in one solid piece? That is the way I did it and it works better than the shaft that comes on the projectors, especially the Powers 6B.

I am sending you a sample of what I found at the end of six reels, each reel had just such work did to it. I think it is a dirty shame. Guess that some punch mark kings will never wake up unless the same thing happens to them that did to me a year or so ago. I was fined $5 for such a trick. This happened to me by the Southern Enterprise Co. Oh, yes, I almost forgot, I want one of the new buttons. You will find the 25¢ enclosed. Please send it as soon as possible and don’t forget to send some labels.

Very truly yours,

C. A. Pritchett, No. 1662, Majestic Theatre, Cherokee, Okla.

Dear Sir:

I see by the Motion Picture News that you have got the bronze button ready. Since I joined I have found some very bad films but have tried to put them in the best of condition. I have two Powers 6A—S—just got a new one the other day.

Inclosed find 25¢ in stamps for a button also send me some more labels for I ran short.

Very truly yours,

John A. Georgezon, No. 1207, Orton Theatre, Madison, Wis.
TWO TYPES OF
POWER’S PROJECTORS
Embodying the Latest and Best Ideas in
PRACTICAL PROJECTION

POWER’S
GE-High Intensity

POWER’S
GE-Incandescent

POWER’S PROJECTORS
Have Maintained a Leadership for Many Years By
Developing and Adopting Changes Which Improve
Projection Without Sacrificing Dependability
Striking Method Used for the Exploitation of “Saturday Night”

A RATHER novel and striking method of exploiting “Saturday Night” was conceived by Manager William H. Ostenberg, Jr., of the Orpheum Theatre, Scottsbluff, Neb. The sky-line of Coney Island buildings, suggested by the Paramount 24-sheet, was made by punching holes into strips of wall-board painted black. A steel leather perforator was used.

Each building thus indicated was backed with a different colored tissue paper. The box was used on top of the marquee and inside the lobby.

The accompanying photograph of the exhibit will serve as a suggestion for exhibitors for following this idea.

The line sketch shows a simple method for the construction of this display. Select a light suitable box (preferably wood) of the size required. This box should be at least 14 inches deep so that the incandescent lamps may be placed behind the board containing the punched outline.

It will be noticed in the photograph of the display used by Mr. Ostenberg that the words “Saturday Night” are unevenly illuminated, due to the electric lights directly behind the letters “S”, “R”, “N” and “T”. To eliminate this unevenness stretch a piece of tracing cloth (may be obtained at any store handling drafting supplies) about four inches behind the wall-board containing the outline of Coney Island.

Some means for ventilation for the electric lamps enclosed in the box are necessary. Holes bored near the top and bottom of the back of the box should prevent excessive heating.

The size of lamps necessary to bring the outline out in bold relief depend a great deal upon the surrounding general illumination and also upon the size of the display. A little experimenting with different sized lamps will solve this problem.

To increase the efficiency of the lighting, paint the interior of the box white.

MAINE

Lewiston—A moving picture theatre costing about $100,000 will be built on lower Lisbon Street on the vacant lot adjoining the E. Jannelle & Co. site.

Theatre Building Activities

ILLINOIS

Benton—Work has been started on the wrecking of the old Hippodrome Theatre, preparatory to the erection of a new theatre, under the direction of Reid, Yeum & Haye of the Benton Amuse Co. Plans for theatre call for seating capacity of 1,700, drawn by Architect Stickmeier.

INDIANA

Decatur—The Morrison Building at Second Street and Liberty Way will be vacated and taken over by Jesse LeBrun who is going to remodel the building into a modern theatre for high-class vaudeville and pictures.

IOWA

Correctionville—Work on the excavation for a new theatre building was started by contractors Barton & Herrick of Cherokee. Building will be constructed of ornamental Ada-faced hollow tile, 24½ x 78 feet in dimension.

OHIO

Lancaster—George W. Kaufman announces his intention to build new business block and a motion picture theatre with office rooms on the site of the old Switzer shop on the South side of the Main Street adjacent to the first alley east of Maple.

NEW JERSEY

Freehold—An architect’s tentative drawing of the proposed new theatre building and the business block which the Hightstown Realty Company have under consideration is being given attention.

Pleasantville—William Hafner, owner of the Liberty Theatre, is going to build a theatre on the land at the east corner of the Shore Road and the Pleasantville Blvd., consideration to be $30,000. Property has a frontage of 140 feet on the Shore Road and 157 feet on the Boulevard.

Trenton—Construction of a vaudeville and picture theatre on East State Street, representing an outlay of at least $350,000 will be started immediately by G. R. Ten Eyck of the Orpheum Theatre and John V. Boyd. Plans call for a seating capacity of 3,000, construction of steel and brick, fireproof and elevator service throughout the building. Site may be State Street between Stockton and Willow.

Would you have a splendid Motion Picture Setting at a fraction of the usual cost?

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Critical Definition—
with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

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The New Projection Lens
Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

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YOU MAY BE NEXT
Ruinous Film Fires Occurring Daily
Eliminate the Great Menace

Without the Never Failing "Pothidal" on your projector you are hanging between safety and disaster by a slender thread of chance.

The great odds are against you and five seconds your limit of safety. Will you carry the risk or eliminate this great hazard with a dependable automatic electric guard making film fire in the projector impossible.

ACT NOW
DELAY IS DANGEROUS
Making Optical Glass
(Continued from page 3350)

The motion of each 723 determined is ground and polished as a 30 deg. prism. These prisms are examined by the spectrometer to determine the optical constants of each pot.

Taking the temperature of the furnace

A careful record of the same is kept. The good glass is taken to the grinding room, where all the sharp corners and edges are ground off before the glass is again heated preparatory to moulding it into slabs. Were these sharp edges allowed to remain they would heat more rapidly than the rest of the chunk of glass and the uneven expansion would cause small checks to run down into the volume of the chunk which might in remoulding show up as an imperfection in the center of the slab. The glass thus prepared is slowly brought up to a heat sufficient to make it plastic. It is then moulded into slabs of varying size, depending upon the size of the chunks. They are moulded to this form so that the opposite edges may be ground and polished for a more critical inspection. The polishing is done after the slabs have been carefully annealed by a slow cooling process for several days. The slabs are then carefully examined through the polished parallel edges for any striae which may have been overlooked in the first inspection and for any other flaws or imperfections. They are also examined polaris scopically for any strain due to insufficient annealing. If strain appears it can be removed by reheating the glass and again carefully and gradually cooling it. The other imperfections are removed only by breaking the slab and breaking out the undesirable parts.

The glass is then ready for the market. Each shipment is accompanied by a record of the constants as determined when the pot was broken up. We can mould these slabs to any desired thickness or size. We mould them to different shapes such as prisms, and discs for lenses, some discs being moulded to approximately the curves of the finished lens. The smaller lenses are made from pieces broken or cut from the slabs after they are thoroughly inspected. Slabs of appropriate size are prepared for the larger lens blanks. Indeed, for the very large lens blanks for refracting telescopes the process begins with the cooling of the pot. We try to cool it so as to get one large mass of glass (an "onion") of sufficient volume to make the desired lens disc after all imperfections have been removed. This large mass, or "onion," is treated as before described to bring it to a rectangular mass with polished edges so that it may be thoroughly inspected. Imperfections are likely to show up. If they are located where they cannot be removed without sacrificing too much of the volume, the piece is abandoned so far as the large disc is concerned. If the imperfections are toward the edges they are removed and possibly the mass is again moulded to rectangular form for further inspection and removal of flaws. It is finally moulded to the form of a disc of the desired diameter and thickness. You will notice that I stated that this disc is for a refractor.

For a reflecting telescope the process is not so difficult, for here we deal with only the surface of the glass in the form of a mirror silveryed on the concave surface. The quality of the glass in the mass is not important so long as an even surface is obtained. Such discs are larger than the others and are poured directly into the mould from the pot. The mould, which is lined with fire brick, has a heavy cast iron top and bottom which are bolted together after the mass of glass has been poured into the mould. The mould containing the glass is then put into a large electric annealing furnace and held at a constant temperature—of about 450 deg. C.—for about fourteen days. By means of an automatic electric control, the temperature is then allowed to fall at the rate of 2 deg. C. per hour for four days, then 4 deg. C. per hour for a like time. The cooling rate is gradually increased as the glass cools until it is ready to be removed from the furnace. It can then be cooled somewhat faster until the disc is cool enough to come out. The whole cooling process requires six weeks for a large disc. We are just now completing the process on a disc 40 inches in diameter, the largest disc, by far, ever made in this country. Very few larger ones have ever been made.

The disc going into the electric annealing furnace

A pot which has just been taken from the furnace—ready to go into the pot arch to cool

Draperies Determine It

No matter how fine or expensive a theatre is, the final touch that determines the quality is the curtain and the draperies. Distinction and appropriateness need not cost more than mediocrity and jarring effects—but they bring in more business.

Our work FITS. We take every factor into consideration, and in color, design and mechanics we solve drapery problems to your satisfaction, taking over the entire job.

Architects and theatre owners are invited to write.

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WARSAW, N. Y.
Government and Great Industries Co-operating to Secure Standardization

Nine New Theatre Projects

NEW YORK

Binghamton—A new motion picture theatre is to be erected on lower Washington Street according to plans of O. S. Hathaway, owner of Stone Opera House and Binghamton Theatre. Theatre will extend through to Water Street and occupy the site of the Salvation Army Citadel, the Old Caufery livery stables and the Lyric Theatre. Project to cost $300,000.

Cobleskill—New theatre building is to be built at the corner of Park and S. Grand Streets.

New York City—One story brick theatre and store to build on Burnside Ave., northwest corner of Harrison Ave., by the 173rd St. Realty Corp., 370 E. 149th Street. City to represent an outlay of $150,000. Ground is 196x70 x 133.

New York City—Plans are being prepared by Senator Dunnigan, architect and Mr. DeRosa, assistant, to erect a motion picture theatre; seating capacity 2,500, at the northeast corner of Burnside and Walton Aves. Plot purchased by Occidental Holding Corp. Nathan Wilson, President.

New York City—Famous Players-Lasky Corp. are to erect a theatre in the rear of the Putnam Building on 42nd St. on the west side of B'way. The building fronts 200 ft. on B'way and 100 on each of the side streets, while the plot in the rear running through from 43rd to 44th St. has a frontage of 107 feet on each of the side streets and a depth through the block of 200. Plans call for seating capacity of 4,000.

CALIFORNIA

Los Angeles—Arrangements are being made by Kettick to erect a theatre and office building, including some apartments, at the southeast corner of 24th Avenue and Washington Street, which will represent an outlay of $45,000. Plans for the structure are being prepared by Morrow & Baer. Building will be 100 x 100 feet, seating capacity 800.

San Pedro—New theatre is being erected on 7th Street by the West Coast Theatres, Inc., to cost approximately $430,000. Ground is 220 x 157 feet. Chief engineer in charge, Rex B. Mesny, 1047 S. Alma Street. Milwaukee Building Company has contract for construction. Theatre to seat 1,600.

RHODE ISLAND

Jamesstown—Aaron Richardson, Fred Armbrust and LeRoy F. Meredith building motion picture theatre on Narragansett Avenue next to the post office. Building fireproof, constructed of brick and concrete, seating capacity of about 500.

TENNESSEE

Highland Heights—Mr. A. C. Cherry is erecting an air-conditioned theatre on the corner of National and Powell.

Standardization is a stringent need of this industry. In general, the advantages of standardization are not known. However, as an illustration of the importance of this subject, we are printing an announcement received from the Government on its activities along this line. It will be noted that all large and important industries are striving for standardization. Standardization means efficiency; lowering the cost of production and the general foundation for a healthy growth of an industry.

“At the request of Hon. Herbert C. Hoover, Secretary of Commerce, the American Engineering Standards Committee has designated Mr. A. A. Stevenson, the retiring Chairman of the Committee, as a special representative to work with the Department in the cooperation between the Department’s Division of Simplified Practice and the American Engineering Standards Committee.

“The Division of Simplified Practice is a coordinating unit of the Department of Commerce assisting in those reductions of excessive variety and other simplifications which many industries are undertaking in order to decrease the cost of production and distribution of manufactured articles. The work of the Division was organized in the latter part of 1921 and is now actively under way.

“The American Engineering Standards Committee, which serves as a national clearing house for a broad field of engineering and industrial standardization, has offered Secretary Hoover the use of its machinery in carrying out the detailed work on technical projects initiated in the simplification program of the Department of Commerce. The Committee hopes to be of great value to the Hoover in this simplification program of the Department. It was as a result of this hope that the designation of Mr. Stevenson as a representative came about.

“The American Engineering Standards Committee has been actively at work somewhat over two years, during which time it has brought about a large measure of industry-wide cooperation. In this work more than a hundred national organizations are participating through representatives officially designated by them. The formulation of the standard for each specific project is in the hands of a working committee made up of representatives officially designated by the various bodies concerned. Eighteen standards have received formal approval as nationally recognized standards, and work on more than sixty other projects is in various stages of development. The American Engineering Standards Committee is maintained jointly by twenty-nine national organizations, including H five Departments of the Federal Government, nine national engineering societies, and fifteen national industrial associations.

“There are now similar national industrial standardizing bodies in thirteen foreign countries, all but one of which were formed during or since the war. Of these the British and the German Work is the most extensive, but active and important work is going forward in other countries.

“Mr. Stevenson, who is a Past President of the American Society for Testing Materials and has had a most extensive experience in standardization work, is Vice President in charge of manufacture, of Standard Steel Works Company, which is a subsidiary of the Baldwin Locomotive Works.”
**Grauman Building Palace**

The new Grauman Metropolitan Theatre, to be completed in mid-summer at a cost of three million dollars, will be one of the largest as well as most beautiful theatre in the world. Located at 6th and Hill streets in Los Angeles, it will seat 4,400. The ten concrete trusses which support the roof of the auditorium are the largest in the world, and are able, in a body, to support a train of seventy box cars. There will be three projection and review rooms in the theatre when completed. The seating capacity is to be distributed over a main floor and a balcony. There will be three entrances, one of which taps Broadway, the city's principal thoroughfare, a city square away. The passageway from this entrance will be more than a square long, will cover as a whole, a building of ordinary six-story capacity, and will be lined on either side of the entrance with a series of exclusive shops. A great mighty-voiced Wurlitzer organ is being installed, the pipes to cover the proscenium arch to a depth of fifteen feet. The orchestra pit, by a special electric-hydraulic system arranged for Mr. Grauman, will be raised or lowered, with all the musicians present, at a touch of a button, working after much the same fashion of an elevator, the ensemble passing out of sight when their selections have been played, thus saving time and confusion. Mr. Grauman is making extensive preparations for the interior decoration and furnishing of this house.

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**Southern Theatre Company of Cincinnati Is Formed**

The Keith-Heidingsfeld-Libson-Harris interests have formed the Southern Theatre Company of Cincinnati, with a capital of $10,000, for the purpose of taking over the Southern Theatre, Columbus, Ohio, where these interests already own and control the Colonial Theatre. The Southern Theatre which adjoins the Southern Hotel building, formerly played first-class theatrical attractions, but recently has been used as a motion picture house.—BEUTEL.

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We rent lists of or address contemplated of existing theatres, exchanges, state right owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

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**Mailing Lists**

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Scenes from "The Veiled Woman." Renko-Hodkinson Picture

"The Devil's Pawn," with Pola Negri. Paramount picture

Scenes from "Out of the Silent North," a Universal production starring Frank Mayo

Scenes from "Our Leading Citizen," with Thomas Meighan. Paramount picture
"Domestic Relations"
First National—5192 Feet

With two stories the plots of which are highly favored with the Theatre, domestic trials and tribulations, running parallel to domestic trials and tribulations of the screen which never convinces, it can be said that Mrs. MacDonald will not increase her popularity. There is nothing original in these characters, and the method of presentation makes the general impression in all likelihood be will be that it is simply another story ground through the orthodoxy movie mill. You can see the ending from the introductory flash and the action is of the most conventional order. Stories of misunderstood wives and husbands' brutality toward them have lost their appeal through constant repetition on the screen. Such a tale as "Domestic Relations" occasionally becomes hackneyed.

Director Cho ThYTEAY has undoubtedly done as well as could be expected with such a hoary plot. He has fulfilled the demands of the scene which calls for two identical situations. This parallel scheme is responsible for destroying the suspense. When you see a husband condemn his wife you know for a certainty that the other husband will treat his spouse in a similar manner. The idea that the second husband should put his own house in order before he raises the finger of accusation. This is the moral. There is the barrier of society which separates the two stories. Wife No. 1 is married to a laboring man. Wife No. 2 is married to a artist. The learned judge sends the working man to jail for abusing his better half never realizing that he is acting with the same brutality toward his wife. Though his ill treatment is catalogued under the word "neglect." Coincidence brings the two women together and when the laboring man, freed from prison, returns with vengeance toward the judge, the latter's wife becomes reconciled in her desire to protect him.

The Cast
Barbara Benton Charles Bickford Raymond Hatton

Story and Scenario by Violette. Directed by Cho ThYTEAY. Distributed by First National.

Classification—Domestic drama involving two separate triangles. Production Highlights—Good work by cast.

"South of Suva"
 Paramount-Realart—Five Reels
(Reviewed by Charles Larkin)

The South Sea Island craze is still with us. Anything dealing with that romantic country is apt to be "The Thing." Here is a picture which should not only be a good box office attraction but which will give our prologue proponents and preludes of pre-entertainment. The settings are adequate, but one does not see to show their beauty. Build the tropical atmosphere into your lobby, auditorium and stage and you'll find it good summer stuff—converting the idea that all can be inside.

Mary Miles Minter's beauty, Walter Long's interpretation of a degenerate planter, some attractive, exotic scenery and forlornly contributed by Roy Atwell and a goodly quota of dramatic moments are the main ingredients of this product. Notice the little picture with her personal attractiveness. Her acting could be better in some of the emotional situations and there are some dialogues which are not touching, but otherwise are not serious enough to detract from the entertaining qualities of a fairly good program picture. Miss Minter has the hardest job on the production—in fact he makes real work out of it through overacting at times. John Bowers makes an acceptable hero. The grotesque part of the situation being the latter's story. Various shades of human emotion, passions flamed to white heat, romance and adventure have been stirred up by the diverting drama.

The Cast
Lawrence Steers. By Ewart Adamson. Directed by Frank Orson.
Scenario by Fred Myton. Photographed by Allen Davey.

The Story—Phyllis Latimer, accompanied by Pauline Leonard are on their way to Suva in a small schooner. Their purpose is to continue with a man with whom she has fallen in love and not join John Webster, her guardian in Suva. Phyllis is a strong-willed girl and determined to help him, but will not be his wife until he reforms. Continuing his dissipation, Phyllis gives him up and flees to the home of Webster where she learns that John is a prisoner. Thereafter Webster is a successful planter. He incurs the jealousy of Latimer, who incites the natives against him. He also involves Webster's home when the latter is away and forcing his wife to reveal her identity to an assistant, he carries her away. Failing to return and give her as a sacrifice to the natives. She is saved by Webster. Latimer is killed during the rescue. Webster weds Phyllis, after the ward part of the story.

Classification—A romantic tale of love and adventure in the South Sea Islands, pulsing with conflict and excitement.

Production Highlights—Miss Minter's beauty. Her attractive gowns will interest the women. The work of Walter Long as Latimer. The human sacrifice scenes. Roy Atwell's originality.

Exploitation Angles—The star. The South Sea atmosphere. Turn your box office into a thatched cottage entrance. Fill the lobby with palms. Distribute the lianas with jungle stuff. Might work the human sacrifice scenes into a good prologue. Book store displays. Mitter's beauty is appealing. The volume is good with a window display in the fashion store.

Drawing Picture—Suitable for second class downtown first run houses, or last half of week attraction in first class houses. Good for neighborhood theatres and towns.

"Tracks"
Playboys Pictures—Six Reels
(Reviewed by Charles Larkin)

As westerns go, this is a picture. qualities that might be as good as being off the beaten path. In the first place it is much too long for the story material at hand. This is especially noticeable as the story is one of two, the first reel the whole key to the plot is given away by a tell-tale grimace of the villain. After that face, one will see the end of the picture and it's almost 6,000 feet away.

The story title is taken from the fact that whenever there is a raid on a rancher's cattle, mysterious cow tracks appear. These are left by some band of outlaws. The ranchers until one of the latter comes into the neighborhood and solves the mystery. The most appealing features of the picture are its outdoor settings and the real horse riding exhibited by the various characters, especially the latter. The girl, Noble Johnson, is the heroine. Audiences are sure to smile at the easy manner in which Bill pulls a "bogged" horse out of mire up to its eyes. One pull and the horse is on its feet and there is no more to be noticed.

There are some good storm scenes in the opening reels. There are dramatic situations here and there. One shows the villain pushing a wagon over a cliff. Another depicts the heroic ranger dashing into a group of rangers about to entertain an old man at a "rope party," cutting the man down, dashing away to a speeding auto and throwing him after it. The intrepid hero also holds off a whole mob of wild generals from carrying the jail, until he is felled with a cobble stone hurled by the villain. There is another thriller when the villain steals a shot from across a mountain trail over which he is dashing and throws the latter over a steep cliff.

The comedy moments are supplied by I. Farrold McDonald. They are mostly said. The photography is fair. The members of the cast are not overpowered. The consumer will have to stop and wonder if the pictures will have to play up the "thrillers" in the picture. The cow tracks were caused by the "bad man" who placed rubber molds of cow hoof prints on horse's feet. That's the key to the mystery.
The Story—Women has blighted romance following explosion in doctor’s laboratory. She had saved husband and child, thinking beauty Manhattan deserts her. She continues life with face covered by veil.

Classification—Story of the blighted romantic leads by a counter romantic. Carries song of hate.

Production Highlights—Mystery element at start of picture. Good work by Lottie Williams. Not play but slight exception.

Exploitation Angles—This is adapted from story “A Spinner in the Sun,” by Myrtle Reed, and bought from in England, will be released in all advertising. Featuring Marguerite Snow saved her life and thinking her beauty help. A mystery angle can be emphasized in advertising. Have them promenade the streets heavily veiled in some white material will make an effective ballbowl.

Admirable Screen Play—Entertainment rear. However, picture is likely to draw well in most houses where they are not looking for rough and ready action. The picture needs exploitation.

“A Woman of No Importance”
Selsnick—Select Five Reels
(Reviewed by Laurence Reid)
A SCREEN adaptation of Oscar Wilde’s celebrated play, “A Woman of No Importance,” made in England by an English company, and bought from in England, will be released in all advertising. Featuring Marguerite Snow saved her life and thinking her beauty help. A mystery angle can be emphasized in advertising. Have them promenade the streets heavily veiled in some white material will make an effective ballbowl.

Admirable Screen Play—Entertainment rear. However, picture is likely to draw well in most houses where they are not looking for rough and ready action. The picture needs exploitation.
The Story—English nobleman is forbidden to marry girl of inferior station whom he has ruined. Years later the girl gains an entrance into his house as a maidservant. He becomes a barrister. She succeeds in securing an influential position for the boy but is shocked to learn that he is to become secretary to his own father. He learns the true state of things and refuses to work for Harford. The mother, however, is happy because her son's sweetheart is made amiss enough to forgive the mistakes of his mother.

Classification—Story of illegitimacy revolving around rundown of girl by English lord. Some heart touches. Story, adaptation of Oscar Wilde's brilliant play.

Production Highlights—The good acting of Fay Compton and Milton Rosmer. Good direction and acting. The moral established that children should not be condemned for the mistakes of their parents.

Exploitation Angles—With cultured audiences who understand Wilde's plays, this will undoubtedly appeal. Exhibitors should make a play upon the theme and use the moral for snappy ads. Mentioning the cast won't put it over as the production is English in interpretation.

Drawing Power—Good for downtown houses which cater to transient trade. Rather delicate of theme for strict neighborhood houses.

*A Story of the Wolf*  
R.C. Pictures—Five Reels  
(Reviewed by Laurence Reid)

A STORY by Jack London, framed against an Alaskan background, people with figures characteristic of the frozen North, charged with atmosphere which is always suggestive of remoteness and isolation, a play about which, while obvious of design, manages to entertain through its conflict and love interest—such is the *Story of the Wolf* offered by Fox. The script has been utilized by the stage play of the same title, which has not been unduly inspired in its theme and if the director has followed the script closely then London has not added one fresh idea to the age-old situation—that of the barrier swept aside when the hero, a frontiersman, becomes a squaw man.

The title is a decorative one and will attract attention. And the local color and atmosphere will pass as thoroughly acceptable. While there isn't much suspense in evidence still the pathos of the Indian girl, consumptive, suffering lover whom she has given her heart, will arouse considerable interest because of the sympathetic appeal of the part. Edith Roberts, throughout, looks genuinely dejected through her smile. She implores you with her eyes to be good to her. She is not a stoic—Edith. So she consents to the arranged marriage and wins the love of the miner who has fitted up a cabin for sweet domesticity. There seems to be a gap after he marries the squaw woman, as though the lone miner who has set up a cabin for sweet domesticity. There seems to be a gap after he marries the squaw woman, as though the lone miner who has found a squaw woman's game by taking up dancing. And to appease her people the young man shows them with gifts. The good priest helps in cementing the friendship and all is over. Not a vital, virile drama of the North, but a simple, little romance dependent upon its heart appeal for success. The cast is in character, and the absence of raw, unpolished actors.

The Story—Frontiersman of Alaska, tiring of loneliness, picks an Indian girl for a bride. Goes to Dawson, and becomes enamoured of a dance hall girl. Fealous rivals inform his hancee and to win back his affection she takes up dancing. The hero follows her to the camp of her father and showers the Indians with gifts. Pacifying her people he takes her back to civilization and marries her.


Production Highlights—Some physical action competing. The story is not suggesting pathos because of barrier between white race and the Indians. The adequate atmosphere.

Exploitation Angles—Here you have a popular author to exploit. Every screen goer is familiar with Jack London's name. So concentrate upon it in your advertising. Make much of the fact that it is the first of the outposts of civilization, revolving around a white man's love for an Indian girl. Your lobby can be made suggestive through utilizing props and pictures.

Drawing Power—This will go well in neighborhood houses and second class downtown houses. Especially good for dog days on account of the snow scene.

*Na nook of the North*  
Path—Six Reels  
(Reviewed by Laurence Reid)

P U T all the snow pictures you have ever seen together and they appear insignificant by comparison to *Na nook of the North,* which comes forth as one of the greatest contributions to the screen. What is puny fiction compared to this stark drama of the farthest reaches of civilization? The temperature is 35 degrees below zero—where the scheme of life expresses the strongest instinct—that of self preservation. The story is that of an Eskimo family who dwell among vast spaces of ice and snow. A drama of human existence which is not only a scene, but also an education in itself. You marvel at the will to live—of the barren, frozen wastes—you marvel at these people who must constantly search for salmon, walruses and seals for survival.

The photography is exceptional. Nanook and his tribe—his dogs—are all clearly focused against backgrounds of compelling whitewashed whiteness. The Eskimos, and the polar bears, which feature fans, ice-cream, arctic rubbers, furs, skates, etc., as far as the camera can record it. The animal life is vivid and thrilling. Mention them. Get out your ideas and use them. How about Eskimo pie with your salmon, and walrus with your ice-cream? What about fish, which feature fans, ice-cream, arctic rubbers, furs, skates, etc.? How about featuring the picture when you play it on a warm day? Put over the atmosphere for your lobby.


*Our Leading Citizen*  
Paramount—Five Reels  
(Reviewed by Laurence Reid)

A MERICA'S leading humorist, George Ade, is responsible for this one—for his first screen play written with the silversheet in mind. Even were his name absent in the
leader one could not fail to recognize his brand of humor, which continually crops out in the captions, in the small town incident and throughout his lead. Leading Citizen is not unlike his "County Chairman" in its depiction of "back country" politics. He has crossed early, charmingly differentable local color and as fine a sample of homespun realism as has come forth in some time.

The fig in the fisherman who would rather fish than argue a case—whose idea of life is to live it in sweet sentiment after the manner of a grown-up barefoot boy is one whose imagination. Success in the war does not turn his head. He receives the decorations and praises but his "bite" has caught on the end of his fishpole.

The picture contains a host of humorous scenes. What about the subtitle later in the "little fisherman" who says, "It's the dump that raises Dan back." The shot reveals a couple of fish remarking upon Dan's long vacation from his wife, sport and games.

The story is not original. What is original is the novel treatment. And some of this credit goes to Waldemar Young who co-ordinated his Mike Ade in the continuity. The former has under him a lot of familiar types, and the action is always even and progressive. The titles read like the author's own.

The motion picture version of this story, which has been in the garbage heap of interests, and she urges him to run for Congress. The ensuing scenes are rich in human interest and humor. The conflict between the man of the people and the politician is well represented. When Guy Oliver makes this sketch stand out vividly, you will recognize him if you live in the country. He is a vital, dynamic fellow, with plenty of cigar smoke, chew and smoke. It is his plan to play politics along with the boy's brother so that the man of the people is well represented.

Ade plays safe with his plot. The hero runs away but is brought back to answer the charges that he is a coward. The subsequent scene in the hall will involve the hero's mouth and speech. The author finishes his story with one of his morals. Thomas Meighan plays the part of the politician, while Mary French and Guy Oliver make the blonde's appeal a success. This entire cast is perfectly natural and splendidly directed. Conscious among them is Lucien Littlejohn, who has created a great character sketch as a small-town mayor.

The Cast

- Daniel Bentley, a lawyer—Thomas Meighan
- Kathryn——Virginia Brabham
- Oglesby Fendle, a capitalist—William C. Carleton
- Hector—Robert Allen
- Cale Higgison, Dan's friend—Guy Oliver
- Lawrence Wheaton, the bowwow—Lester Laffey
- Hon. Cyrus Blagdon, a Congressman—James Neill
- The Editor—Paul C. Dunn
- The Judge—Charles Ogilby
- Mrs. Bracey—Theresa Kenny
- Rodula Mawhie—Evelyn Knapp
- Secretary of State, Ade—Ade

The Street Gang is a hundred lawyer in a small town whose hobby is fishing and honesty of purpose. He goes to the war and wins a reputation that, with the aid of the girl of his dreams, society idolizes over ever he refuses to go because of certain certain political demands of him. He wins the election and vote.

Classification—Human interest story in Ade's best manner. Homespun realism as they concern small town politics are revealed. Plenty of romantic appeal.

Production Highlights—The comedy-romance which carries homespun values. Some scenes which carry amusing moments. Excellent work of all in proportions.

Exploitation Angles—You might tell them that America's supreme humorist, George Ade, is responsible for the story which is in his characteristic style. Linking up with an effective producer and the right man in the small town political campaign will provide the local color. Have your leading citizen make an adroable and sincere effort to help the leading citizens in all branches of business. Play up the homespun humor.

Drawing Powis—Meighan has a definite following but it was the "vamp" herself, if she might be called that. The picture brings forth with entertaining clearness and breeziness more than an old story. The film is an outstanding one. In this case it happens to be human beings instead of water and their preliminary "drift" makes all plots of genuine interest. The "cave man" instinct is woman in business, but as can be expected, there are dew to be done in such a picture which is just as it should be. The picture holds great interest as to characters. The acting of DeSica Mooers is commendable, while the able direction of Adolphe Menjou makes the film a great factor in the success of the production.

The Cast

- Marcia Saville—DeSica Mooers
- Robert Kingsley—John Saville
- Simon Downs—Charles Craig
- John Saville—Jimmy the Rat
- Marvin King—Robert Conville
- "The Chief"—Frank Beams
- "The Snapper"—Alfred Barnett

Produced by Allan Rook. Directed by Wray Physick.

The Street—Beautiful blonde daughter of mine owner is cold towards the attentions of a mystery man. The story is about the first time, when one woman avows she can't and creates a friendship between the two, the woman rejecting her of the underworld. Business partner of blonde's father plots to kill her, but the father goes for the rescue, and in a battle his daughter of the underworld saves his life, causing him to go back to her and convincing the blonde of her "best bet" is a man of her own.

Classification—A combination of crook drama, love story and melodrama, containing sufficient amount of human interest.

Production Highlights—Rescue of the gangster by his rejected sweetheart and interior scenes depicting gay life.

Jan of the Big Snows—Play up fact that the star has been pronounced the most beautiful blonde in America. A blonde matinee or a bracelet-blond contest might not go bad. The story is about the first time, when one woman avows she can't and creates a friendship between the two, the woman rejecting her of the underworld. Business partner of blonde's father plots to kill her, but the father goes for the rescue, and in a battle his daughter of the underworld saves his life, causing him to go back to her and convincing the blonde of her "best bet" is a man of her own.

Classification—A combination of crook drama, love story and melodrama, containing sufficient amount of human interest.

Production Highlights—Rescue of the gangster by his rejected sweetheart and interior scenes depicting gay life.

"Jan of the Big Snows"

American Releasing Corp.—5000 Feet

(Reviewed by Eugene Carlton)

Icebergs, snow and love may not harmonize in sound, but the simple uniqueness with which the story of "Jan of the Big Snows" is woven holds enormous interest. The story, which one might believe that the frozen North is a mecca for true lovers. Aside from a few minor phases of the production, which depict the characteristic life of seventeen hardy trappers
the North, the plot is composed chiefly of a love story. In fact, it might be called a "double-barreled" love story, one of which is silent and honorable and the other that of a husband for his wife. The locale is the northern end of the trail of a trapper who owns the most productive section of the Hudson Bay country, a genuine royal franchise, and is the ally of the Hudson Bay Company with any audience. It is the violation of this moral code that forms the main network of the theme. When one of the trappers brought back a half-caste woman as his wife, the only woman of the settlement, a woman idolized by the trappers, and who had been seduced by an Englishman, moved in, during the absence of her husband, it is quite likely that action would enter the scene. It does. But as in many stories, there is a moral center, a father and his son, a sporadic Englishman, and his every move is thwarted.

The production creates in the mind of the human spectator the feeling of a trap set on a game that watching a man saw wood brings to the inner chambers of a chronic lazy man. It's work to make a picture such as this one, and the most unsophisticated member of an audience cannot help but realize it. It is among James Oliver Curwood's best.

The Cast

Jan Allaire....................... Warner Richmond
Nancy Cummings..................... Louise Prusse
Freddie......................... Baby Eastman Haywood
Banding......................... Richard N. Neill

Produced and directed by Charles M. Saye.
Story by James Oliver Curwood.

The Picture of this hearing post returns from United States with beautiful bride, who becomes the pride of the post. The code of the post is that any man who takes what belongs to another shall not live. An unscrupulous representative of a fur concern comes to post, forces his attentions on the bride, only to be driven off by the other members of the post, seventeen in all. The husband while out trapping meets death through accident, but his fate is kept from wife for a while. She is told he has been appointed Postmaster of the post, her days live and later is forced to leave the post. The hardest member of the post, who never before has seen a woman, has become deeply in love with the bride, who has become a widow. He escorts her to a camp where she can get a boat for the United States, hoping all the while that the something is not in the water.

Classification—Love drama, mixed with melodrama, plenty of suspense and a "kick" in the depictions.

Production Highlights—Good work of cast, able directing and scene where young widow is escorted to boat. Also good localities.

"Alias Phil Kennedy"—Canadian northland melodrama. Starring Frank Mayo, supported by a lively cast, most of the acting taking place when the country is covered with snow. Staged by the Canadian. The Winfield family, hanging heavy with ice. There are some summer scenes, connecting the happenings of one winter with developments of the following one. The plot concerns the rivalry between the foliage forms picturesque backgrounds. But on the whole, it is a "snow picture," the lead

Drawing Power—Well adapted to either the first runs or the neighborhood houses where outdoor productions go well.

"Out of the Silent North"—Universal—Five Reels

Where there is an alias attached to a name it is only a natural incentive that the word "alias" should form a simulacrum name in New York the leading character. The plot is dangerous to being a duplication of other westerns, but escapes the repetition with honors to its credit. Strangely enough, motor cars play a more important part in the plot than the horses do, gives the verbal broncho, and the change is relieving to the average audience.

"The Timber Queen"—Pathé Serial—Two Reel Episodes

WHERE there is an alias attached to a name it is only a natural incentive that the word "crew" should form a simulacrum name in the leading character. The plot is dangerous to being a duplication of other westerns, but escapes the repetition with honors to its credit. Strangely enough, motor cars play a more important part in the plot than the horses do, gives the verbal broncho, and the change is relieving to the average audience.

"The Story"—Secret service man, posing as crook in order to capture counterfeiter, rescues girl; crook discovers that while general for hire, but grandfather, recognizing the man as one whom he believes a crook, orders him not to try to see girl again. Crook is saved from mine of grandfather and are aided, untruly, by secret service man who desires to learn their secrets. Secret service man finally brings about capture of crook. Girl is rescued, and crook is sent automobile, driven by girl he loves, who is threatened by crook in car with her, in capturing the crook, crook and recovering the grand father's gold.

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There are more named serials, of which the first six reels have been shown, there is action enough in the third reel for the future. Although it is not as good as it has started, it will prove good drawing value. There is fast and furious riding, picturesque western country, hand to hand encounters, the hero inevitably unfairly outnumbered but triumphant. Some of the best first scenes obtainable are a part of episode two, and as yet, not a Chinaman. Indicating a serial slightly different, and this one.

There is no other description than the usual thrilling, exciting, realistic, with the background of the changing Orientals of the wild west, showing dramatic cutting, looking knives. This story takes up the adventures of a wholesome young woman who lives in the heart of the timberlands. She has evidently been cast to school, since her appearance is smart and the affects a polite fitting for a Duchess. In the role of Ruth Reading, the heroine, Ruth Roland is delightful, her usual charm much in evidence. The supporting cast, so far, is most promising. It incorporates serial material of an interesting and decidedly more logical trend than often identified with these "continued next week" entertainments, which is explained in that Bertram Millhauser, an expert in his line, prepared the continuity. This is the story of how Ruth in such a dangerous predicament that even the skeptic will be interested in knowing how she escaped, only to see her get into another. But each episode leaves the curiosity at the boiling point. So far, so good. Timberland melodrama.

Ruth Reading......... Ruth Roland
Don Mackay.............. Bruce Gordon
James Cluxton........... Val Paul
Bull Joyce.............. L. C. Post
Frank Lackteen.........
Story by Val Cleveland. Adapted for screen by Bertram Millhauser. Directed by Fred Jackson.

CAST

Starring Frank Mayo, portraying the leading character. The plot proves beyond a doubt that western roles are second nature with him, while the acting, especially the facial expressions, of Dixie La mount, is well deserving of much credit.


The Alias Phil Kennedy—Directed by William Bertram.

Bill Patton—Directed by William Bertram.
Mariposa—Directed by William Bertram.
Dixie La Mont—Directed by William Bertram.
Abner Green—Directed by William Bertram.
Mason Albright—Directed by William Bertram.
Ous Saville—Directed by William Bertram.
Produced by Rudolph Productions—Directed by William Bertram.

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